

**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**

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**URGANCH DAVLAT UNIVERSITETI**

**PIRNAZAROVA MANZURA MATNAZAROVNA**

**OMON MATJON SHE‘RIYATI BADIYYATI**

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

**FILOLOGIYA FANLARI DOKTORI (DSc) ILMIY DARAJASINI OLISH UCHUN  
TAQDIM ETILGAN DISSERTATSIYA  
AVTOREFERATI**

**Toshkent – 2024**

**Fan doktori (DSc) dissertatsiyasi avtoreferati mundarijasi**

**Оглавление автореферата диссертации доктора наук (DSc)**

**Contents of Dissertation Abstract of the Doctor of Philological Sciences  
Degree (DSc)**

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**Toshkent – 2024**

**Fan doktori (DSc) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.1.DSc/Fil.353 raqam bilan ro‘yxatga olingan.**

Doktorlik dissertatsiyasi Urganch davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume) Ilmiy kengash veb-sahifasida ([www.tsuull.uz](http://www.tsuull.uz)) va “ZiyoNet” Axborot-ta’lim portalida ([www.ziynet.uz](http://www.ziynet.uz)) joylashtirilgan.

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (\_\_\_\_) raqam bilan ro‘yxatga olingan) (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, faks: (99871) 281-12-44 ([www.tsuull.uz](http://www.tsuull.uz)).

Dissertatsiya avtoreferati 2024-yil “\_\_\_\_” \_\_\_\_\_ da tarqatildi.

(2024-yil “\_\_\_\_\_” \_\_\_\_\_ dagi \_\_\_\_-raqamli reyestr bayonnomasi).

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## KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida har bir xalqning milliy adabiyotida muhim o‘rin tutgan zamondosh ijodkorlar ijodi badiiyatiga xos yetakchi tamoyillar, badiiylik tadriji, badiiyat qirralari, o‘ziga xos poetik obrazlar tizimi, ijodiy an‘ana va originallik, tarixiylik va zamonaviylik, ijtimoiylik va falsafiylik kabi masalalar tadqiqi nuqtayi nazaridan tadqiq etish tajribasi shakllangan. Milliy adabiyotning umuminsoniyliги va yetuk badiiyatini alohida adabiy shaxsiyatlar belgilaydi, shu ma’noda bunday ijodkorlar hayoti, ijodi badiiyati va uning muhim qirralarini har tomonlama, batafsil oydinlashtirish zarurati paydo bo‘ladi.

Dunyo adabiyotshunosligida ijodkor va uning individual badiiyati, poetik xususiyatlari, obraz va obrazlilik, ijodkor shaxs va lirik kechinma tabiati, badiiy so‘z va poetik ifoda, keng ma’noda badiiylikni ta’minlaydigan barcha badiiy unsurlardan foydalanishi natijasida yuzaga keladigan badiiy mahorati, ijodiy evolyutsiyasini o‘rganishga doir ko‘plab tadqiqotlar amalga oshirilmoqda. Muayyan ijodkor badiiyatini izchil tadqiq etish nafaqat bir ijodkor badiiyatini ochib berish, adabiy jarayon manzarasini yoritish, balki davr muammolari va zamondoshlar ruhiyatini ham yoritib berishda muhim ahamiyat kasb etadi.

O‘zbek adabiyotshunosligida O‘zbekiston xalq shoiri Omon Matjon hayoti va ijodi shoirning matbuotdagi ilk chiqishlaridan, o‘tgan asrning 60-yillaridan boshlandi, iste’dodli shoirning zamonaviy o‘zbek she’riyati taraqqiyotiga qo‘shgan hissasi, uning ijodida aks etgan jamiyat va shaxs muammosi, tarixiy shaxslar obrazini badiiy gavdalantirishdagi adabiy-badiiy tajribalari, Yevropa va turkiy xalqlar she’riyatidan qilgan she’riy tarjimalarining ahamiyati katta. Omon Matjon hayoti va ijodi yirik adabiyotshunoslar tomonidan e’tirof etildi, uning o‘zbek adabiyoti xazinasiga qoldirgan adabiy merosi zamonaviy milliy adabiyotimiz taraqqiyotida ulkan ahamiyat kasb etadi. O‘zbekiston Respublikasi Vazirlar Mahkamasi qarori bilan 2023-yili Omon Matjon tavalludining 80 yilligi munosabati bilan mamlakatimizda keng miqyosda adabiy, ma’rifiy-ma’naviy, ilmiy-nazariy anjumanlar tashkil etildi. Prezidentimiz Sh.M.Mirziyoyev “o‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish, bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog‘liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega”<sup>1</sup> ekanligini ta’kidlar ekanlar, shu nuqtai nazardan zamonaviy o‘zbek she’riyati rivojida alohida o‘rin tutgan Omon Matjon she’riyati badiiyatini o‘rganish muhim vazifalardan biri sifatida alohida ahamiyat kasb etadi. Zero, bunday badiiy durdonalar qatida vatanga muhabbat, yurtga sadoqat, xalq xizmatida bo‘lish, jamiyat va tabiat muammolari hamda ularning yechimi, yosh avlodni tarbiyaviy tomondan shakllantiruvchi yuksak axloqiy omillar jo bo‘lgan. Shularni

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<sup>1</sup>Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг “Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари” мавзусидаги халқаро конференция иштирокчиларига йўллаган табриги. [www.xabar.uz](http://www.xabar.uz). 07.08.2018.

hisobga olgan holda Omon Matjon she'riyatidagi badiiy mahoratni chuqur tahlil qilib unga munosib baho berish, uning o'zbek adabiyoti va adabiyotshunosligi taraqqiyotida o'ziga xos o'rnini belgilash, uning she'riyati xazinasidagi duru-javohirlarning salmoqli ahamiyatini e'tirof etish, mumtoz adabiyot namoyandalarining g'oyalariga bo'lgan sadoqatini ilmiy dalillar orqali oydinlashtirish, ularning asarlari bilan qiyosiy tahlil qilish, shoir ijodining zamondosh shoirlaridan farqli jihatlarni ko'rsatib berish tadqiqotning dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2019-yil 21-oktyabrdagi PF-5850-sonli "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi Farmoni, 2017-yil 17-fevraldagi PQ – 2789-sonli "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 20-apreldagi PQ-2909-sonli "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida", 2017-yil 13-sentyabrdagi PQ-3271-sonli "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" hamda Vazirlar Mahkamasining 2018-yil 16-fevraldagi "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi 124-F sonli farmoyishi mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi.** Dissertatsiya respublika fan va texnologiyalari rivojlanishining "Demokratik va huquqiy jamiyatning ma'naviy-axloqiy va madaniy rivojlanishi, innovatsion iqtisodiyotni shakllantirish" bilan bog'liq ustuvor yo'nalishiga muvofiq bajarilgan.

**Dissertatsiya mavzusi bo'yicha xorijiy ilmiy-tadqiqotlar sharhi<sup>2</sup>.** Hozirgi o'zbek adabiyotida badiiylik muammolari, uning mezonlari, turli zamon va makonlarning badiiyat masalalariga ta'siri kabilarni o'rganishga yo'naltirilgan ilmiy izlanishlar jahonning yetakchi ilmiy markazlari va oliy ta'lim muassasalari, jumladan, Istanbul universiteti, Ankara universiteti (Turkiya), M.Lomonosov nomidagi Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, Tver davlat universiteti, Qozon Federal universiteti, Rossiya davlat ijtimoiy-gumanitar fanlar universiteti (Rossiya Federatsiyasi), Qozoq davlat pedagogika instituti (Qozog'iston), Magtumquly Turkmen State University (Turkmaniston), Baku davlat universiteti, Muhammad Fuzuliy nomidagi qo'lyozmalar instituti (Ozarbayjon), Tojik Milliy universiteti, Rus-Tojik (slavyan) universiteti (Tojikiston), shuningdek, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti, O'ZR

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<sup>2</sup> Dissertatsiya mavzusi bo'yicha xorijiy ilmiy-tadqiqotlar sharhi quyidagi manbalar asosida amalga oshirildi: [www.utexas.edu](http://www.utexas.edu), [www.berkeley.edu](http://www.berkeley.edu), [www.northwestern.edu](http://www.northwestern.edu), [www.bu.edu](http://www.bu.edu), [www.ecu.edu.au](http://www.ecu.edu.au), [www.unice.fr/en](http://www.unice.fr/en), [www.u-bordeaux.com](http://www.u-bordeaux.com), [www.lang.ox.ac.uk](http://www.lang.ox.ac.uk), [www.english.pku.edu.cn](http://www.english.pku.edu.cn), [www.sophia.ac.jp/eng](http://www.sophia.ac.jp/eng), [www.u-tokyo.ac.jp/en](http://www.u-tokyo.ac.jp/en), [www.bsu.edu.az](http://www.bsu.edu.az), [www.msu.ru](http://www.msu.ru), [www.bashedu.ru](http://www.bashedu.ru), [www.kaznu.kz](http://www.kaznu.kz), [www.navoiy-uni.uz](http://www.navoiy-uni.uz).

FA O‘zbek tili, adabiyoti va folklori instituti, Urganch davlat universiteti (O‘zbekiston)larda olib borilmoqda.

O‘zbek she‘riyatida obraz va obrazlilik, undagi falsafiylik va timsollar tizimi hamda takomili yuzasidan jahon adabiyotshunosligida olib borilgan tadqiqotlar natijasida bir qator, jumladan, quyidagi ilmiy natijalar olingan: obrazlilikni yuzaga keltiruvchi omillar (University of Goethe, Germaniya) yoritilgan; she‘riyatda falsafiylik o‘ziga xos belgilari asoslangan (M.V.Lomonosov nomidagi Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, Rossiya); o‘zbek mumtoz she‘riyati timsollari tizimining sharq xalqlari she‘riyati bilan o‘zaro aloqadorligi o‘rganilgan (akademik Bobojon G‘afurov nomidagi Xo‘jand davlat universiteti; Rus-Tojik (slavyan) universiteti, Tojikiston); timsollar tasnifi, an‘ana va novatorlik masalalari tekshirilgan (Tver davlat universiteti, Qozon Federal universiteti, Rossiya davlat ijtimoiy-gumanitar fanlar universiteti, Rossiya Federatsiyasi); muayyan ijodkor asarlarida ijtimoiy masalalar aks etish asoslari va ijtimoiy ta‘sirning poetikada aks etish xususiyatlari ochib berilgan (Rossiya Fanlar akademiyasi Sharqshunoslik instituti, Qozon davlat universiteti, Boshqird davlat pedagogika universiteti (Rossiya), lirik janrlar taraqqiyotida zamon va makon munosabatlari tizimliliigi asoslangan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti, O‘zR FA O‘zbek tili, adabiyoti va folklori instituti, Buxoro davlat universiteti, O‘zbekiston), Istanbul Üniversitesi (Turkiya), University of Washington (AQSh), Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti, O‘zFA Alisher Navoiy nomidagi Davlat adabiyot muzeyi, O‘zR FA O‘zbek tili, adabiyoti va folklori instituti (O‘zbekiston).

Jahon adabiyotshunosligida adib hayoti va ijodini o‘rganishga yo‘naltirilgan tadqiqotlar natijasida qator, jumladan, quyidagi ilmiy natijalar olingan: Turkiyada turkiy xalqlar adabiyoti yuz jildligida Omon Matjon ijodidan saylanma alohida jildda nashr etish; shoir ijodidan namunalar yapon tilida nashr qilish; Omon Matjon ijodi namunalari rus tilida nashr qilish; Omon Matjon turkiy xalqlar badiiy tafakkurida alohida shaxsiyat sifatida qarash; shoir ijodiyotining o‘ziga xos xususiyatlarini asoslash.

**Muammoning o‘rganilganlik darajasi.** Jahon adabiyotshunosligida she‘riyatning g‘oyaviy-estetik va badiiy hodisa sifatidagi o‘rni va ahamiyati, uning nazariy asoslari Aflotun, Arastu, Forobiy, N.Bualo, F.Gegel, G.Lessing, I.Bexer, B.Belinskiy, L.Timofeev, Y.Borev, S.Bondi, N.Gey, V.Xalizev, Y.Lotman, N. Aseev kabi olimlar tomonidan atroflicha o‘rganilgan<sup>3</sup>. O‘zbek adabiyotshunosligida

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<sup>3</sup> Qarang: Афлотун. Давлат. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Абу Наср Форобий. Фозил одамлар шаҳри. Танланган асарлар. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1993. – 224 б.; Буало. Шеърӣ санъат. Жамол Камол таржимаси. – Тошкент: Ғ.Ғуллом номидаги адабиёт ва санъат нашриёти, 1978. – 56 б.; Гегель. Сочинения. Том XIV, – М., 1958. – 204 с.; Гегель. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона, 2011, – 400 б.; Лессинг Г.Э. Лаокоон, или о границах живописи и поэзии – Рипол Классик, 2017. – 37 с. <https://litportal.ru/avtory/gothold-lessing/kniga-laokoon-ili-o-granicah-zhivopisi-i-poezii-795377.html>; Бехер И. Любовь моя, поэзия. –М.: Художественная литература, 1965.– 559 с.; Белинский В.Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – 509 б.; Тимофеев Л. Основы теории литературы. – М.: Просвещение, 1971. – 464 с.; Боров Ю. Эстетика. – М.: Политическая литература. 1988. – 496 с.; Бонди С. Черновики Пушкина. – Москва: Просвещение, 1971. – С. 231; Гей Н. Искусство слова. – М.: Наука, 1967. –

she'riyat va nasrdagi badiiylik masalalari I.Sulton, M.Qo'shjonov, O.Saharafiddinov, S.Mamajonov, N.Karimov, B.Nazarov, U.Normatov, U.To'ychiyev, B.Sarimsoqov, I.G'afurov, A.Rasulov, N.Rahimjonov, N.Jabborov, Q.Yo'ldoshev, H.Boltaboyev, D.Quronov, B.Karim, U.Jo'raqulov, A.Sabirdinov, Sh.Hasanov, I.Yoqubov, A.Ulug'ov, D.Quvvatova, J.Jumaboyeva, U.Hamdami, I.Adizova, G.Ernazarova, D. Mirzayeva va boshqa olimlar tomonidan tadqiq etilgan<sup>4</sup>. Bevosita Omon Matjon hayoti va ijodi U.Normatov, J.Jumaboyeva, N.Rahimjonov, S.Meli, Sh. Hasanov, B.Karim, U.Hamdami, D.Quvvatova, O'.Panayeva, B.Rahimova, M.Qo'chqorova kabi olimlar tomonidan o'rganildi. Jumladan, J.Jumaboyeva Omon Matjon she'riyatidagi ijodiy mahoratni tadqiq etar ekan, xalq va Vatanimiz tarixi, buguni va kelajagi bilan bog'liq muammolarni dadil ko'tarib chiqqan shoirning o'zbek adabiyotidagi o'rnini belgilashga harakat qilgan. Adabiyotshunos olimaning O.Matjon hayoti va ijodini o'rganishdagi xizmatlari katta bo'ldi. Bu sohada tadqiqotchi uch monografiya chop ettirdi<sup>5</sup>.

N.Rahimjonov tadqiqotlarida istiqbol davri o'zbek adabiyotida milliylik, tarixiylik, adolat, ezgulik singari bashariy qadriyatlar estetik mezon sifatida badiiy tafakkurdagi o'zgarishlarni yuzaga keltirayotganligi, she'riyatning estetika bilan

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364 с. // <https://spbib.ru/catalog/-/books/11411930-iskusstvo-slova>; Гей Н.К. Художественность литературы. Поэтика. Стиль. – М.: Наука, 1975. – 114 с.; Хализев В. Теория литературы. – М.: Высш.школа, 2002. – 438 с.; Лотман Ю. Анализ поэтического текста. Структура стиха. – Л.: Просвещение, 1972. – 272 с.; Достоевский Ф.М. Об искусстве. – М.: Искусство, 1973. – 68 с.; Асеев Н. Зачем и кому нужна поэзия. – М.: Советский писатель, 1961. – 557 с.

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<sup>5</sup> Жумабоева Ж. Омон Матжон. – Тошкент: Фан, 1993. 152 б.; Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018; Жумабоева Ж. Ҳақиқат айтилган дамлар. – Тошкент: Istiqbol, 2022. – 287 б.

bog‘liq masalalarini tadqiq etganda Omon Matjon ijodiga munosabat bildirgan<sup>6</sup>. Sh. Hasanov o‘zbek dostonlari poetikasini tadqiq etar ekan, ijodkorning she‘riy qissa va dostonlarida janr tipologiyasidagi rang-barangliklarga e‘tibor qaratib, tasvir turlari, shaxs va borliq, tarix va davr kabi masalalarni yoritib bergan<sup>7</sup>. Q.Yo‘ldoshev esa shakliy izlanishlar miqyosi mustaqillik yillari adabiyotida birmuncha kengayganligini ta‘kidlab, shoir she‘rlaridan namunalarni tahlillarda ko‘rsatib o‘tgan<sup>8</sup>. U.Hamdani yangi o‘zbek she‘riyatining asosiy xususiyatlari va ifoda usullariga ko‘ra turlarini bayon etganda Omon Matjon she‘riyatiga ham murojaat etgan<sup>9</sup>. B.Karim shoir she‘rlari mazmunini yoritib berar ekan, she‘rlar mohiyatining tub ildizi vatanparvarlik ekanini ta‘kidlaydi<sup>10</sup>. M.Hakimov shoirning “Ming bir yog‘du” ma‘rifiy dostonidagi Navoiyga izdoshlikni ko‘rsatib bergan<sup>11</sup>. O‘.Panayeva hozirgi o‘zbek she‘riyatida ijodkor va zamon, millat va individual omillar, tarixiy xarakter, janrlar ko‘lamini tarixiy konsepsiya asosida Omon Matjon ijodi misolida tadqiq etgan<sup>12</sup>. B.Rahimovning nomzodlik dissertatsiyasida Pahlavon Mahmud haqidagi asarlarda adabiy-tarixiy xarakter yaratishning ijtimoiy-psixologik va estetik omillari, xalq og‘zaki ijodi va badiiy adabiyotda Pahlavon Mahmud siyosiy talqini masalasi Omon Matjon ijodi misolida tahlil etilgan<sup>13</sup>. 2023-yilda atoqli shoir Omon Matjon tavalludining 80 yilligi munosabati bilan respublikamiz miqyosida ilmiy-amaliy anjumanlar va ma‘naviy-ma‘rifiy tadbirlar uzluksiz o‘tkazildi. Jumladan, 2023-yilda O‘zR FA O‘zbek tili, adabiyoti va folklori institutida o‘tkazilgan “Omon Matjon ijodining Yangi o‘zbek adabiyoti taraqqiyotida tutgan ma‘naviy-ma‘rifiy ahamiyati” mavzusidagi konferensiyasi (2023, 24-mart)<sup>14</sup>, Urganch davlat universitetida o‘tkazilgan “O‘zbek filologiyasining dolzarb masalalari” mavzusida Respublika III an‘anaviy ilmiy-amaliy konferensiya (2023,17- mart)<sup>15</sup>, Sharof Rashidov nomidagi Samarqand davlat universitetida tashkil qilingan “Zamonaviy o‘zbek she‘riyatida Omon Matjon ijodining o‘rni” mavzusidagi Respublika ilmiy-amaliy konferensiyalarni sanash mumkin. Bu anjumanlarda taniqli olimlar o‘zlarining ma‘ruzalari bilan ishtirok etishdi. Vazirlar Mahkamasining qarori bilan Omon Matjonning “Tanlangan asarlar”i chop etildi<sup>16</sup>.

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<sup>6</sup> Раҳимжонов Н. Мустақиллик даври ўзбек шеърляти. – Тошкент: Фан, 2007. – Б. 260.

<sup>7</sup> Hasanov Sh. Hozirgi o‘zbek dostoni poetikasi. – Samarqand: “Samarqand davlat chet tillar instituti” nashriyoti, 2024. – Б. 126.

<sup>8</sup> Ўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 102.

<sup>9</sup> Ҳамдам У. Янги ўзбек шеърляти. – Тошкент: Adib, 2012. – Б. 284.

<sup>10</sup> Карим Б. Энди ул ой ҳажри ҳам аввалгиларға ўхшамас. // Янги Ўзбекистон. 2023-йил, 15-феврал. №31.

<sup>11</sup> Hakimov M. “Xamsa”ning ming yog‘dusi. Jahon navoiyshunosligi: kecha va bugun. Xalqaro konferensiya materiallari. 2024-yil 23-aprel, O‘zbekiston. – Тошкент, 2024. – В. 380-393.

<sup>12</sup> Панаева Ў. Ҳозирги ўзбек шеърлятида тарихийлик концепцияси (Омон Матжон ижоди мисолида): Филол. фан. номз. ...дисс. – Тошкент, 2005. –140 б.

<sup>13</sup> Раҳимова Б. Ўзбек адабиётда Пахлавон Маҳмуд образи талқинлари: Филол. фан. номз. ...дисс. – Тошкент, 2007. – Б. 14

<sup>14</sup> Омон Матжон таваллудининг 80 йиллиги. // Ўзбек тили ва адабиёти. 2023, № 2. – Б. 3-35.

<sup>15</sup> Omon Matjon tavalludining 80 yilligi munosabati bilan o‘tkazilgan “O‘zbek adabiyotshunosligining dolzarb muammolari” mavzusidagi Respublika III an‘anaviy ilmiy-amaliy anjumani materiallari. 2024-yil,17-mart, – Urganch: Xogazm yoshlari, 2023. – 276 б.

<sup>16</sup> Омон Матжон. Танланган асарлар. Нашрга тўплаб таёрловчилар: М.Қўчқорова, Д.Матжонов, М.Пирназарова. – Тошкент: Адабиёт, 2023. – 536 б.

2022-yilda chop etilgan 100 jilddan iborat “Turkiy adabiyot durdonalari”da “Omon Matjon. Saylanma”si alohida jildlik sifatida kiritildi.<sup>17</sup>

Dissertatsiyani yozish jarayonida nomlari ko‘rsatilgan va boshqa bir qator o‘zbek hamda jahon adabiyotshunoslarining ilmiy izlanishlari e‘tiborga olindi.

Omon Matjon ijodi badiiyatini yaxlit monografik tarzda o‘rganishga ehtiyoj mavjud edi. Mazkur tadqiqot shu bo‘shliqni to‘ldirishga qaratilgan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi.** Tadqiqot Urganch davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek adabiyotshunosligi va zamonaviy adabiy jarayon muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** Omon Matjon she‘riyati badiiyati orqali shoirning obraz yaratish, kompozitsion yaxlitlik va xilma-xil syujet usullarini topa bilish mahoratini aniqlashdan iborat.

**Tadqiqotning vazifalari:** O‘zbek adabiyotshunosligida badiiylik nazariy muammosining o‘rganilish tarixi hamda atoqli shoir Omon Matjon hayoti va ijodining o‘rganilishiga ekskurs qilish;

Omon Matjon she‘riyati badiiyati shakllanish taraqqiyotini uning ilk ijodiy bosqichidagi obraz va obrazlilikning o‘ziga xosligi, shoir she‘riyatida falsafiylik muhim tendensiya kasb etganligini asoslash;

Omon Matjon she‘riyatidagi mumtoz an‘analar ta‘siri, ijodiy an‘ana va originallik masalasini Navoiy, Ogahiy va boshqa mumtoz shoirlar lirikasi bilan yonma-yon qo‘yib dalillash;

shoir ijodida janrlar rang-barangligi va janriy yangilanishlar, uning dostonchilikdagi nazariy asoslar va an‘analarga sodiqligi, she‘riy qissa janrida ifodalangan ijtimoiy muammolarning talqinini yoritish;

shoirning o‘zbek dostonchiligi taraqqiyotidagi o‘ziga xos o‘rni va tarixiy obraz yaratish mahoratini tarixiy doston, tragediya janrlari misolida oydinlashtirishdan iborat.

**Tadqiqotning obyekt** Omon Matjonning turli yillarda nashr qilingan “Ochiq derazalar” (Toshkent, 1970), “Dramatik dostonlar” (Toshkent, 1975), “Yonayotgan daraxt” (Toshkent, 1977), “Haqqush qichqirig‘i” (Toshkent, 1979), “Seni yaxshi ko‘raman” (Toshkent, 1981), “Gaplashedigan vaqtlar” (Toshkent, 1986), “Ming bir yog‘du” (Toshkent, 1987), “O‘rtamizda birgina olma” (Toshkent, 1990), “Odamning soyasi quyoshga tushdi” (Toshkent, 1991), “Qush yo‘li” (Toshkent, 1993), “Iymon yog‘dusi” (Toshkent, 1995), “Erkin havolarda” (Toshkent, 1997), “Ardaxiva” (Toshkent, 2000), “Diydor aziz” (Toshkent, 2013), “Umr o‘tar, vaqt o‘tar” (Toshkent, 2016), “Maqsudam” (Toshkent, 2011), “Tanlangan asarlar” (Toshkent, 2023) kitoblari tashkil qiladi.

**Tadqiqotning predmetini** Omon Matjon ijodida poetik shakl va mazmun mutanosibligining tadqiqi, badiiyati rivojlanish xususiyatlarining tadqiqi va tahlil qilish tamoyillari tashkil etadi.

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<sup>17</sup> Turkiy adabiyot durdonalari. Omon Matjon. Saylanma. 28-jild. (nashrga to‘plab, tayyorlovchi: M.Qo‘chqorova, D.Matjonov) – Toshkent: Yangi O‘zbekiston, 2022.

**Tadqiqot usullari.** Dissertatsiyada analitik, tarixiy-qiyosiy, biografik, psixologik, statistik tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Jahon va o'zbek adabiyotshunoslikda badiiylik muammolari, uning talab va mezonlari inson ruhiyati, muhiti, ijtimoiy-siyosiy holati kabilarga ko'ra o'zgarib turishi, shuning uchun badiiylik faqat adabiyot ilmiga emas, ruhshunoslik, jamiyatshunoslik bilan ham bog'liq tushuncha ekanligi Omon Matjon ijodi misolida aniqlangan;

Omon Matjon ijodining obraz va obrazlilik xarakterli jihatlari uning xalq og'zaki ijodi, mumtoz adabiyot, Yevropa xalqlari adabiyotini yaxshi bilishi, ulardan unumli foydalanishi samarasi ekanligi; bu esa o'z navbatida shoir she'riyatida falsafiylikni kuchaytirib, ijtimoiy ruhning yana ham jonlanishiga olib kelganligi isbotlangan;

shoir ijodidagi timsollar tizimining katta qismini o'zbek xalq og'zaki ijodi, mumtoz adabiyotimizda taomilda bo'lgan timsollar tashkil qilishi tabiiy bo'lib, ular ijodkorga o'z ijtimoiy-siyosiy va intim hislarini xalqqa yana ham tushunarliroq va badiiy ko'rkam shaklda bayon etish imkonini bergan bo'lsa, muxtara' (shoirning o'zi tomonidan yangilik sifatida qo'llangan) timsollar davr ruhiyati aksi sifatida yuzaga kelgani isbotlangan;

Omon Matjon asarlarida Alisher Navoiy an'analari ko'lami shoirning Navoiy dahosiga ehtiromi, uning merosidan qay darajada bahramandligi, o'tmish va bugunning ijtimoiy-ma'naviy qiyofasidagi umumiylikni teran nigoh bilan ko'ra olganligi, mumtoz va zamonaviy adabiyotning o'ziga xos bog'liq nuqtalarini to'g'ri topa olgani kabi omillar natijasi ekanligi dalillangan;

shoir ijodida janriy yangilanishlar, dostonchilikdagi o'ziga xos badiiy mahorati, an'anaviylik, she'riy qissasida ijtimoiy muammolarning badiiy ifodasi hamda dramaturgiyadagi Najmiddin Kubro, Beruniy, Pahlavon Mahmud singari tarixiy shaxslar obrazini yaratishdagi badiiy mahorati asoslangan.

**Dissertatsiyaning amaliy natijalari** quyidagilardan iborat:

badiiylik muammosining o'rganilishi hamda o'zbek adabiyotshunosligida Omon Matjon hayoti va ijodining o'rganilish darajasi belgilangan;

Omon Matjon ijodi badiiyati shakllanish taraqqiyoti izchil ravishda ko'rsatilib, ijodkor lirikasida aks etgan obraz va obrazlilik hamda falsafiylikning ustuvorligi asoslangan;

Omon Matjon she'riyatida mumtoz an'analari Pahlavon Mahmud, Bedil, Navoiy, Ogahiy ijodi bilan vobastalikda hamda shoir she'riyatiga xos originallik to'rtliklar va dostonlari, she'riyati misolida dalillangan;

shoir ijodida janrlar rang-barangligi va janriy yangilanishlar, uning dostonchilikdagi nazariy asoslar va an'analarga sodiqligi, she'riy qissa janrida ifodalangan ijtimoiy muammolarning talqini tarixiy-qiyosiy va analitik tahlillar bilan izohlangan;

she'riy qissa janrida insonning qadrsizlanishi, paxta yakkahokimligi, ekologiyaning buzilishi, bolalar va ayollar mehnatining ortiq darajada ko'pligi oqibatida xastalangan millat fojeasi kabi ijtimoiy muammolarning dadil qalam bilan ochilgani asoslangan;

dramaturgiyadagi Najmiddin Kubro, Pahlavon Mahmud, Al Xorazmiy kabi tarixiy shaxslar obrazini yaratishdagi shoirning ulkan badiiy mahorati dalillangan.

**Tadqiqot natijalarining ishonchliligi** tahlilga tortilgan materiallar o'zbek adabiyoti tabiatidan kelib chiqqan holda xulosalar qilish imkonini berganligi, ularning asosliligi, metodologik mukammalligi, qo'yilgan masalalarning aniqligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati** Tadqiqot natijalarining ilmiy ahamiyati Omon Matjon ijodi badiiyati rivojlanish xususiyatlari ilk marta monografik jihatdan yaxlit holda o'rganilgani, shoir ijodiyoti badiiyati manbalari xalq og'zaki ijodi hamda o'zbek mumtoz adabiyoti, zamonaviy jahon she'riyatining ilg'or adabiy tajribalari bilan bog'langani milliy adabiyotshunosligimizning so'nggi yutuqlari asosida ko'rsatilgani bilan izohlanadi.

Dissertatsiya natijalarining amaliy ahamiyati nazariy umumlashma va tahlillardan "Adabiyotshunoslik asoslari", "Adabiyot nazariyasi", "O'zbek adabiyoti tarixi", "Yangi o'zbek adabiyoti", "Hozirgi adabiy jarayon" fanlaridan darslik, o'quv qo'llanma, majmualar yaratishda; Omon Matjon adabiy portretini tayyorlashda, filolog mutaxassislarga ma'ruza matnlarini tayyorlashda manba vazifasini o'tashi bilan belgilanadi.

**Tadqiqot natijalarining joriy qilinishi.** Omon Matjon she'riyati badiiyati bo'yicha olingan ilmiy natijalar asosida:

Jahon va o'zbek adabiyotshunosligida badiiylik muammolari, uning talab va mezonlari inson ruhiyati, muhiti, ijtimoiy-siyosiy holati kabilarga ko'ra o'zgarib turishi, badiiylik faqat adabiyot ilmiga emas, ruhshunoslik, jamiyatshunoslik bilan ham bog'liq tushuncha ekanligini Omon Matjon ijodi misolida yoritib berilgan ilmiy-nazariy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2017–2020-yillarda bajarilgan "OT-FI-030 raqamli "O'zbek adabiyoti tarixi" ko'p jildlik (7 jild) monografiyasini nashr etish" mavzusidagi fundamental loyihada foydalanilgan. (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 16-dekabrda 01/4-2720-raqamli ma'lumotnomasi) Natijada, shoir she'riyatida falsafiylik masalalari, ijodkor dostonlarida Navoiy an'analari hamda to'rtliklaridagi mumtoz mavrusiylik, "Ming bir yog'du", "Qush yo'li" asarlarining mumtoz adabiyot ta'siri ekani, vorisiylik va yangilanish tizimi kabi masalalar ilmiy manba bo'lib xizmat qilgan;

Omon Matjon ijodidagi obraz va obrazlilik kabi xarakterli jihatlar, uning xalq og'zaki ijodi, mumtoz adabiyotni yaxshi bilishi samarasi sifatidagi badiiy mahorati, shoir ijodidagi timsollar tizimining katta qismini o'zbek xalq og'zaki ijodi, mumtoz adabiyotimizdagi mavjud timsollar tashkil qilishi haqidagi ilmiy-nazariy xulosalardan Muhammad Al Xorazmiy nomidagi Toshkent axborot texnologiyalar universiteti Urganch filialidagi 2021–2022-yillarga bajarilgan "Haft shuaro" majmuasini o'rganish orqali XIX asr Xorazm vohasining milliy-ma'naviy merosini tadqiq qilish va (o'zbek, rus, ingliz tillarida) elektron ilovasini yaratish" mavzusidagi II -402104155 raqamli amaliy loyihasida foydalanilgan. (Muhammad Al Xorazmiy nomidagi Toshkent axborot texnologiyalar universiteti Urganch filialining 2023-yil 6-dekabrda 1477-raqamli ma'lumotnomasi) Natijada shoirning

ilk ijodi namunalaridan to umri davomida yozilgan asarlaridagi obraz va obrazlilik hamda mumtoz adabiyot an'alarining yangi o'zbek she'riyatidagi o'rni, takomili va istifoda etilish darajasining ijtimoiy-estetik sabablari, Omon Matjonning ulug' salafilar ijodiga murojaati masalalarini aniq baholash imkoniga asos bo'lgan;

shoir ijodida janriy yangilanishlar, dostonchilikdagi o'ziga xos badiiy mahorati, an'anaviylik, she'riy qissasida ijtimoiy muammolarning badiiy ifodasi hamda dramaturgiyadagi Najmiddin Kubro, Beruniy, Pahlavon Mahmud singari tarixiy shaxslar obrazini yaratishdagi badiiy mahorati kabi masalalar xususidagi nazariy xulosalardan Turkiya Jumhuriyati Artvin Choruh universitetida 2017–2021-yillarda bajarilgan “Abdulla Qahhor - hikoyanavis”, “O'zbek yozuvchisi Pirimqul Qodirov romannavisligi” va boshqa o'zbek adabiyotini yoritishga bag'ishlangan loyihada foydalanilgan. (Turkiya Jumhuriyati, Artvin Shahar, Artvin Choruh universitetining 2024-yil 11-iyuldagi E.5649-raqamli ma'lumotnomasi). Natijada, tadqiqotchining “Aman Metcan sanati haqqida”, “Omon Matjon ijodida epiklik” kabi ilmiy maqolalaridagi ilmiy xulosalar va shoirning “Gaplashadigan vaqtlar” she'riy qissa janri tabiatiga olib kirgan yangiliklari kabi ma'lumotlardan nazariy xulosalar tayyorlashda, shuningdek, tarixni badiiy talqin qilishda ijodkorning o'ziga xos badiiy mahorati xususidagi nazariy qarashlardan Artvin Universiteti talabalariga turkiy xalqlar adabiyotini o'qitishda foydalanilgan;

Omon Matjon asarlarida Alisher Navoiy an'analari ko'lami kengligi shoirning Navoiy dahosiga ehtiromi ekanligi va buyuk daho merosidan qay darajada bahramandligi haqidagi mulohazalardan, shoirning o'tmish va bugunning ijtimoiy-ma'naviy qiyofasidagi umumiylikni teran nigoh bilan ko'ra olganligi, mumtoz va zamonaviy adabiyotning o'ziga xos bog'liq nuqtalarini to'g'ri topa olgani kabi badiiy mahorati xususidagi ilmiy-nazariy xulosalardan Ozarbayjon Respublikasi AMEAsining “60-yillar adabiyoti” ijod kontekstida” mavzusidagi loyihasida foydalanilgan. (AMEA Nizomiy Ganjaviy nomidagi Adabiyot instituti “Ozarbayjon-Turkmaniston-O'zbekiston adabiy aloqalar bo'limi” mudirining 2024-yil 5-iyuldagi 041/178-raqamli ma'lumotnomasi) Natijada, “Omon Matjon ijodida tarixiy mavzu”, “To'rtliklardagi mumtoz an'alar”, “Nega men?!” dostonida ijtimoiy motivlar” kabi ilmiy maqolalardagi ma'lumotlardan Akademiya magistrilariga turkiy xalqlar adabiyotini o'qitishda foydalanilgan;

Omon Matjon she'riyati badiiyati bilan bog'liq bo'lgan an'anaviy timsollar tizimi ijodkorga o'z ijtimoiy-siyosiy va intim hislarini xalqqa yana ham tushunarliroq va badiiy ko'rkam shaklda bayon etish imkonini bergani, muxtara timsollar davr ruhiyati aksi sifatida yuzaga kelgani haqidagi mulohazalardan Xorazm teleradiokompaniyasida “Assalom, Xorazm”, “Adabiy muhit” kabi ko'rsatuv va eshittirishlar dasturini tayyorlashda foydalanilgan (Xorazm teleradiokompaniyasining 2024-yil 19-sentyabrdagi 874-sonli ma'lumotnomasi). Natijada, ko'rsatuv va eshittirishlar ilmiy-ommabopligi ta'minlangan hamda yangi manbalar bilan boyitilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Mazkur tadqiqot natijalari bo'yicha 12 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanida muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinishi.** Dissertatsiya mavzusi bo'yicha jami 36 ta ilmiy ish chop etilgan, 1 ta monografiya va O'zbekiston Respublikasi Oliy

attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 16 ta maqola, jumladan, ularning 12 tasi respublika hamda 4 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, to‘rt bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning hajmi 230 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, dissertatsiya ishining maqsad va vazifalari, obyekt va predmeti bayon qilingan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, bog‘liqligi asoslanib, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ishonchligi dalillanib, nazariy va amaliy ahamiyati ochib berilgan, tadqiqot natijalrining amaliyotga joriy qilinishi, aprotatsiyasi, dissertatsiya tuzilishi va hajmi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiya jami to‘rt bobdan iborat. Dissertatsiyaning I bobi **“Adabiyotshunoslikda badiiylik masalasi va shoir hayoti, ijodining o‘rganilishi” deb atalgan.** Uning birinchi paragrafi **“Adabiyotshunoslikda badiiylik muammolarining tadqiqi”** deb nomlangan. Mazkur faslda **“badiiylik”** masalasi, uning nazariy tabiati, badiiylik va obrazlilik, badiiy shartlilik masalalarini o‘rgangan olimlarning ilmiy-nazariy fikrlariga murojaat qilinib, umumlashma kuzatishlar amalga oshirildi. Badiiylik masalalarini o‘rganish bilan bog‘liq muammolar ijtimoiy fanlarning turli sohalari, jumladan, san‘atshunoslik, adabiyotshunoslik, musiqashunoslik va kino nazariyasi tadqiqotchilarining diqqat-e‘tiborida. Bunday muammolar badiiy asarlarning o‘ziga xos xususiyatlari, ularning mavhumiyati va idrokning subyektivligi tufayli yuzaga keladi. Asosiy muammolardan biri badiiy asarlarni talqin va tahlil qilishdir. Badiiy adabiyot mohiyatida go‘zallik, fojaviylik, komiklik kabi estetik kategoriyalar aks etadi, ularning barchasi yoki bir qismi muayyan ijodkor asarlarida bir-biriga nisbat e‘tibori bilan muvofiq ravishda mavjud bo‘ladi. Shu nuqtayi nazardan Omon Matjon ijodida qayd etilgan estetik katerigoriyalarga qo‘shimcha ravishda *ruhbxshlik*ni darj etish lozim, nazarimizda. Bir ijodkor asarlari estetik katerigoriyalarning qay biri ustunligi yoki yaqqol ko‘zga tashlanishini uning san‘atkorligi yoki mahorat mezonlariga bog‘liq bo‘lmasa ham, o‘quvchi zehni va shuuriga ta’siri kabi omillarga o‘z hukmini o‘tkaza olgani sababi jiddiy masala sanaladi. Shu bois ham, M.Qo‘shjonov **“Estetik kategoriyalarning jamuljamigina hayotni adabiyotda aks ettirish masalalari bo‘yicha tasavvurimizni to‘ldirishi mumkin, xolos”** deya ta’kidlaydi<sup>18</sup>.

Izzat Sulton o‘zining nazariyaga oid darsligida ta’sirdorlik, mazmun va shakl birligi, obraz, haqqoniylik, obyektivlik, tipiklik va mazmunning salmoqdorligi, samimiylik, yozuvchining g‘oyaviy pozitsiyasi, mahorat, dramatism, sodda tilda yozish, tilning tushunarli va ravshan bo‘lishi lozimligi, yozuvchining iste’dodi, his-tuyg‘u haqida so‘zlaydi. Shuningdek, mazmun va shakl mosligi, samimiylik va

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<sup>18</sup> Қўшжонов М. Танланган асарлар. “Шарқ” НМАК. – Тошкент, 2018. – Б. 301.

mahoratni badiiylikning muhim shartlari; til, haqqoniylik va kitobxonni hayajonga solishni badiiylikning alomatlari deb ham ataydi<sup>19</sup>. Ko‘rinadiki, badiiylik adabiyotning ahamiyati, hayotni haqqoniy aks ettirish mahoratidir.

Badiiyat masalalari talqini tadqiqotchining xos qarashlari, madaniy konteksti va hayotiy tajribasiga bog‘liq bo‘linib kelgan. Bu obyektiv va keng qamrovli talqinlarni shakllantirishda qiyinchiliklar tug‘diradi. Adabiyotshunoslikda badiiylik masalasi atrofida quyidagi bandlar doirasida mulohaza yuritishni ma’qul topamiz:

1. *Badiiylik va inson munosabati*. Lug‘atda “go‘zallik”; “yangilik” ma’nolarini anglatuvchi badiiylik badiiyat tushunchasi bilan ayni bir narsami yoki boshqa-boshqa tushunchalarni, degan savolga javob berishga to‘g‘ri keladi. “O‘zbek tilining izohli lug‘ati”da *badiiylik* so‘ziga “badiiy-estetik xususiyatga, badiiy mazmunga egalik; san’atga aloqadorlik” tarzida izoh berilar ekan, *badiiyat* so‘zi kam qo‘llaniladi, qarang *badiiylik* degan havola berilgan<sup>20</sup>. O‘zbek filologiyasi ilmida badiiyat masalalariga oid juda ko‘plab ilmiy ishlar yaratilgan<sup>21</sup>. Badiiylik – asarning (ta’sir) kuchi, nutqni asarga aylantiruvchi bosh omil, markaziy nuqtadir. Badiiylik va uni yuzaga keltiruvchi omillar, badiiylik va uning asosiy alomatlari – barcha-barchasi masalaga inson nigohi qay tomondan qaralishiga bog‘liq. Ana shu nigoh nuqtasi – nuqtayi nazarni belgilashda esa zamon va makon qat’iy o‘rniga, hal qiluvchi maqomiga ega.

2. *Badiiylik va zamon munosabati*. Vaqt – g‘oyat murakkab ruhiy-falsafiy tushuncha. Yuqorida bayon qilinganidek, *zamon*, *zamona* – insonning vaqtning muayyan qismini ajrata olishi natijasida yuzaga kelgan tushuncha. Aks holda vaqtning bir qismi ikkinchisidan farqlanmas edi. Odamzod vaqtni o‘z ehtiyojlaridan kelib chiqib taqsimlaydi. Shulardan biri insoniyatning o‘z ruhiy ehtiyojini qondirish uchun vaqtni taqsimlashi yoki ajratib olishidir. Badiiylik masalasining zamon bilan bog‘liqlik darajasiga chuqurroq nazar solsak, jiddiy mulohaza yuritish lozim bo‘lgan jihat ko‘zga tashlanadi: *zamon* – inson qiyofasining muayyan muddat ichida namoyon bo‘lishidir. Bugun mumtoz adiblarimiz yashagan davrdagi qadriyatlarni anglamaganimiz uchun o‘sha davr badiiyatini bor bo‘yi bilan his qila olmaymiz. Badiiylik doimo bahs qilinib turgan uchlik munosabatiga bog‘liq bo‘lgani uchun ayni bir xil holatning o‘zi turli shaxslar (inson), vaqt (zamon) va joy (makon)lar bilan bog‘liq ravishda turlicha baholangan.

Xullas, bu paragrafda “badiiylik”ning nazariy-estetik tabiati va o‘rganilish tarixi oydinlashtirildi.

Mazkur bobning ikkinchi paragrafi “**Omon Matjon ijodiga bag‘ishlangan tadqiqotlarnig nazariy asoslari**” deb nomlangan. Bu faslda shoir hayoti va ijodi bo‘yicha taqriz, maqola, dissertatsiya, ilmiy monografiyalar yaratgan o‘nlab o‘zbek

<sup>19</sup> Иззат Султон. Адабиёт назарияси. Ўқитувчи, – Б. 220-228.

<sup>20</sup> Ўзбек тилининг изоҳли луғати. 1-жилд. – Б. 135.

<sup>21</sup> Мирзаева Д. Ҳозирги ўзбек шеърятда бадий тафсил: Филол. фан. номз. ...дис. автореф. – Тошкент: 1994.; Адизова Н.Б. Қизикмачокларнинг жанрий табиати ва бадийати. – Тошкент, 2020. – Б.140; Тошпулатов А.Х. Ўзбек адабиётида новелла жанри ва унинг бадийати (А.Қахҳор, Ш.Холмирзаев, Н.Эшонкул ижоди мисолида). Филол.фан.б.фалс.док.(PhD) дисс.–Тошкент, 2018. – Б. 153.; Шофиев О.Б.Эркин Аъзам насри бадийати (киноя ва образ). Филол.фан.б.фалс.док. (PhD) дисс.–Тошкент, 2018. – Б. 145.; Рахмонова М.Р. Ўзбек халқ афсоналарининг бадийати. – Тошкент, 2019 ва бoshqa 50 dan ortiq dissertatsiya.

adabiyotshunos olimlarning ishlariga murojaat qilindi. Jumladan, O‘.Nosirov, N.Shukurov, Botir Norboev, U.Normatov, Y.Qosimov, N.Rahimjonov, I.To‘lakov, P.Shermammedov, A.Primqulov, J.Jumaboyeva, S.Meli, B.Karim, U.Hamdani, O‘.Panayeva, B.Rahimova, M.Qo‘chqorova tadqiqotlariga munosabat bildirildi.

O‘.Panayeva birinchi navbatda shoir ijodida badiiy zamon ko‘lami kengligiga<sup>22</sup> e’tibor qaratadi. Ayni shu nuqtayi nazardan qaraganda ijodkorning badiiy zamon ko‘lami uning umrboqiyiligi, o‘qimishlilik, turli ijtimoiy qatlamlar ichiga singib borishi kabi juda ko‘plab omillarga ta’sir ko‘rsatadi.

Omon Matjon ijodi tizimli tahlil qilingan ishlar ro‘yxati boshida J.Jumaboyeva qalamiga mansub kitoblar turadi. Olimaning dastlab “Adabiy portret” turkumidan e’lon qilingan “Omon Matjon” monografiyasi<sup>23</sup> adabiyotshunoslarning shoir ijodiy dunyosiga birinchi yaxlit safar bo‘ldi, deyish mumkin. Ushbu monografiya to‘ldirilgan va qayta ishlangan holda 2018-yilda “El bilsa bo‘ldi”<sup>24</sup> nomi bilan nashr qilindi. Asarning ikkinchi nashri, bir tomondan, oradan kechgan chorak asr asnosida Omon Matjon ijodi olamida bo‘lgan o‘zgarishlar, ikkinchi tomondan, olima taxayyul-u talqinida bo‘lgan tavihlotning asosiy qismini aks ettiradi.

J.Jumaboyeva o‘zbek adabiyotshunosligida ijodkorning psixologik tasvir mahorati bo‘yicha yetakchi mutaxassisdir. U tadqiqotida asosiy masalalar sifatida “70–80-yillar she’riyatida psixologik tasvir va badiiy mahorat”; tarix, zamon va lirik qahramon; hayot haqiqati va g‘oyaviy-badiiy mushohada ko‘lami<sup>25</sup> kabilarni o‘rtaga tashlaydi.

Kitobning dastlabki satrlari nafaqat kitob, balki olimaning ijod va ijodkor birligi haqidagi g‘oyasi, ilmiy va hayotiy tajribalari asosida kelgan to‘xtami hamdir: “Shoir – xalq farzandi. Uning orzu-armonlari kuychisi, himoyachisi. Ammo shular bilan birgalikda u butun insoniyat uchun ham mas’ul”<sup>26</sup>.

Olima kitob muqaddimasida Omon Matjon hayoti va ijodini eng teran anglagan inson – bu shoirning o‘zi ekaniga o‘quvchini ishontiradi. Bu muvaffaqiyatga esa shoirning katta hajmli ijodiy bisotidan munosib asos sifatida “Daraxtlar va giyohlarning tarxi fayzini...” tanlaydi va she’rini o‘qigan o‘quvchi endi Omon Matjondan ko‘ra ko‘proq o‘zini satrlardan bunyod bo‘lgan mezonga sola boshlaydi. Olima tomonidan aslida “uning (Omon Matjonning) ham farzand, ham shoir sifatidagi mustahkam e’tiqodining oyinasi” sifatida taqdim qilingan she’r aynan uning ijod psixologizmini teran anglagani bois har kim qarasa, o‘zini ko‘radigan ko‘zguga aylanadi. Alaloqibat o‘quvchida bu she’r uchun shoirdan ham, she’rning asl mazmunini kashf etishga yo‘l ko‘rsatgan munaqqiddan ham minnatdorlik hissi uyg‘onadi.

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<sup>22</sup> Панаева Ў.Б. Ҳозирги ўзбек шеърлятида тарихийлик концепцияси: Филол...ф-лари номз...дис... автореф. – Тошкент, 2005. – Б. 10.

<sup>23</sup> Жумабоева Ж. Омон Матжон. – Тошкент: Фан, 1993. – Б. 152.

<sup>24</sup> Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018. – Б. 372.

<sup>25</sup> Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати. Филол. фан. док. дис... –Тошкент: 2000. – Б. 312.

<sup>26</sup> Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018. – Б. 11.

Suvon Melining “So‘zu so‘z” kitobidan joy olgan “Talabim – kenglik” maqolasi<sup>27</sup> o‘zbek adabiyotshunosligida Omon Matjon ijodi atroflicha tahlil qilingan ishlardan biri qatorida o‘z o‘rniga ega. Munaqqid bu maqolada Omon Matjon ijodining eng yorqin xususiyatlaridan biri sifatida epiklikni ko‘rsatadi. Bu xususiyat uning hatto lirik she‘rlarida ham ko‘zga tashlanishiga diqqat qaratadi. Shu bilan birga munaqqid shoirlar ijodining ko‘p hollarda nazardan chetda qoladigan jihati – jumla qurish mahoratini ham ana shu yorqin fazilat bilan bog‘laydi.

Mazkur paragrafda shoir she‘riyati tadqiqotchilarining qarashlari, asarlarining oziga xos xususiyatlari ochib berilgan tanqidchilikdagi kuzatishlar bayon etilgan. Shuningdek, Omon Matjon ijodi haqida adabiyotshunos olimlarning adabiy suhbatlari xususida ma‘lumotlar keltirganmiz.

Dissertatsiyaning ikkinchi bobi “**Omon Matjon ijodi badiiyati shakllanishi**” deb nomlanadi. Mazkur bob uch paragrafdan tashkil topgan. Bu boblardagi paragraflarda O‘zbekiston xalq shoiri Omon Matjonning ilk ijodiy bosqichdagi poetik obraz yaratish mahorati va obrazlilik, falsafiylik, timsollar tizimi masalasi tahlilga tortiladi. Bobning birinchi paragrafi “**Ilk ijodiy boshqichda obraz va obrazlilik**” deb nomlangan. Obrazlilik muammosi adabiyotshunoslikning doimiy diqqat markazida turadigan masalalardan hisoblansa-da, badiiy tizimda bu poetologik tushuncha, uning mazmun-mohiyati haqida yaxlit xulosa mavjud emas<sup>28</sup>. Ularni umumlashtirgan holda aytish mumkinki, obraz o‘zi anglatgan ma‘no (leksema sifatidagi ma‘nosi)ga qo‘shimcha poetik mazmun ifodalay olgan so‘zdir. San‘atning obraz vositasida fikrlashi uning spetsifik, ya‘ni tur sifatida belgilovchi xususiyatidir. San‘atkor badiiy obraz vositasida dunyoni angelaydi, o‘zi anglagan mohiyatni va o‘zining anglanayotgan narsaga hissiy munosabatini ifodalaydi<sup>29</sup>. Qayd etilgan barcha qirralar Omon Matjon ijodining ilk pallalarida ham namoyon bo‘ladi. E‘tibor qaratadigan bo‘lsak, masalaga shoir ijodining ilk davrlari sifatida yondashmoqdamiz. Chunki Omon Matjon ijodini qaysidir bir mezonlar asosida bir necha bosqichlarga bo‘lib talqin etish zarurati yo‘q. Shoir ijodining boshlang‘ich davri bilan kamolot davri orasida qandaydir o‘ziga xosliklar seziladi. Shuning uchun Omon Matjonning 60–80-yillardagi she‘riyatini shartli ravishda ijodining ilk pallasi sifatida yondashish mumkin.

Shoir qalbidagi xalqqa mehr tuyg‘usi xalqning unga baxsh etgan muhabbati tufayli yuzaga kelgan va ijodkor ijodi tunganmas sarchashmaga aylangan va ilohiy ne‘mat hisoblangan badiiy kashf etish salohiyati yuksalgan.

Ijodkor she‘riyatda o‘ziga xos poetik obraz yarata olgan shoirdir. Poetik obrazning vazifasi she‘riyatning inson va voqelikni badiiy o‘zlashtirish vositasi ekanligidan kelib chiqadi. Kechinma va fikr uyg‘unligida insonni ulug‘lash, qalbni ezgulik, poklik va go‘zallik tuyg‘usi bilan nurlantirish, ruhiy-ma‘naviy komillikni targ‘ib etish – poetik obrazning azaliy badiiy-estetik vazifasidir.

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<sup>27</sup> Сувон Мели. Сўзу сўз (“Адабиёт фалсафага чизгилар”) – Тошкент: “Sharq” НМАК Бош тахририяти, 2020. – Б. 279-298.

<sup>28</sup> Курбонбоев И.А. 90-йиллар ўзбек шеърлятида образlilik: Филол. фанлари номзоди ... дисс. – Тошкент, 2005. – Б. 5.

<sup>29</sup> Quronov D. Adabiyotshunoslikka kirish: Oliy o‘quv yurtlari uchun darslik. – Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – B. 49.

Ma'lumki, hozirgi o'zbek she'riyatida Vatan mavzusining yangi sifat talqinlarini o'qiyapmiz. Bunda ona yurt O'zbekiston haqidagi tushunchalarimizning milliy g'oya va istiqloq mafkurasi ma'nolari bilan boyib borayotgani bosh omil bo'lmoqda. Asosiysi, vatan mavzusiga yondashuvda tasvir va fikrlashdan ko'ra badiiy mushohada, vatan tushunchasini alohida detallar va lavhalar tasviri orqali ishonarli va ta'sirli ifodalash ustuvor bo'lmoqda. Shu jihatdan Omon Matjon ijodida ham vatan mavzusi o'ziga xos ohangda tarannum etilgan. Shoir ijodiy individualligining bir jihati ona yurt madh etilgan asarlarda ko'rinadi. Bu she'rlarning ("Umrin baxshidadir yurtim sha'niga", "Ozod va go'zal", "Assalom, assalom", "Qadimiy qal'a" "Istiqloq sharafi") va dostonlarning ("Nega men", "Qush yo'li") har birida Vatan mavzusi bevosita yoxud bilvosita yoritilgan. Muhimi shundaki, shoir bu mavzuga ezgulikni ulug'lash, yovuzlikni qoralash, tarixiy va zamonaviy voqealarni qiyoslash, umuman, inson va zamon munosabatini badiiy kashf etish maqsadida murojaat etadi, ba'zan an'anaviy timsollardan foydalansa-da, ("Vatan mehri", "Vatan so'zi" kabi) mavzuni o'z dunyoqarashi, chiroyli ifoda vositalari va usullari bilan boyitadi. O'ziga xos jihati shuki, she'rlarda voqea-hodisa talqiniga nisbatan poetik fikr, falsafiy mushohada ustuvor bo'lib, kechinma unga emotsional ta'sirchanlikni oshirish vositasi bo'lib xizmat etadi.

Xullas, mazkur paragrafda shoir she'riyatida uchraydigan poetik obrazlar (qushlar obrazi, qush va qafas, vaqt, zamon, sukunat, tun, tuproq, tabiat, jonqushi, ko'ngil qushi, asalari, qumursqa, kapalak, parvona, lochin, bulbul, gul, it,) tahlil etib berildi.

Bobning ikkinchi paragrafi **"Shoir she'riyatida falsafiylik"** deb ataladi. Munaqqid Suvon Meli fikricha, Omon Matjon ijodida falsafiy tamoyil kuchli. U jasorat bilan shunday murakkab, tubdan yangi mavzularga qo'l uradiki, ular shoirga birdan bo'y bermaydi, bo'ysunmaydi. Shuning uchun ularning so'ziy ifodasi, shakliy qiyofasi uncha silliq bo'lmasa-da, lekin she'rda katta va murakkab muammo haqida gap ketayotgani ko'rinib-bilinib turadi. Umuman olganda, shoir uslubida – bu ayniqsa she'rlarda yaqqol ko'zga tashlanadi – ezgu sifat g'adir-budirlik, bo'rtoqlik mavjud. Bu, bizningcha, hali she'riyat kirmagan yo'laklarga kirib borishdan tug'ilgan xislat bo'lib, minglab tizmalar ichidan shoir she'rini bexato ajratishga imkon beradi. Shaxsiy uslub degani, balki shu<sup>30</sup>.

Omon Matjon she'riyatida falsafiylik she'rni butunlay, satrlar silsilasi oralab qamrab oladigan darajada bo'lgan. Ana shunday she'rlardan biri "Uyg'onish"dir. Ijtimoiy lirikasida uyg'onish ko'p murojaat qilinadigan timsol ekani ma'lum. Inson hayotida uyg'onish unga hayotini davom ettirish imkoniyati berilganini anglash falsafasi bilan qadrlidir. Omon Matjon she'rda inson va tabiat o'rtasida uzviylik sabab qator timsollar vositasida falsafiy qarashlarini bayon qila olishga erishgan:

Quyoshdan bir nurli ko'chki qo'zg'otgan, //Qishning muz choyshabin parchalab otgan, //G'aflat uyqusidan yerni uyg'otgan, //Bu bahor emasmi, //Savolim shuldir?!

Quyoshda cheksiz nur bor, borliqqa bo'lgan mangu ishq va sarhadsiz ishq bor. Lekin mana shu cheksiz mehr manbaini yerga tomon og'diradigan, uni zaminga

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<sup>30</sup> Сувон Мели. Сўзу сўз ("Адабиёт фалсафаси"га чизгилар) – Тошкент: Sharq, 2020. – Б. 297.

yo'naltiradigan, jalb qila oladigan nimadir kerak. Mana shu nimadir – bahor! Azim tog'larda har qanday katta ko'chki ibtidosi bir mayda toshning nogohiy harakati bo'lsa, muhtasham mehr manbai quyosh nurlarining zaminga oqa boshlashi boisi bahor bo'ladi. Bahor qishning muz choyshabini tortqilab yirtib tashlaydi. Shoir lirikasida voqea-hodisalarni, odamlar umri va taqdirini falsafiy jihatdan anglash va xulosa chiqarish istagi beqiyos bo'lgan. She'rxonni samimiy fikrlashga undagan, umr va odamlar haqida, hayot to'g'risida falsafiy mushohadakorlikka chorlagan. Ma'lumki, haqiqiy ma'nodagi she'r shoirning fikri va hissiyotining uyg'unligidan yuzaga keladi va shu vaziyatda uyg'unlashuv yagona birlikda namoyon bo'lishi poetik obrazning xarakterli xususiyati hisoblanadi. Har qanday she'r fikr va tuyg'ulardan xoli emas. Shunday ekan, she'rdagi tafakkur o'quvchi uchun falsafiy ahamiyat kasb etishi uchun umumbashariy mazmun kasb etgan bo'lishi lozim.

Hayotdagi voqelik jarayonlarining asosi insonlarning o'zaro munosabatiga va faoliyatlariga bog'liqligi, ularni odamlarning o'zlari yuzaga keltirishini ochib beradi. *“Eh, bir shayton urdi”, deysan har safar, //O'zingga olmaysan aybni hech mahal.//Mundoq qarab tursam butun vujuding //Shaytanatga o'nqlab qurilgan shahar.*<sup>31</sup> Ko'rinadiki, mazkur she'rda shoir jamiyat va insonlar oldida o'zini doimiy ma'nan mas'ul sezadi. Mas'uliyat hissi shoir she'rlarida yaxshilik va yomonlikning ma'naviy hamda ijtimoiy asoslarini izlashga da'vat etib turadi: *“Tenglik yo'q joylarda yomondir qismat, //Tili omon bo'lsa o'lmaydi millat”*. Omon Matjon she'riy so'zni o'ziga xos tarzda qo'llaydi. Shoir so'zni shunday ishlatadiki, uning ma'nosi o'quvchi nazdida kengaygandek bo'ladi. Yomon fe'lli odamning tuban qilmishlaridan o'sha odamni o'zini ogohlantirayotgani ko'rinib turgan yuqoridagi satrlarda ma'no va ifoda xalq jonli tilining ta'sirida ekanligi natijasida she'riy ifoda yanada tushunarli bo'lgan. U ruhi uyg'oq shoir sifatida dunyoni, insonlar qalbini tozalamoq maqsadida qalam surgan.

Xullas, bu paragrafda Omon Matjon lirikasiga xos falsafiylik masalasi tahlil etilgan.

Bobning uchinchi paragrafi **“Shoir ijodida timsollar tizimi”** deb ataladi. Omon Matjon she'riyati turli manbalardan ilhomlangan, turli sarchashmalardan suv ichgan timsollar tizimiga ega. Mana shu timsollar tizimi tadqiqi asnosida ularni o'z xarakteriga ko'ra an'anaviy timsollar, an'anaviy-muxtara timsollar, mumtoz meros asosidagi muxtara timsollar tarzida guruhlashtirish mumkin bo'ladi.

An'anaviy timsollar adabiyotimizning ilk davrlaridan beri ishlatib kelinayotgan, shu bilan birga, aksar xalqlar adabiyotida umumiy ma'noga ega bo'lgan timsollarni qamrab oladi. Shuning uchun ularning katta qismini tabiat, atrof-muhit bilan bog'liq timsollar tashkil qiladi. Chunki ular butun insoniyat uchun umumiy bo'lgani holda, bani bashar idroki umumiy, ajralmas bir javhar paytidanoq meros kelmoqda. Masalan, *tun* timsoli deyarli barcha xalqlarda umumiy jihatlariga ega. Misol tariqasida V.I.Toporov, S.S.Levochskiy, A.M.Siyuxova, V.A.Krasman tadqiqotlarida *tun* timsolining turli ma'no qirralari tahlil qilinadiki<sup>32</sup>, ularning

<sup>31</sup> Omon Matjon. Иймон ёғдуси. Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1995. – Б. 25.

<sup>32</sup> Топоров В.Н. Из истории русской литературы. Т.2. Русская литература второй половины XVIII века. Исследования, материалы, публикации. М.Н.Муравьев: Введение в творческое наследие. Кн.2. – М., 2003. – С. 89; Левочский С.С. Символ ночи в немецком романтизме // Вестник Моск. ун-та. сер. 7. Философия. 2016.

aksariyati o‘zbek adabiyoti, xususan, Omon Matjon ijodi uchun ham xosdir. Rus adabiyotshunosligida hatto muayyan ijodkor lirik merosidagi tun mavzusi alohida monografik planda o‘rganilgan<sup>33</sup>.

Omon Matjon ijodida tun timsoli ayrim o‘rinlarda salaf ijodkorlar ko‘zda tutgan ma’nolarga mutobiq bo‘lsa, ba’zan butkul yangi qirralarda aks etadi. Albatta, tun timsoli shoir ijodida ham eng avvalo an’anaviy ma’nolari – zulm, iztirob kabi ma’nolarda aks etadi. Omon Matjon tun timsolini qaysi ma’noda bo‘lmasin qo‘llash bilan birga bu borada o‘zini ham, ijod ahlini ham taftish etadi. Masalan, “Ming bir yog‘du” dostonida o‘qiymiz: *Falak yangilanishlari muboshiri //charx aylanishida bir adolat boridan dalolat berar, //yaxshi-yomon tomonlarini farqlanishi bizda qolgan: //Nega tabiat hamma narsani almashinishga majbur etadi?! //Nega goh kunni osmonga ko‘taradi, goh tunni?* (EH, 16). Omon Matjon shuurida ham, eng avvalo, tun barcha illat-u yovuzliklar va tong (kunduz) barcha fazilatlar-u ezguliklar timsolidirki, buni muallif Alisher Navoiy g‘azaliga muxammasida “*Bu jahon tun birla tong bahs etar bir hujra...*” deya muxtasar va mutassir tarzda ifoda qila olgan.

Shoir ijodida tun timsoliga oid kuzatishlarimiz asnosida muhim bir jihat e’tiborimizni tortdi. Aksar she’rlarda tunning timsol sifatida ma’nolari uning mazmun qamroviga bog‘liq bo‘ladi, ya’ni tun ijtimoiy doirada zulm, intim doirada iztirob ma’nolarini kasb etadi. Shunga ko‘ra, shoirning dastavval tun ijtimoiy qamrov doirasidagi she’rlarida anglatgan ma’nolariga e’tibor qarataylik:

Falakda *kun bilan tun tenglashgan kunni //xalqimiz Navro‘z deb bejiz bayram qiladimi?* (EH, 26). Demak, misralar mazmunidan *kun* va *tun* timsollari odatdagidan bir qadar farqli mazmun kasb etmoqda. Bunda *kun* va *tun* timsolida qarama-qarshi qutblarning bor bisoti nazarda tutilmoqda. Shuning uchun ham Navro‘z barcha qarama-qarshiliklar teng kuchga ega bo‘lgan kun. Shuning uchun Navro‘z tun va kunning durang bo‘lgani, ikki rang salmog‘i barobar bo‘lgan kun sanaladi.

Tun va kun timsollari g‘oyat qadimiy. Ularning qadimiyligi inson shuuri qadar ildizga ega. Chunki hali ilk yodnomalarda qayd etilgan tasavvur va tushunchalar, badiiy vositalarning o‘zi ham “VIII asr adabiyotining emas, balki bu davrgacha bo‘lgan adabiyotning mahsuli edi. VIII asrdagi adabiyot esa o‘zigacha bo‘lgan davrlardagi adabiyotdagi ana shu tasavvurlarni saqlab qolgan”<sup>34</sup>. Inson hamisha boshidan kechirgan va his qilgan holatlarni ifodalashga ehtiyojmand. N.Rahmonov to‘g‘ri ta’kidlaganidek, “Inson o‘z ruhiy dunyosiga yoki bu situatsiyani, holatni ifodalashga mayl, shunga zarurat sezgach, xuddi ana shunday bosqichda badiiy fikrlash nuqtayi nazaridan ko‘tarilgan. Natijada, u o‘z ruhiy holatiga mos tasvirni *tabiatdan*, narsalardan, ularning ko‘rinishlaridan axtargan. Poetik ifodalash, ruhiy tahlilning ilk bosqichi shundan boshlanadi”<sup>35</sup>. Mana shu g‘oya adabiyotimizdagi eng qadimgi va yuqorida ta’kidlanganidek, umumbashariy timsollar tadrijini tasavvur qilishimizda muhim nuqta sanaladi. Shuning uchun ham *kun* va *tun* timsollarining

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№2 – С. 86-101.; Сиюхова А.М. Проблематика концепта ночи в дискурсе научного анализа // Человек и культура. 2013. № 1. – С. 13.; Красман В.А. К вопросу о специфике «ночного хронотопа» в европейском романтизме // Молодой ученый. – 2011. – № 5 (28). – Т. 2. – С. 18-20.

<sup>33</sup> Станичук И.А. Феномен ночи в творчестве Н.В.Гоголя. Дисс. канд. филол. наук. – Тверь, 2014. . – С. 192.

<sup>34</sup> Рахмонов Н. “Култегин” ёдномаси поэтикаси // Ўлмас обидалар. – Тошкент: Фан, 1989. – Б. 167.

<sup>35</sup> Рахмонов Н. “Култегин” ёдномаси поэтикаси // Ўлмас обидалар. – Тошкент: Фан, 1989. – Б. 173.

ma'nolari uni qanday idrok etishga, muayyan ruhiy holat, oniy kechmish izlariga bog'liq. Omon Matjon she'riyatida tun timsolini ko'rib chiqar ekanmiz, uning "Ayolni tun bilan yolg'iz qoldirmoq //Gunohlar ichida eng og'ir gunoh" satrlari zohiriy ma'nosidan ko'ra keng qamrovga ega ekaniga amin bo'lamiz, ya'ni bu satrlar qa'rida intim lirikaga xos betakror ifoda teranroq nigoh bilan qaralganda ijtimoiy lirikaga xos muhim ijtimoiy-maishiy muammoni o'rta tashlamoqda. Bu ham Omon Matjon an'anaviy timsollar vositasida yangidan yangi fikrlar ayta olishini ko'rsatib turibdi. Tun timsoli shoir uchun insonni anglashda bir vositaga aylangan. Quyidagi satrlarda Omon Matjon ming yillik timsolga zamonaviy atama bilan aytganda, gender tus bera oladi: *Ketishim shart edi. Na iloj, ketdim, //yolg'izlik qa'rida qoldirib seni. //Shu ma'yus ko'zlarga jo bo'lar endi //tun degan azobni bo'yi va eni.* (IYo, 270) Demakki, badiiyatda timsolning "qadimiyligi-yu zamonaviyligi" emas, ana shu timsollardan foydalanishda mohirlik muhim ekan. Omon Matjon tun, kunduz, yulduz kabi qadimiy timsollarga bir qadar ohoriy tus bera olgani, aynan shu timsollar orqali intim va ijtimoiy lirikani bir ifoda bilan aks ettira olgani shoir ijodidagi e'tiborni tortadigan jihatlardandir.

Dissertatsiyaning uchinchi bobini "**Omon Matjon she'riyatida mumtoz an'ana va originallik**" deb nomlangan. Mazkur bob uch paragrafdan tashkil topgan. Birinchi paragraf "**Ijodkor asarlarida mumtoz adabiyot an'analari**" deb nomlangan. Jahon adabiyotining o'lmas obidalaridan sanalgan Alisher Navoiyning "Xamsa"si yaratilganiga 500 yil to'lishi arafasida yaratilgan "Ming bir yog'du" ma'rifiy dostonining yuzaga kelishi taqvimiy xarakterdagi ishlardan biri sifatida qaralishiga hech qanday asos yo'q. Shu o'rinda *taqvimiy xarakterdagi asar* bizning nazarimizda zo'raki ijod mahsuli – g'oya va badiiyati marosimbozlik uchun qurbon berilgan ishlar ekaniga ham urg'u bermoqchimiz. Shu ma'noda Omon Matjonning ushbu dostoni shoir ruhiyatidagi iztiroblar, qalb kechinmalari "Xamsa" yaratilganiga besh yuz yil to'lishi sanalari arafasida zuhur etilishidan bunyod bo'lgan asardir. Bu esa doston tuzilishi, ohangi, badiiyati, poetikasi – barcha-barchasida aks etib turibdi. Bu asarning "sababi nazmi kitobi" tayin. Bunga muallifning o'zi aniq javob beradi: *"Olam muttasil aylanib, o'zini yangilab turibdi, lekin juda ko'p savol va muammolari o'sha-o'sha. Ulug' bobomiz o'zining ulug'vor ijodi – tariximizning, madaniyatimizning, jahon adabiyotining gulto'ji bo'lgan buyuk "Xamsa"sida bu jumboqlarning deyarlik barchasiga aniq va lo'nda javobni bundan besh yuz yil burun tayyor qilib qo'yibdi. Biz uchun yaratilgan bu asarga – bu nurli merosga qonuniy vorislik tuyg'usi bilan qarashimiz zarur".* (MBYo, 47) Demak, shoir vujudini iztirobga solgan, doston bitishga undagan nuqtalar: 1. Yangilanayotgan dunyoning eski dardlari. 2. Bugungi ijtimoiy va boshqa muammolarga besh yuz oldin ko'rsatilgan yechimlar sari intilmaslik sabab va oqibatlari. 3. "Xamsa"ga "nurli meros" egasi sifatida qonuniy vorislik hissi bilan yondashishimiz va yashashimiz zarurligini anglab yetish.

E'tibor berilsa, muallif "Xamsa"ga nisbatan o'zi ijod etgan muxtara (original, ohoriy) parafrazani qo'llaydi: *nurli meros*. Doston bitilayotgan paytlarda shoir ruhiyatini zulmatga nisbatan cheksiz bir nafrat, murosa qilib bo'lmas darajada isyonkorlik hissi chulg'ab olgan bo'lsa kerakki, dostonning "Ming bir yog'du" deb nomlanganidan tashqari 14 marta (Navoiydan keltirilgan iqtiboslardan tashqari) *nur*

va uning hosilalarini (sinonimlaridan tashqari) qo‘llaydi. Asar mutolaasi ibtidosidayoq asarda qayd etilgan uch masala bir-biri bilan omixta holda bayon qilinib borganini sezamiz:

*Lekin... nega buncha begonasiraymiz!? //Toleimizda Nur borligini bilmaganimiz uchunmi?* “Avvalo, dostonning “Ming bir yog‘du” deb atalib, nurga bog‘lanishidayoq hikmat bor. So‘ngra tiriklikning mohiyati ham nurga borib taqaladi. Tiriklik esa ezgulikka ulanadi. Hazrati Alisher Navoiy ham nurni oftobning panjalari deb qayd etgan, bu panjalarni inson panjalari bilan ta’bir etgan. Chindanda, inson qo‘llarida ham harorat bor. Doston boshlanmasida ham “Xamsa”ning o‘zi asrlarni oshib, jaholat devorlarini o‘yib kelgan jozibali nurga o‘xshatilgan. Bosh harf bilan yozilgan “nur” bu yerda ulkan tarixiy meros, yuksak insoniy qadriyatlar, o‘zlikni anglash timsoliga aylangan”<sup>36</sup>. Yana bir nigoh bilan qaraganda Nur – “Xamsa”ning o‘zi ekani muqarrar. “Najib ranglar”ga burkangan “tariximizdan xabar” bo‘lib yetib kelgan, “madaniyatimizning oyinayi jahonnomasi” sanalmish “vaqt o‘yinlaridan”, “zulmat dovonlaridan”, “jaholat devorlaridan o‘tib” bizni topgan “Yog‘du – bizniki”. Shoir doston ibtidosidanoq “Xamsa” qa’rida buyuk bir kuch – millatni birlashtirish, yakqalam qilish, bir manzilga birgalikda intiltirish quvvati borligi haqida bong uradi: Bir-birimizga yaxshiroq, yaqindan qaraylik: //Hammamiz shu yoqtilik elchilarimiz, //Hammamiz shu nur farzandlari! //Lekin... nega muncha begonasiraymiz?! //Nega muncha nifoq, nizo, nadomat, nola, nosog‘lom nazar?

Shu o‘rinda shoir tomonidan qo‘llangan ayrim ta’bir va iboralarga to‘xtalish ayni paytda mavzudan ko‘zlangan maqsadga ham xizmat qiladi. Shoir “Xamsa”ni “madaniyatimiz jahonnomasi” deb ta’riflaydi. “O‘zbek tilining izohli lug‘ati”da *jahonnoma* degan so‘z yo‘q. *Jahonnomo* so‘ziga esa “[jahon + f. ko‘rsatuvchi] folk. Jahonning istagan yerini ko‘rsatuvchi ko‘zgu; oynayi jahon”<sup>37</sup> – deb izoh berilgan. Unda muallif tomonidan qo‘llangan *jahonnoma* so‘zini qanday tushunish kerak? Buni tasodif yoki imlo xatosi deb bilsak, dostonning barcha nashrlarida mazkur so‘z mana shu shaklda yozilgan. Bundan tashqari shoir mumtoz adabiyot bilimdoni sifatida *oyinayi jahonnomo* birikmasining tasavvufiy mohiyatigacha chuqur anglar, xususan, Navoiyning mashhur “Ey ishq, g‘arib kimyosen, bal *oyinayi jahonamosen*”<sup>38</sup> baytini yod olganlardan edi. Muxtasar aytganda, shoir tomonidan *jahonnoma* so‘zi ixtiro qilingan bo‘lib, mazkur okkozionalizm muallifning bir necha badiiy niyatlari ro‘yobiga xizmat qilgan: birinchidan, *jahonnoma* o‘zbek tilida azaldan mavjud *jahonnamoga* tovush tomondan uyg‘un, ikkinchidan, “Xamsa” yozma asar bo‘lgani uchun uni jahon sirlari aks etgan asar, jahoniy qiymatga molik asar kabi ma’nolarda *jahonnoma* deb atash lisoniy qonuniyatlar jihatidan ham joiz. Shuning ta’siri bilan ilgari *oyinayi jahonnomo* shaklida ishlatilgan birikmani dostonda *oyinai jahonnoma* shaklida ishlatadi. (MBYo, 89)

<sup>36</sup> Шукуров А. Лингвопоэтик талқиннинг график воситалар ёрдамида ифодаланиши // Ilm sarchashmalari. №7 2019. – Б. 116.

<sup>37</sup> Ўзбек тилининг изоҳли луғати. Беш жилдлик. 2-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 79.

<sup>38</sup> Алишер Навоий. Мукамал асарлар тўплами. 9-жилд. – Тошкент: Фан, 1992. – Б. 295.

Omon Matjon ijodida faqat ikkita muxammas bor: Ogahiy g'azaliga muxammasi muloqot va Alisher Navoiyning "Avvalg'ilarg'a o'xshamas" radifli g'azaliga muxammas. Nazarimizda, bu ikki muxammasni bir-biriga bog'lab turgan nimalardir bor. O'shalar "nimalardir", katta ehtimol bilan, quyidagilardan iborat:

Birinchi, har ikkala muxammas Omon Matjonning ulug' salaflarga bo'lgan cheksiz muhabbati mahsuli sifatida uning ruhiyatini iztirobga solgan sog'inch hissi samarasidir. Har ikkala muxammas ham "o'y-yu xayol yod ustina junbush kelganda" yozilgan.

Ikkinchi, har ikkala muxammasda zamon va makon tafovuti sezilmaydi. Bunga birinchi navbatda (garchi ikki misra eski o'zbek tilida, uch misra hozirgi o'zbek adabiy tilida bo'lsa ham) lisoniy muvofiqlik, muhimi, ruhiy vazminlik mezoni mosligi bilan erishilgan. Natijada Omon Matjon muxammaslari zamondosh shoirlar uchun buyuk ijodkorlar g'azallariga taxmis bog'lash borasida mezon va namuna bo'lib qoldi.

Bobning ikkinchi paragrafi "**Shoir ijodiga ta'sir etgan ijtimoiy-badiiy omillar ko'lami**" deb nomlangan. Omon Matjon ijodida mumtoz adabiyot an'analari bobida so'z ketganda shoir ijodiy tafakkuri shakllanishi va kengayishida Muhammadrizo Ogahiy ta'siri xususida gapirmaslikning iloji yo'q. Ko'pchilik xorazmlilar kabi Omon Matjon ilk marta Ogahiy ijodi bilan Hojixon Boltayev, Komiljon Otaniyozov kabi hofizlar talqinida tanishgani aniq. Buni shoirning qator she'rlari ohanglaridan sezamiz. Keyinchalik shoir mustaqil mutolaa hamda oliy ta'lim tahsili davomida Ogahiy ruhiyati olamiga ancha chuqur kirib borganini ijodining nisbatan erta pallasida Ogahiy g'azaliga muxammasi muloqot yaratishi yaqqol ko'rsatadi. Aslida salaflar g'azaliga muxammas bog'lashning o'zi ular bilan qaysidir ma'noda ruhiy muloqot sanalsa ham, muxammasga bu kabi sarlavha berilib, o'ziga xos yo'sin ixtiro qilinishi adabiyotimizda yangilik edi. Muxammas, Atoullah Husayniy keltirgan ma'lumotga ko'ra, Sharq she'riyatida XII asrda yashab o'tgan shoir Azhariy ijodidan boshlab mavjud bo'lsa ham<sup>39</sup>, salaf shoir bilan muloqot yo'sini o'ziga xos bir yangilik edi. Qizig'i, Omon Matjondan keyin ham muloqot shaklidagi muxammas yaratilgani yo'q. Shoir tomonidan yaratilgan muxammaslar birinchi navbatda, originalligi, ikkinchi navbatda, taxmisning barcha urfiy talablariga javob berishi bilan adabiyotimiz tarixidan munosib joy olishga allaqachon ulgurgan. Xullas, bu faslda Omon Matjonning nazira muxammaslari, shuningdek, garchi o'zbek tilida yozilmagan bo'lsa ham, Abu Ali ibn Sino, Shayx Najmiddin Kubro va Pahlavon Mahmud ruboiylarining shoir ijodiga ta'siri haqida mumtoz an'analari ta'siri masalasi tahlil etildi.

Ushbu bobning keyingi paragrafi "**To'rtlik janridagi ijodiy izlanishlar**" deb ataladi. Omon Matjon to'rtliklaridagi mumtoz an'analarni faqat ularni o'qish va idrok etish orqali inkishof etish mumkin, degan mulohazadamiz. Shu bois ularning ayrimlariga e'tibor qaratdik: *Ko'kdan yerga bir ne tutash ko'rinar, //Umr – o'z burchingni o'tash ko'rinar. // "Avlodlar almashar!"–degan gap bekor, //Bu–har kimni bir-bir sinash ko'rinar.* Bu satrlar shoirning bir qadar hayotiy tajribasi ortgan

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<sup>39</sup> Хакимов Д.Р. Формирование жанра мухаммас в персидско-таджикской литературе XII-XIX вв. Автореф. дисс. канд. филол. наук. – Душанбе, 2019. – С. 5.

pallalari mahsuli ekanini dastlabki satrdanoq his qilamiz: “*Ko‘kdan yerga bir ne tutash ko‘rinar...*” Ilohiy tushunchalarni ko‘k bilan bog‘lash azaldan bor. Demakki, shoir borliqning muazzam bir ilohiy tizim va nizom asosida qurilganini “*ko‘kdan yerga bir ne tutash*”ligini e‘tirof etish bilan ifodalaydi. *Bu g‘urbat dashtidan nechuk o‘tdim men, //Kimlarga ishonib jadal etdim men?! //Izimga qarasam, jilmayib turgan //Ishq bilan Imonni idrok etdim men.* Goh Omon Matjon to‘rtliklarida ba‘zan mashrabona qat‘iylik, qaytmaslik, isyonkorona ruh ham ko‘zga tashlanib qoladi: *Ey, zot, xanjar bilan sen dam talashma, //Olam uyindasan, olam talashma. //Mening o‘z dardimdir elimning dardi, //O‘z darding bo‘lmasa, qalam talashma.* Boborahim Mashrab haqiqat sirlaridan bexabarlariga: *Ey sabo, g‘ambodadurman, bistarimni kavlama, //Chun shafaq oludaman, xokistarimni kavlama. //Har zamone Layliding manga kitobatlar kelur, //Senki Majnun bo‘lmasang, sardaftarimni kavlama*<sup>40</sup> – deya xitob qilgan bo‘lsa, Omon Matjon *dard* tushunchasiga ijtimoiy ruh beradi: “*Mening o‘z dardimdir elimning dardi*”. Dard–har qanday holatda dard. U shaxsiymi, hissiymi, ijtimoiymi, qanday turu tarzda bo‘lmasin, uni shu dardni chekkanlar anglay oladi, Mashrab aytganidek, “*xonavayronlar bilur aftodalarning holini*”. Mashrab qalbidagi o‘ta og‘ir ruhiy hislarning qanchalik og‘ir ekanini anglatishning yagona chorasi sifatida: *To kishiga dard tegmay, bo‘lmadi bag‘ri kabob, //Dilda darding bo‘lmasa, dardi sarimni kavlama* – degandek, Omon Matjon xalq dardini o‘z dardi darajasida bilganlarga qalam tutishga haqli hisoblaydi.

Mumtoz adabiyotimizda ijtimoiy lirikaning eng go‘zal namunalari sifatida, albatta, Turdi Farog‘iy she‘riyati zikr qilinadi. Aks holda 434 misrali 18 ta she‘r bilan adabiyot tarixida o‘chmas iz qoldirish imkonsiz edi. Xususan, “*to‘qson ikki bovli o‘zbek*” birikmasi aytilishi bilan shoirning *Tor ko‘ngulluk beklar, man-man demang, kenglik qiling, //To‘qson ikki bori o‘zbek yurtidur, tenglik qiling* – misralari yodga tushadi. Ahmad Zakiy Validiy yozishicha, “qabila tuzilishiga ko‘ra, o‘zbeklarni har yerda to‘qson ikki bov o‘zbek deb ataydilar. Bov – bu qabila demakdir. Boshqurtlar ichida shunday bov bor: “*O‘n ikki bovli boshqurt*” deydilar. O‘zbeklarda 92 qabilaviy bir “*Nasabnoma*” bordir”. Omon Matjon ham o‘z to‘rtliklaridan birida mumtoz adiblarimiz tomonidan ilgari surilgan birlik g‘oyasini quyidagi satrlarga soladi: *Birlik – ko‘ngil bilan gulning birligi, //Birlik – vijdon bilan tilning birligi. //Birlik – to‘qson ikki bovli o‘zbekning, //Ertadan umidvor elning birligi.* Har qanday holatda og‘zi olalik, noahillik tashqi dushmanidan ko‘ra xavfliroq bo‘lgan. Ba‘zida Omon Matjon to‘rtliklarida Sharq she‘riyatida keng tarqalgan ruboiylar mazmuni va ohangiga monand satrlar ham uchraydi: *Yumaloq osmondan aytsam kalomni, //Har kimga xos qilib aziz bir nomni, //Bizni kim kuzatar gir aylantirib, //Shundoq ustimizga to‘nkarib jomni?! Albatta, bu satrlar mazmuni va ruhi Umar Xayyom, to‘g‘rirog‘i Umar Xayyomga nisbat berilgan satrlarni eslatadi. Aslida “feruza osmonli gumbaz ostida” kimligimizni anglashga bo‘lgan intilishdir. Bu abadiy muammo barcha zamonlarda barcha mutafakkirlarni o‘ylantirgan. Lekin unga ishonchli (aslida birinchi navbatda o‘zi ishonadigan) javob topgani yo‘q. Ibn Sino ham bu haqda quyidagilarni yozgan edi: Ey kosh, bidoname, ki man kistame,*

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<sup>40</sup> Mashrab. Agar oshiqlikim aytсам. – Toshkent: O‘zbekiston, 2013.– B. 30.

//Sargashta ba olam az bari chistame? //Gar muqbilam osudavu xush zistame, //V-arna ba hazor dida bigristame.

Mazmuni: “Ey koshki, bilsamki men kimman, Olamda nimaning ilinjida sargashtaman. Gar xushbaxt bo‘lsam osuda o‘ynab-kulsam, Bo‘lmasa ming diydada ko‘z yosh to‘ksam – yig‘lasam<sup>41</sup>.”

Omon Matjon to‘rtliklarida ruboiyga xos bunday falsafiylik, o‘ynoqi ohang, iztirob izhori ko‘plab kuzatiladi: Bulut o‘zi shisha ichinda mahkum, //O‘zni o‘tga urmoq ne sirli ta’lim?! //Nursiz go‘shalarda bu parvonalar //Jon fido qilurlar kimga, noma’lum?!

Falakni shishaga qiyoslash azaliy tashbih. Lekin bulut taqdir izmida o‘zini chaqmoqlarga uradi, lekin baribir borliqqa naf ulashadi. Bulut eltgan obi hayotdan borliqqa toza tarovat, yangi hayot ato qilinadi. Bir qarashda bari behuda, bari arzimas tuyulsa ham, inson hayotining ezgulikka baxshida har soniyasi sonsiz xayrli ishlar sarchashmasidir.

Dissertatsiyaning so‘nggi bobi “**Omon Matjon she’riyatining janriy tarkibi va uslubiy yangilanishlar**” deb ataladi. Bu bob ham uch paragrafdan tashkil topgan. Ilk paragraf “**Shoir dostonlarining g‘oyaviy mazmuni va badiiy qurilishi**” deb nomlangan. Omon Matjon ijodida dostonlar aksar holda shoirning ijtimoiy qarashlarini ifodalash, xalq ruhiyatiga chuqur kirib borish vositasi vazifasini bajargan. Buni shoirning “Nega men?!” dostoni, xususan, undan o‘rin olgan “Turg‘unlik yillari” manzumi ham yaqqol namoyon qiladi. Doston, haqiqatan, juda murakkab bir davr – insoniyat taqdiri haqida qayg‘urayotgan peshbinlar bani bashar oldidagi yengib bo‘lmas muammolar girdobini seza boshlagan, davr charxpalagi insoniyat izmi bilan aylanmasligini his qilib, hayratdan tang holda turgan zamonda yozildi:

*Dunyoga sinchiklab tikilgan ko‘zlar // Mushkul bir holatni payqashga tushdi.*

*Qay tomonga boqmang, bari – yo‘lsizlar, // Toledar ayqashu uyqashga tushdi.*  
(OS, 22) Dastlab doston uchun tanlangan ohang va bayon uslubi tasodifan tug‘ilmagani haqida so‘z ochish o‘rinli. Birinchidan, uning mumtoz adabiyotdagi radifga muvofiq keladigan “tushdi” fe‘li Xorazm dostonlarida ko‘p qo‘llanilib, e‘tiborni jalb qilishda o‘ziga xos ta’sirga ega *tushdi, tushmish* so‘zlarini eslatadi. Masalan, *Borur erdim yashil boshga uhradim, //So‘na bizni ko‘rib yuzmaka tushdi. //O‘zini tashladi daryo tubina, //Oldi qalamlarni yozmaqa tushdi. //Bir xayol ayladim bu ko‘lda yotam, //Dastimni uzatib so‘nani tutam, //Bir fikr ayladim tosh birlan otam, //Yuragim do‘zmayin azmog‘a tushdi...*

Shoir bugungi muammolarni xalqning tub ildizidan, o‘z aslidan uzoqlashishi deb biladi: *Yetmish yil el yashab qur‘on, tavrotsiz, //Yerlar nochor qoldi, ayol avratsiz, //Zamon duradgori, asbob-yaroqsiz, //Ilma-teshik tomni yamashga tushdi.*

Birinchi misraning zohiriy ma’nosida xalq o‘z dini, e‘tiqodidan ayrilgani haqida so‘z bormoqda. Mohiyatan esa *qur‘on, tavrot* xalqning asliyati, boy berishi mumkin bo‘lmagan mulkning ramziy ifodasiga aylangan. Ikkinchi misradagi “yerlar nochor qolgani”ni tushungan holda, “ayol avratsiz qolishi” haqidagi gap zinhor shoirning ayollarga ta’na-dashnomi emas, mushfiqa xilqat holatiga achinishi

<sup>41</sup> Хаққулов И. Ўзбек адабиётида рубоий (жанрнинг поэтикаси ва тарихи) – Тошкент: Фан, 1981. – Б. 21.

deb tushunamiz. Sababi Omon Matjon ijodining biror joyida ayollarga ta'na qilish, ularni biror holatda ayblash tugul, aybsitish holatini kuzatmaymiz. Shoir ona tilining zukko bilimdoni sifatida *avrat* so'zining eski o'zbek tilida umuman *ayol*, *ayol jinsiga mansub inson*<sup>42</sup> ma'nosini anglatishi bilan birgalikda, bu so'zning asl lug'aviy ma'nosi esa "asralishi, himoya qilinishi kerak bo'lgan narsa"<sup>43</sup> ekanini yaxshi biladi. Mazkur faslda Omon Matjonning turg'unlik yillariga qaqshatqich zarba sifatida yozilgan "Nega men?" dostoni va masallar tahlil etildi.

Mazkur bobning ikkinchi paragrafi "**She'riy qissa janrida ijtimoiy muammolar talqini**" deb nomlanadi. Ijodining ilk pallasidan Omon Matjon she'riyatida epik tasvirdan foydalanish o'ziga xos bir uslub bo'lib qolgan. Misol uchun, zamonasoz zamondoshlar qiyofasini chizish uchun shoir Shukur Burhonning teatrdan chiqib Navoiy ko'chasi bo'ylab horg'in odimlayotganini tasvirlab beradi. Bu kabi o'ziga xos uslub va yillar davomida orttirilgan tajriba o'z samarasini bermasligi mumkin emas edi. Omon Matjonning epik tasvir vositasida badiiy chizigilar yaratishi, ijtimoiy mushohadalarni bayon qilishga moyilligi samarasi sifatida 1982-yilda "Gaplashadigan vaqtlar" she'riy qissasi dunyo yuzini ko'rди.

Bir qarashda shoirning shaxsiy kechinmalari, bolalikni qo'msashdek insonga xos bir tuyg'u ifodasi bo'lib tuyulgan bu she'riy qissa Omon Matjon ijodining o'ziga xos bir jihatini ko'z oldimizda gavdalanitira oladi. Aslida muallif uchun bu asar uning yillar davomida o'qib-o'rgangan, hayotiy tajribalari asnosida tug'ilgan fikrlarini bayon qilish uchun imkoniyat edi. Eng avvalo, Omon Matjon hayoti va ijodida bu qissa alohida bir voqea, bo'lakcha bir qadrga ega ekanini "Muallifdan" sarlavhali muqaddimadan joy olgan quyidagi satrlardan anglashimiz qiyin emas: "Mazkur she'riy qissaning yangicha shakli, izhor ohangi diqqatingizni tortar deb o'ylayman. Mazkur asar turli davr kishilarining e'tiqod va maslaklari haqida bahs etadi, qirg'in, urushlarning, zulmning turli ko'rinishlarini qattiq qoralaydi". (GV, 69)

"Gaplashadigan vaqtlar" – shaklan she'riy qissa, mohiyatan ijtimoiy-ma'rifiy asar. Shoir nazdida goh maishat-shahvatning quli bo'lgan, daryodil bo'lib ilm-ijodga sho'ng'igan, takasaltang, yodi-hushi yo'q holatda kechgan va hokazo odam hayotining qabatlari bor. *Lekin...Lekin shunday vaqt bo'ladi – odam judayam //Kim bilan bir gaplashgisi kelar, tashna, zor...//Gaplashgisi, gaplashgisi...//Bu – shunday vaqtlar...* (GV, 74) Haqiqatan, vaqt – ma'rifiy-falsafiy tushuncha. Shuning uchun eng qadimgi davrlarda vaqtga bo'lgan munosabatlar emotsiyalarga boy bo'lgan<sup>44</sup>. Insonda o'z mavjudligi vaqtinchalik ekanini anglab yetgan sari vaqtdan qo'rqish hissi oshib boradi. Muhimi, Omon Matjonning "Gaplashadigan vaqtlar" she'riy qissasi ham jamoatchilikni mash'um kunlardan ogoh etgan kam sonli badiiy asarlardan bo'ldi.

Ushbu bobning so'nggi paragrafi "**Dramatik dostonlarda tarixiylik**" deb nomlangan. Omon Matjon uslubini belgilovchi muhim omillardan yana biri – chuqur va purhikmat fikrlardan iborat ichki drammatizmdir.

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<sup>42</sup> Боровков А.К. Лексика среднеазиатского тefsira XII-XIII вв. – М., 1963. – С. 78, 93, 94.

<sup>43</sup> Баранов Х.К. Арабско-русский словарь. – М.: Русский язык, 1985. – С. 944.

<sup>44</sup> Караваев Э. Ф. Время и логическая форма в античной и средневековой философии // Филос. науки, 1973, – №6, – С. 102.

Ma'lumki, yozuvchining yozgan asari zamirida katta ijtimoiy mazmun, katta ijtimoiy dard yotmasa, unday asarning hech kimga nafi tegmaydi. "To'rabekaxonim", "Najmiddin Kubro", "O'n uchinchi eshik", "Pahlavon Mahmud" kabi asarlar xalqimizning tarixiy hayotiga bag'ishlangan. Tarixiy faktlarga, mashhur olimlarning asarlariga tayanilib, shuningdek, tarixiy shaxslar haqidagi xalq orasida tarqalgan rivoyatlarga asoslanib yozilgan bu ijod namunalari qadim ajdodlarimizning bosqinchilarga qarshi kurashi, ilm-fanni rivojlantirishga qo'shgan hissasi, insonparvarlik yo'lida olib borgan faoliyatlari aks ettirilgan. Omon Matjon insonlardagi ezgu fazilatlarining yanada kamol topa borishi, shu yo'l bilan inson g'ururi va qadrininig ulug'lanishi uchun kurashdi. U ijodkor sifatida hayotning, insonlarning, tabiatning turli ezgulik tomonlarini qalamga olishni ma'qul ko'rgan. Shoir she'riyatida ham, dostonlarida ham, dramalarida ham vatanparvarlik, ezgulik alohida ahamiyatga ega. Tarixiy shaxsni talqin qilishning birinchi bosqichi tarixiy manbalar va hujjatlar tahlilidir. Keyingi bosqichda tarixiy shaxs talqini dramaturgdan *tarixiy aniqlik va ijodiy erkinlik*ni hisobga olgan holda muvozanatli yondashuvni talab qiladi. Masalan, "Shayx Najmiddin Kubro" tarixiy fojiasidagi piri murshid tomonidan aytilgan "Zobitlar almashar, shajaralar uzilar. Vatanning nomlanishi o'zgarar, ammo uning asli, ma'nosi o'zgarurmi?! Kecha afrigiylar, g'aznaviylar, somoniylar... Bugun xorazmiylar, ertaga butunlay boshqa urug'-amirlar kelur! Ammo bularning barchasi tuprog'imizning mo'tabar onalik yorlig'i tuqqan go'shalik mavqeini o'zgartirgaymu?! Yo'q! Gap fuqarolarning aql-idroki, kuch-qudrati, istaklari kimga, nimaga yo'naltirilganida!" (DA, 73) degan so'zlari tarixiy aniqlikdan ko'ra afzal deb topilgan ijodiy erkinlik mahsulidir.

Badiiy asarda tarixiy shaxs talqini asar muallifi, janri va shakliga qarab turlicha bo'lishi mumkin. Biroq, umuman olganda, bunday talqin muayyan g'oyalar yoki tushunchalarni yetkazish, shuningdek, o'quvchi yoki tomoshabinga hissiy ta'sir ko'rsatishni nazarda tutadi.

Omon Matjon "Shayx Najmiddin Kubro" tarixiy fojiasini yozish uchun katta ko'lamdagi manbalarni o'rganib chiqdi. Ma'lumki, Najmiddin Kubro faoliyati Ibn al Asirning "Al-komil fi t-tarix", Juvayniyning "Tarixi jahongushoy", Rashididdin Fazlullohning "Jome at -tavorix", Ulug'bekning "To'rt ulus tarixi", Fariduddin Attorning "Tazkirat ul- avliyo", Abdurahmon Jomiyning "Nafohot ul-uns", Alisher Navoiyning "Nasoim ul-muhabbat", Ali Safiyning "Rashohotu aynil-hayot", Sayfiddin Boharziyning "Avrod ul-ahbob va fusus ul-odob", Ibn al-Karbaloyining "Ravzat ul-jinon", Hamdulloh Qazviniyning "Tarixi guzida", Mirxondning "Ravzat us-safo", Xondamirning "Habib us-siyar", Abulg'oziyning "Shajarayi turk" va boshqa manbalarda aks etgan. Shu bilan birga Najmiddin Kubro haqida xalq og'zaki ijodidagi obrazi haqidagi qissalar va manoqiblar ham mashhur bo'lib, "Shayx Najmiddin Kubro qissasi", "Manoqibi Shayx Najmiddin Kubro", "Ibn Xojib qissasi" kabi asarlar shular jumlasidandir.

Omon Matjon Najmiddin Kubro tasavvuf ta'limoti haqidagi M.H.Bursaviy, Dj.S.Trimingem, Devin De-Viz, Usmon Turon, Asad Jo'shon, Moxir Izz, Y.Zaydon, K.Makrey, F.Mayer, Y.E.Bertels va boshqalar qalamiga mansub xorijiy; N.Komilov, A.Sh.Juzjoniy, I.Haqqul, M.Oripov, H.Aliqulov, R.Nosirov, Q.Bo'ronov, R.Shodiyev, G.Navruzova, B.Ochilova, O.Sharipova, S.Ismoilov,

E.Zoirov, M.Qodirov, M.Safarboyev, O.Safarboyev, Z.Is'hoqova, A.Bektosh va boshqa vatandosh tadqiqotchilar ishlari bilan ham yaxshi tanishib chiqadi.

Fojiada dramaturg asarni o'qigan yoki sahnada tomosha qilgan kishilarda aziz avliyoning so'zlari sifatida ta'sir qilishidan umidvor hamda shu mas'uliyatni anglagan inson o'laroq Shayx Najmiddin Kubro tilidan aytilgan har bir so'zga alohida e'tibor qaratadi. Masalan, Shayx Najmiddin Kubro "Odob us-sufiyya" (So'fiylar odobi") asarida (tariqatdan ta'lim beradigan) "O'sha pir shariat, tariqat va haqiqat ilmlari sohibi bo'lsin hamda usuli dinda olim, tariqatda orif bo'lsin. Shariat odoblarini tariqat va haqiqat sirlari orqali anglagan bo'lsin. Tokim muridda shariat masalalarida biror mushkulotga uchrasa o'z ilmi orqali uni muridga yechib bera olsin" (A'zamjon Toshboyev tarjimai<sup>45</sup>) – deydi. Najmiddin Kubro "Usuli ashara" asarida yozadi: "Shayx valiylik suvi ila murid vujudidagi kirlarni va unga keyinroq ilashadigan chirkinliklarni poklaydi". "Valiylik suvidan maqsad ilohiy fayzdurki, inson bu doira ichiga kirmaguncha o'sha fayzni ko'nglidan o'tkaza olmaydi"<sup>46</sup>. Fojiada Shayx tilidan aytilgan "Yovuzlar-fitnakor, xudkashlar emin-erkin, adovat yo'llari to'silmagan zamonda yaxshilar ko'nglida aziz xislatlar susayadi, eranlar ko'kragida shijoat alangasi pasayadi, fayzu fazilatlar o'rnini tahlika, sabrsizlik oladi" (DA, 88) so'zlari bir tomondan Shayx Najmiddin Kubroning murshidlik salohiyatini namoyon qilsa, ikkinchi tomondan tarix fonida zamon muammolari, ehtimol, barcha zamonlar muammolarini o'rta tashlashdir.

Omon Matjon mazkur tragediyasida milliy vatanparvar obrazini yaratadi. Ushbu tragediyada voqelikning teran, haqqoniy tasvirlanishi, inson ma'naviy dunyosining chuqur tahlil etilishi, vatanparvarlik tuyg'usining ehtiros bilan ifodalanishi yotadi. Tarixdagi o'tkir ijtimoiy-siyosiy muammolar, keskin konfliktlar vositasida zamon ruhi va kurashchan qahramonni ko'rsatishga urinish turadi.

## XULOSA

1. Omon Matjon ijodini qandaydir davrlar, bosqichlarga ajratishga arziqli mezonlar yo'q. Faqat taomilga ko'ra shartli ravishda ijodining dastlabki yillarini ilk bosqichi sifatida qarab, unda shoirning butun ijodiga xos belgi va xususiyatlarning aksari shakllanib bo'lgani, shoir ularning aksariga umrining oxirigacha amal qilganini ko'ramiz. Omon Matjon ijodi misolida o'z davrida urf bo'lgan va hozir ham muomaladan chiqib ketmagan *yosh shoir* ifodasi o'ta nisbiy tushuncha ekanini ko'rsatadi. Shoir she'riyati an'anaviy obrazlarga ohoriy tus va ma'no bera olgan hamda yangi adabiyotimizni yangi obrazlar bilan boyita oldi. Omon Matjonning bu qadar keng miqyosda obrazli tafakkuri asosini mumtoz adabiyotimiz durdonalari tashkil etadi.

2. Shoirning falsafiy she'riyati tarixiy timsollarga boyligi, epik ko'laming kattaligi bilan ajralib turadi. Shoir ijodidagi timsollar tizimini manba e'tibori bilan ijtimoiy muhitga xos obrazlarga ko'ra tabiat bilan bog'liqlari ko'pchilikni tashkil qiladi. Omon Matjon tabiat vositasida jamiyatni aks ettirish borasida o'ziga xos

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<sup>45</sup> <https://www.bukhari.uz/?p=26441>

<sup>46</sup> Сафарбоев О. Нажмиддин Кубро – кутби дахр. (Схема ва диаграммалар. Услубий қўлланма) – Урганч: УрДУ ноширлик бўлими, 2011. – Б.43.

uslub va tizim yarata bilgan shoir edi. Zero, zukko ijodkor nazidida tabiat – bu hayotning o‘zi: Inson tabiatning bir bo‘lagi sifatida uning qonuniyatlariga bo‘ysunadi. Shuning uchun tabiat holatlari orqali insonning ichki dunyosi, uning xatti-harakatlari va munosabatlarini anglash mumkin. Tabiat – bu universal til: Tabiat hodisalari hamma millat va xalqlar uchun tushunarli bo‘lgan universal tildir. Shuning uchun shoirlar tabiat tili orqali o‘z fikrlarini keng ommaga yetkazish imkoniyatiga ega bo‘ladilar. Tabiat – bu ramzlar manbai: She‘riyatda tabiat hodisalari ko‘pincha muayyan tushunchalarning ramzi sifatida ishlatiladi.

3. Omon Matjon ijodida mumtoz adabiyot ta‘sir ko‘lami nihoyatda katta. Avvalo, ularni shakliy va mazmuniy ko‘lamga ko‘ra ajratish maqsadga muvofiq. Shu tomondan qaraganda, shoir ijodida mumtoz an‘analar shakliy ta‘siri (g‘azal shaklida she‘rlar, ikkita muxammasi)dan ko‘ra mazmuniy ko‘lami ancha keng. Omon Matjon ijodining eng sara namunalari bo‘lgan “Ming bir yog‘du”, “Qush yo‘li”, “Haqqush qichqirig‘i” kabi asarlar aynan mumtoz adabiyot ta‘siri va tarbiyasi samarasi sifatida dunyoga kelgan.

4. “Qush yo‘li” dostoni nafaqat o‘zbek, balki Sharq xalqlari falsafiy she‘riyatining eng sara namunalaridan bo‘lgan qushlar bahsi mavzusida bo‘lgani va ularda ko‘tarilgan ruhiy-falsafiy va ijtimoiy-siyosiy masalalarni salafarga xos yorita olgani uchun Ibn Sino, Fariduddin Attor, Alisher Navoiy, Gulshahriy, Payvandiy merosidagi mazkur mavzudagi o‘lmas asarlari qatoridan joy olishga munosib.

5. Shoir tomonidan yaratilgan muxammaslar birinchi navbatda, originalligi, ikkinchi navbatda, taxmisning barcha urfiy talablariga javob berishi bilan adabiyotimiz tarixidan munosib joy olishga allaqachon ulgurgan;

6. Omon Matjon to‘rtliklari shoir ijodida mohiyatan mumtoz adabiyotdagi ruboiy vazifasiga teng ma‘rifiy vazifa bajargani bois unda ko‘pincha mumtoz ruboiylarga xos falsafiylik, fikriy teranlik, so‘z tejamkorligi kabi jihatlar ko‘zga tashlanadi. Ayrim to‘rtliklar mumtoz adabiyotimizda ko‘tarilgan bashardo‘stlik, vatanparvarlik, ezgulik kabi bunyodkor g‘oyalarning zamon nafasi bilan sug‘orilgan ixcham ifodasi o‘laroq dunyoga kelgan.

7. Omon Matjon ba‘zi to‘rtliklarida mumtoz adabiyotimizning boshqa janrlari (xususan, g‘azal)da ifoda topgan g‘oyalar, fikrlar o‘z aksini topgan; Chunki to‘rtlikning qisqa va lakonik shakli falsafiy fikrni juda zich va konsentratlangan holda ifodalash imkonini beradi. Har bir so‘z o‘z o‘rnida bo‘lib, chuqur ma‘noni anglatadi. Shu bilan birga rifma va ohang falsafiy fikrni esda qolishga yordam beradi va uning ta‘sirini kuchaytiradi. Ohangli tuzilish fikrni emotsional jihatdan boyitadi. Bundan tashqari, to‘rtlikda ko‘pincha muammoli va tafakkur uchun ozuqa bo‘ladigan savollar beriladi. Bu o‘quvchini mustaqil fikrlashga va o‘z xulosalarini chiqarishga undaydi. To‘rtlikda keng qo‘llaniladigan simbolizm falsafiy tushunchalarni obrazli va ta‘sirchan tarzda ifodalash imkonini beradi.

8. Shoirning shunday to‘rtliklari borki, ularda o‘zbek mumtoz adabiyoti bo‘lmasa ham, tarjimalari (ayrimlari asliyatida ham) mumtoz adiblarimiz merosi qadar xalqimiz ruhiyatiga singgan asarlar, xususan, ruboiylar ta‘siri bor. Bularning katta qismi Ibn Sino, Bedil, Umar Xayyom kabilarga tegishli;

9. Omon Matjon to'rtliklarida Ibn Sino ruboiylarini tarjima qilish, Pahlavon Mahmud haqida asar yaratish asnosida yuzaga kelgan ularning qalamiga mansub ruboiylaridan ta'sirlanish alohida ajralib turadi.

10. Shoir ijodidagi dostonlarda yangilanish va an'analar birdek aks etishining yorqin misoli "Qush yo'li" dostonidir. Unda Alisher Navoiy ijodi hamda folklor ta'siri bilan bir vaqtda shoirning muxtara (original) obraz, syujet va ifodalari ham yetarlicha namoyon bo'ladi;

11. "Nega men?!" dostonida, xususan, undagi "Turg'unlik yillari" manzumasida Maxtumquli uslubi ta'siri yaqqol seziladi. Shu bilan birga manzumada shoir unga zamonaviy muammolar yechimiga oid ohoriy mulohazalar qo'sha bilgan. Shoir o'z asarlarida zamonning dolzarb ijtimoiy muammolarini ko'tarib, inson tuyg'ularini nozik ifoda etishda Maxmutquliga xos "sahli mumtane" (oson, lekin mumkin emas) uslubidan foydalanishga intiladi;

12. "Gaplashadigan vaqtlar" she'riy qissasi o'z tarkibiy tuzilishi, bayon uslubi, ko'tarilgan muammolar ko'lami kabi qator jihatlari bilan o'zbek adabiyotida tengdoshi topilmas asar. She'riy qissaning taqvimiy va mavzu doirasi chegaralanmagani o'ziga xos uslub sanalib, unda san'atkor o'z hayotiy tajribalari davomida chiqargan teran xulosalarini aks ettiruvchi voqealar bayon qilinishi maqsad qilingan;

13. Omon Matjonning "Beruniy", "Pahlavon Mahmud" asarlari dramaturgiyada tarixiy talqin masalasini o'rganish uchun muhim fakt va xulosalar taqdim qila oladi. Unda shoir tarixiy voqelik va ijodiy erkinlik o'rtasida muvozanatni tutishga harakat qiladi. Shoir tarixiy asarlarida davr ruhi, mafkurasi, qarashlari aks etmasligi mumkin emas edi. Shu bilan birga, ijodkor shaklan davr mafkurasini aks ettiruvchi, unga moslangan satrlar qa'rida muhim ijtimoiy-siyosiy fikrlarini, muhimi, zamonasi muhitiga mutlaq zid mulohazalarni ham joylay olgan.

**SCIENTIFIC COUNCIL DSc.03/30.12. 2019. Fil.19.01. AWARDED  
SCIENTIFIC DEGREES AT TASHKENT STATE UNIVERSITY OF  
UZBEK LANGUAGE AND LITERATURE NAMED  
AFTER ALISHER NAVOI**

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**URGENCH STATE UNIVERSITY**

**PIRNAZAROVA MANZURA MATNAZAROVNA**

**ARTISTRY OF AMAN MATCHAN'S POETRY**

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

**DISSERTATION ABSTRACT  
of the doctor of sciences (DSc) on philological sciences**

**Tashkent – 2024**

**The topic of the Doctor of Science (DSc) dissertation is registered at the Higher Attestation Commission at the Ministry of Higher Education, Science, and Innovations of the Republic of Uzbekistan under the registration number B2024.1.DSc/Fil.353.**

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The dissertation is available at the Information-resource center of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (registration No. \_\_\_\_). (Address: 103, Yusuf Khos Khajib Street, Yakkasaray District, Tashkent city, 100100. Phone: (99871) 281-42-44; fax: (99871) 281-42-44, fax: (99871) 281-12-44 ([www.tsuull.uz](http://www.tsuull.uz)).

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## INTRODUCTION (abstract of DSc thesis)

**Relevance and necessity of the dissertation topic.** In world literature studies, issues such as the leading principles of the artistic work of contemporary artists who have an important place in the national literature of each nation, artistic process, artistic aspects, the system of unique poetic images, creative tradition and originality, historicity and modernity, sociality and philosophy from the point of view of research, research experience has been formed. The universality and mature artistry of the national literature are determined by individual literary personalities, in this sense, the life of such artists, there will appear the necessity to elucidate comprehensively and in detail the artistry of their work and its important aspects.

In world literature, there is a lot of research going on about studying the creator and his individual artistry, poetic features, image and imagery, creative personality and the nature of lyrical experience, artistic word and poetic expression, his artistic skill, creative evolution resulting from the use of all artistic elements that provide artistry in a broad sense. A consistent study of the art of a certain artist is important not only in revealing the art of a single artist, but also in illuminating the landscape of the literary process, as well as the problems of the time and the mentality of contemporaries.

In Uzbek literary studies, the life and work of the national poet of Uzbekistan Aman Matchan began with the poet's first appearances in the press, in the 60s of the last century, the contribution of the talented poet to the development of modern Uzbek poetry, the society reflected in his work and personality problem, his literary-artistic experiments in artistic embodiment of the image of historical figures, his poetic translations from the poetry of European and Turkic peoples are of great importance. The life and work of Aman Matchan was recognized by major literary critics, his literary heritage left to the treasury of Uzbek literature is of great importance in the development of our modern national literature. By the decision of the Cabinet of Ministers of the Republic of Uzbekistan in 2023, on the occasion of the 80<sup>th</sup> anniversary of the birth of Aman Matchan, large-scale literary, educational-spiritual, scientific-theoretical conferences were organized in our country. As our President Sh.M. Mirziyoev stated that “Studying Uzbek classic and modern literature at the international level, analyzing it in connection with the most important processes taking place in the world literary space today, drawing the necessary scientific and practical conclusions, determining our future tasks is of great importance”<sup>47</sup>, studying the art of Aman Matchan's poetry, which has a special place in the development of modern Uzbek poetry, is of particular importance as one of the important tasks. After all, in the layer of such artistic masterpieces there are high moral factors that shape the young generation from the educational point of view, love for the country, loyalty to the country, service to the people, problems of

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<sup>47</sup> Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг “Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масаллари” мавзусидаги халқаро конференция иштирокчиларига йўллаган табриги. [www.xabar.uz](http://www.xabar.uz). 07.08.2018.

society and nature and their solutions. Taking this into account, the study of artistic skills in the poetry of Amon Matjon is important in the development of Uzbek literature and literary studies, which determines the relevance of the research.

This dissertation serves to a certain extent in the implementation of tasks defined in the Decree of the President of the Republic of Uzbekistan numbered PF-5850 from October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, PQ-2789 from February 17, 2017 “On measures to further improve the activity of the Academy of Sciences, organization, management and financing of scientific research”, PQ-2909 from April 20, 2017 “On measures to further develop the higher education system”, PQ-3271 from September 13, 2017 “Comprehensive program of measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture and the resolution of the Cabinet of Ministers numbered 124-F from February 16, 2018 on holding an international conference on the topic “Current issues of studying and promoting Uzbek classical and modern literature at the international level” and other regulatory legal documents related to this activity.

**Dependence of the research on the priority directions of the development of science and technology of the republic.** The dissertation was carried out in accordance with the priority direction of the republic's science and technology development related to “Spiritual, ethical and cultural development of a democratic and legal society, formation of an innovative economy”.

**Review of foreign research on the topic of the dissertation<sup>48</sup>.**  
**Implementation of research results.** Based on the scientific results obtained on the art of Aman Matchan's poetry:

scientific-theoretical conclusions on the fact that the problems of artistry, its requirements and criteria in the world and Uzbek literary studies change according to human psyche, environment, socio-political situation and that's why artistry is a concept related not only to literary science, but also to psychology and sociology, has been determined by the example of the work of Aman Matchan, were used in the fundamental project OT-FI-030 “Publishing the multi-volume monograph (7 volumes) “History of Uzbek literature” carried out in 2017-2020 at the Tashkent State University of Uzbek Language and Literature (reference letter of Tashkent State University of Uzbek Language and Literature numbered 01/4-2720 from December 16, 2023) As a result, philosophical issues in the poet's poetry, Navoi traditions in the creative epics, and classical moorishness in his quatrains, the fact that the works “Ming bir yog‘du”, “Qush yo‘li” are the influence of classical literature, issues such as succession and renewal system served as a scientific source;

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<sup>48</sup> Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy-tadqiqotlar sharhi quyidagi manbalar asosida amalga oshirildi: [www.utexas.edu](http://www.utexas.edu), [www.berkeley.edu](http://www.berkeley.edu), [www.northwestern.edu](http://www.northwestern.edu), [www.bu.edu](http://www.bu.edu), [www.ecu.edu.au](http://www.ecu.edu.au), [www.unice.fr/en](http://www.unice.fr/en), [www.u-bordeaux.com](http://www.u-bordeaux.com), [www.lang.ox.ac.uk](http://www.lang.ox.ac.uk), [www.english.pku.edu.cn](http://www.english.pku.edu.cn), [www.sophia.ac.jp/eng](http://www.sophia.ac.jp/eng), [www.u-tokyo.ac.jp/en](http://www.u-tokyo.ac.jp/en), [www.bsu.edu.az](http://www.bsu.edu.az), [www.msu.ru](http://www.msu.ru), [www.bashedu.ru](http://www.bashedu.ru), [www.kaznu.kz](http://www.kaznu.kz), [www.navoiy-uni.uz](http://www.navoiy-uni.uz).

scientific-theoretical conclusions peculiar to the fact that the characteristic aspects of the image and imagery of Aman Matchan's work are the result of his good knowledge of folklore, classical literature, literature of European nations and his effective use of them and and this, in turn, strengthened the philosophic nature of the poet's poetry and led to the revival of the social spirit, were implemented in practical project No. II-402104155 on the topic “Researching the national-spiritual heritage of the Khorezm oasis of the 19<sup>th</sup> century by studying the “Haft Shuaro” complex and creating an electronic application (in Uzbek, Russian, English)” carried out at the Urganch branch of the Tashkent University of Information Technologies named after Muhammad Al Khorezmi in 2021-2022 (reference letter of the Urganch branch of the Tashkent University of Information Technologies named after Muhammad Al Khorazmi numbered 1477 from December 6, 2023). As a result, that was the basis for the possibility of assessing the image and figurativeness in the poet's works written throughout his life and the role of classical literary traditions in the new Uzbek poetry, the socio-aesthetic reasons for the level of perfection and use of this poet and the issues of Aman Matchan's reference to the work of his great predecessors are clarified;

theoretical conclusions due to the issues as genre innovations in the poet's creation, his unique artistic skill in epic writing, traditionalism, artistic expression of social problems in his poetic story and his artistic skill in creating the image of historical figures such as Najmiddin Kubra, Beruni, Pahlavan Mahmud in dramaturgy, were used in the project dedicated to highlight “Abdullah Kahhar – Storyteller”, “Novelist of Uzbek Writer Pirimkul Kadirov” and other Uzbek literature, carried out in 2017-2021 at Artvin Choruh University of the Republic of Turkey (reference letter of Artvin Choruh University in Artvin city, Republic of Turkey numbered E.5649 from July 11, 2024). As a result, in the preparation of theoretical conclusions from the scientific conclusions of the researcher's scientific articles such as “About the art of Aman Matchan”, “Epicness in the work of Aman Matchan” and the innovations brought to the nature of the poetic short story genre by the poet “Talking Times”, as well as in the artistic interpretation of history the theoretical views on the unique artistic skills of the creator were used in teaching the literature of Turkic peoples to the students of Artvin University;

reflections on the breadth of Alisher Navoi's traditions in the works of Amon Matjon is the poet's respect for Navoi's genius and to what extent he enjoys the legacy of the great genius; scientific-theoretical conclusions about the poet's artistic skills, such as the fact that he was able to see the generality of the socio-spiritual image of the past and the present with a deep eye and was able to correctly find the specific points of connection between classical and modern literature, were used in the project of AMEA of the Republic of Azerbaijan on the topic “Literature of the 60s in the context of creativity” (reference of the director of the “Azerbaijan-Turkmenistan-Uzbekistan Literary Relations Department” of the AMEA Nizami Ganjavi Literary Institute numbered 041/178 from July 05, 2024). As a result, the information from the scientific articles such as “Omon Matjon ijodida tarixiy mavzu”, “To‘rtliklardagi mumtoz an’analar”, “Nega men?!” dostonida ijtimoiy

motivlar”, was used to teach the literature of the Turkic peoples to the masters of the Academy;

opinions on the fact that the system of traditional symbols associated with the art of Aman Matchan's poetry allowed the creator to express his socio-political and intimate feelings to the people in an even more understandable and artistically beautiful form, and that autonomous symbols were created as a reflection of the spirit of the time, were used in the preparation of programs and broadcasts such as “Assalom, Xorazm” and “Adabiy muhit” at Khorezm Television and Radio Company (reference letter numbered 615 from June 24, 2024 and numbered 611 from June 24, 2024 of Khorezm Television and Radio Company). As a result, programs and broadcasts are provided with scientific popularity and enriched with new sources.

**Level of studying the problem.** The role and importance of poetry as an ideological-aesthetic and artistic phenomenon in world literature, its theoretical foundations have been thoroughly studied by such scientists as Plato, Aristotle, Farabi, N. Bualo, F. Hegel, G. Lessing, I. Becher, B. Belinsky, L. Timofeev, Y. Borev, S. Bondi, N. Gay, V. Khalizev, Y. Lotman, N. Aseev<sup>49</sup>. The issues of poetry and prose in Uzbek literary studies were studied by I. Sultan, M. Koshjanov, O. Saharafiddinov, S. Mamajaov, N. Karimov, B. Nazarov, U. Narmatov, U. Toychiev, B. Sarimsakov, I. Ghafurov, A. Rasulov, K. Yoldashev, H. Baltabayev, N. Rahimjanov, D. Kuranov, B. Karimov, N. Jabbarov, U. Jorakulov, I. Yakubov, A. Ulughov, Sh. Hasanov, D. Kuvvatova, J. Jumaboeva, A. Sabirdinov, U. Hamdamov, I. Adizova, G. Ernazarova and other scientists<sup>50</sup>.

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<sup>49</sup> Qarag: Афлотун. Давлат. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Абу Наср Форобий. Фозил одамлар шаҳри. Танланган асарлар. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1993. – 224 б.; Буало. Шеъринг санъати. Жамол Камол таржимаси. – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат нашриёти, 1978. – 56 б.; Гегель. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона, 2011, – 400 б.; Лессинг Г.Э. Лаокоон, или о границах живописи и поэзии – «Рипол Классик», 2017. – 37 с. <https://litportal.ru/avtory/gothold-lessing/kniga-laookoon-ili-o-granichah-zhivopisi-i-poezii-795377.html>; Бехер И. Любовь моя, поэзия. – Москва: Худ.лит., 1965. – С. 559; Белинский В.Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – 509 б.; Тимофеев Л. Основы теории литературы. – Москва: Просвещение, 1971. – С. 464; Боров Ю. Эстетика. – Москва: Полит.лит, 1988. – 496 с.; Бонди С. Черновики Пушкина. – Москва: Просвещение, 1971. – С. 231; Гей Н. Искусство слова. – Москва: Наука, 1967. – 364 с. <https://spbib.ru/catalog/-/books/11411930-iskusstvo-slova>; Хализев В. Теория литературы. – Москва: Высш.школа, 2002. – 438 с.; Лотман Ю. Анализ поэтического текста. Структура стиха. – Л.: Просвещение, 1972. – 272 с.; Асеев Н. Зачем и кому нужна поэзия. – Москва: Сов.писатель, 1961. – 557 с.

<sup>50</sup> Qarag: Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986. – 406 б.; Қўшжонов М. Танланган асарлар. – Тошкент: Шарқ, 2018. – 712 б.; Шарафиддинов О. Замон. Қалб. Поэзия. – Тошкент: Ўздабийнашр, 1962. – 232 б.; Мамажонов С. Услуг жоллари. – Тошкент: Ғ.Ғулом, 1972. – 219 б.; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: O‘zbekiston, 2008. – 582 б.; Назаров Б. Бу сехрли дунё. – Тошкент: Ғ.Ғулом, 1980. – 365 б.; Шу муаллиф. Ижоднинг жон томири. – Тошкент: Тафаккур томчилари, 2022. – 624 б.; Норматов У. Тафаккур ёғдуси. – Тошкент, 2005. – 119 б.; Тўйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – 508 б.; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004. – 128 б.; Ғофуров И. Ўттиз йил изҳори. Тошкент: Ғ.Ғулом, 1987. – 400 б.; Шу муаллиф. Лириканинг юраги. – Тошкент: Ғ.Ғулом, 1982. Расулов А. Бадийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – 336 б.; Раҳимжонов Н. Бадийят–бош мезон. – Тошкент: Akademnashr, 2016. – 223 б.; Жабборов Н. Замон. Мезон. Шеъринг. Тошкент: Ғ.Ғулом, 2015. – 305 б.; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – 548 б.; Куронов Д. Адабий ўйлар. – Тошкент: Turon zamin ziyo, 2016. – 112 б.; Суворон Мели. Сўзу сўз (“Адабиёт фалсафаси”га чизгилар) – Тошкент: Sharq, 2020. – 528 б.; Hasanov Sh. Hozirgi o‘zbek

The life and work of Aman Matchan was directly studied by scientists such as J. Jumaboeva, N. Rahimjanov, O. Panaeva, B. Rahimova, M. Kochkarova. For example, while researching the creative skills of Aman Matchan's poetry, J. Jumaboeva tried to determine the place of the poet who boldly raised the issues related to the history, present and future of the nation and our country in Uzbek literature. The services of the literary scholar in studying the life and work of A. Matchan have been great. The researcher published three monographs in this field<sup>51</sup>.

In his studies, N. Rahimjonov commented on the work of Aman Matchan when he researched the issues related to the aesthetics of poetry that human values such as nationality, historicity, justice, goodness, as an aesthetic criterion in the Uzbek literature of the independence period brought about changes in artistic thinking<sup>52</sup>. Sh. Hasanov, while studying the poetics of Uzbek epics, paid attention to the diversity of genre typology in the author's poetic stories and epics, highlighting issues such as types of imagery, personality and being, history and era<sup>53</sup>. Q. Yoldashev emphasized that the scope of artistic research in the literature of the years of independence has expanded somewhat, and showed samples of the poet's poems in his analysis<sup>54</sup>. When U. Hamdam described the types of new Uzbek poetry according to the main features and methods of expression, he referred to the poetry of Aman Matchan<sup>55</sup>. Explaining the content of the poet's poems, B. Karim emphasizes that the root of the essence of the poems is patriotism<sup>56</sup>.

O. Panayeva researched the creator and time, nation and individual factors, historical character, scope of genres in modern Uzbek poetry based on the historical

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dostoni poetikasi. – Samarqand: “Samarqand davlat chet tillar instituti”, 2024. – 202 б.; Каримов Б. Рухият алифбоси. – Тошкент: Ғ.Ғулом, 2016. – 364 б.; Жўракулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғ.Ғулом, 2015. – 356 б.; Сабирдинов А. Ойбек шеърятисида сўз ва образ: Филол. фан. номз. ...дис. автореф. – Тошкент, 1999; Сабирдинов А. Ойбекнинг поэтик маҳорати. Филол. фан. д-ри. ...дис. автореф. – Тошкент, 2007; Ёқубов И. Бадий-эстетик сўз сеҳри. – Тошкент, 2011. – 475 б.; Ulug‘ov A. Adabiyotshunoslik nazariyasi. – Тошкент: Ғ.Ғулом, 2018 – 308 б.; Қувватова Д. XX аср иккинчи ярми ўзбек поэмачилигида жанр ва услуб ранг-баранглиги. – Тошкент: Фан, 2010. – 144 б.; Shu muallif: XX asr ikkinchi yarmi o‘zbek dostonchiligining taraqqiyot xususiyatlari. – Vuxoro: Bukhara Hamd Print, 2024. – 172 б.; Шу муаллиф: Иқбол Мирзо шеърларининг бадий хусусиятлари. // Тил ва адабиёт таълими. 2018, №5. – Б. 34-36; Улуғбек Ҳамдам. Янги ўзбек шеърятиси. – Тошкент: Adib, 2012. – 304 б.; Адизова И. Увайсий шеърятисида поэтик тафаккурнинг янгиланиши. – Тошкент: Мухаррир, 2020. – 268 б.; Қўчқорова М. Бадий сўз ва рухият манзаралари. – Тошкент: Мухаррир, 2011. – 232 б.; Эрназарова Г. Ҳозирги ўзбек шеърятининг медитатив табиати. Филол. фан. д-ри (DSc) дисс. – Тошкент, 2020. – В. 270; Мирзаева Д. Ҳозирги ўзбек шеърятисида бадий тафсил: Филол. фан. номз. ...дис. автореф. – Тошкент, 1994.; Ҳайитов А. 90-йиллар ўзбек лирикасида анъана ва бадий изланишлар: Филол. фан. номз. ...дис. автореф. – Тошкент, 2004; Курбонбоев И. 90-йиллар ўзбек шеърятисида образлилик: Филол. фан. номз. ...дис. автореф. – Тошкент, 2005; Primqulov A. Hozirgi o‘zbek she‘riyatida mumtoz poetik tamoyillar: Filol. fan. d-ri (DSc) diss. ...avtoref. – Toshkent, 2023. – 72 b.

<sup>51</sup> Жумабоева Ж. Омон Матжон. – Тошкент: Фан, 1993. Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018. Жумабоева Ж. Ҳақиқат айтилган дамлар. – Тошкент: Istiqbol, 2022.

<sup>52</sup> Раҳимжонов Н. Мустақиллик даври ўзбек шеърятиси. – Тошкент: Фан, 2007. – Б.260.

<sup>53</sup> Hasanov Sh. Hozirgi o‘zbek dostoni poetikasi. – Samarqand: Samarqand davlat chet tillar instituti nashriyoti, 2024. – Б. 126.

<sup>54</sup> Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – Б. 102-107.

<sup>55</sup> Ҳамдам У. Янги ўзбек шеърятиси. – Тошкент: Adib, 2012. – Б. 284-303.

<sup>56</sup> Карим Б. Энди ул ой хажри ҳам аввалгиларга ўхшамас.// Янги Ўзбекистон. 2023-йил, 15-феврал. – №31.

concept, using the example of the work of Aman Matchan<sup>57</sup>. In B. Rahimova's candidate's dissertation, the socio-psychological and aesthetic factors of creating a literary-historical character in the works about Pahlavon Mahmud, the issue of the interpretation of Pahlavon Mahmud's image in folklore and fiction are analyzed on the example of the work of Aman Matchan<sup>58</sup>.

In 2023, on the occasion of the 80<sup>th</sup> anniversary of the birth of the famous poet Aman Matchan, scientific-practical conferences and spiritual-educational events were held continuously throughout our republic. In particular, the conference on “The spiritual and educational significance of Aman Matchan's work in the development of New Uzbek literature” held at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan in 2023 (March 24, 2023), The third traditional scientific-practical conference of the Republic (March 17, 2023) on the theme “Current issues of Uzbek philology” held at the Urganch State University, “The work of Aman Matchan in modern Uzbek poetry” organized at Samarkand State University named after Sharof Rashidov” can be counted republican scientific-practical conferences. Well-known scientists participated in these conferences with their lectures. “Selected works” of Aman Matchan were published by the decision of the Cabinet of Ministers<sup>59</sup>. In the 100-volume “Masterpieces of Turkish Literature” published in 2022, “Selections of Aman Matchan” was included as a separate volume<sup>60</sup>.

There was a need to study the art of Aman Matchan in a monographic manner. This study aims to fill this gap.

**The connection of the dissertation topic with higher education scientific-research works.** The research was carried out within the framework of the theme “Uzbek literary studies and problems of modern literary process” according to the research plan of Urgench State University.

**The aim of the study** is to identify the poet's skill in creating images, finding compositional integrity, and diverse plot techniques through the art of Aman Matchan's poetry.

**The tasks of the research:** observing the history of the study of the theoretical problem of artistry in Uzbek literary studies and the study of the life and work of the famous poet Aman Matchan;

grounding the evolution of the artistry of Aman Matchan's work on the fact that in the first creative stage of the poet, image and imagery and philosophy became an important trend in the poet's poetry;

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<sup>57</sup> Панаева Ў. Ҳозирги ўзбек шеърятда тарихийлик концепцияси (Омон Матжон ижоди мисолида): Филол.фан.номз...дисс. – Тошкент, 2005. – 140 б.

<sup>58</sup> Раҳимова Б. Ўзбек адабиётда Пахлавон Маҳмуд образи талқинлари: Филол. фанлари номзоди дисс... – Тошкент, 2007. – Б. 14.

<sup>59</sup> Омон Матжон. Танланган асарлар. Nashrga to'plab tayyorlovchilar: M.Qo'chqorova, D.Matjonov, M.Pirnazorova. – Toshkent: Adabiyot, 2023. – 536 b.

<sup>60</sup> Turkiy adabiyot durdonalari. Omon Matjon. Saylanma. 28-jild. (nashrga to'plab, tayyorlovchi: M.Qo'chqorova, D.Matjonov) – Toshkent: Yangi O'zbekiston, 2022.

arguing the influence of classical traditions, creative tradition and originality in Aman Matchan's poetry by juxtaposing the lyrics of Navoi, Agahi and other classical poets;

elucidating the variety of genres and genre updates in the creative work, in particular, updates and tradition in the epic; the interpretation of social problems expressed in the genre of a poetic story;

observation of the unique place of the poet in the development of Uzbek epic and the skill of creating a historical image, as an example of the genres of historical epic and tragedy.

**The object of the research** contains Aman Matchan's books published in different years as “Ochiq derazalar” (Tashkent, 1970), “Dramatik dostonlar” (Tashkent, 1975), “Yonayotgan daraxt” (Tashkent, 1977), “Haqqush qichqirig‘i” (Tashkent, 1979), “Seni yaxshi ko‘raman” (Tashkent, 1981), “Gaplashadigan vaqtlar” (Tashkent, 1986), “Ming bir yog‘du” (Tashkent, 1987), “O‘rtamizda birgina olma” (Tashkent, 1990), “Odamning soyasi quyoshga tushdi” (Tashkent, 1991), “Qush yo‘li” (Tashkent, 1993), “Iymon yog‘dusi” (Tashkent, 1995), “Erkin havolarda” (Tashkent, 1997), “Ardaxiva” (Tashkent, 2000), “Diydor aziz” (Tashkent, ?), “Umr o‘tar, vaqt o‘tar” (Tashkent, 2016), “Maqsudam” (Tashkent, ), “Tanlangan asarlar” (Tashkent, 2023) were the basis.

**The subject of the study** is the principles of research and analysis of the proportionality of the poetic form and content in the work of Aman Matchan, the characteristics of the development of his art.

**Research methods.** Analytical, historical-comparative, biographical, psychological, statistical analysis methods were used in the dissertation.

**The scientific novelty of the research:**

the fact that the problems of artistry, its requirements and criteria in the world and Uzbek literary studies change according to human psyche, environment, socio-political situation and that’s why artistry is a concept related not only to literary science, but also to psychology and sociology, has been determined by the example of the work of Aman Matchan;

the fact that the characteristic aspects of the image and imagery of Aman Matchan's work are the result of his good knowledge of folklore, classical literature, literature of European nations and his effective use of them and and this, in turn, strengthened the philosophic nature of the poet's poetry and led to the revival of the social spirit, has been proved;

whereas it is natural that a large part of the system of symbols in the poet's work is made up of the symbols found in Uzbek folklore and our classical literature, which allowed the creator to express his social, political and intimate feelings to the people in an even more understandable and artistically beautiful form, it has been proved that mukhtara' (used by the poet himself as an innovation) symbols arose as a reflection of the spirit of the time;

the fact that the scope of Alisher Navoi's traditions in the works of Aman Matchan is the result of such factors as the poet's respect for Navoi's genius, the

degree to which he enjoyed his heritage, the fact that he was able to see the commonality of the social and spiritual image of the past and the present with a deep gaze, and was able to correctly find the specific points of connection between classical and modern literature, has been proved;

genre innovations in the poet's creation, his unique artistic skill in epic writing, traditionalism, artistic expression of social problems in his poetic story and his artistic skill in creating the image of historical figures such as Najmiddin Kubra, Beruni, Pahlavan Mahmud in dramaturgy, have been grounded.

**The practical results of the dissertation:**

the study of the problem of artistry and the level of study of the life and work of Aman Matchan in Uzbek literary studies has been set;

the evolution of the artistry of Aman Matchan's work has been consistently shown and the priority of image, imagery and philosophy reflected in the artist's lyrics have been grounded;

in the poetry of Aman Matchan, the classical traditions are connected with the work of Pahlavon Mahmud, Bedil, Navoi, Agahi, and the originality of the poet's poetry is proved by the examples of his poems and epics;

the diversity of genres and genre updates in the creative work, in particular, updates in epics and traditions have been grounded by historical-comparative and analytical analysis;

the fact that social problems such as the devaluation of man, the monopoly of cotton, the destruction of ecology, the tragedy of the nation caused by the excessive amount of child and women's labor were discovered in a fearless pen in the genre of poetic short stories have been grounded;

the great artistic skill of the poet in creating the image of historical figures such as Najmiddin Kubra, Pahlavan Mahmud, Al Khorazmi in the dramaturgy has been proven.

**The reliability of the research results** is explained by the fact that the analyzed materials made it possible to draw conclusions based on the nature of Uzbek literature, their validity, methodological excellence, the accuracy of the issues raised and the confirmation of the obtained results by competent structures.

**The scientific and practical significance of the research results.** The scientific significance of the research results is commented by the fact that the characteristics of the artistic development of Aman Matchan's work were studied monographically for the first time and it is connected with the literary experiences of our national literary studies.

Based on the results and conclusions of the research, it serves as a resource for the higher education system in creating textbooks and manuals on the history of modern Uzbek literature and the current literary process, as well as in preparing a literary portrait of Aman Matchan, and in preparing lecture texts for philological experts.

**Implementation of the research results.** Based on the scientific results obtained on the art of Aman Matchan's poetry:

scientific-theoretical conclusions on the fact that the problems of artistry, its requirements and criteria in the world and Uzbek literary studies change according to human psyche, environment, socio-political situation and that's why artistry is a concept related not only to literary science, but also to psychology and sociology, has been determined by the example of the work of Aman Matchan, were used in the fundamental project OT-FI-030 "Publishing the multi-volume monograph (7 volumes) "History of Uzbek literature" carried out in 2017-2020 at the Tashkent State University of Uzbek Language and Literature (reference letter of Tashkent State University of Uzbek Language and Literature numbered 01/4-2720 from December 16, 2023) As a result, philosophical issues in the poet's poetry, Navoi traditions in the creative epics, and classical moorishness in his quatrains, the fact that the works "Ming bir yog'du", "Qush yo'li" are the influence of classical literature, issues such as succession and renewal system served as a scientific source;

scientific-theoretical conclusions peculiar to the fact that the characteristic aspects of the image and imagery of Aman Matchan's work are the result of his good knowledge of folklore, classical literature, literature of European nations and his effective use of them and and this, in turn, strengthened the philosophic nature of the poet's poetry and led to the revival of the social spirit, were implemented in practical project No. II-402104155 on the topic "Researching the national-spiritual heritage of the Khorezm oasis of the 19<sup>th</sup> century by studying the "Haft Shuaro" complex and creating an electronic application (in Uzbek, Russian, English)" carried out at the Urganch branch of the Tashkent University of Information Technologies named after Muhammad Al Khorezmi in 2021-2022 (reference letter of the Urganch branch of the Tashkent University of Information Technologies named after Muhammad Al Khorazmi numbered 1477 from December 6, 2023). As a result, that was the basis for the possibility of assessing the image and figurativeness in the poet's works written throughout his life and the role of classical literary traditions in the new Uzbek poetry, the socio-aesthetic reasons for the level of perfection and use of this poet and the issues of Aman Matchan's reference to the work of his great predecessors are clarified;

theoretical conclusions due to the issues as genre innovations in the poet's creation, his unique artistic skill in epic writing, traditionalism, artistic expression of social problems in his poetic story and his artistic skill in creating the image of historical figures such as Najmiddin Kubra, Beruni, Pahlavan Mahmud in dramaturgy, were used in the project dedicated to highlight "Abdullah Kahhar – Storyteller", "Novelist of Uzbek Writer Pirimkul Kadirov" and other Uzbek literature, carried out in 2017-2021 at Artvin Choruh University of the Republic of Turkey (reference letter of Artvin Choruh University in Artvin city, Republic of Turkey numbered E.5649 from July 11, 2024). As a result, in the preparation of theoretical conclusions from the scientific conclusions of the researcher's scientific articles such as "About the art of Aman Matchan", "Epicness in the work of Aman Matchan" and the innovations brought to the nature of the poetic short story genre by the poet "Talking Times", as well as in the artistic interpretation of history the

theoretical views on the unique artistic skills of the creator were used in teaching the literature of Turkic peoples to the students of Artvin University;

reflections on the breadth of Alisher Navoi's traditions in the works of Amon Matjon is the poet's respect for Navoi's genius and to what extent he enjoys the legacy of the great genius; scientific-theoretical conclusions about the poet's artistic skills, such as the fact that he was able to see the generality of the socio-spiritual image of the past and the present with a deep eye and was able to correctly find the specific points of connection between classical and modern literature, were used in the project of AMEA of the Republic of Azerbaijan on the topic "Literature of the 60s in the context of creativity" (reference of the director of the "Azerbaijan-Turkmenistan-Uzbekistan Literary Relations Department" of the AMEA Nizami Ganjavi Literary Institute numbered 041/178 from July 05, 2024). As a result, the information from the scientific articles such as "Omon Matjon ijodida tarixiy mavzu", "To'rtliklardagi mumtoz an'analari", "Nega men?!" dostonida ijtimoiy motivlar", was used to teach the literature of the Turkic peoples to the masters of the Academy;

opinions on the fact that the system of traditional symbols associated with the art of Aman Matchan's poetry allowed the creator to express his socio-political and intimate feelings to the people in an even more understandable and artistically beautiful form, and that autonomous symbols were created as a reflection of the spirit of the time, were used in the preparation of programs and broadcasts such as "Assalom, Xorazm" and "Adabiy muhit" at Khorezm Television and Radio Company (reference letter numbered 874- from September 19, 2024 of Khorezm Television and Radio Company). As a result, programs and broadcasts are provided with scientific popularity and enriched with new sources.

**Approval of research results.** The results of this research were discussed at 12 international and 4 national scientific-practical conferences.

**Publication of research results.** A total of 36 scientific works have been published on the topic of the dissertation, 1 monograph and 16 articles in scientific publications recommended to publish the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 12 of them in republican and 4 foreign journals.

**The outline of the thesis.** The dissertation consists of introduction, four chapters, conclusions and the list of used literatures with a total size of 230 pages.

## **THE MAIN CONTENT OF THE DISSERTATION**

In the **introduction**, the relevance and necessity of the research topic is grounded, the goals and objectives, object and subject of the dissertation work were described, the compatibility with the priority directions of the development of science and technology of the republic was shown, the scientific novelty and practical results were narrated, the obtained results were presented. its reliability was proven, its theoretical and practical significance was revealed, information on the

implementation of research results, approval, the structure and size of the dissertation was presented.

The dissertation consists of four chapters in total. Chapter I of the dissertation is “**The issue of artistry in literary studies and the study of the poet's life and work**”. The first paragraph of the chapter is called “**Study of artistic problems in literary studies**”. In this chapter, the scientific and theoretical opinions of the scientists who studied the issue of “artistry”, its theoretical nature, artistry and figurativeness, artistic conditionality were addressed and general observations were made. Problems related to the study of artistic issues are the focus of researchers in various fields of social sciences, including art studies, literary studies, musicology and film theory. Such problems arise due to the specific characteristics of works of art, their abstraction and subjectivity of perception. One of the main problems is the interpretation and analysis of works of art. Aesthetic categories such as beauty, tragedy, comedy are reflected in the essence of fiction, all or some of them are present in the works of certain creators in harmony with each other. From this point of view, in addition to the aesthetic categories mentioned in the work of Aman Matchan, it is necessary to express spirituality. The reason why one creator's work is superior or prominent in any of the aesthetic categories does not depend on the criteria of his artistry or skill, but the reason why he was able to pass his judgment on factors such as the effect on the reader's mind and consciousness is considered as a serious matter. That is why, M. Koshjanov states that “only a set of aesthetic categories can fill our imagination on the issues of reflecting life in literature”<sup>61</sup>.

In his theoretical textbook, Izzat Sultan mentions effectiveness, unity of content and form, image, truthfulness, objectivity, typicality and weight of content, sincerity, ideological position of the writer, skill, drama, writing in simple language, understandable and clear language. It speaks about the necessity of writing, the talent of the writer, and the feeling. Also, the compatibility of content and form, sincerity and skill are important conditions of artistry; language, truthfulness and excitement of the reader are also called signs of artistry<sup>62</sup>.

The interpretation of artistic issues has been divided depending on the specific views, cultural context and life experience of the researcher. This creates difficulties in forming objective and comprehensive interpretations. In literary studies, we would like to discuss the issue of artistry within the framework of the following points:

1. *Art and human relationship*. It is necessary to answer the question whether artistry in the dictionary, which means “beauty”, “newness”, is the same thing as the concept of art, or whether they are different concepts. In the “Annotated Dictionary of the Uzbek Language” the word artistry is defined as “possession of artistic-aesthetic properties, artistic content; connection to art” whereas the word art is rarely

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<sup>61</sup> Қўшжонов М. Танланган асарлар. Шарҳ НМАК. – Тошкент, 2018. – Б. 301.

<sup>62</sup> Султон И. Адабиёт назарияси. Икки томлик, 1 том, – Тошкент: Ўқитувчи, 1980. – Б. 41-411.

used, see the reference to artistry<sup>63</sup>. In the science of Uzbek philology, many scientific works have been created on the issues of art<sup>64</sup>. By comparing these works, we feel that there is a very subtle difference in meaning between the concepts of artistry and art. That “subtle” difference, in our opinion, is the basis for the opinion that art is a concept within the scope of artistry. Artistry is the power (effect) of the work, the main factor, the central point that turns speech into a work. Artistry and the factors that create it, artistry and its main symptoms – everything depends on the way a person looks at the issue. This is the point of view, and in determining the point of view, time and space have a decisive status instead of a fixed one.

2. *Art and the relation of time.* Time is a very complex spiritual and philosophical concept. As described above, time, time is a concept that arose as a result of a person's ability to distinguish a certain part of time. Otherwise, one part of time would be indistinguishable from another. A person allocates time based on his needs. One of them is the allocation or allocation of time by mankind to satisfy its spiritual needs. If we take a deeper look at the degree of connection of the issue of art with time, we can see an aspect that needs to be seriously considered: time is the manifestation of the human image within a certain period of time. Today, because we do not understand the values of the era in which our classical writers lived, we cannot fully experience the art of that time.

Since the artistry depends on the trinity, which is always disputed, the same situation is evaluated differently in relation to different persons (person), time (time) and place (space).

So, in this subdivision, the theoretical-aesthetic nature of “artistry” and the history of its study were clarified.

The second paragraph of this chapter is entitled “**Theoretical foundations of research on the work of Aman Matchan**”. In this subdivision, the works of dozens of Uzbek literary scholars who created reviews, articles, dissertations, scientific monographs on the poet's life and work were addressed. Among them, the research works of O. Nasirov, N. Shukurov, Batir Narbaev, U. Narmatov, Ya. Kasimov, N. Rahimjanov, I. Tolakov, P. Shermammedov, A. Primkulov, J. Jumabaeva, S. Meli, B. Karim, U. Hamdam, O. Panaeva, B. Rahimova, M. Kochkarova were commented.

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<sup>63</sup> Ўзбек тилининг изоҳли луғати. 1-жилд. – Б. 135.

<sup>64</sup> Мирзаева Д. Ҳозирги ўзбек шеърлятида бадиий тафсил: Филол. фан. номз. ...дис. автореф. – Тошкент: 1994.; Адизова Н.Б. Қизикмачоқларнинг жанрий табиати ва бадиияти. – Тошкент, 2020. 140 б.; Тошпулатов А.Х. Ўзбек адабиётида новелла жанри ва унинг бадиияти (А.Қаҳҳор, Ш.Холмирзаев, Н.Эшонкул ижоди мисолида). – Тошкент, 2018; Муродова М.Ш. Ўзбек никоҳ туйи фольклорининг жанрлар таркиби ва бадиияти (Ўрта Зарафшон воҳаси материаллари асосида) – Тошкент, 2018; Шофиев О.Б. Эркин Аъзам насри бадиияти (киноя ва образ) – Тошкент, 2019; Рахмонова М.Р. Ўзбек халқ афсоналарининг бадиияти. – Тошкент, 2019 ва boshqa 50 dan ortiq dissertatsiya.

O. Panaeva first of all pays attention to the breadth of the scope of artistic time<sup>65</sup> in the work of the poet. From this point of view, the scope of the artist's artistic time is affected by many factors, such as his longevity, education, and his integration into various social strata.

At the top of the list of systematically analyzed works of Aman Matchan's work are the books written by J. Jumaboeva. It can be said that the monograph "Aman Matchan"<sup>66</sup> published from the "Literary portrait" series, which was firstly published by the scientist, was the first comprehensive trip to the creative world of the poet. This monograph was completed and reworked and published in 2018 under the name "El bilsa bo'ldi"<sup>67</sup>. The second edition of the work reflects, on the one hand, the changes in the world of Aman Matchan's work during the past quarter of the last century, and on the other hand, the main part of translation in the imagination and interpretation of the scholar.

J. Jumaboeva is a leading specialist in the psychological image skills of the creator in Uzbek literary studies. The main issues in her research, there are revealed "psychological image and artistic skills in the poetry of the 70s and 80s"; history, time and lyric hero; the reality of life and the scope of ideological and artistic observation<sup>68</sup>.

The first lines of the book are not only a book, but also a stop based on the scientist's idea of creativity and creative unity, scientific and life experiences: "A poet is a son of the people. He is the singer and protector of his dreams. But together with these, he is also responsible for the entire humanity"<sup>69</sup>.

In the introduction to the book, the scientist assures the reader that the person who understands the life and work of Aman Matchan most deeply is the poet himself. For this success, she chooses "The interest of trees and flowers" as a suitable basis from the poet's large-scale creative work, and the reader who reads his poem is now more than Aman Matchan to the standard made up of lines. starts raining. The poem presented by the scholar as "a mirror of his (Aman Matchan's) strong faith as both a child and a poet" precisely because of his deep understanding of the psychologism of his work, turns into a mirror in which anyone can see himself. In the end, the reader has more to do with this poem than the poet and the original of the poem a feeling of gratitude also arises from the critic who guided the discovery of its content.

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<sup>65</sup> Панаева Ў.Б. Ҳозирги ўзбек шеърлятида тарихийлик концепцияси: Филол...ф-лари номз...дис... автореф. – Тошкент, 2005. – Б. 10.

<sup>66</sup> Жумабоева Ж. Омон Матжон. – Тошкент: Фан, 1993. – 152 б.

<sup>67</sup> Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018. – 372 б.

<sup>68</sup> Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати. Филол. фан. док. дис... – Тошкент: 2000. – 312 б.

<sup>69</sup> Жумабоева Ж. Эл билса бўлди. – Тошкент: Istiqbol, 2018. – Б. 11.

Suvon Meli's article "Talabim – kenglik"<sup>70</sup> from the book "So‘zu – so‘z" has its place among the works in Uzbek literary studies in which the works of Aman Matchan are thoroughly analyzed. In this article, he shows epicness as one of the most striking features of Aman Matchan's work. This feature is noticeable even in his lyric poems. At the same time, the critical aspect of the work of poets, which is overlooked in many cases – the skill of constructing a sentence, connects it with this bright quality.

In this paragraph, the views of the researchers of the poet's poetry, the observations of criticism, which reveal the unique features of his works, are described. We have also provided information about the work of Aman Matchan in literary conversations of literary scholars

Chapter II of the dissertation is called **"Formation of the artistic work of Aman Matchan"**. This chapter consists of three subdivisions. In these subdivisions, the skill of creating a poetic image of the national poet of Uzbekistan Aman Matchan in the first creative stage and the issue of imagery, philosophy, and the system of symbols are analyzed. The first part of the chapter is called "Image and Imagery in the Early Creative Stage". Although the problem of imagery is considered to be one of the issues in the constant focus of literary studies, there is no comprehensive conclusion about this poetic concept and its essence in the artistic system<sup>71</sup>. Summarizing them, it can be said that an image is a word that can express additional poetic content to its meaning (its meaning as a lexeme). Art's thinking through images is its specific, i.e. defining characteristic as a type. An artist perceives the world by means of an artistic image, expresses the essence he perceives and his emotional attitude to what he perceives<sup>72</sup>. All the mentioned aspects are also manifested in the early stages of Aman Matchan's work. If we pay attention, we are approaching the issue as the first periods of the poet's work. Because there is no need to interpret Aman Matchan's work in several stages based on some criteria. There are some peculiarities between the beginning and the maturity period of the poet's work. Therefore, the poetry of Aman Matchan in the 60s and 80s can be conditionally considered as the first stage of his creativity.

The feeling of love for the people in the poet's heart arose because of the love given to him by the people, and the creativity of the artist turned into an inexhaustible source of inspiration.

An artist is a poet who has created a unique poetic image in poetry. The function of the poetic image comes from the fact that poetry, is a means of artistic assimilation of man and reality. Glorifying a person in the harmony of experience and thought,

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<sup>70</sup> Сувон Мели. Сўзу сўз ("Адабиёт фалсафасига чизгилар") – Тошкент: "Sharq" нашриёт-матбаа акциядорлик компанияси Бош таҳририяти, 2020. – Б. 279-298.

<sup>71</sup> Курбонбоев И.А. 90-йиллар ўзбек шеърлятида образлилик: Филол. фанлари номзоди ... дисс. – Тошкент, 2005. – Б. 5.

<sup>72</sup> Quronov D. Adabiyotshunoslikka kirish: Oliy o'quv yurtlari uchun darslik. – Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti, 2004. – B. 49.

illuminating the soul with a sense of goodness, purity and beauty, promoting mental and spiritual perfection is the eternal artistic and aesthetic task of the poetic image.

It is known that in modern Uzbek poetry, we are reading new qualitative interpretations of the theme of the Motherland. The main factor in this is the enrichment of our understanding of the motherland Uzbekistan with the meanings of the national idea and the ideology of independence. The main thing is that in the approach to the theme of the homeland, rather than images and thinking, artistic observation, the convincing and effective expression of the concept of the homeland through the image of individual details and pictures is becoming a priority. In this respect, the theme of the homeland is sung in a unique tone in the works of Aman Matchan. One aspect of the poet's creative individuality can be seen in works praising the motherland. These poems (“Umrim baxshidadir yurtim sha’niga”, “Ozod va go‘zal”, “Assalom, assalom”, “Qadimiy qal’a” “Istiqlol sharafi”) and epics (“Nega men”, “Qush yo‘li”) in each of them, the theme of the Motherland is covered directly or indirectly. The important thing is that the poet addresses this topic in order to glorify goodness, condemn evil, compare historical and modern events, and in general, to artistically discover the relationship between man and time, although sometimes he uses traditional symbols (such as “Love of the Motherland”, “Word of the motherland”) enriches the subject with his worldview, beautiful means and methods of expression. Its peculiarity is that in the poems, the poetic thought takes precedence over the interpretation of the events, the philosophical observation, and the experience serves as a means of increasing emotional sensitivity.

So, the poetic images found in the poet's poetry in this season (image of birds, bird and cage, time, silence, night, soil, nature, soul, bird of heart, bee, ant, butterfly, falcon, nightingale, flower, dog) was analyzed.

The second paragraph of the chapter is called “Philosophy in the poet's poetry”. According to the critic Suvan Meli, the philosophical principle is strong in the work of Aman Matchan. He boldly tackles such complex, radically new topics that they do not suddenly give way to the poet. Therefore, although their word expression and form are not very smooth, it is clear that the poem is talking about a big and complex problem. In general, in the poet's style – this is especially evident in the poems – there is a noble quality of roughness. This, in our opinion, is a quality born from entering the corridors that poetry has not yet entered and it allows us to distinguish the poet's poem from among thousands of lines. That's what personal style means<sup>73</sup>.

In the poetry of Aman Matchan, philosophy reached the level where it covers the entire poem in a series of lines. One such poem is “Uyg‘onish (Awakening)”. It is known that awakening is a frequently used symbol in social lyrics. Awakening in a person's life gives him the opportunity to continue his life, which is valued by

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<sup>73</sup> Сувон Мели. Сўзу сўз (“Адабиёт фалсафасига чизгилар”) – Тошкент: “Sharq” нашриёт-матбаа акциядорлик компанияси Бош тахририяти, 2020. – Б. 297.

philosophy. Aman Matchan was able to express his philosophical views by means of a number of symbols, which caused unity between man and nature in the poem:

*Quyoshdan bir nurli ko'chki qo'zg'otgan, // Qishning muz choyshabin parchalab otgan, // G'aflat uyqusidan yerni uyg'otgan, // Bu bahor emasmi, // Savolim shuldir?!*

There is infinite light in the sun; there is eternal love for existence and boundless love. But we need something that can direct and attract this infinite source of love to the earth. This is what spring is! In the great mountains, every big landslide is started by the sudden movement of a small stone, but spring is the source of great love when the sun's rays begin to flow to the ground. Spring pulls away the ice sheets of winter. In the poet's lyrics, there was an incomparable desire to philosophically understand events, people's lives and fate, and draw conclusions. He encouraged Sherkhan to think sincerely, called him to philosophical observation about life and people. It is known that a poem in its true sense arises from the harmony of the poet's thoughts and feelings, and in this situation, the harmony is manifested in a single unity, which is a characteristic feature of the poetic image. Any poem is not devoid of thoughts and feelings. Therefore, in order for the thought in the poem to acquire philosophical significance for the reader, it must acquire a universal content.

It reveals that the basis of the processes of reality in life is dependent on the mutual relations and activities of people and that they are created by people themselves.

*“Eh, bir shayton urdi”, deysan har safar, // O'zingga olmaysan aybni hech mahal. // Mundoq qarab tursam butun vujuding // Shaytanatga o'nglab qurilgan shahar<sup>74</sup>.*

It seems that in this poem, the poet feels himself permanently responsible for society and people. The poet's sense of responsibility prompts him to search for the spiritual and social foundations of good and evil in his poems: “In places where there is no equality, fate is bad, if the language survives, the nation will not die”. Aman Matchan uses poetic words in his own way. The poet uses the word in such a way that its meaning seems to expand in the eyes of the reader. In the above lines, where it is seen that a bad person is warning that person against his bad deeds, the poetic expression is more understandable as a result of the fact that the meaning and expression are influenced by the living language of the people. As a poet with an awakened soul, he penned his pen in order to purify the world and the hearts of people.

The third paragraph of the chapter is called “The system of symbols in the work of the poet”. Aman Matchan's poetry has a system of symbols inspired by different sources, drinking water from different springs. During the study of this system of symbols, it is possible to group them according to their character into traditional

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<sup>74</sup> Омон Матжон. Иймон ёғдуси. Ғафур Ғулум, 1995. Б. 25.

symbols, traditional-autonomous symbols, and autonomous symbols based on classical heritage.

Traditional symbols include symbols that have been used since the beginning of our literature, and at the same time, have a common meaning in the literature of most nations. Therefore, most of them are symbols related to nature and the environment. Because they are common to all mankind, the perception of the human race is a common, inseparable resource. For example, the symbol of the night has common features in almost all nations. As an example, in the studies of V.I. Toporov, S.S. Levochsky, A.M. Siyukhova, V.A. Krasman<sup>75</sup>, various aspects of the meaning of the symbol of the night are analyzed, most of which are relevant for Uzbek literature, especially for the work of Aman Matchan. In Russian literary studies, even the theme of the night in the lyrical heritage of a certain artist is studied in a separate monographic plan<sup>76</sup>.

In the works of Aman Matchan, the symbol of the night in some places corresponds to the meanings intended by the previous artists, but sometimes it is reflected in completely new aspects. Of course, the symbol of the night is reflected in the work of the poet, first of all, in its traditional meanings – oppression, suffering. Aman Matchan uses the symbol of the night in any sense, and examines himself and the creative people in this regard. For example, in the epic “Ming bir yog‘du”, we read:

*Falak yangilanishlari muboshiri // charx aylanishida bir adolat boridan // dalolat berar, // yaxshi-yomon tomonlarini farqlanishi bizda qolgan: // Nega tabiat hamma narsani almashinishga majbur // etadi?! // Nega goh kunni osmonga ko‘taradi, goh tunni? (EH, 16)*

In Aman Matchan's mind, first of all, night is a symbol of all vices and evil and morning (day) is a symbol of all virtues, which is summarized by the author Alisher Navoi in his interpretation of the gazzelle “This world is a room where night and morning argue together...” and was able to express effectively.

During our observations about the symbol of night in the work of the poet, an important aspect attracted our attention. In most poems, the meanings of the night as a symbol depend on its content, that is, the night acquires the meanings of oppression in the social sphere and suffering in the intimate sphere. Accordingly, let's first pay attention to the poet's meanings in his poems within the framework of social scope:

*Falakda kun bilan tun tenglashgan kunni // xalqimiz Navro‘z deb bejiz bayram qiladimi? (EH, 26)*

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<sup>75</sup> Топоров В.Н. Из истории русской литературы. Т.2. Русская литература второй половины XVIII века. Исследования, материалы, публикации. М.Н.Муравьев: Введение в творческое наследие. Кн.2. – М., 2003. – С. 89.; Левочский С.С. Символ ночи в немецком романтизме // Вестн. Моск. ун-та. сер. 7. Философия. 2016. № 2 – С. 86-101. ; Сиюхова А.М. Проблематика концепта ночи в дискурсе научного анализа // Человек и культура. 2013. № 1. – С. 13.; Красман В.А. К вопросу о специфике «ночного хронотопа» в европейском романтизме // Молодой ученый. – 2011. – № 5 (28). – Т. 2. – С. 18-20.

<sup>76</sup> Станичук И.А. Феномен ночи в творчестве Н.В.Гоголя. Дисс. канд. филол. наук. – Тверь, 2014. 192 с.

So, from the content of the verses, the symbols of day and night acquire a slightly different meaning than usual. In this, the existence of opposite poles is meant in the form of day and night. That is why Navruz is the day when all opposites have equal power. Therefore, Navruz is considered the day when night and day are equal, and the two colors are equal in weight.

Symbols of night and day are very ancient. Their antiquity has roots as far back as human consciousness. Because the ideas and concepts recorded in the first records, the artistic tools themselves were not the product of the literature of the 8<sup>th</sup> century, but of the literature up to that time. And the literature of the 8<sup>th</sup> century preserved these ideas in the literature of the previous periods”<sup>77</sup>. A person always needs to express his experiences and feelings. As N. Rahmonov rightly stated, “When a person is inclined to express his spiritual world or this situation, feeling the need for it, he rises from the point of view of artistic thinking at the same stage. As a result, he looked for an image suitable for his mental state from nature, things, and their appearances. Poetic expression, the first stage of spiritual analysis begins with this”<sup>78</sup>. This idea is the oldest in our literature and, as noted above, is an important point in our conception of the process of universal symbols. That is why the meaning of day and night symbols depends on how it is perceived, a certain state of mind, traces of the past. Looking at the image of the night in Aman Matchan's poetry, we can be sure that his lines “Ayolni tun bilan yolg‘iz qoldirmoq Gunohlar ichida eng og‘ir gunoh” have a wider scope than their apparent meaning, i.e. In the depths of these lines, the unique expression typical of intimate lyric reveals an important socio-domestic problem typical of social lyric. This also shows that Aman Matchan can express new ideas using traditional symbols. The symbol of the night became a tool for the poet to understand a person. In the following lines, Aman Matchan is able to give a gender color to the thousand-year-old symbol in modern terms:

*Ketishim shart edi. Na iloj, ketdim, // yolgizlik qa'rida qoldirib seni. // Shu ma'yus ko'zlargacha bo'lar endi // tun degan azobnini bo'yi va eni. (IYo, 270)*

So, in art, it is not the “ancient and modernity” of the symbol, but the skill in using these symbols that is important. The fact that Aman Matchan was able to give the ancient symbols such as night, day, and star a certain color, and through these symbols, he was able to express intimate and social lyrics with one expression, is one of the aspects of the poet's work that attracts attention.

Chapter III of the dissertation is entitled “**Classical tradition and originality in the poetry of Aman Matchan**”. This chapter consists of two subdivisions. The first paragraph is entitled “**Navoi traditions in the works of the artist**”. There is no reason to consider the emergence of the educational epic “Ming bir yog‘du” created on the eve of the 500<sup>th</sup> anniversary of the creation of Alisher Navoi's “Khamsa”, which is one of the immortal monuments of world literature, as one of

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<sup>77</sup> Раҳмонов Н. “Култегин” ёдномаси поэтикаси // Ўлмас обидалар. – Тошкент: Фан, 1989. – Б. 167.

<sup>78</sup> Раҳмонов Н. “Култегин” ёдномаси поэтикаси // Ўлмас обидалар. – Тошкент: Фан, 1989. – 173 б.

the works of a calendar nature. At this point, we would like to emphasize that in our opinion, a work of a calendar character is a product of extreme creativity – works whose idea and artistry have been sacrificed for formality. In this sense, this epic of Aman Matchan is a work created from the sufferings and emotional experiences of the poet's psyche, which appeared on the eve of the 500<sup>th</sup> anniversary of the creation of “Khamisa”. This is reflected in the structure, tone, artistry, poetics of the epic. This work is called the book of poetry. The author himself gives a clear answer to this: “The universe is constantly rotating and renewing itself, but there are many questions and problems. Five hundred years ago, our great grandfather prepared a clear and succinct answer to almost all of these riddles in his great creation, the great “Khamisa”, which is the crown of our history, culture, and world literature. We need to look at this work created for us – this bright heritage with a sense of legal inheritance”. (MBYo, 47) So, the points that tormented the poet's body and encouraged him to finish the epic: 1. The old pains of the renewed world. 2. Reasons and consequences of not seeking solutions to today's social and other problems that were shown five hundred years ago. 3. Realizing the need to approach and live with a sense of legal inheritance as the owner of the “glorious heritage” of “Khamisa”.

If you pay attention, the author applies an autonomous (original, Ahori) paraphrase of his own creation to “Khamisa”: a bright inheritance. At the time when the epic was being written, the poet's soul must have been filled with an infinite hatred of darkness, an irreconcilable sense of rebellion, except for the epic called “Ming bir yog‘du” 14 times (except for the quotations from Navoi) light and its uses derivatives (except synonyms). At the very beginning of the reading of the work, we notice that the three issues mentioned in the work are explained in a mixture with each other:

*Lekin... nega buncha begonasiraymiz!? //Toleimizda Nur borligini bilmaganimiz uchunmi?* “First of all, there is wisdom in the fact that the epic is called “Ming bir yog‘du” and is connected to light. Then the essence of life goes back to the light. And life is connected to goodness. The wise poet Alisher Navoi also noted light as the paws of the sun, and interpreted these paws as human paws. Indeed, human hands also have temperature. Even at the beginning of the epic, “Khamisa” itself is likened to an attractive light that has crossed the centuries and carved the walls of ignorance. “Light” written with a capital letter has become a symbol of great historical heritage, high human values, and self-awareness”<sup>79</sup>. Looking at it from another point of view, it is inevitable that “Khamisa” is a light itself. “Light is ours” which arrived as “messages from our history” wrapped in “noble colors” and found us “through the games of time”, “passing darkness”, “passing the walls of ignorance” which is considered “the mirror of our culture”. From the very beginning of the epic,

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<sup>79</sup> Шукуров А. Лингвопоэтик талқиннинг график воситалар ёрдамида ифодаланиши //Ilm sarchashmalari. №7 2019. – 116 б.

the poet says that there is a great force at the bottom of “Khamsa” – the power to unite the nation, bring it together, and strive for a common goal:

Bir-birimizga yaxshiroq, yaqindan qaraylik: //Hammamiz shu yoqtilik elchilarimiz, //Hammamiz shu nur farzandlari! //Lekin... nega muncha begonasiraymiz?! //Nega muncha nifoq, nizo, nadomat, nola, nosog‘lom nazar?

At this point, touching on some expressions used by the poet also serve the intended purpose of the topic. The poet describes “Khamsa” as “the world map of our culture”. There is no word “jahonnoma (world map)” in the “Annotated Dictionary of the Uzbek Language”. But the word “Jahannamo” is defined as “the world + f. showing] *folk*. A mirror that shows the desired place in the world; the world is a mirror”. How should we understand the word “jahonnoma” used by the author? If we consider this to be a coincidence or a spelling mistake, this word is written in this form in all editions of the dastan. In addition, as a scholar of classical literature, the poet was one of those who memorized the famous verse of Navoi “Ey ishq, g‘arib kimyosen, bal *oyinayi jahonamosen*”<sup>80</sup> to the mystical essence of the combination of *oyinayi jahonnamo*. In short, the word *jahonnama* was invented by the poet, and this occasionalism served to fulfill several artistic intentions of the author: firstly, *jahonnama* is soundly compatible with *jahonnoma*, which has existed in the Uzbek language for a long time, and secondly, “Khamsa” written since it is a work, it is permissible to call it a world novel in the sense of a work that reflects world secrets, a work of world value, in terms of linguistic regularities. Due to this, the combination used in the form of *oyinayi jahonnamo* is used in the epic in the form of *oyinai jahonnoma*. (MBYo, 89)

There are only two mukhammas in the works of Aman Matchan: the mukhammas to the gazzelle of Agahi and the gazzelle of Alisher Navoi “Avvalg‘ilarg‘a o‘xshamas (Unlike before)”. In our opinion, there is something that connects these two issues. Those “whats” are most likely:

First of all, both great works are the product of Aman Matchan's infinite love for his great predecessors, the result of the feeling of longing that tormented his psyche. Both poems were written “when thoughts and imaginations come to mind”.

Secondly, there is no difference in time and space in both cases. First of all, this was achieved (although two verses are in the old Uzbek language, and three verses are in the modern Uzbek literary language) linguistic compatibility, and most importantly, the compatibility of the criterion of mental restraint. As a result, Aman Matchan's mukhammas became a standard and example for modern poets in terms of tying *takhmis* to the gazzelles of great artists.

The second paragraph of the chapter is entitled “**The extent of socio-artistic factors that influenced the poet's work**”. When talking about classical literary traditions in Aman Matchan's work, it is impossible not to mention the influence of Muhammadriza Agahi on the formation and expansion of the poet's creative

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<sup>80</sup> Алишер Навоий. Мукаммал асарлар тўплами. 9-жилд. – Тошкент: Фан, 1992. – 295 б.

thinking. It is clear that Aman Matchan, like many people of Khorezm, got acquainted with Agahi's work for the first time in the interpretation of singer like Hajikhan Baltayev, Kamiljan Ataniyazov. We notice this from the tones of a number of poet's poems. Later, during his independent reading and higher education, the poet penetrated deeply into the world of Agahi's psyche, which is clearly shown by the fact that he created a dialogue on Agahi's gazelle at a relatively early stage of his work. In fact, even though the connection of mukhammas to the gazelle of the predecessors is considered a spiritual communication with them in some sense, it was a novelty in our literature to give a mukhammas such a title and to invent a unique style. According to the information provided by Mukhammas, Atullah Husayni, even though it existed in Eastern poetry since the work of the poet Azhari who lived in the 12<sup>th</sup> century, the way of communication with the predecessor poet was a unique innovation<sup>81</sup>. It is interesting that even after Aman Matchan, no mukhammas in the form of dialogue was created. Mukhammas created by the poet, first of all, because of their originality, and secondly, because they meet all the traditional requirements of takhmis, have already managed to take a worthy place in the history of our literature. So, in this chapter, the question of the influence of the nazira muhammas of Aman Matchan, as well as the influence of the rubai of Abu Ali ibn Sina, Sheikh Najmiddin Kubra and Pahlavan Mahmud on the work of the poet, even though they were not written in Uzbek, was analyzed.

The third paragraph of this chapter is called **“Creative research in the genre of quatrains”**. We believe that the classic traditions of Aman Matchan's quatrains can be developed only by reading and understanding them. Therefore, we focused on some of them: *Ko'kdan yerga bir ne tutash ko'rinar, // Umr – o'z burchingni o'tash ko'rinar. // “Avlodlar almashar!” – degan gap bekor, // Bu – har kimni bir-bir sinash ko'rinar*. From the very first line, we feel that these lines are the product of the poet's periods of increased life experience: “Ko'kdan yerga bir ne tutash ko'rinar”. Connecting divine concepts with blue has been around for a long time. So, the poet expresses the fact that the existence is built on the basis of a great divine system and order by acknowledging that “there is a connection from the sky to the earth”. *Bu g'urbat dashtidan nechuk o'tdim men, // Kimlarga ishonib jadal etdim men?! // Izimga qaragam, jilmayib turgan // Ishq bilan Imonni idrok etdim men*. Sometimes in the poems of Aman Matchan, determination, stubbornness, rebellious spirit connected with the works of Mashrab are also noticeable: *Ey, zot, xanjar bilan sen dam talashma, // Olam uyindasan, olam talashma. // Mening o'z dardimdir elimning dardi, // O'z darding bo'lmasa, qalam talashma*. Babarrahim Mashrab says the following to those ignorant of the secrets of truth: *Ey sabo, g'ambodadurman, bistarimni kavlama, // Chun shafaq oludaman, xokistarimni kavlama. // Har zamone Laylidin manga kitobatlar kelur, // Senki Majnun bo'lmasang, sardaftarimni*

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<sup>81</sup> Хакимов Д.Р. Формирование жанра мухаммас в персидско-таджикской литературе XII-XIX вв. Автореф. дисс. канд. филол. наук. – Душанбе, 2019. – С. 5.

*kavlama*<sup>82</sup> – whereas Aman Matchan gives a social spirit to the concept of pain: “Mening o‘z dardimdir elimning dardi (My own pain is the pain of my soul”. Pain is pain in any case. Whether it is personal, emotional, social, whatever it is, it can be understood by those who have experienced this pain, as Mashrab said, “homeless people know the condition of victims”. As the only way to express the heavy emotional feelings in Mashrab's heart *To kishiga dard tegmay, bo‘lmadi bag‘ri kabob, // Dilda darding bo‘lmasa, dardi sarimni kavlama* – As Aman Matchan said, only those who know the people's pain to the extent of their own pain have the right to hold a pen.

As the most beautiful examples of social lyrics in our classical literature, the poetry of Turdi Faraghi is certainly mentioned. Otherwise, it was impossible to leave an indelible mark in the history of literature with 18 poems of 434 lines. In particular, when the combination “to‘qson ikki bovli o‘zbek” is said, Turdi’s *Tor ko‘ngulluk beklar, man-man demang, kenglik qiling, // To‘qson ikki bori o‘zbek yurtidur, tenglik qiling* – verses come to mind. According to Ahmad Zaki Walidi, “according to the tribal structure, Uzbeks are called Uzbeks for ninety-two generations everywhere. Bov means tribe. Among the Bashkurts, there is such a bov: “Bashkurt with twelve bovs” they say. The Uzbeks have a “Genealogy” with 92 tribes. Aman Matchan also puts the idea of unity put forward by our classical writers in one of his quatrains in the following lines: *Birlik – ko‘ngil bilan gulning birligi, // Birlik – vijdon bilan tilning birligi. // Birlik – to‘qson ikki bovli o‘zbekning, // Ertadan umidvor elning birligi*. In any case, talkativeness and inconsistency were more dangerous than external enemies. Sometimes, in the quatrains of Aman Matchan, there are also lines similar to the content and tone of quatrains, which are common in Eastern poetry: *Yumaloq osmondan aytsam kalomni, // Har kimga xos qilib aziz bir nomni, // Bizni kim kuzatar gir aylantirib, // Shundoq ustimizga to‘nkarib jomni?! Of course, the content and spirit of these lines remind of Omar Khayyam, or rather the lines attributed to Omar Khayyam. In fact, “under the dome of the turquoise sky” is a desire to understand who we are. This eternal problem has been the concern of all thinkers throughout the ages. But he has not found a reliable (in fact, first of all) answer to him. Ibn Sina also wrote the following about this: *Ey kosh, bidoname, ki man kistame, // Sargashta ba olam az bari chistame? // Gar muqbilam osudavu xush zistame, // V-arna ba hazor dida bigristame*.*

Content: “Oh, I wish I knew who I am, what in the world I am looking for”. If I'm happy, I'll play and laugh, If not, I'll shed a thousand tears – I'll cry<sup>83</sup>.

In the quatrains of Aman Matchan, there are many such philosophical, playful tones, expressions of anguish characteristic of rubai.

*Bulut o‘zi shisha ichinda mahkum, // O‘zni o‘tga urmoq ne sirli ta‘lim?! // Nursiz go‘shalarda bu parvonalar // Jon fido qilurlar kimga, noma‘lum?!*

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<sup>82</sup> Машраб. Агар ошиқлигим айтсам. – Тошкент: O‘zbekiston, 2013.– Б. 30.

<sup>83</sup> Хаққулов И. Ўзбек адабиётида рубоий (жанрнинг поэтикаси ва тарихи) – Тошкент: Фан, 1981. – Б. 21.

Comparing the sky to a glass is an old simile. But the cloud is struck by lightning in the path of fate, but still they share the benefits of existence. Clean freshness and new life will be given to all beings from the clouded life. Even if at first glance it seems that everything is useless and insignificant, every second of human life is an outpouring of countless good deeds.

The last chapter of the dissertation is called “**Variety of genres and genre updates in the work of Aman Matchan**”. This chapter also consists of two paragraphs. The first one is entitled “**Ideological content and artistic construction of the poet's dastans**”. In the work of Aman Matchan, dastans often served as a means of expressing the poet's social views and deeply penetrating the psyche of the people. This is what the poet's dastan “Nega men?!”, in particular, the verse “Turg‘unlik yillari” from it, clearly shows it. The epic was written in a very complicated era, when peshbins concerned about the fate of humanity began to feel the maelstrom of insurmountable problems before humanity, felt that the wheel of time would not turn with humanity's footsteps, and stood in shock:

*Dunyoga sinchiklab tikilgan ko‘zlar // Mushkul bir holatni payqashga tushdi. // Qay tomonga boqmang, bari – yo‘lsizlar, // Toledar ayqashu uyqashga tushdi. (OS, 22)* It is worth saying that the tone and narrative style chosen for the epic was not born by chance. First of all, his verb “tushdi”, which corresponds to the radif in classical literature, reminds us of the words “tushdi” and “tushmish”, which are often used in Khorezm's dastans and have a special effect in attracting attention. For example, *Borur erdim yashil bosha uchradim, // So‘na bizni ko‘rib yuzmaka tushdi. // O‘zini tashladi daryo tubina, // Oldi qalamlarni yozmaqa tushdi. // Bir xayol ayladim bu ko‘lda yotam, // Dastimni uzatib so‘nani tutam, // Bir fikr ayladim tosh birlan otam, // Yuragim do‘zmayin azmog‘a tushdi...<sup>84</sup>.*

The poet considers today's problems to be a departure from the roots of the nation, from its essence: *Yetmish yil el yashab qur‘on, tavrotsiz, // Yerlar nochor goldi, ayol avratsiz, // Zamon duradgori, asbob-yaroqsiz, // Ilma-teshik tomni yamashga tushdi.*

In the outer meaning of the first verse, it is said that the people have lost their religion and faith. In essence, the Koran and the Torah have become a symbolic expression of the people's original, irreplaceable property. Understanding that “the land is helpless” in the second stanza, we understand that the words about “a woman being left without avrat” are not a reproach of the poet against women, but a pity for the poor state of affairs. The reason is that somewhere in Aman Matchan's work, we do not observe the situation of scolding women, blaming them for any situation. The poet, as a clever connoisseur of his native language, combined with the fact that the word “avrat” in the old Uzbek language generally means *a woman, a person belonging to the female gender*<sup>85</sup>, and he knows very well the original dictionary

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<sup>84</sup> Хоразм дostonлари. Ошикнома. 1-китоб. Масъул мухarrир С. Рўзимбоев. – Урганч: Хоразм, – Б. 40.; 45.

<sup>85</sup> Боровков А.К. Лексика среднеазиатского тefсира XII-XIII вв. – М., 1963. – С. 78,93,94;

meaning of this word that this is “*a thing to be preserved, protected*”<sup>86</sup>. In this season, “Nega men?” was written as a sharp blow to Aman Matchan's years of stagnation.

The second paragraph of this chapter is entitled “Interpretation of social problems in the genre of poetic short story”. The use of epic imagery in the poetry of Aman Matchan has been a unique style since the beginning of his work. For example, in order to portray the image of contemporary contemporaries, the poet describes Shukur Burhan leaving the theater and walking tiredly along Navoi Street. Such a unique style and years of experience could not fail to bear fruit. In 1982, as a result of Aman Matchan's tendency to create artistic lines and express social observations, the poetic story “Gaplashadigan vaqtlar” was published.

At first glance, this poetic story, which seems to be an expression of the personal experiences of the poet, a feeling characteristic of a person like sandblasting childhood, can embody a unique aspect of Aman Matchan's work before our eyes. In fact, for the author, this work was an opportunity to express his thoughts, which he has studied for years and born during his life experiences. First of all, it is not difficult to understand that this short story is a special event in the life and work of Aman Matchan, and it has a piece of value from the following lines from the preface entitled “Muallifdan”: This work discusses the beliefs and occupations of people of different eras, strongly condemns various forms of massacre, wars, and oppression” (GV, 69).

“Gaplashadigan vaqtlar” is a poetic story in form, and a socio-educational work in essence. In the poet's eyes, there are layers of a person's life, who is sometimes a slave to life and lust, who dives into science and creativity with a river of passion, who has passed away in a state of unconsciousness, and so on. But... *Lekin shunday vaqt bo'ladi – odam judayam // Kim bilan bir gaplashgisi kelar, tashna, zor... // Gaplashgisi, gaplashgisi... // Bu – shunday vaqtlar... (GV, 74)*. In fact, time is an educational and philosophical concept. Therefore, in the most ancient times, the relationship to time was full of emotions. As a person realizes that his existence is temporary, the feeling of fear of time increases. Importantly, Aman Matchan's poetic story “Gaplashadigan vaqtlar” was one of the few artistic works that warned the public about the terrible days.

The latest paragraph of the dissertation is called “**Interpretation of historical figures in dramaturgy**”. Another important factor defining Aman Matchan's style is the inner drama with deep and rich thoughts.

It is known that if the author's work does not have a great social content, a great social pain, then no one will benefit from such a work. Works such as “To‘rabekaxonim”, “Najmiddin Kubro”, “O‘n uchinchi eshik”, “Pahlavon Mahmud” are dedicated to the historical life of our people. Based on historical facts, the works of famous scientists, as well as on the basis of popular narratives about

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<sup>86</sup> Баранов Х.К. Арабско-русский словарь. – М.: Русский язык, 1985. – С. 45.

historical figures, these examples of creativity reflect the struggle of our ancient ancestors against invaders, their contribution to the development of science, and their humanitarian activities. Aman Matchan fought for the development of good qualities in people, and thus the glorification of human pride and value. As an artist, he preferred to write down the various virtues of life, people and nature. Patriotism and goodness are of special importance in his poetry, epics and dramas. The first step in the interpretation of a historical figure is the analysis of historical sources and documents. In the next step, the interpretation of a historical figure requires a balanced approach from the playwright, taking into account historical accuracy and creative freedom. For example, the piri murshid in the historical tragedy “Shayx Najmiddin Kubro” said, “Officers are exchanged, families are cut off. The name of the homeland changes, but does its origin and meaning change?! Yesterday the Afrighians, the Ghaznavids, the Somanites... Today the Khorezms, tomorrow completely different clans and emirs will come! But will all this change the status of a corner of our land, which was given birth by the honorable label of motherhood?! No! It's about who and what the citizens' intelligence, power, and desires are directed to!” (DA, 73) is the product of creative freedom, which is considered preferable to historical accuracy.

The interpretation of a historical person in a work of art can be different depending on the author, genre and form of the work. However, in general, such an interpretation involves conveying certain ideas or concepts, as well as making an emotional impact on the reader or viewer.

Aman Matchan studied a wide range of sources to write the historical tragedy “Shayx Najmuddin Kubro”. It is known that the activity of Najmuddin Kubra is depicted in “Al-komil fi t-tarix” by Ibn al-Asir, “Tarixi jahongushoy” by Juwayni, “Jome at-tavorix” by Rashididdin Fazlullah, “To‘rt ulus tarixi” by Ulughbek, “Tazkirat ul-avliyo” by Fariduddin Attar, “Nafohot ul-uns” by Abdurrahman Jami, “Nasoim ul-muhabbat” by Alisher Navoi, “Rashohotu aynil – hayot” by Ali Safi, “Avrod ul-ahbob va fusus ul-odob” by Sayfiddin Boharzi, “Ravzat ul-jinon” by Ibn al-Karbalai, Hamdullah Qazvini's “Tarixi guzida”, Mirkhand's “Ravzat us-safo”, Khondamir's “Habib us-siyar”, Abulghazi's “Shajarayi Turk” and other sources. At the same time, stories and anecdotes about Najmuddin Kubra's image in folklore are also popular, such as “Shayx Najmiddin Kubro qissasi”, “Manoqibi Shayx Najmiddin Kubro”, “Ibn Xojib qissasi”.

Aman Matchan get acquainted with the works of foreign researchers about Sufism teachings Najmiddin Kubra as M.H.Bursaviy, Dj.S.Trimingem, Devin De-Viz, Usmon Turon, Asad Jo‘shon, Moxir Izz, Yu.Zaydon, K.Makrey, F.Mayer, Ye.E.Bertels and others; and native researchers as N. Komilov, A.Sh. Juzjani, I. Hakkul, M. Aripov, H. Alikulov, R. Nasirov, K. Boranov, R. Shodiev, G. Navruzova, B. Achilova, A. Sharipova, S. Ismailov, E. Zoirov, M. Kadirov, M. Safarbaev, A. Safarboev, Z. Ishakova, A. Bektosh and others.

In the tragedy, the playwright hopes that the words of the saint will affect those who read the play or watch it on stage, and as a person who understands this responsibility, he pays special attention to every word uttered from the language of Sheikh Najmuddin Kubra. For example, Sheikh Najmuddin Kubra in his work “Odob us-Sufiyyah” (Etiquette of the Sufis) (who teaches from the tariqat) “Let that pir possess the knowledge of Sharia, tariqat and truth, and be a scholar in the method of religion, and a scholar in the tariqat please May he understand the manners of the Sharia through the secrets of the Tariqat and the truth. “If a murid has a problem in matters of Sharia, he should be able to solve it for the murid through his knowledge” (translated by Azamjon Tashbaev<sup>87</sup>). Najmuddin Kubra writes in the work “Usuli Ashara”: “The sheikh cleans the dirt from the body of the murid with the water of waliyyah and the filth that will be attached to him later”. “The purpose of the water of guardianship is divine favor, and a person cannot forget that favor until he enters this circle”<sup>88</sup>. In the tragedy, it is said in the language of the Sheikh, “The wicked are conspirators, the selfish are safe and free, in a time when the paths of enmity are not blocked, the noble qualities fade in the hearts of the good, the flame of enthusiasm in the hearts of the Iranians diminishes, danger and impatience take the place of virtuous qualities” (DA , 88) on the one hand, show the potential of Sheikh Najmuddin Kubra as a murshid, on the other hand, the problems of the time, perhaps all the problems of the time, in the background of history.

Aman Matchan creates the image of a national patriot in this tragedy. This tragedy contains a deep and truthful description of reality, a deep analysis of the human spiritual world, and a passionate expression of the feeling of patriotism. There is an attempt to show the spirit of the times and a fighting hero through acute socio-political problems and sharp conflicts in history.

## CONCLUSION

1. There are no valid criteria to divide Aman Matchan's work into certain periods and stages. If we consider the first years of his work as the first stage, we can see that most of the signs and characteristics characteristic of the poet's entire work were formed, and the poet followed most of them until the end of his life. The example of the work of Aman Matchan shows that the expression of a young poet, who was a tradition in his time and has not gone out of circulation even now, is a very relative concept. The poet's poetry was able to give a new color and meaning to traditional images and enriched our new literature with new images. The masterpieces of our classical literature form the basis of Aman Matchan's figurative thinking on such a large scale.

2. Philosophical poetry of Aman Matchan is distinguished by its wealth of historical symbols and epic scope. Most of the system of symbols in the poet's work

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<sup>87</sup> <https://www.bukhari.uz/?p=26441>

<sup>88</sup> Сафарбоев О. Нажмиддин Кубро – кутби дахр. (Схема ва диаграммалар. Услубий қўлланма) – Урганч: УрДУ ноширлик бўлими, 2011. – Б. 43.

are related to nature, according to the images specific to the social environment with attention to the source. Aman Matchan was a poet who was able to create a unique style and system for reflecting society through the medium of nature. After all, in the mind of a clever creator, nature is life itself: Man, as a part of nature, obeys its laws. Therefore, it is possible to understand the inner world of a person, his actions and relationships through the states of nature. Nature is a universal language: Natural phenomena are a universal language that is understandable to all nations and peoples. Therefore, poets have the opportunity to convey their thoughts to the general public through the language of nature. Nature is a source of symbols: In poetry, natural phenomena are often used as symbols of certain concepts.

3. The influence of classical literature on Aman Matchan's work is extremely large. First of all, it is appropriate to separate them according to their formal and substantive scope. From this point of view, the scope of content is much wider than the formal influence of classical traditions (poems in the form of gazelles, two muhammas) in the work of the poet. Works such as “Ming bir yog‘du”, “Qush yo‘li”, “Haqqush qichqirig‘i”, which are the best examples of Aman Matchan's creativity, came into the world as a result of the influence and education of classical literature.

4. The dastan “Qush yo‘li” is on the theme of the debate of birds, which is one of the best examples of the philosophical poetry of not only Uzbek, but also Eastern peoples, and it was able to illuminate the spiritual-philosophical and social-political issues raised in them, typical of the predecessors. worthy of a place among the immortal works on this topic in the legacy of Ibn Sina, Fariduddin Attar, Alisher Navoi, Gulshahri, Payvandi.

5. Mukhammas created by the poet have already managed to take a worthy place in the history of our literature due to their originality, firstly, and secondly, meeting all the traditional requirements of takhmis.

6. Since the quatrains of Aman Matchan in the work of the poet perform an educational task equal to the role of the rubai in classical literature, it often shows such aspects as the philosophy, depth of thought, and economy of words typical of the classic rubai. Some quatrains came to the world as a concise expression of creative ideas such as tolerance, patriotism and goodness raised in our classic literature, imbued with the breath of the times.

7. In some of Aman Matchan's quatrains, ideas and thoughts expressed in other genres of our classic literature (in particular, gazelle) are reflected; Because the short and laconic form of the four allows to express the philosophical thought in a very dense and concentrated way. Every word is in its place and has a deep meaning. At the same time, rhyme and melody help to remember the philosophical idea and strengthen its effect. A melodic structure enriches the thought emotionally. In addition, the four often pose challenging and thought-provoking questions. This encourages the student to think independently and draw their own conclusions. Symbolism, widely used in the four, allows to express philosophical concepts in a figurative and impressive way.

8. There are such quatrains of the poet that, even if they do not have Uzbek classical literature, their translations (some of them even in the original) have been influenced by the works of our people, in particular, rubai, which have become the

heritage of our classical writers. Most of them belong to Ibn Sina, Bedil, Omar Khayyam.

9. In Aman Matchan's quatrains, the influence of his rubai's written by his pen, which occurred during the translation of Ibn Sina's rubai's and the creation of a work about Mahmud Pahlawan, stands out.

10. A vivid example of the simultaneous reflection of renewal and tradition in the epics of the poet's work is the epic "Qush yo'li". Along with Alisher Navoi's work and the influence of folklore, the poet's independent (original) image, plot, and expressions are sufficiently manifested in it.

11. In the dastan "Nega men?!", the influence of Makhtumkuli's style is clearly felt, especially in the poem "Turg'unlik yillari". At the same time, in the poem, the poet was able to add to it the Ahori reflections on the solution of modern problems. In his works, the poet raises current social problems and strives to use Makhtumquli's "sahli mumtane" (easy, but impossible) style to delicately express human feelings.

12. The poetic story "Gaplashadigan vaqtlar" is a unique work in Uzbek literature in terms of its structural structure, narrative style, and the scale of the issues raised. The non-limiting calendar and thematic scope of the poetic story is considered a unique style, in which the events reflecting the profound conclusions made by the artist during his life experiences are intended to be narrated.

13. Aman Matchan's works "Beruni" and "Pahlavan Mahmud" can provide important facts and conclusions for studying the issue of historical interpretation in dramaturgy. In it, the poet tries to maintain a balance between historical reality and creative freedom. It was impossible not to reflect the spirit, ideology, and views of the time in the historical works of the poet. At the same time, the artist was able to place his important socio-political thoughts, and, importantly, opinions that were completely contrary to the environment of his time, in the lines that reflected the ideology of the time and adapted to it.

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

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**УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ПИРНАЗАРОВА МАНЗУРА МАТНАЗАРОВНА**

**ХУДОЖЕСТВЕННОСТЬ ПОЭЗИИ АМАНА МАТЧАНА**

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

**АВТОРЕФЕРАТ  
ДИССЕРТАЦИИ НА СОИСКАНИЕ УЧЕНОЙ СТЕПЕНИ ДОКТОРА  
ФИЛОЛОГИЧЕСКИХ НАУК (DSC)**

**Ташкент – 2024**

**Тема диссертации на степень доктора наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под регистрационным номером B2024.1.DSc/Fil353.**

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Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета ([www.tsuull.uz](http://www.tsuull.uz)) и информационно-образовательном портале “Ziyonet” ([www.ziyonet.uz](http://www.ziyonet.uz)).

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С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за №\_\_\_). ((Адрес: 100100, город Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44); faks: (99871) 281-42-44); faks: (99871) 281-12-44) ([www.tsuull.uz](http://www.tsuull.uz)).

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## **ВВЕДЕНИЕ (аннотация к докторской диссертации (DSc))**

**Цель исследования** заключается в выявлении особенностей мастерства Амана Матчана по созданию образов, достижению композиционной целостности и применению разнообразных видов сюжетных приемов на примере художественности поэзии.

**Объектом исследования** являются книги Амана Матчана «Ochiq derazalar» (Ташкент, 1970), «Dramatik dostonlar» (Ташкент, 1975), «Yonayotgan daraxt» (Ташкент, 1977), «Haqqush qichqirig‘i» (Ташкент, 1979), «Seni yaxshi ko‘raman» (Ташкент, 1981), «Gaplashadigan vaqtlar» (Ташкент, 1986), «Ming bir yog‘du» (Ташкент, 1987), «O‘rtamizda birgina olma» (Ташкент, 1990), «Odamning soyasi quyoshga tushdi» (Ташкент, 1991), «Qush yo‘li» (Ташкент, 1993), «Iymon yog‘dusi» (Ташкент, 1995), «Erkin havolarda» (Ташкент, 1997), «Ardaxiva» (Ташкент, 2000), «Diydor aziz» (Ташкент, ?), «Umr o‘tar, vaqt o‘tar» (Ташкент, 2016), «Maqsudam» (Ташкент), «Tanlangan asarlar» (Ташкент, 2023), изданные в разные годы.

**Научная новизна исследования** заключается в следующем:

на примере творчества Амана Матчана выявлено, что проблемы художественности в мировом и узбекском литературоведении, изменение его требований и критериев в зависимости от психики человека, окружающей среды, социально-политической ситуации, связано не только с наукой о литературе, но также с психологией и социологией;

доказано, что характерные особенности образа и образности творчества Амана Матчана являются результатом его хорошего знания фольклора, классической литературы, литературы европейских народов и эффективного их использования, что в свою очередь, усиливает философский характер лирики поэта и оживляет общественный дух;

аргументировано, что большую часть системы символов в творчестве поэта составляют символы узбекского фольклора и классической отечественной литературы, что позволило творцу в ровной форме выразить народу свои социальные, политические и интимные чувства в более понятной и художественно изящной форме, а символы мухтараъ (уникальные, использованные самим творцом) возникли как отражение духа времени;

обосновано, что следование традициям Алишера Навои в произведениях Амана Матчана является результатом таких факторов, как наслаждение совершенством поэзии Навои, дань уважения к его гению, способность Амана Матчана правильно определить конкретные точки соприкосновения классической и современной литературы, окинуть взором общность социального и духовного образа прошлого и настоящего;

выявлены особенности жанрового обновления творчества поэта, мастерство по художественному аоплощению реальности, традиционализм, уникальность изображения социальных проблем в поэтических рассказах, а также его талант по созданию в драматургии образов таких исторических личностей, как Наджмиддин Кубро, Беруни, Пахлаван Махмуд.

### **Внедрение результатов исследования:**

научно-теоретические выводы о раскрытии на примере творчества Амана Матчана проблем художественности в мировом и узбекском литературоведении, изменение его требований и критериев в зависимости от психики человека, окружающей среды, социально-политической ситуации, связано не только с наукой о литературе, но также с психологией и социологией, были использованы в реализации проекта «ОТ-ФИ-030 – Издание многотомной (7 томов) монографии “История узбекской литературы”», выполненной в 2017-2020 годах в рамках государственной научно-технической программы в Университете узбекского языка и литературы имени Алишера Навои (Справка Университета узбекского языка и литературы имени Алишера Навои № 01/4-2720 от 16 декабря 2023 года). В результате философские вопросы в лирике поэта, следование навоийским и классическим традициям в дастанном творчестве в его четверостишиях, произведениях «Ming bir yog‘du», «Qush yo‘li» послужили научным источником для обоснования того, что творения поэта были созданы под влиянием классической литературы, системы преемственности и обновления;

научно-теоретические выводы о том, что характерные особенности образа и образности творчества Амана Матчана являются результатом его хорошего знания фольклора, классической литературы, литературы европейских народов и эффективного их использования, что в свою очередь, усиливает философский характер лирики поэта и оживляет общественный дух, были использованы при реализации прикладного проекта IL-402104155 «Исследование национально-духовного наследия Хорезмского оазиса XIX века путем изучения комплекса “Хафт шуаро” и создание электронного приложения (на узбекском, русском, английском языках)» (Справка № 1477 Ургенчского филиала Ташкентского университета информационных технологий имени Мухаммада аль-Хорезми от 2 февраля 2024 года). В результате от образцов первых творений поэта до произведений, написанных на протяжении всей его жизни, проблема образа и образности и место классических литературных традиций в новой узбекской поэзии, социально-эстетические причины уровня совершенства и использования удалось корректно оценить обращение Амана Матчана к трудам великих предшественников;

теоретических выводы по таким вопросам, как особенности жанрового обновления творчества поэта, мастерство по художественному воплощению реальности, традиционализм, уникальность изображения социальных проблем в поэтических рассказах, а также его талант по созданию в драматургии образов таких исторических личностей, как Наджмиддин Кубро, Беруни, Пахлаван Махмуд, были использованы в рамках проектов «Абдулла Каххар – мастер жанра рассказа», «Романное творчество узбекского писателя Пиримкула Кадырова» и в освещении творчества других представителей узбекской литературы, выполненной в Университете Артвин Чорух Турецкой Республики (Справка № E.5649 Университета Артвин Чорух города Артвин Турецкой Республики). В результате сформулированные теоретические

выводы в опубликованных научных статьях, как «Aman Metcan sanati haqqında», «Omon Matjon ijodida epiklik» и новаторство поэта в создании поэтического рассказа «Gaplashadigan vaqtlar» послужили источником для изучения художественной интерпретации истории, уникального художественного мастерства творца, которые были использованы при преподавании литературы тюркских народов студентам Университета Артвин;

научно-теоретические выводы о том, что следование традициям Алишера Навои в произведениях Амана Матчана является результатом таких факторов, как наслаждение совершенством поэзии Навои, дань уважения к его гению, способность Амана Матчана правильно определить конкретные точки соприкосновения классической и современной литературы, окинуть взором общность социального и духовного образа прошлого и настоящего, были эффективно использованы в рамках проекта «“Литература 60-годов” в контексте творчества» Национальной Академии Наук Азербайджанской Республики (Справка № 041/178 заведующего отделом «Литературные связи Туркменистана и Узбекистана» Института литературы АМЭА имени Низами Гянджеви от 5 июля 2024 года). В результате, суждения из научных статей «Историческая тема в творчестве Амана Матчана», «Классические традиции в четверостишиях», «Социальные мотивы в дастане “Nega men?!”», опубликованных в качестве результатов исследования диссертанта, были использованы в процессе преподавания литературы тюркских народов магистрантам Академии;

суждения диссертанта о том, что большую часть системы символов в творчестве поэта составляют символы узбекского фольклора и классической отечественной литературы, что позволило творцу в ровной форме выразить народу свои социальные, политические и интимные чувства в более понятной и художественно изящной форме, а символы мухтараъ (уникальные, использованные самим творцом) возникли как отражение духа времени, были использованы при составлении сценариев теле- и радиопередач «Assalom, Xorazm», «Adabiy muhit» (Справки Хорезмской телерадиокомпании № 874 от 19 сентября 2024 года). В результате содержание программ и передач подкреплены новыми сведениями, научно-популярной информацией из новых источников.

**Апробация результатов исследования.** Результаты данного исследования были обсуждены на 17 научно-практических конференциях, в частности, на 12 международных и 4 республиканских.

**Публикация результатов исследования.** По теме диссертации опубликовано 36 научных работ, в том числе издана 1 монография, а также 16 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных результатов докторских диссертаций, из них 12 статей – в республиканских научных журналах, 4-в зарубежных.

**Структура и объем диссертации.** Диссертационная работа состоит из введения, четырех глав, заключения, списка использованной литературы. Основной текст диссертации составляет 230 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
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