

**TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI**  
**HUZURIDAGI ILMIY DARAJALAR BERUVCHI**  
**DSc.03/30.12.2019.Fil.21.01 RAQAMLI ILMIY KENGASH**

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**TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI**

**NAZAROVA AFZUNA RAHIMOVNA**

**HOZIRGI ZAMON DARIY ADABIYOTIDA “YANGI SHE’R”**  
**GENEZISI VA SHAKLLANISH JARAYONLARI**  
**(Boriq Shafeiy va Partav Nodiriy she’riyati misolida)**

**10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti**

**filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi**  
**AVTOREFERATI**

**Toshkent – 2025**

UO‘K: 821.222:82-1  
КБК: 83.3:84-5 (5 Dar)  
N-32

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

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on philological sciences**

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**AVTOREFERATI**

**Toshkent – 2025**

**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy attestatsiya komissiyasida B2022.2.PhD/Fil2507 raqami bilan ro‘yxatga olingan.**

Doktorlik dissertatsiya Toshkent davlat sharqshunoslik universitetida bajarilgan.

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

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Dissertatsiya bilan Toshkent davlat sharqshunoslik universitetining Axborot-resurs markazida tanishish mumkin (\_\_\_ raqami bilan ro‘yxatga olingan). (Manzil: 100060, Toshkent, Amir Temur ko‘chasi, 20-uy. Tel.: (99871) 233-45-21.)

Dissertatsiya avtoreferati 2025-yil “\_\_\_” \_\_\_\_\_ kuni tarqatildi.  
(2025-yil “\_\_\_” \_\_\_\_\_ dagi \_\_\_ raqamli reestr bayonnomasi).

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## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida sharq she'riyatidagi zamonaviy oqimlar, janrlar va badiiyat masalalarini o'rganish dolzarb mavzu hisoblanadi. Adabiyotshunoslik sohasida an'anaviy shakl, mazmun va badiiy tasvir vositalari, zamonaviylik masalasi, adabiy me'yorlarni tan olish muayyan tarixiy davr va joylar kontekstida muhim ahamiyat kasb etadi. Chunki she'rda an'anaviylik va zamonaviylikning mohiyatini ochib berishda, badiiy asarni o'rganish va unga baho berishda umumqabul qilingan adabiy me'yorlarga amal qilinadi.

Dunyo adabiyotshunosligida an'anaviylik asrdan asrga, nasldan naslga o'tib kelayotgan hodisadir. Adabiy an'ana paydo bo'lganidan boshlab yangilik hisoblanib, vaqt o'tishi bilan takrorlanishi va tez-tez ishlatilishi, shuningdek, madaniy zarurat, ijtimoiy hodisalar ortidan ehtiyojga aylanadi, ya'ni, san'at va adabiyot sohasida hech bir an'ana avvaldan mavjud bo'lmagan. Aksincha, o'tmishda har qanday an'ana o'ziga xos yangilik hisoblangan va hech qanday yangilik abadiy qolmaydi. Qandaydir modernistik qarashlarni qabul qilish dastlab an'anaviy elementlarning me'yor va talablarini tushunishni talab qiladi. Bu esa an'anaga tanqidiy nazar bilan qarash va uning unsurlarini tan olish orqali ta'minlanadi. Demak, san'at va adabiyotda evolyutsiya an'analar va yangiliklar to'qnashuvining mahsuli hisoblanadi.

Mamlakatimiz taraqqiyotining hozirgi bosqichida qo'shni davlatlar bilan xususan, Afg'oniston bilan madaniy aloqalar jadal sur'atlarda rivojlanmoqda. Bu aloqalar, ayniqsa, adabiyot va she'riyat sohasida o'zaro tajriba almashish va tushunishni chuqurlashtirishga xizmat qiladi. Afg'oniston dariyazabon adabiyotida XX asrning birinchi choragidan e'tiboran yuzaga kelgan yangi she'riyat bilan bog'liq an'anaviylik va zamonaviylik masalalari, mumtoz qoliplardagi shakl va uslublarning "yangi she'r" qolip, vazn va badiiy uslublariga o'z o'rnini bo'shatib berish jarayonlari, shu bilan bir qatorda, "yangi she'r"ning mamlakat adabiyotida asosiy, hukmron oqim sifatida bo'y ko'rsatishini o'rganish, uning yetakchi namoyandalari ijodiga zamonaviy she'rshunoslik, adabiyotshunoslik, badiiy-uslubiy talablar nuqtai nazaridan qarash va xulosalar chiqarish hozirgi adabiyotshunoslik tadqiqotlarining dolzarb vazifalari sirasiga kiradi.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-sonli "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi Farmoni, 2020-yil 16-apreldagi PQ-4680-sonli "Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida"gi Qarori, 2021-yil 19-maydagi PQ-5117-sonli "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi Qarori, hamda, 2022-yil 28-yanvardagi PF-60-sonli "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmoni, shuningdek, ushbu tadqiqot ishiga doir boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalarni rivojlanishining ustuvor yo'nalishlariga mosligi.** Ushbu ilmiy tadqiqot ishi O'zbekiston Respublikasi fan va texnologiyalarni rivojlantirishning I. "Axborotlashgan jamiyat va demokratik davlatni

ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishlariga muvofiq bajarilgan.

**Mavzuning o'rganilganlik darajasi.** Afg'on adabiyotshunosligiga "she'r-e nav" Eron adabiyoti orqali kirib kelgan va bu uslub, adabiy oqim sharqshunos olimlarning e'tiborini tortib kelgan. Bu borada fors tilida ko'plab ilmiy-nazariy tadqiqotlar mavjud bo'lib, ularda "she'r-e nav" turli aspektlarda, masalan, tarixi, mazmuni, badiiy tasvir vositalarining ifodalanishi, she'riyatga ijtimoiy-siyosiy ta'sirlar kabi mavzular doirasida ko'rib chiqilgan. Xususan, Eronda Ahvon Solis, Abdulali Dastg'ayb, Parviz Notel Xonlariy, Abdulhusayn Zarrinkub, Ismoyil Nuria'lo, Hamid Zarrinkub, Shams Langrudiy, Muhammad Huquqiy, Mansur Rustagor Fasoyi, Muhammad Rizo Shafeiy Kadkaniy, Kovus Hasanliy kabi olimlarning asarlari<sup>1</sup>da Nimo Yushij va izdoshlari asos solgan "yangi she'r"ning paydo bo'lishi, taraqqiyoti xususiyatlari va shoirlarning ijod namunalari<sup>2</sup>dagidagi o'rni tahlil va tadqiq qilingan.

R. Aliyev, V. Klyashtorina, J. Badiiy, M. Nikolaevskaya kabi sobiq ittifoq olimlari<sup>2</sup>, Rossiyada ilmiy faoliyat olib borgan yangi davr olimlaridan M. Kyazimov, N. Djum'amurodiy, N. Xodjayorov<sup>3</sup>, o'zbek olimlaridan Sh. Shomuhamedov, N. Shoaliyeva, S. Yuldasheva, S. Sotiboldiyevalar<sup>4</sup> tomonidan zamonaviy fors she'riyatida "yangi she'r"ning vujudga kelishi va takomilidagi o'ziga xosliklari, shuningdek, boshqa mavzularda ilmiy tadqiqotlar olib borilgan.

Zamonaviy dariyazabon adabiyotda Afg'onistonning o'zida ham "she'r-e nav" bilan bog'liq izlanishlar mavjud bo'lib. Uning tarixi, taraqqiyot bosqichlari, "yangi she'r"da ijod qilgan shoirlar xususida ilk bora Muhammad Haydar Jo'balning asari<sup>5</sup>da ma'lumot berilgan. Keyinchalik Muhammad Usmon Sidqiy, Asadullo Habib, Shujoyiddin Xurosoniy, Abdulqayum Qavim, Muhammad Is'hoq Foyiz, Partav Nodiriy kabi olimlar ham o'z asarlari<sup>6</sup>da bu mavzuga qo'l urganlar. Afg'oniston

<sup>1</sup> اخوان ثالث. نوعی وزن در شعر امروز فارسی // پیام نوین، ش. ۷. - تهران، ماهانه، ۱۳۴۲. - ص. ۴۶-۶۲؛ دستغیب عبد العلی. تحلیلی از شعر نو فارسی. - تهران، ۱۳۴۵. - ۱۳۰ ص؛ خانلری پرویز ناطل. شعر و هنر. - تهران، ۱۳۴۵. - ۳۷۲ ص؛ زرینکوب عبد الحسین. شعر بی نقاب، شعر بی دروغ. - تهران، ۱۹۶۷ م. - ۲۹۱ ص؛ نوری علا اسماعیل. صور اسباب در شعر امروز ایران. - تهران، ۱۳۴۸. - ۵۸۱ ص؛ زرینکوب حمید. چشم انداز شعر نو فارسی. - تهران، ۱۳۵۸. - ۲۷۸ ص؛ خانلری پرویز ناطل. وزن شعر فارسی. - تهران، ۱۳۶۶. - ۳۰۳ ص؛ نوری علا اسماعیل. تئوریه شعر. از موج نو تا شعر عشق. - لندن، ۱۳۷۳. - ۳۱۵ ص؛ لنگرودی شمس. تاریخ تحلیلی شعر نو. چهار جلد. - تهران، ۱۳۷۷؛ محمد حقوقی. مروری بر تاریخ ادب و ادبیات امروز ایران. جلد ۲. - تهران، ۱۳۷۷. - ۶۲۰ ص؛ فسلی منصور رستگار. انواع شعر فارسی. - تهران، ۱۳۸۰. - ۶۹۶ ص؛ محمدرضا شفیعی کدکنی. با چراغ و آینه. - تهران، ۱۳۹۲. - ۷۶۱ ص؛ حسنی کاووس. گونه های نوآوری در شعر معاصر ایران. - تهران، ۱۳۹۸. - ۴۹۶ ص.

<sup>2</sup> Кляшторина В.Б. Современная персидская поэзия. - Москва: Наука, 1962. - 148 с.; Алиев Р.М. О новаторстве в современной персидской поэзии (ритмические основы стиха) // Доклады делегации СССР на XXVI Международном конгрессе востоковедов. - Москва, 1963. - 3-15 с.; Баде Ж. Нима Юшиджа - отец новой поэзии Ирана // Проблемы теории литературы и эстетики в странах Востока. - Москва, 1964. - С. 319-339.; Кляшторина В.Б. "Новая поэзия" в Иране. - Москва: Наука, 1975. - 256 с.; Николаевская М.Ю. Станавление "новой поэзии" в Иране (20-70-е годы): Автореф. дисс. ...канд. филол. наук. - Москва, 1989. - 18 с.

<sup>3</sup> Кязимов М.Д. Персидская поэзия конца XX века. - Баку, 2005. - 336 с.; Ходжаеров Н.Ф. Метрика поэзии Нима Юшиджа: дисс. ...канд. филол. наук. - Душанбе, 2000. - 190 с.; Джум'амуроди Н.А. Влияние Европейской литература на Иранскую поэзию XX века на примере творчества Нима Юшиджа (1920-1950гг): Автореф. дисс. ...канд. филол. наук. - Душанбе, 2021 - 24 с.;

<sup>4</sup> Шомухамедов Ш. Форс шеъриятининг асосий шакллари. - Тошкент, 2001. - 78 б.; Шоалиева Н.К. Сухроб Сипехрий ижодида инсоний ва ирфоний ғояларнинг бадий талкини: Филол. фан. номз...дисс. - Тошкент, 2008. - 153 б.; Юлдашева С.Т., Сотиболдиева С.Р. Эрон адабиёти (XVI-XX асрнинг 50-йиллари). - Тошкент, 2009. - 156 б.; Рузбех М. Ҳозирги замон Эрон адабиёти. - Тошкент: Янги нашр, 2012. - 298 б.

<sup>5</sup> ژوبل محمد حيدر. نگاهي با ادبيات معاصر در افغانستان. - كابل، ۱۳۳۷. - ۱۱۹ ص.

<sup>6</sup> صدقی محمد عثمان. سير ادب در افغانستان. - كابل، ۱۳۴۰. - ۴۶ ص؛ مستانه اصفهانی (ژاله). شعر نو در افغانستان در سالهای پس از جنگ دوم جهانی || خرد و كوشش. ش ۱۳. - شیراز، ۱۳۵۳. - ص. ۲۷-۶۱؛ حبيب اسدالله. ادبيات دري در نیمه اول سده بیستم. - كابل، ۱۳۶۶. - ۲۰۰ ص؛

“she’r-e nav” haqida xorijda Sharif Husayn Qosimiy, Shoh Akbar Shahrisoniy, Shuayb A’zamiy, Abdulmajid Arjumandiy, Muhammad Osif Gulzod, Latif Nozimiy kabi olimlar<sup>7</sup> esa o‘z maqolalarida “she’r-e nav”ni o‘rganishga harakat qilganlar. Tojik olimlaridan S. Mirzoyev, S. Saidov, X. Asozoda, N. Bexruz, S. Djannatmir<sup>8</sup>, turk olimi I. So‘ylemez<sup>9</sup>, o‘zbek olimlaridan A. Mannonov va R. Inomxo‘jayevlar kabi olimlar<sup>10</sup>ning ilmiy tadqiqot ishlarida ham zamonaviy dariy zabon adabiyotidagi “she’r-e nav” bilan bog‘liq bir qator fikrlar keltirilgan.

Shuningdek, Muhammad Surur Mavloyi, Mahmud Faroniy, Asadullo Habib, Chingiz Pahlavon, G‘ulom Muhammad La‘lzod kabilar<sup>11</sup> tomonidan zamonaviy dariy she’rlari to‘plami tuzilgan bo‘lib, ushbu to‘plamlarning muqaddima qismida “she’r-e nav” haqida qisqacha fikrlar aytilgan va shoirlarning she’rlari keltirilgan.

**Dissertatsiya mavzusining dissertatsiya bajarilayotgan oliy ta’lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Dissertatsiya mavzusi Toshkent davlat sharqshunoslik universitetining “Sharq mamlakatlari adabiyoti, adabiyotshunosligining dolzarb muammolari” va “Sharq mamlakatlari adabiyotida janr va uslub masalalarini o‘rganish” mavzusida olib borilayotgan istiqbolli ilmiy-tadqiqot ishlari rejasining tarkibiy qismi hisoblanadi.

**Tadqiqotning maqsadi** Afg‘onistonda “she’r-e nav” (“yangi she’r”)ning genezisi, shakllanishi va taraqqiy topishi, uning turlari va janr xususiyatlari Boriq Shafeiy va Partav Nodiriy she’riyati misolida yoritib berishdan iborat.

**Tadqiqotning vazifalari** quyidagilardan iborat:

Afg‘oniston dariy zabon adabiyotida XX asrning birinchi choragidan boshlangan yangi she’riyat harakatining an’anaviy she’r bilan farqlarini aniqlash va 50-yillardan

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خراسانی شجاعالدین. شعر معاصر دری. – کابل: امیری، ۱۳۹۱. – ۲۲۷ ص.؛ محمداسحاق فلز. پیشینه تجدید، پیدایش و بالندگی شعر نو در افغانستان. – کابل: سعید، ۱۳۹۲. – ۱۰۲۸ ص.؛ عبدالقیوم قویم. مروری بر ادبیات معاصر دری (۱۳۸۰-۱۲۵۹) – کابل، ۱۳۹۵. – ۳۰۶ ص.؛ نادری پرتو. پیشگامان شعر نو در افغانستان. – کابل: زریاب، ۱۴۰۰. – ۲۹۶ ص.

<sup>7</sup> قاسمی شریف حسین. در باره ادبیات معاصر دری افغانستان // ادبیات معاصر دری افغانستان. – دهلی، ۱۹۹۴م. – ص. ۱۰۰-۶.؛ قاسمی شریف حسین. مزایای شعر معاصر دری // ادبیات معاصر دری افغانستان. – دهلی، ۱۹۹۴م. – ص. ۱۰۶-۱۲۲.؛ شهرستانی شاه اکبر. ادبیات معاصر زبان فارسی دری در افغانستان // ادبیات معاصر دری افغانستان. – دهلی، ۱۹۹۴م. – ص. ۱۷-۳۹.؛ شعیب اعظمی. نمائی رمان و انقلاب در شعر معاصر دری افغانستان // ادبیات معاصر دری افغانستان. – دهلی، ۱۹۹۴م. – ص. ۸۸-۱۰۵.؛ ارجمندی عبدالمجید. بررسی تحولات زبان و شعر معاصر فارسی افغانستان // هفتمین همایش انجمن ترویج زبان و ادب فارسی. جلد ۱. – تهران، ۱۳۹۱. – ص. ۳۲۲-۳۳۷.؛ سرمحقق محمد آصف گلزاد. سپیده دم ادبیات معاصر دری // خراسان. – کابل، ۲۰۱۴م. – ص. ۵۵.؛ ناظمی لطیف. نگرشی بر ادبیات معاصر افغانستان // ایران نامه. – ایران، ۲۰۲۲م. – ص. ۵۹-۷۰.

<sup>8</sup> Мирзоев С. Прогрессивные тенденции развития поэзии на языке дари в послевоенном Афганистане: Дисс. ...канд. филол. наук. – Москва, 1965. – 310 с.; Саидов С. Прогрессивные тенденции развития поэзии на языке дари в послевоенном Афганистане: Дисс. ... канд. филол. наук. – Москва, 1965. – 310 с.; Мирзоев С. Ранний этап просветительской литературы в Афганистане (первая треть XX века): Дисс. ...докт. филол. наук. – Душанбе, 1994 – 55 с.; Асозода Х. Адабиёти садаи XX-и форсии дари Афғонистон. 1 жилд. – Душанбе: Сино, 1996. – 162 с.; Асозода Х. Адабиёти садаи XX-и форсии дари Афғонистон. 2 жилд. – Душанбе: Сино, 1996. – 186 с.; Асозода Х. Адабиёти форсии ва се шохаи он. – Душанбе, Маориф, 1996. – 127 с.; Бехруз Н. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016 – 194 с.; Джаннатмир С. Социальная тематика поэзии Халилуллоха Халили: Автореф. дисс. ...канд. филол. наук. – Душанбе, 2018. – 29 с.

<sup>9</sup> Söylemez İ. Modern Afganistan şiiri (1863-1973). – Istanbul: Ati yayınları, 2022. – 259 с.

<sup>10</sup> Mannonov A. Afg‘oniston xalqlari folklori va mumtoz adabiyoti tarixi. – Toshkent: TDSHI, 2001. – 152 b.; Иномхўжаев Р. Афғонистон дари забон адабиёти (XIII–XIX асрлар). – Тошкент: ТДШИ, 2016. – 200 б.; Иномхўжаев Р. Афғонистон дари забон адабиёти (XIX аср охири–XX аср бошлари). – Тошкент: ТДШИ, 2018. – 375 б.; Mannonov A. Ochilmay qolgan g‘unchalar // Sharqshunoslik masalalari. – Toshkent: Fan, 2022. – B. 113-126.

<sup>11</sup> مولانی محمد سرور. شعر معاصر افغانستان. – تهران، ۱۳۵۰. – ۱۷۶ ص.؛ فارانی محمود. سفر در توفان. – کابل، ۱۳۵۳. – ۷۹ ص.؛ فارانی محمود. روویای شاعر. – کابل، ۱۳۵۳. – ۳۵ ص.؛ حبیب آسداالله. خت سرخ. – کابل، ۱۳۶۲. – ۹۸ ص.؛ پهلوان چنگیز. نمونه های شعر امروز افغانستان. – تهران، ۱۳۷۱. – ۳۵۳ ص.؛ غلام محمد لعزاد. شعر معاصر دری در افغانستان. – دهلی، ۱۹۹۸م. – ۳۹۷ ص.

“she’r-e nav” (“yangi she’r”) oqimining o‘ziga xosliklarini, uning yuzaga kelishidagi omillarni aniqlash;

“she’r-e nav” oqimining paydo bo‘lishi va taraqqiyotiga oid tadqiqotlarni tanqidiy o‘rganish, “she’r-e nav” turlari va mohiyatiga oydinlik kiritish;

Boriq Shafeiy she’riyatining mavzular doirasi, poetikasini aniqlash, shoirning an’anaviy va “she’r-e nav”da yozilgan she’rlarining zamonaviy yangi she’riyatdagi o‘rnini belgilash va badiiy-uslubiy masalalarini ochib berish;

Partav Nodiriyning an’anaviylik bilan bir qatorda yangi she’riyatga qo‘shgan hissasini o‘rganish, shoirning “she’r-e nav” yo‘nalishidagi asarlarining mavzular doirasi, vazn xususiyatlari, ramzlar mohiyati va badiiy tasviriy jihatlarini yoritish.

**Tadqiqot obyekti** sifatida Boriq Shafeiyning “شهر حماسه” (“Jasorat shahri”)<sup>12</sup>, Partav Nodiriyning “قفلى بر درگاه خاکستر” (“Kul darvozasiga qulf”)<sup>13</sup>, “سوگنامه برای تاک” (“Uzumga qasam”)<sup>14</sup>, “دهکده بی بامداد” (“Tongsiz qishloq”)<sup>15</sup> she’riy to‘plamlaridagi she’rlar tanlangan.

**Tadqiqot predmetini** Afg‘oniston dariyzabon adabiyotidagi an’anaviylikdan o‘sib chiqqan “yangi she’r” (“she’r-e nav”)ning taraqqiyot jarayoni, shakli va uslubiy xususiyatlari tashkil etadi.

**Tadqiqotning usullari.** Tadqiqotda qiyosiy, sotsiologik<sup>16</sup>, tarixiy-biografik, formal metodlardan foydalanildi.

#### **Tadqiqotning ilmiy yangiligi:**

XX asrning birinchi choragidan 50-yillarigacha bo‘lgan davrda dariyzabon yangi she’riyatning yuzaga kelishi va taraqqiyoti hamda 50-yillardan hozirgacha bo‘lgan davr she’riyatida an’anaviylik bilan o‘zaro raqobati jarayonlarida ijtimoiy-siyosiy va madaniy hodisalarning o‘rni ko‘rsatilgan;

50-yillardan jadal shakllanib rivojlanish jarayoniga o‘tgan “she’r-e nav” yuzasidan tadqiqotlar tahlili natijasida dariyzabon “she’r-e nav”ga xos bo‘lgan *mavzular doirasi, shakli, badiiy-stilistik masalalari, misralarning joylashuvi, qofiya tizimi, takroriy so‘zlar va urg‘u* kabi xususiyatlar aniqlangan;

Boriq Shafeiy ijodi misolida XX asrning 50-yillari dariyzabon adabiyoti she’riyatida *ma’rifatparvarlik, vatanparvarlik, ijtimoiy-siyosiy mavzularning aks etishi*, an’anaviy va “she’r-e nav” yo‘nalishida yozilgan she’rlarning shakl va mazmun xususiyatlari, leksik, badiiy-tasviriy va uslubiy vositalari asoslangan;

dariyzabon “yangi she’r”ning 70-yillardan keyingi davrida an’anaviylik va novatorlikda shakl o‘zgarishlari, she’rlarda erkin vazn, qofiyaning nomuntazam qo‘llanishi yoki qo‘llanilmasligi, satr va bandlarning turlicha miqdori, so‘zlardagi urg‘u, inversiya, takrorlarning ahamiyati va ramzlarni ifodalashda shoirning individual uslubi Partav Nodiriyning she’riyati misolida dalillangan.

#### **Tadqiqotning amaliy natijalari.**

XX asrning birinchi choragidan e’tiboran Afg‘oniston dariyzabon adabiyotida an’anaviy she’riyat negizida paydo bo‘lgan yangi she’riyat harakatining vujudga

<sup>12</sup> شفیعی بارق. شهر حماسه. – کابل: تعلیم و تربیه، ۱۳۵۸. – ۲۴۳ ص.

<sup>13</sup> نادری پرتو. قفلى بر درگاه خاکستر. – کابل، ۱۳۶۹. – ۱۰۶ ص.

<sup>14</sup> نادری پرتو. سوگنامه برای تاک. – کابل، ۱۳۷۰. – ۵۹ ص.

<sup>15</sup> نادری پرتو. دهکده بی بامداد. – کابل، ۱۳۸۹. – ۸۲ ص.

<sup>16</sup> Bu haqida qarang. Karimov B. Adabiyotshunoslik metodologiyasi. – Toshkent, 2011. – B. 32.

kelishi, shakllanishi va uning taniqli ijodkorlari, “yangi she’r”ning mazmun va shakl masalalari bosqichma-bosqich o’rganildi va xulosalar berildi. Afg’oniston dariyzabon “yangi she’r” (“she’r-e nav”)ning janr turlari, ularning an’anaviy she’riyatdan farqli jihatlari, mazmun doirasi va poetik xususiyatlari haqida tadqiqotchilarning fikr va mulohazalari birma-bir tanqidiy tahlilga tortildi va dariy yangi she’riyati bo’yicha hanuz alohida va chuqur monografik tadqiqotlar amalga oshirilmaganligi ko’rsatib o’tildi;

“she’r-e nav” vakillari Boriq Shafeiy va Partav Nodiriy she’rlaridagi mazmuniy o’zgarishlarni aniqlashda o’sha davr va mamlakatdagi ijtimoiy-siyosiy vaziyat sotsiologik, tarixiy-biografik metod vositasida tadqiq etildi. Boriq Shafeiy va Partav Nodiriy ijodida an’anaviy she’riyat bilan “she’r-e nav”ning o’rni va ularning mazmuniy, shakliy xususiyatlari birinchi marta o’rganildi. Olingan natijalar asosida Boriq Shafeiy va Partav Nodiriy she’riyatida “yangi she’r” turlaridan oq she’r va erkin she’rda yozilgan she’rlar yetakchi o’rinni egallashi aniqlandi. Boriq Shafeiy va Partav Nodiriy ijodida an’anaviy va “she’r-e nav”da yozgan she’rlaridagi shakli, til va bayon uslubidagi farqlari, she’rlardagi ramziylik mohiyati formal metod orqali aniqlandi. Bu ikki shoir she’riyati haqida alohida-alohida xulosalar berildi.

**Tadqiqot natijalarining ishonchliligi.** Tadqiqot ishini shakllantirish mobaynida tanlangan metodlarning tadqiqot ishiga muvofiqligi, hamda ishning nazariy qismi yurtimizdagi va xorijdagi adabiyotshunos va tanqidchilar fikriga murojaat qilingan holda asoslangan, tanlangan badiiy manbalarni tadqiq qilishda tarixiy, sotsiologik, formal tahlil metodlaridan foydalanilgani, natijalarining nazariy qismi va xulosalarning amaliyotga tatbiq etilgani to’g’risida tegishli tashkilotlardan olingan tasdiqlar dissertatsiyaning ishonchliligini ta’minlaydi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati hozirgi zamon dariy adabiyotida yangi she’riyat harakatining rivojlanish tendensiyalarini aniqlash, ushbu jarayonda “yangi she’r” (“she’r-e nav”)ning o’rnini belgilash, uning turlari, badiiy-uslubiy qirralarini ochib berishda muhim ahamiyat kasb etadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, ulardan zamonaviy dariy adabiyoti bo’yicha maxsus kurs va seminarlar olib borishda, she’r ilmiga oid amaliy mashg’ulotlarda qo’shimcha manba sifatida, dariy tili va adabiyotini o’rganishda, hamda, sharqshunoslik yo’nalishidagi talabalar uchun “Tili o’rganilayotgan mamlakat adabiyoti (dariy)”, “Zamonaviy adabiy oqimlar va yo’nalishlar”, “Mutaxassislikning nazariy masalalari” va “Mutaxassislikka oid maxsus adabiyot tahlili”, “Sharq xalqlari adabiyoti poetikasi”, “Sharq xalqlari adabiyotida she’riy tizimlar” fanlari bo’yicha ma’ruzalar o’qishda keng foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** “Hozirgi zamon dariy adabiyotida “yangi she’r” genezisi va shakllanish jarayonlari (Boriq Shafeiy va Partav Nodiriy she’riyati misolida)” mavzusida olib borilgan tadqiqot natijalari va olingan xulosalar asosida:

O’zbekiston Yozuvchilar uyushmasi adabiy-ma’rifiy tadbirlarida, she’riyat kengashi yig’ilishlarida, yosh ijodkorlar to’garagi mashg’ulotlarida foydalanildi. (O’zbekiston Yozuvchilar Uyushmasining 2025-yil 17-fevraldagi 01-03/88-son ma’lumotnomasi). Natijada Afg’oniston “yangi she’r”i, uning paydo bo’lishi va

rivojlanish bosqichlari, Afg'oniston shoirlari ijodida “yangi she’r”ning tutgan o‘rni, shoirlarning she’rlari bilan o‘zbek o‘quvchilarini yaqindan tanishtirildi.

“Hozirgi zamon dariy adabiyotida “yangi she’r” genezisi va shakllanish jarayonlari (Boriq Shafeiy va Partav Nodiriy she’riyati misolida)” mavzusidagi dissertatsiyaning amaliy natijalari 2023-yil 11-iyundagi 26-IB qarori bilan tashkillashtirilgan “Adabiyotshunoslik terminlar lug‘ati” (sharq tillari kesimida)” mavzusidagi amaliy loyihasining dariy adabiyoti atamalarini shakllantirishda qo‘llangan. (Toshkent davlat sharqshunoslik universitetining 2025-yil 01-maydagi 01-04-02/1214-son ma’lumotnomasi). Tadqiqot natijalariga tayangan holda “yangi she’r”, oq she’r, mansur she’r, erkin she’r, “mavj-e nav” kabi she’r turlari va tazod, tashbeh, talmeh kabi badiiy tasvir vositalari lug‘atdan joy olgan.

“Hozirgi zamon dariy adabiyotida “yangi she’r” genezisi va shakllanish jarayonlari (Boriq Shafeiy va Partav Nodiriy she’riyati misolida)” mavzusidagi dissertatsiyaning natijalari va materiallaridan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston-24” ijodiy birlashmasi “O‘zbekiston” teleradiokanali tomonidan tayyorlangan “Bedorlik”, “Jahon adabiyoti” radioeshittirishlarida (2024-yil dekabr oyida) foydalanilgan. (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston-24” ijodiy birlashmasi davlat muassasasining 2025-yil 4-fevraldagi 05-09-98-son ma’lumotnomasi). Natijada xalqlar o‘rtasidagi madaniyatlararo muloqotlarda tarjimalarni radio orqali efirga uzatish davomida dissertatsiyadan olingan she’rlar va ularning tahlili ijodkorlar uchun ilmiy manba bo‘lib xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari muallifning 4 ta ilmiy-amaliy anjumanda, jumladan, 2 ta xalqaro va 2 ta respublika miqyosidagi konferensiyalardagi chiqishlarida aprobatsiyadan o‘tgan.

**Tadqiqot natijalarining e‘lon qilinganligi.** Dissertatsiya mavzusi bo‘yicha jami 15 ta ilmiy ish nashr qilingan bo‘lib, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta ilmiy maqola, shundan 4tasi respublika hamda 1 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Tadqiqot tarkibi kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Tadqiqotning hajmi 138 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning “**Kirish**” qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsad va vazifalari, obykti va predmeti belgilangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiyaning tarkibi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**XX asr Afg‘oniston dariyzabon adabiyotida “she’r-e nav” masalasi**” deb nomlanib, ikkita faslga ajratilgan. Bobning “*Dariy adabiyotida “yangi she’riyat” harakati va shakllanish jarayonlari*” nomli ilk faslida

Afg‘oniston dariyzabon adabiyotida “she‘r-e nav” (“yangi she‘r”) harakatining paydo bo‘lishi tarixi va rivojlanish bosqichlari tadqiq etilgan.

XX asrning birinchi choraklaridan e‘tiboran ko‘plab sharq mamlakatlari, jumladan, Eron, Arab mamlakatlari, Markaziy Osiyo mamlakatlari, xususan, Afg‘onistonda an‘anaviy she‘riyat bag‘ridan yangi she‘riyat<sup>17</sup>, “yangi she‘r”<sup>18</sup> uchun harakatlar boshlanib, bu harakat natijasida she‘riyatda an‘analar buzilib, she‘riyatning kutilmagan, ammo dolzarb ijtimoiy va badiiy masalalarini ko‘tarib chiqishlar boshlandi. Xususan, Eronda boshlangan va Afg‘oniston zamonaviy adabiyotiga bevosita ta‘sir ko‘rsatgan bu harakat va uning masalalarining juda ko‘p qirralari hanuzgacha adabiy tanqidchilik va she‘rshunoslar orasida qizg‘in bahslarga, yangi-yangi qarashlar va muammolarga sabab bo‘lmoqda.

Shu kabi muammolardan biri – bu Afg‘oniston zamonaviy she‘riyatida Erondagi “she‘r-e nav” harakatining ta‘sirida nima o‘zgarishlar yuz berdi, degan masaladir. Bu masala Afg‘oniston adabiy tanqidida keng va chuqur tadqiq etilmagan.

XX asrning birinchi choragida Afg‘onistonda yuz bergan siyosiy, ijtimoiy-madaniy jarayonlar zamonaviy dariy adabiyotiga o‘z ta‘sirini o‘tkazgan. Bu o‘zgarishlar XX asrning boshidan ildiz otganligi ta‘kidlanadi. Bu davrni afg‘on olimlari “دوره روشنفکری” – “ma‘rifatparvarlik davri” deb atashadi<sup>19</sup>. Adabiyot sohasida zamonaviylikdan yaxshi boxabar bo‘lgan Mahmud Tarziy orqali adabiyotga yangilanish kirib keldi. Mahmud Tarziy o‘zining an‘anaviy shakldagi she‘rlarida birinchilardan bo‘lib yangi mazmuni tarannum etdi, ularga badiiy va stilistik jihatdan yangilanishlar kiritdi. Uning she‘rlarida zamon bilan hamnafas tarzda, jamiyat o‘zgarishlari, o‘sha davr talablari, xalqning o‘sha vaqtdan kelib chiqqan holdagi xohish-irodasi aks etdi.

Mahmud Tarziyning yaqin safdoshlari, yirik ma‘rifatparvar shoirlar: Abdulali Mustag‘niy, Abdulhodi Doviy, Solih Muhammad Qandahoriy, G‘ulom Muhayiddin Afg‘on, Abdurrahmon Ludin kabilar she‘riyatga yangi zamon nafasini olib kirgan adiblar edi. Bu davr adiblari o‘z fikrlarini bayon qilishda yangi shaklni tanlamadi, balki o‘sha mumtoz shakl va qolipga yangi fikrlarni singdirdilar.

<sup>17</sup> Yangi she‘riyat – XX asr boshlarida rivojlangan va an‘anaviy qolipda yangi mavzuni o‘zida mujassamlashtirgan ijod.

<sup>18</sup> “she‘r-e nav” yoki “yangi she‘r” tushunchalari bir ma‘noni anglatib, Afg‘oniston adabiyotiga XX asrning boshlarida ko‘proq eronlik Nimo Yushijning “Afsona” she‘ri ta‘sirida paydo bo‘lgan she‘riyatga nisbatan qo‘llaniladi. “Yangi she‘r” dastlab she‘rlardagi mazmuniy o‘zgarishlar asnosida yuzaga kelib, keyinroq shaklan ham an‘anaviy she‘rlardan tubdan farqlanuvchi qoliplarga ega bo‘ldi. Afg‘oniston dariyzabon she‘riyatida “yangi she‘r”ning ilk namunasi Xalilulloh Xaliliyning ijodiga mansub. (تهران، ۲۰۰۲. ص. ۵۸۰).

O‘rganishlar natijasida “yangi she‘riyat” harakati ikki jarayonga bo‘linishi aniqlandi.

1) an‘anaviy qoliplarda ifodalangan yangi mazmundagi she‘riyat;

2) ham shakli, ham mazmuni yangilangan hozirgi zamon “yangi she‘r”i.

Birinchi guruhga M. Tarziy va uning Mustag‘niy, Doviy, Ziyo Qorizoda kabi izdoshlari tomonidan yaratilgan an‘anaviy shakldagi she‘rlarda yangicha mazmuni o‘zida jamlagan she‘riyat kiradi. Ikkinchi guruhni X. Xaliliy “Tog‘ qo‘shig‘i” nomli she‘ri bilan boshlangan ham mazmunan, ham shaklan o‘zgargan she‘riyat tashkil qiladi.

Ham mazmunan, ham shaklan shakllangan “yangi she‘r” o‘z ichida yana ikki guruhga bo‘linadi:

1) “شعر نیمای” (nimoyi she‘r) eronlik Nimo Yushij nomidan olingan bo‘lib, bu turdagi she‘rda aruz vazni mavjud bo‘lsa-da, aruzning turli bahrlarida yoziladi va mazmunan yangilangan she‘rga nisbatan aytiladi.

2) an‘anaviy she‘r qoidalari va qofiyasiga amal qilmaydigan she‘rlar. Uning tarkibiga oq she‘r (شعر سپید), erkin she‘r (شعر آزاد), yangi mavj (موج نو), mansur she‘r (شعر منتور) kabi turlar kiradi.

<sup>19</sup> شریف حسین قاسمی. مزایای شعر معاصر دری // ادبیات معاصر دری افغانستان. - دهلی. ۱۹۹۴. - ص. ۱۰۸.

Shu davridayoq adabiyot doiralarida she'riyatdagi an'anaviylik va yangilanish borasida bahslar boshlangan edi. Shibliy No'moniy va Malik ush-shuaro Qori Abdulloxonlar she'rdagi o'zgarishlarni, yangiliklarni qoralab, an'anaviy usulni yoqlab chiqdilar. Ammo Xalilulloh Xaliliy garchi Hind va Xurosoniy maktablariga mansub bo'lsa-da, bu masalada bunchalik keskin e'tiroz bildirmadi va hatto yangi mazmundagi va shakldagi parchalarni taqdim qilgan edi. Xalilulloh Xaliliyning "Srude ko'hsar" ("Tog' qo'shig'i") (1930) nomli she'ri novatorlik tarzida yozilgan ilk namunalardan biri sifatida e'tirof etiladi<sup>20</sup>.

X.Xaliliydan keyin Muhammad Yusuf Oyina, Ziyozodalar kichik bo'lsa-da "yangi qolipdagi she'r" ("she'r-e nav")ning namunalarini boshlab bergan shoirlar sifatida tan olinadilar.

Afg'onistonda eronlik Nimo Yushij boshlagan she'riyatiga bo'lgan katta qiziqish 50-yillarda jadal tus oldi. "She'r-e nav", "toza she'r" kabi atamalar ham shu vaqtdan e'tiboran keng iste'molga kirdi. Aynan 1950-yildan boshlab poetik mushohadalar o'zgarib, bir guruh yosh modernist shoirlar yangi tajribalar, yangi ifoda va adabiy uslublar orttirib, o'z ijodini davom ettirayotgan zamondosh an'anachilarga taqlid qilishdan qochib, Nimo taklif qilgan yangi adabiy nazariya va vaznlarni yoyish, targ'ib qilish, talqin etishni o'ylay boshladilar. Shu davrda fors-dariy she'riyatga iste'dodli va mustaqil yoshlar yangicha g'oyalar bilan kirib keldilar. Jumladan, Boriq Shafeiy, Sulaymon Loyiq, G'ulom Dastagir Panjshiriy, Rahim Ilhom, Mahmud Foroniy, Mujda, Abdulhaq Vola kabilar shular jumlasidandir.

60-yillardan keyin "yangi she'r" va uning vakillarining mashhurligi juda yuqori bo'lib, ularning asarlari asosiy o'ringa chiqadi. Xususan, o'sha davrning "yangi she'r" namoyandalari orasida Mahmud Foroniy alohida salohiyat va o'ringa ega edi. Foroniy "yangi she'r" haqida quyidagi fikrni bildirib, "she'r-e nav"ning asosiy xususiyati – bu eski qolip va shakllarni sindirishdan iborat emas, yangi she'rda toza, zamonaviy o'y-fikrlar va yangi badiiylik tamoyillariga asoslangan bo'lishi va albatta, unda zamonaviy ruh va ma'no aks etishi lozim", – deydi<sup>21</sup>.

1978-yilda bo'lib o'tgan Savr voqealari<sup>22</sup> ortidan afg'on-sovet munosabatlari faollashdi, natijada adabiy aloqalar ham yanada kengaydi. "Savr voqealari"dan keyingi Afg'oniston adabiyotida, ayniqsa, realizm asosida jamiyatning dolzarb muammolarini ifodalash, hukmron siyosiy vaziyatni tanqid qilish, she'r tilining shiorga aylanishi mazmunidagi she'rlar juda avj olgan edi.

Ushbu bobning ikkinchi fasli "“She'r-e nav” nazariyasiga oid qarashlar” deb nomlangan. Ushbu fasl "she'r-e nav" shakllanishi va rivoj topishi bilan bog'liq bir qator mavjud ishlarning tahliliga qaratilgan.

Afg'oniston va xorijda dariy she'riyatida yangi she'riyat, "yangi she'r" atamasi, "yangi she'r"ning genezisi, vujudga kelishi va shakllanishiga doir nazariy va amaliy

<sup>20</sup> Назармухаммад Б. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016. – С. 28.

<sup>21</sup> Назармухаммад Б. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016. – С. 28.

<sup>22</sup> 1978-yil 27-aprelda Afg'onistonda Sovet hukumatini qo'llab-quvvatlovchi Xalq Demokratik partiyasi tomonidan Afg'onistonning birinchi prezidenti Muhammad Doudxon hukumatiga qarshi o'tkazilgan inqilob. Aprel oyi Afg'oniston yilnomasiga ko'ra "Savr" deb atalgani sababidan bu voqea "Savr inqilobi", "Savr voqealari" nomlari bilan yuritiladi.

masalalarini maxsus o'rganish anchayin kech boshlandi. Shuni ta'kidlash lozimki, bu masalada hanuz biron bir yaxlit monografik tadqiqot yaratilgan emas.

Dariy adabiyotidagi "yangi she'r"ga o'zining to'g'ridan-to'g'ri va bevosita ta'sirini o'tkazgan, aniqrog'i dariy she'riyatida "yangi she'r"ning paydo bo'lishi, uning shakliy qiyofasi va rivojlanishiga sabab bo'lgan bosh omil Eronda XX asrning boshlarida boshlangan an'anaviy she'riyatga, uning qoliplari hamda eskirgan badiiy unsurlariga qarshi yangicha modernistik qarashlarning rivoj topishi bilan bog'liqdir. Bu masalaga oid Eronning o'zida ham, xorijda ham bir qancha tadqiqotlar olib borilgan bo'lsa-da, ammo hamon bu masala yuzasidan bahslar va turli nazariy munozaralar davom etmoqda. Eron adabiyotshunosligida A. Dastg'ayb, H. Zarrinkub, A. Solis, Sh. Langrudiy, M. Fasoyi, K. Hasanliy, N. Xonlariy kabi ko'plab atoqli adabiyotshunos olim va munaqqidlarning maqola va kitoblari bunga dalildir.

Eron adabiyotida yangi she'rning shakliy va mazmuniy masalalarini o'rganilishi XX asrning 50-yillari oxirlariga to'g'ri keladi. Bu borada eronlik olim A. Dastg'aybning "تحليلی از شعر نو فارسی" ("Fors yangi she'ri tahlili") nomli kitobi<sup>23</sup> e'tiborga loyiq. Bu kitob zamonaviy she'riyatning o'zgarishlari va "fors yangi she'r"ning oqimlarini o'rganishga bag'ishlanadi. Muallifning e'tiroficha, kitobda 1960-yilga qadar nashr etilgan she'rlar, she'riy to'plamlar yuzasidan tadqiqot olib borilgan<sup>24</sup>. Bu olimning Eron "yangi she'r"i, uning xususiyatlari va bu oqimning asoschisi Nimo she'riyati haqidagi fikrlarini quyidagicha xulosalash mumkin. Nimo she'r vaznini inkor etmaydi, ammo u qat'iy bo'lmasligi, shoirning tafakkuri va hislarini erkin ifodalash orqali yuzaga chiqishi kerak. Misralar an'anaviy g'azal qoidalardan tashqariga chiqib, ma'lum bir bahrga tushish uchun keraklicha bo'g'inli so'zlarni keltirilishi yoki fikrini uzaytirishi shart emas. Baytdagi hijolarning miqdori, tartibi ohang va she'riy kayfiyatga bo'ysundiriladi, she'rlardagi qaysidir misraning uzun, qaysidir misraning qisqaligi shu bilan izohlangan. Nimo she'rida kam bo'g'inli so'zlarni qo'llashning ham o'z o'rni bor. Chunki ba'zan bir so'zni ko'proq cho'zish yoki boshqa so'zni yengilroq talaffuz qilish orqali she'rdagi kerakli vaznni saqlab qolish mumkin<sup>25</sup>. Nimo she'riyatida qofiyalar ham faqatgina shoir zarur deb hisoblagan o'rinda keladi.

Afg'oniston dariyzabon yangi she'riyatini o'rganish masalasining tarixiga e'tibor berilsa, dariy she'riyatida yangilanish borasidagi dastlabki kitoblaridan biri M.H. Jo'balning aynan zamonaviy afg'on adabiyotiga oid "نگاهی با ادبیات معاصر در افغانستان" ("Afg'onistonning zamonaviy adabiyotiga nazar") nomli risolasi<sup>26</sup> 1958-yil nashr etilganini ko'rish mumkin. Manba qadimgi davrlardan XX asrgacha bo'lgan davrni qamrab olgan. Olim risolasida jangnomanavislik, tarixnavislik, eski uslublar haqida xabar berib, mustaqillik davridan keyingi adabiyotga o'tadi va adabiyotning boshlanishini "Siroj ul-axbor"ning nashr etilishi bilan bog'lab, matbuotning nashr etilishi, unda olib chiqilgan masalalarga to'xtaladi. Olim bu davr haqida aynan ma'rifatparvarlik adabiyoti mazmunidagi davrning boshlanishi degan fikrni ilgari suradi.

<sup>23</sup> عبدالعلی دست غیب. تحلیلی از شعر نو فارسی. - تهران، شاه آباد، ۱۳۴۵. - ص. ۳.

<sup>24</sup> عبدالعلی دست غیب. تحلیلی از شعر نو فارسی. - تهران، شاه آباد، ۱۳۴۵. - ص. ۳.

<sup>25</sup> عبدالعلی دست غیب. تحلیلی از شعر نو فارسی. - تهران، شاه آباد، ۱۳۴۵. - ص. ۴۶.

<sup>26</sup> ژوبیل محمد حیدر، نگاهی با ادبیات معاصر در افغانستان. - کابل، ۱۳۳۷. - ص. ۱۱۹.

M.H. Jo‘balning mazkur asari 1958-yilda nashr etilganligi nuqtai nazaridan qaralsa, bu davrda yangi she‘riyat endigina sof holdagi “yangi she‘r” darajasiga ko‘tarilganligi, shu sababli ham “yangi she‘r”ning o‘ziga xosliklari adabiyotshunoslik va she‘rshunoslik nazariyalari bilan ochib berilmaganligi o‘rinlidir.

1974-yilda nashr qilingan shoir va adabiyotshunos M. Foroniyning “سفر در توفان” (“Bo‘rondagi sayohat”) nomli she‘riy to‘plami so‘zbohisida M. Foroniy “yangi she‘r”ning adabiy jarayondagi o‘zgarishlari haqida yozarkan, uning an‘anaviy she‘riyatdan farqlovchi 5 jihatini yoritib berdi: *birinchisi*, mazmundagi o‘zgarishlar; *ikkinchi* jhati, tasviriy vositalardagi tafovutlar; *uchinchisi*, she‘r tilida ko‘rinadi, ya‘ni bugungi shoirlar hamma biladigan hamma tushunadigan, hatto kundalik suhbatlarda ham foydalanadigan tilda – zamonamiz tilida she‘r yozadi; *to‘rtinchi*, qofiyada erkinlik; *beshinchisi*, vaznning o‘zgarishi<sup>27</sup>.

Ushbu nuqtai nazar mazkur tadqiqot doirasida alohida ahamiyat kasb etadi, zotan “yangi she‘r”da yozilgan she‘rlarni o‘rganishlar natijasida she‘r shakli va mazmunida aynan shu jihatlar borligi kuzatildi. Shu bilan birga Foroniyning fikrlariga qo‘shimcha qilib, she‘r misralarining uzun-qisqa, zinapoya shaklida ifodalanishi, urg‘uning ahamiyati ham “yangi she‘r”ning o‘ziga xosliklaridan biri sifatida ko‘rildi.

Aytish lozimki, M. Foroniygacha bo‘lgan afg‘on adabiyoti, she‘riyati xususida so‘z boradigan kitoblarning aksari “Afg‘oniston zamonaviy adabiyoti” nomi ostida XX asrning 1-yarmigacha (aksariyati 30-yillarigacha) bo‘lgan davrni qamrab olmoqda. Shu sababli ham bu asarlarda dariyazabon adabiyotga endigina kirib kelgan “yangi she‘r”ning shakl, vazn, qofiya, ritm masalalari yetarlicha yoritib berilmagan.

Shujoyiddin Xurosoniy “شعر معاصر درى” (“Zamonaviy dariy she‘riyati”)<sup>28</sup> nomli kitobida yuqoridagilardan farqli ravishda asosiy e‘tibor zamonaviy dariy adabiyoti tarixiga emas, hozirgi zamon dariy she‘riyatidagi “yangi she‘r”ga qaratilgan. Tadqiqot afg‘on adabiyotida “yangi she‘r”ning turlari yuzasidan olib borilgan jiddiy dastlabki tadqiqot sifatida ahamiyatlidir. Xususan, muallif unda oq she‘r, vaznsiz she‘r (mansur she‘r) o‘rtasidagi bahslarni o‘rtaga tashlarkan, Afg‘oniston she‘riyatida ham oq she‘r, erkin she‘r, mansur she‘r o‘rtasidagi aniq chegaralar, qat‘iy me‘yorlar asosidagi farqlar aniqlashtirilmagan, qolaversa o‘zaro qo‘shilib ketgan. Bu narsa Eron adabiyotida ham uchraydi. Hattoki she‘rlarning nomlanishida ham tafovutlar mavjud. Masalan, Sh. Xurosoniy “oq she‘r” (“she‘r-e sapid”) deb turib qavs ichida “ozod<sup>29</sup> Shomluyi”<sup>30</sup> atamasini ishlatib ketgan.

Afg‘onistonlik yana bir “yangi she‘r” tadqiqotchisi Muhammad Is‘hoq Foiz o‘zining “پيشينه تجديد، پيدايش و بالندگی شعر نو در افغانستان” (“Afg‘onistonda yangi she‘rning paydo bo‘lishi, rivojlanishi va taraqqiyoti”)<sup>31</sup> nomli asarida “ozod nimoyi she‘riyat”, “oq she‘r (Shomluyi)”, “mansur she‘r” kabi atamalarni qo‘llagan.

Afsuski, Muhammad Is‘hoq Foizning bu fikrlari asosan, Eron yangi she‘riyati nazariyotchilaridan olingan bo‘lib, uning yangi she‘r turlari, vazni, qolipi, mazmuni,

<sup>27</sup> Иномхўжаев Р. Афғонистон дариёзабон адабиёти (XIX аср охири–XX аср бошлари). – Тошкент, 2018. – Б. 300-301.

<sup>28</sup> شجاع الدين خراسانى. شعر معاصر درى. – كابل، ۱۳۹۱. – ۲۲۷ ص.

<sup>29</sup> آزاد “ozod” fors-dariy tilidan “erkin” deb tarjima qilinadi

<sup>30</sup> شجاع الدين خراسانى. شعر معاصر درى. – كابل، ۱۳۹۱. – ۱۲۴ ص.

<sup>31</sup> محمداسحاق فايز. پيشينه تجديد، پيدايش و بالندگی شعر نو در افغانستان. – كابل: سعيد، ۱۳۹۲. – ۱۰۲۸ ص.

tasvir vositalari, tili kabilar haqidagi fikrlarining birortasi Afg'oniston dariy she'riyati misolida berilmagan.

Yangi she'r" turlaridan Afg'onistonda keng tarqalgani nimoyi she'r, oq she'r va erkin she'r she'rlardir. Oq she'r vaznga ega bo'lmaydi, ammo unda ritm bor. "Oq she'r" qofiyasiz bo'ladi va shu jihati bilan erkin she'rdan farqlanadi. Erkin she'rda qofiya shoirning xohishiga ko'ra erkin tarzda, shoir ixtiyor etgan misralarda keltirilishi mumkin yoki umuman keltirilmaligi ham mumkin, shuningdek erkin she'r bir xil o'lchovga ega emas, misralardagi bug'in va ruknlar soni turlicha bo'ladi. Ushbu she'rda ritmni misralardagi ohangdosh tovushlar, takroriy so'zlar, teng bug'inli misralarning takrorlanishi, she'rda musiqiylikni yuzaga chiqarishda ko'mak beradigan inversiya hodisalari kabi sintaktik qurilishlar hosil qiladi. Oq she'r va erkin she'rning mansur she'rlardan ajratib turadigan asosiy belgilaridan biri – bu uning grafikligidir. Mansur she'rlar shaklan nasriylikka xos, ammo mazmunda hissiyotlarning ustunligi va ohangdoshlikning mavjudligi bilan nasriy matnlardan farqanadi.

Dissertatsiyaning "**Boriq Shafeiy ijodida an'anaviylik va "yangi she'r"ning aks etishi**" deb nomlangan ikkinchi bobining birinchi fasli "*Boriq Shafeiyning an'anaviy she'riyati*"ga bag'ishlanib, unda dariyzabon shoir Boriq Shafeiyning an'anaviy shaklda yozgan she'rlari tahlilga tortilgan.

Afg'onistonning dariyzabon zabardast shoiri, so'nggi davr uslubi namoyandalaridan biri Muhammad Hasan Boriq Shafeiy 1931-yil (1932-yil)<sup>32</sup> Kobulda tug'ilgan. Dastlab an'anaviy usulda she'rlar bitgan shoir keyinchalik, she'rdagi o'zgarishlarning tarafdorlaridan biri sifatida "she'r-e nav"da ham ijod qila boshladi. U she'rlarida yangi mazmuni yuzaga chiqarish bilan birga, ko'plab o'quvchilarning diqqat markaziga aylangan, tobora ommalashib borayotgan yangi qolipda ham she'rlar yozdi.

1978-yil – Savr to'ntarishigacha bo'lgan davrda Afg'onistonda qator tadqiqotlarda "inqilobiy" deb nom olgan adabiyot vujudga keldi. Shoirning yirik she'riy to'plamlaridan biri – "شهر حماسه" ("Jasorat shahri") (1979) aynan shu davr adabiyotining yorqin namunasidir. To'plamdagi uning bir qator, "همه خوابند" ("Barcha uyquda"), "داغ عشق" ("Ishq dog'i"), "هر قدر" ("Har qancha"), "آبله پا" ("Oyoq qadog'i"), "جان هنر" ("San'atning qalbi"), "گوهر نایاب" ("Noyob gavhar") kabi she'rlari shaklan aynan an'anaviy g'azallar turkumiga mansubdir.

Boriq Shafeiyning g'azal janrida yozilgan ushbu "گوهر نایاب" ("Noyob gavhar") she'ri shaklan an'anaviylikka xos bo'lsa-da, mavzu, mazmun va g'oya jihatidan zamonaviy adabiyotga xosdir.

آتش است این در دل پیمانہ آخر آب نیست

هر دل بیتاب را تاب شراب ناب نیست

شعله در بر کشیدن کار هر بیتاب نیست<sup>33</sup>

طاقت پروانه خواهد آرزوی آتشین

*Har bezovta qalb sof mayni ko'tara olmas,*

*U olovdur qalbd so'nggi tomchi bo'lmasa*

*Olovli istaklar parvona chidamini talab etadi,*

*Shu'laga quchoq ochmoq har qanday dili bezovtaning ishi emas.*

<sup>32</sup> Тихонов Н. Из современной Афганской поэзии. – Москва: Радуга, 1983. – С. 163.

<sup>33</sup> شفيعی بارق. شهر حماسه. – کابل: تعلیم و تربیه، ۱۳۵۸. – ص. ۱۰۵.

An'anaviy g'azallarda ishq-muhabbat, yorning go'zalligi, u bilan munosabatlar tarannum etilgan bo'lsa, Boriq Shafeiyning g'azallarida lirik qahramonning sevgi obyektini asosan ijtimoiy-siyosiy mavzulardir. Bu she'rlarda an'anaviy oshiqona ruh endi vatan va xalq hayoti, uning taqdiri bilan bog'liq xavotirli masalalar tomon almashinib boradi.

Shaklga e'tibor berilsa, ushbu g'azal olti baytdan iborat, qofiyalanish tartibi an'anaviy g'azal kabi *a-a, b-a, v-a, g-a, ...* tarzida va maqtada shoirning taxallusi keltirilgan. Matlada va har juft misrada so'zi radif sifatida qo'llanilgan.

She'ning badiiy tasvir vositalarida an'anaviylik yonida o'zgarishlar yuzaga kelganligi kuzatiladi. Jumladan, yuqorida keltirilgan she'rda "*sham*", "*shu'la*", "*parvona*" an'anaviy "*oshiq*" va "*ma'shuq*" obrazini emas, balki yangicha mazmuni ochib bergan. Bu yerda "*shu'la*" – yorqin kelajak va unga bo'lgan yo'lni yoritib turuvchi nur. "*Parvona*" kuyishini bilsa-da, sham bilan o'ynashadi, shanga oshiq, uning ko'yida kul bo'lishga rozi bo'ladigan sabri bor. Mazmuniy o'zgarishlarga uchragan yangi davr adabiyotida "*parvona*" "*sabr-toqat*" ramzi sifatida qiyinchiliklarni yengib o'tishga, katta orzular qilishga o'zida kuch topa olishni ifodalaydi. Shoir bu she'rda insonlarni o'z qobig'iga o'ralgan holda, o'z atrofida aylanib qolmay, dunyo sahnasiga chiqishga undaydi. Jo'shqin hayotda harakatda bo'lishni talab etadi.

Misralar an'anaviy g'azalchilik uslubining elementlarini saqlab qolgan she'rlar sirasiga kiruvchi "هر قدر" ("Har qancha") g'azalida radif sifatida نرسيد so'zi kelgan. Ammo matlada takrorlangan radiflarning butun g'azal davomida emas, balki faqat juft misralarda qo'llanilib kelganini ko'rishimiz mumkin. G'azalning qofiyalanishiga e'tibor berilsa, u janr talabiga muvofiq an'anaviy *a-a, b-a, v-a, ...* tarzidadir:

هر قدر ناله کشیدیم بجایی نرسید	هر قدر ناله کشیدیم بجایی نرسید
چه فغانها که کشیدیم، کسی گوش نکرد	چه فغانها که کشیدیم، کسی گوش نکرد
ما که از قافله ماندیم مگر وقت رحیل	ما که از قافله ماندیم مگر وقت رحیل
"بارق" از درد مکن شکوه که در شهر کران	"بارق" از درد مکن شکوه که در شهر کران

*Har qancha nola qildim hech bir joyga yetmadi*  
*Dardimiz eskirdi, ammo davo topmadi*  
*Qancha nola chekdik, ham hech kim quloq osmadi*  
*Biz bilan yakdil hech bir sado chiqmadi*  
*Biz karvondan ortda qoldik, jo'nash vaqtida*  
*Uyquda edik yoki karvon qo'ng'irog'i bizga yetib kelmadi...*  
*"Boriq" o'tkinchi dunyoda hech ham dard chekma*  
*Har qancha nola chekdik, hech bir joyga yetmadi.*

G'azaldagi an'anaviylikka xos yana bir xususiyat shuki, unda vazn saqlangan holda yakkaqofiyaviylik mavjud. Shuningdek, matlanning birinchi misrasi maqtaning oxirgi misrasida takrorlangan. G'azalda shoir zamondan shikoyatlarini izhor qiladi, ya'ni hamma harakatda bo'ladigan bir vaqtda biz uxlab qoldikmi, taqdir bizni ustimizdan o'z hukmini o'qiguncha biz faqat ko'z yosh to'kib, jigar qonimizni ichishdan bo'lak boshqa hech narsa yetmadi, deb kuyunadi.

Shoir uchinchi baytda an'anaviy "*karvon*" va "*qo'ng'iroq*" obrazlaridan foydalangan. Mumtoz adabiyotda karvon "*yo'l*" ma'nosida qo'llangan, ya'ni "*hayot*

<sup>34</sup> شفیعی بارق. شهر حماسه. – کابل: تعلیم و تربیه، ۱۳۵۸. – ص. ۲۱.



*Ey nola!*  
*Necha yillarki qalbdan otilib chiqasan,*  
*Jo 'shqin va issiq.*  
*Lovullagan va otashin.*

ای ناله!  
سالهاست که بیرون جهی ز دل،  
هنگامه ساز و گرم.  
پر سوز و آتشین.<sup>37</sup>

Darhaqiqat, ushbu dard, iztirob, qayg‘u hissi yuqorida keltirilgan she‘rda “nola”, “qorong‘i kecha”, “zulmat” poetik obrazi yordamida ifoda etildi. Shoirning qahramoni – “Nola!” unga murojaat qilish orqali tuyg‘uni asosiy o‘ringa chiqarib, uni jonlantiradi va o‘z hislarini izhor etadi. Bunday ifoda tarzi “yangi she‘r”ning birlamchi xususiyatlaridandir.

Yana bir xususiyati shaklda namoyon bo‘ladi. Bunda shoir shaklni mazmunga bo‘ysundiradi. She‘riy shaklni hosil qilishda qofiyaning<sup>38</sup> ayricha o‘rni mavjud bo‘lsa-da, Boriq Shafeiy she‘rlarida qofiya masalasida erkinlik kuzatiladi. Shoir she‘rdan ko‘zlagan maqsadini yuzaga chiqarish uchun nafaqat qofiyada, balki misralar va bandlar tengligi kabi vazn xususiyatlaridan ham voz kechadi. She‘rdagi zinapoyadorlik, she‘rda murojaat qilinayotgan obrazning misra va band boshiga chiqarilishi, poetik takrorlar “yangi she‘r”ning keyingi, shu bilan birga asosiy xarakterlaridandir.

Xususan, ushbu she‘rda fonetik takrorlardan alliteratsiya hodisasini ko‘rish mumkin. She‘r bo‘ylab “r” va “z” tovushlari takrorlanib kelgan (*birun, garm, po‘r, tiyragi, gir-u dore dahr, ...; z, suz, az, besuz, ...*);

Leksik takrorlardan anafora hodisasini ko‘rish mumkin. (نی – ne inkor yuklamasining 3 o‘rinda takrorlanishi; ای ناله – ey nola birikmasining 2 o‘rinda takrorlanib kelishi).

Shoirning yana bir “رها کن!” (“Ozod qil!”) nomli she‘ri ham “she‘r-e nav”ning yorqin ifodasidir. Ushbu she‘rda ham qofiya va vazn mavjud emas, banddagi misralar ham turlicha. Ammo bu she‘rning salohiyatiga ta‘sir qilmagan, aksincha, fikrni erkin bayon qilishga yo‘l ochgan.

*Ozod qil!*  
*Meni mushtipar hayotimni ozod qil,*  
*Oshyonlaring domidan.*  
*Qalbm erkin parvoz qilishni xohlamoqda,*  
*Keng osmonlarda.*  
*Ozod qil!*  
*Jonsiz qanotlardan ozod qil.*

رها کن!  
رها کن زندگی مشت پرم را،  
ز دام آشیانها.  
که میخواهد دلم پرواز آزاد،  
فراز آسمانها.  
رها کن!  
رها کن کاندر کی بال و پرم هست.<sup>39</sup>

Shoir she‘rda yolg‘on, razolat bilan to‘lgan hayotdan bezganini, erkin hayot istagini bayon qiladi. Shoir bu yerda erkinlik ramzi bo‘lgan “qanot” obrazidan foydalanib, ifodalamoqchi bo‘lgan fikrni keng va chiroyli tasvirlagan. Unda shoir

<sup>37</sup> شفیعی بارق. شهر حماسه. – کابل، ۱۳۵۸. – ص. ۷۳.

<sup>38</sup> Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996. – 344 б.; Адабиёт назарияси. Икки томлик. 2-том. – Тошкент: Фан, 1979. – 416 б.; Quronov D. va b. Adabiyotshunoslik lug‘ati. – Toshkent: Akademnashr, 2013. – 406 b.; Маматова А.Н. Ўзбек адабиётида сарбаст шеърининг шаклланиши ва унинг бадиий эстетик хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 2000. – 122 б.; Муллахўжаева Р.Т. 80-йиллар ўзбек шеърининг поэтик тафаккурининг янгиланиши ва Шавкат Раҳмон ижоди: Филол. фан. доктори ... дисс. – Тошкент, 2020. – 145 б.; Муллахўжаева Р.Т. Тафаккур янгиланиши. – Тошкент: Мухаррир, 2019. – 160 б.

<sup>39</sup> شفیعی بارق. شهر حماسه. – کابل، ۱۳۵۸. – ص. ۱۰۷.

qanotlarim bor, tanamda kuchim ham bor, ammo qanotlarim jonsiz, uchay desam ucha olmayman, bu cheklovlardan, besamarliklardan nima foyda deb og‘rinadi.

Yuqoridagi kabi ushbu she‘rda ham takrorlar mavjud. Bu she‘rda fonetik va leksik takrorlar bilan bir qatorda “رها کن” (“ozod qil”) misrasini takrorlash orqali sintaktik takrorlar uchraydi. Shuningdek, misralarning uzun-qisqa, zinapoya shaklida berilishi ham “she‘r-e nav”ga xosdir.

Dissertatsiyaning “Partav Nodiriy ijodida “she‘r-e nav” takomili deb nomlangan uchinchi bobining birinchi fasli “Partav Nodiriy ijodida adabiy vorislik va “she‘r-e nav”” deb atalgan. Ushbu faslda Afg‘onistondagi modernistik oqimning yetakchi shoiri Partav Nodiriyning ham an‘anaviy, ham “she‘r-e nav”da yozilgan she‘rlari tahlilga tortilgan

Abdulqayum Partav o‘g‘li Nasrulloh Partav Nodiriy 1952-yilda Afg‘onistonning shimoli-sharqidagi Badaxshon viloyatida tavallud topgan. Shoir ijodining dastlabki yillarida yozilgan va nashr etilgan she‘rlarida an‘anaviy shakl va vazndagi she‘rlarni ham uchratish mumkin. Ammo bu shoir oxirgi 35-40 yil davomida “yangi she‘r” turkumida ijod qilib kelayotgan bo‘lsa-da, shoir o‘z ijodini an‘anaviy shakllardagi (g‘azal, qasida, ruboiy va h.k.) she‘rlar qolipida ijod qilishni boshlaganligi ma‘lum va shoir uchun an‘anaviy she‘riyatga vorislik begona emas.

Vorisiylik, ma‘lumki, shaklda va mazmunda aks etadi. Shaklan an‘anaviylikni vazn, ritm, qofiyada ko‘rinsa, mazmuniy vorisiylikni g‘oya va obrazlar timsolida ko‘rish mumkin. Xususan, uning “قفلی بر درگاه خاکستر” (“Kul darvozasiga qulf”) she‘riy to‘plamidagi “شکوفه آتش” (“Olov guli”) nomli she‘ri (1980) g‘azal janrida yozilgan edi:

من عاشق شکوفه رنگین آتشم  
من از نژاد کاوه ام از نسل آرشم  
سرتا به پا چو شمع گدازان به بزم عشق  
می سوزم و ز سینه فغانی نمی کشم.<sup>40</sup>

*Men olovning rang-barang guli oshig‘iman*

*Men Kova qavmidanman, Oriylar naslidan*

*Ishq bazmida boshdan oyog‘igacha yonayotgan shamdek*

*Kuyaman va qalbdan nola chekmayman*

Ushbu an‘anaviy shakldagi g‘azal aruzning rajazi musammani maxbuni mahzuf bahrida yozilgan bo‘lib, -- / - v -- / - v - v / - v -- tarzida taqte‘ qilinadi.

Ushbu 4 ruknli mustaf‘ilun/ mafo‘ilun/ mustaf‘ilun/ fa‘lun tarmoq vaznlariga ega g‘azalning ilk baytidagi “otasham-orsham” so‘zlari keyingi baytlarning juft misralaridagi “namikasham, mushavvasham, sarkasham, ...” kabi ohangdosh so‘zlari bilan a-a, b-a, c-a, ... tarzida qofiyalangan. Misralardagi “otasham-orsham” qofiyalarida otash-orsh o‘zak, -am qo‘shimcha, ushbu qofiyadosh so‘zlar va keyingi ohangdosh so‘zlar - namikasham, mushavvasham, sarkasham so‘zlaridagi -sh qofiyaning tayanch tovushi raviy hisoblanadi. G‘azal misralaridagi raviy hisoblangan -sh tovushi ham misradan misraga o‘tib borarkan, go‘zal musiqiylik va ritmni o‘zida mujassam etgan.

Qofiya san‘ati bilan birga Partav Nodiriy g‘azallarida, asosan, an‘anaviy she‘rlarga xos bo‘lgan qator lafziy va ma‘naviy san‘atlarni qo‘llab, g‘azalni mazmunan boyitib borgan. Xususan, maqta‘da o‘z ismini (Partav) keltirgan shoir, ushbu o‘rinda iyhom san‘atini ham qo‘llagan. Bu o‘rinda “Partav” so‘zi ham

پرتو نادری. قفلی بر درگاه خاکستر. - کابل، ۱۳۶۹. - ص. ۲۸. 40

muallifning taxallusi, ham “porlamoq” ma’nosida ishlatilgan. Shuningdek, g‘azalda “yonayotgan shamdek”, “to‘lqin kabi beqaror”, “shu‘la kabi isyonkor” jumllarida tashbeh san’atini; “bosh-oyoq”, “sham-yonmoq”, “zulmat-tun-nursiz” kabi so‘zlarini keltirish bilan tanosib san’atini; Firdavsiyning “Shohnoma” asaridan “Kova” obrazini keltirish bilan talmeh san’atlarini qo‘llagan.

Shoirning “nimoyi” va “erkin she’r”da yozgan namunalari uni juda original va ijodkor shoir sifatida ajratib turadi. U o‘zini ko‘proq erkin she’rda qayta kashf qildi. Erkin she’r an’anaviy aruz vazni, izometriya va qofiyadan holi bo‘lgani sababli unda boshqa unsurlarning mavjudligi zaruriydir. Masalan, erkin she’rda musiqiylik bilan birga tuyg‘ular tasviri, insonlar hayotini aks ettiruvchi lavhalar sodda va ta’sirchan bayon qilinadi.

Jamiyatda sodir bo‘layotgan voqea-hodisalar zamonning achchiq haqiqatidir. Shu o‘rinda Shomluning shunday so‘zlari yodga tushadi: “She’r hayot taassurotlari emas, balki hayotning o‘zidir”<sup>41</sup>. Bu Partav Nodiriy she’riyatida o‘z isbotini topgan:

<i>Qo‘llaring sovuq</i>	$4+2=6$	دستان تو سرد است
<i>Go‘yoki yolg‘izsan</i>	8	آن سان که خلوت تو
<i>Ko‘zlaring taqdirimning tasvirsiz ko‘zgulari</i>	$4+15=19$	چشمان تو آیینہ های بی تصویر سرنوشت من است
<i>Dovonning nariga tarafida bo‘ron cho‘zilar</i>	$10+6=16$	توفانی در آن سوی گردنه خمیازه می کشند <sup>42</sup>

Shoirning “nimoyi” va “erkin she’r”da yozgan namunalari uni juda original va ijodkor shoir sifatida ajratib turadi. U o‘zini ko‘proq erkin she’rda qayta kashf qildi. Erkin she’r an’anaviy aruz vazni, izometriya va qofiyadan holi bo‘lgani sababli unda boshqa unsurlarning mavjudligi zaruriydir. Masalan, oq she’rda musiqiylik bilan birga tuyg‘ular tasviri, insonlar hayotini aks ettiruvchi lavhalar sodda va ta’sirchan bayon qilinadi.

Partav Nodiriyning yana bir “درخت” (“Daraxt”) nomli she’rida ham poetik sintaksis, poetik figuralarning ajib namunalarini ko‘rishimiz mumkin. Shoir she’rda takror so‘zlarni qo‘llash orqali o‘quvchining diqqatini shu so‘zga qaratadi. Bu bilan she’rning ta’sirchanligini oshirib ham beradi.

<i>Menga ayt!</i>	4	به من بگو!
<i>Menga ayt!</i>	4	به من بگو!
<i>Qaysi qo‘l urug‘ sepd</i>	7	کدام دست بذر افشان
<i>Giyohsiz bog‘imiz</i>	10	به خشک باغ بی گیاه ما
<i>Qurib qoldimi</i>	6	مگر فشانده است <sup>43</sup>

“Yangi she’r”larda qofiya o‘rnini bosuvchi intonatsiya, pauza kabi unsurlar tinglovchining e’tiborini o‘ziga jalb qilib keldi. Partav Nodiriyning bu she’rida qofiya bo‘lmasa ham tasvirdagi izchil voqelik, so‘zlarning mantiqan bog‘liqligi asosida qurilgan konstruksiya, ritm, poetik takrorlar she’rni go‘zallashtirib borgan.

Ushbu she’rda “yangi she’r”ga xos yana bir xususiyat, *inversiya* hodisasi mavjud. Shoir she’rdan ko‘zlagan maqsadiga o‘quvchining e’tiborini qaratish uchun gap

<sup>41</sup> شجاع الدین خراسانی. شعر معاصر دری. – کابل، ۱۳۹۱. – ص. ۱۳۱.

<sup>42</sup> Nodiriy P. Qo‘rg‘oshin o‘q otilgan lahzalar. “Daraxtlarning yashil yolg‘izligi”. <https://www.partawnaderi.com>. (Manbaga 02.03.2024 da murojaat qilindi.)

<sup>43</sup> پرتو نادری. قفلی بر درگاه خاکستر. – کابل، ۱۳۶۹. – ص. ۱۰.

bo'laklarining o'rnini almashtiradi va fikrni ifodalagan asosiy gap bo'lagini oldinga chiqaradi. Biz yuqorida ko'rgan she'r va aksariyat "yangi she'r" turlarida bu joylashuv tartibi o'zgartirilgan:

*Qaddini tuproqdan dast ko'tarar*,  
*Qaytsinlar* kabi...  
*Qaytsinlar* kabi...  
*Qaytsinlar* kabi...

Uchunchi bobning ikkinchi fasli "Partav Nodiriyning "she'r-e nav" uslubidagi she'rlarida ramzlar talqini" deb nomlanib, shoirning she'rlarida ramzlardan foydalanishdagi mahorati ochib berilgan.

Partav Nodiriy she'rlarida yorug'lik va zulmat yetakchi o'rinni egallaydi. Olamga bunday poetik nuqtai nazar bilan qarashda yorug'lik va zulmat o'z ma'nosidan tashqariga chiqadi va ramziy ravishda "kelajakka bo'lgan umid"ni va "bugunining achchiq kechinmalari"ni ifodalaydi:

*Osmon o'ldi*

*Va quyoshni yerga haydadilar*

*Zulmat*

*Yulduzlar yaylovida*

*Chodir yoygan*

آسمان مرده است

و خورشید را به زمین تبعید کرده اند

تاریکی

در چراگاه ستاره گان

خیمه برافراشته است<sup>44</sup>

Partav Nodiriyning umidsizlik ruhida yozilgan ushbu she'rda "osmon o'ldi" deb vatani Afg'onistonning kelajagi barbod bo'lganini, mamlakatdagi hayot butunlay izmidan chiqqanini ta'riflaydi.

Shoir she'rlarida yorug'lik va zulmat obrazi bilan bir qatorda quyosh va tun obrazlari ham keng qo'llaniladi. "Quyosh" o'z ma'nosida olamga, insoniyatga yorug'lik, iliqlik, issiqlik beradi. U tiriklik manbaidir. Ko'chma ma'noda "quyosh" xursandchilik, insoniyatga mehr ulashish, totuvlikdagi shirin hayot ramzidir. Shoir she'ridagi "quyoshning yerga haydalihi" misralari afg'on xalqidan shunday shodlik va tinchlik zamonlariga raxna solinganini tasvirlagan.

Asl ma'nosida zim-ziyo, tim qorong'ilik ma'nosini anglatuvchi "zulmat" so'zi ramziy ma'noda nodonlik, qoloqlik, jaholat va iztirobli kunlarni ifodalagan. "Yulduz"ni esa o'z ma'nosi<sup>45</sup> dan tashqari ramziy ma'noda "mashhur bo'lib tanilgan, shuhrat qozongan shaxs" sifatida ta'riflash mumkin. Shoir she'rda osmon jismlari obrazini shu qadar mohirlik bilan qo'llaganki, bundan mamlakat (Afg'oniston) ijtimoiy-siyosiy, iqtisodiy hayoti izdan chiqib, notinchlik zamonlari boshlanishi ortidan osoyishtalikdagi mehr va xursandchilikka to'la hayot manbai nihoyasiga yetganini, mamlakatdagi ziyolilar, jamiyat faollari qatag'on qilinib, yurtda qoloqlik, savodsizlik va beqarorlik zamonlari kezzanini anglash mumkin.

Shuningdek, shoirning "dehkode' bi bamdad" ("Tongsiz qishloq") nomli to'plamidagi she'rlar "mujohidlar hukmronligi yillarida Kobul shahrida porox hidi bilan nafas olib, qahraton qishlarini raketa olovi bilan isitib"<sup>46</sup> yurgan kezlarida yozilgan. Shoirning o'zi bu she'rlar jamlanmasi haqida "... men tongsiz yerdan kelyapman, boshqacha

<sup>44</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۱۴.

<sup>45</sup> "Yulduz" - qizigan gaz (plazma)lardan tarkib topgan, tabiatiga ko'ra quyoshga o'xshaydigan, kechasi nur sochuvchi nuqta bo'lib ko'rinadigan osmon jismi. Мадвалиев А. в.б. Ўзбек тилининг изоҳли луғати. 5-жилд. - Тошкент: Ўзбекистон миллий энциклопедияси, 2008. - Б. 81.

<sup>46</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۴.

aytganda besh ming yil o'tib, quyosh zulmatda g'imirlab yuradigan yurtga yetib kelganman!"<sup>47</sup> – deya izohlaydi.

*Kulgimning ovozi esa g'am titrog'ida  
yo'qoladi*

*O'zidan ozod*

*Bo'g'zimdagi bor telba shamollar bilan*

*Kulaman*

*Kulaman*

*Kulaman*

و صدای خنده هایم در طنین اندوه من گم می  
شوند

رها شده از خویش

با گلوی تمام باد های دیوانه

می خندم

می خندم

می خندم<sup>48</sup>

Ushbu parcha o'quvchida chuqur ziddiyat va paradoks hissini uyg'otadi. Shoirning kulgisi shodlikdan emas, dardni yashirishga urinish, hatto telbalikdek tuyuladi. Qayg'uning haqiqiy shodlikka o'rin qoldirmaydigan darajadagi nihoyatda kuchli g'ami tufayli o'zini ham o'zgani ham aldaydi va dardlarga qarshi turish uchun ham zo'r berib kulishga urinadi.

## XULOSA

Hozirgi zamon dariy adabiyotida "yangi she'r" genezisi va shakllanish jarayonlari (Boriq Shafeiy va Partav Nodiriy she'riyati misolida) bo'yicha olib borilgan tadqiqot natijalari asosida quyidagi xulosaga kelindi:

1. Afg'oniston dariyzabon adabiyoti tarixida "yangi she'r"ning paydo bo'lishi va rivojlanishini aniqlash muhim bosqich hisoblanadi. Bu masalada Eron "yangi she'r"i asosiy o'rinda turadi va bu she'riyat bo'yicha yozilgan asarlar ancha chuqurligi, keng qamrovligi, nazariy jihatlar bilan ajralib turadi. Eron "yangi she'r"i xususida rus olimlarining fikrlari ham shoirlar ijodini, she'rlarning mazmun doirasi, shaklini o'rganishda qisman yoritib berilgan.

2. Afg'onistonning o'zida "she'r-e nav" masalasiga yondashuv eron she'riyati asosiga qurilgani bois unga berilgan baholar bir-biriga o'xshashligi ko'rindi. Ammo dariy adabiyotshunosligida hozirgacha olib borilgan tadqiqotlar eron she'riyatchilik keng ko'lamda – "she'r-e nav"ning mazmun, shakl, qofiya, ritm, badiiy-stilistik jihatlarini o'z ichiga olgan, uning nazariyasini yaratishdagi chuqur tahliliy, adabiy-tanqidiy asarlar hali mavjud emas.

3. Afg'oniston dariyzabon adabiyotida "yangi she'r" namunalari XX asrning boshlarida "ma'rifatparvarlik adabiyoti" negizida paydo bo'ldi. Bu davrdagi ijtimoiy-siyosiy o'zgarishlar adabiyotga va adiblar dunyoqarashiga ham o'z ta'sirini o'tkazib, mumtoz shakl va mazmunga yangicha ifoda usullarini, yangi qoliplarni kirgizish ehtiyojini uyg'otdi. "She'r-e nav"ning paydo bo'lishi aynan shu ehtiyojning natijasi o'laroq, dariyzabon adabiyotning keyingi bosqichlari rivojlanishida sezilarli ta'sir ko'rsatdi, yangi poetik mavzular, imkoniyatlar, yangicha tasvir usullari, hamda yangicha qoliplar dunyoga kelishiga sabab bo'ldi.

4. An'anaviy dariy she'riyatida poetik tafakkurning yangilanish hodisasi o'zining qat'iy vazn va qofiya tizimiga ega bo'lgan mumtoz she'riyat qoidalarini parchalab, "yangi she'r"ning an'anaviy qoidalardan chekinishi, vazn hamda

<sup>47</sup> پرتو نادری. دهکده بی بامداد. – کابل، ۱۳۸۹. ص. ۳.  
<sup>48</sup> پرتو نادری. دهکده بی بامداد. – کابل، ۱۳۸۹. ص. ۷۶.

qofiyalardagi erkinlik, she'r satrlarining nomutanosib uzun-qisqaligi kabi xususiyatlar shoirlarga o'z fikrini yanada erkin va bevosita ifodalashga imkon berdi.

5. XX asrning 70-yillaridan e'tiboran Afg'onistonda sodir bo'lgan chuqur ijtimoiy-siyosiy bo'hronlar "she'r-e nav"ning mavqeyi yanada kengayishiga va mustahkamlanishiga olib keldi. Shoirlar ijodida, shu jumladan, Boriq Shafeiy va Partav Nodiriy she'riyatida kunning o'ta dolzarb muammolari "yangi she'r"ning imkoniyatlariga mos kelishi sababli mamlakat hayotidagi ijtimoiy, ma'rifiy va siyosiy masalalar, tinchliksevarlik ruhidagi mavzular ko'tarib chiqildi. Shuningdek, sho'rolar bosqini natijasida vujudga kelgan "muqovimat adabiyoti"ning sara asarlari ayni "she'r-e nav" uslubida bitildi.

6. Afg'oniston dariyazabon adabiyoti yirik vakillaridan Boriq Shafeiy ijodini yangi she'riyat muammolari kesimida o'rganish shuni ko'rsatdiki, shoir ijodida mumtoz she'riyat shakllariga murojaat qilishda shaklan an'anaviylik bo'lsa-da, mazmunan yangilangan. Bu shoirning "yangi she'r" turlariga qiziqishi va shu bilan birga an'anaviy qoliplarga sodiqligi ifodasidir. Shoirning an'anaviy shakldagi she'rlarining boy tili, "karvon", "qo'ng'iroq", "parvona", "shu'la", "tabib", "bemor" kabi yangi mazmundagi majoziy obrazlar tizimiga egaligi va jamiyatning og'riqli va dolzarb mavzularni ko'tarib chiqqanligi alohida ahamiyatga ega.

7. Boriq Shafeiy she'riyatida "yangi she'r"ning qo'llanilishi shoirning yangi ifoda usullariga intilishi va zamonaviy adabiyot tendensiyalarga hamohang bo'lish istagini aks ettiradi. Shoir nimoyi, oq she'r, erkin she'r kabi erkin vaznlardagi manzumalarida yangi fikrlarni ta'sirchan ifodalash uchun "she'r-e nav"ga xos bo'lgan misralarning uzun-qisqaligi, ritmikasi, ramziy ifodalardan o'rinli foydalanish, an'anaviy qofiya me'yorlariga bo'ysunmaslik kabi xususiyatlarini qo'llagan.

8. XX asrning 70-yillaridan kirib kelgan Partav Nodiriy ijodida an'anaviy she'r shakllari mavjud bo'lsa-da, uning salmoqli qismini "she'r-e nav"da yozilgan she'rlari egallashi bilan ahamiyatlidir. Uning ijodida nimoyi she'rlarning aruz vaznida qo'llanilishi adabiy vorislikni saqlab qolgan holda mazmunda jamiyat og'riqlari, orzu-umidlarini va murakkab fikriy siljishlarni izhor qilishda, yangi mazmunga mutanosib "yangi she'r" qoliplarini izlash imkoniyatlarini kengaytirishda muhim rol o'ynaydi.

9. Partav Nodiriy ijodi yangi she'riyatida shakl va mazmun jihatdan an'anaviy poetikadan farqlanib, shoirning individual uslubini belgilab beradi. Asosan erkin she'r yozishda mashhur bo'lgan shoir she'rlarida erkin vazn, qofiyaning nomuntazam qo'llanishi yoki qo'llanilmasligi, satr va bandlarning turlicha miqdori, turoqlar notengligi, she'rdan ko'zlangan maqsadni urg'u va takrorlar orqali ifodalash kabi xususiyatlarga egaligi bilan o'z uslubini kashf qildi. Uning she'riyatida ijtimoiy-siyosiy mavzularni, xalq hayotiga oid og'riqli nuqtalarni majoziy obrazlarda ifodalashi keng ma'no kasb etadi. Bu xususiyatlar shoirning o'ziga xos individual uslubini shakllantirishga xizmat qilgan.

10. Partav Nodiriyning "yangi she'r" uslubidagi she'rlarida ramzlarning faol qo'llanilishi "yangi she'r"ning o'ziga xos tili bo'lib, she'rlarda ma'no doirasini kengayishiga va ularga chuqur falsafiy-estetik mushohada bag'ishlashga sabab bo'lgan. Shoir she'rlarida ramzlardan mahorat bilan foydalanar ekan, ularda zamonaviy mazmunni ifodalaydi. Ramzlarning ko'p ma'noliligi, chuqur va ta'sirchan

ma'noni o'zida jamlashi orqali shoir o'quvchini mushohada qilishga, she'rlardagi yashirin ma'nolarni ilg'ab, osoyishtalik, vatan tinchligi, ma'rifatparvarlik kabi turli chorlovlarga da'vat qilgan.

11. Hozirgi dariyzabon adabiyoti taraqqiyotida "yangi she'r"ning o'z o'zanini topishida, shakl, vazn, ritm, qofiya, uslub masalalari, mazmun, ramzlar va obrazlar tizimining me'yorlashuvida, hamda dariy she'riyatida yangi davrni boshlab berishda Boriq Shafeiy va Partav Nodiriylarning ijodi alohida ahamiyat kasb etgan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES  
DSc.03/30.12.2019.FIL.21.01 AT TASHKENT  
STATE UNIVERSITY OF ORIENTAL STUDIES**

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**TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES**

**NAZAROVA AFZUNA RAHIMOVNA**

**THE GENESIS AND FORMATION PROCESSES OF “NEW POETRY”  
IN CONTEMPORARY DARI LITERATURE  
(Using the poetry of Bareq Shafie and Partaw Naderi as an example)**

**10.00.05 – National languages and literature of Asia and Africa**

**ABSTRACT**  
**of dissertation for the degree of the Doctor of Philosophy (PhD) in philological sciences**

**Tashkent – 2025**

**The theme of dissertation of the Doctor of philosophy (PhD) was registered at the Higher Attestation Commission of the Republic of Uzbekistan with number No.B2023.2.PhD/Phil3423.**

The dissertation has been prepared at the Tashkent State University of Oriental Studies.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (summary)) on the website of the Scientific Council ([www.tsuos.uz](http://www.tsuos.uz)) and on the information and educational portal “ZiyoNet” ([www.ziynet.net](http://www.ziynet.net)).

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The defense of the dissertation will be held on “\_\_\_” \_\_\_\_\_ 2025 at \_\_\_\_\_ at the session of the Scientific Council DSc.03/30.12.2019.Fil.21.01 at the Tashkent State University of Oriental Studies. (Address: 100060, Tashkent, Amir Temur Street, 20. Uzbekistan. Tel: (99871) 233-45-21. e-mail: [info@tsuos.uz](mailto:info@tsuos.uz))

The dissertation is available at the Information Resource Centre of the Tashkent State University of Oriental Studies (registered under № \_\_\_\_). (The address: 100060, Tashkent, Amir Temur Street, 20. Uzbekistan. Tel: (99871) 233-45-21.)

Abstract of dissertation sent out on “\_\_\_” \_\_\_\_\_ 2025.

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## INTRODUCTION (Dissertation for the Doctor of Philosophy (PhD) Degree)

**Relevance and Necessity of the Dissertation Topic.** The study of contemporary trends, genres, and artistic issues in Eastern poetry constitutes a pressing topic within global literary criticism. In the field of literary scholarship, the recognition of traditional forms, content, means of artistic representation, and the question of modernity, alongside established literary norms, holds significant importance within the context of specific historical periods and geographical locations. This is because adherence to generally accepted literary norms is crucial for elucidating the essence of tradition and modernity in poetry, as well as for the analysis and evaluation of literary works.

In world literature, traditionality is a concept that expresses phenomena passed down from century to century, from generation to generation. A literary tradition, once it emerges, is initially considered a novelty. Over time, its repetition and frequent use, as well as cultural necessity and social phenomena, transform it into a need. In other words, no tradition in art and literature existed from the outset. Conversely, in the past, every tradition was a unique novelty, and no novelty remains eternal. Adopting any modernist perspectives initially requires understanding the norms and demands of traditional elements. This is achieved by critically examining tradition and acknowledging its components. Thus, evolution in art and literature is a product of the clash between traditions and innovations.

At the current stage of our country's development, cultural relations with neighboring states, particularly Afghanistan, are rapidly progressing. These ties specifically serve to deepen mutual experience exchange and understanding in the fields of literature and poetry. The emergence of new poetry in Afghan Dari literature from the first quarter of the 20th century presents significant research questions regarding tradition and modernity. These pressing tasks for current literary scholarship include investigating how classical forms yielded to new poetic structures, meters, and artistic styles, and analyzing "new poetry's" rise as a dominant movement within the country's literature, along with examining its leading representatives from the perspective of modern poetics, literary criticism, and artistic-stylistic requirements to draw informed conclusions.

This research also contributes to the implementation of tasks outlined in various regulatory legal documents, including the Decree of the President of the Republic of Uzbekistan No. PD-5847 dated October 8, 2019, "On Approving the Concept of Development of the Higher Education System of the Republic of Uzbekistan until 2030"; the Resolution No. PR-4680 dated April 16, 2020, "On Measures for Radically Improving the System of Training Personnel in Oriental Studies and Increasing Scientific Potential"; the Resolution No. PR-5117 dated May 19, 2021, "On Measures for Taking the Activity of Popularizing Foreign Language Learning in the Republic of Uzbekistan to a Qualitatively New Level"; and the Decree No. PD-60 dated January 28, 2022, "On the Development Strategy of New Uzbekistan for 2022-2026."

**Alignment of the Research with Priority Areas for the Development of Science and Technology in the Republic.** This scientific research project has been conducted in accordance with Priority Area I: “Formation of a system of innovative ideas and ways for their implementation in the social, legal, economic, cultural, spiritual, and educational development of an information society and democratic state” within the framework of the Republic of Uzbekistan's priorities for the development of science and technology.

**Degree of Study of the Topic.** In Afghan literary scholarship, “she’re naw” entered through Iranian literature, and this style and literary movement has attracted the attention of Orientalist scholars. Numerous scientific and theoretical studies exist in Persian on this topic, examining “she’re naw” from various aspects, such as its history, content, expression of artistic means of representation, and socio-political influences on poetry. Specifically, the works of scholars in Iran such as Akhavan Sales, Abdolali Dastgheyb, Parviz Natel Khanlari, Abdolhossein Zarrinkoub, Esmail Nouriala, Hamid Zarrinkoub, Shams Langroudi, Mohammad Hoqouqi, Mansour Rastagar Fasayi, Muhammad Reza Shafie Kadkani, and Kavous Hasanli<sup>1</sup> have analyzed and researched the emergence, developmental characteristics, and the place of “new poetry,” founded by Nima Yooshij and his followers, within the creative works of poets.

Scholarly research on the unique aspects of the emergence and development of “new poetry” in modern Persian poetry, among other topics, has been conducted by several prominent academics. These include former Soviet scholars like R. Aliev, V. Klyashtorina, J. Badiiy, and M. Nikolaevskaya<sup>2</sup>; contemporary scholars conducting research in Russia such as M. Kyazimov, N. Djum’amurodiy, and N. Khodjayorov<sup>3</sup>; and Uzbek scholars including Sh. Shomuhamedov, N. Shoaliyeva, S. Yuldasheva, and S. Sotiboldiyeva<sup>4</sup>.

In contemporary Dari-speaking literature, there are also studies related to “she’re naw” within Afghanistan itself. The first information regarding its history,

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<sup>1</sup> اخوان ثالث. نوعی وزن در شعر امروز فارسی // پیام نوین، ش. ۷. - تهران، ماهانه، ۱۳۴۲. - ص. ۴۶-۶۲؛ دستغیب عبد العلی. تحلیلی از شعر نو فارسی. - تهران، ۱۳۴۵. - ۱۳۰ ص؛ خانلری پرویز ناطل. شعر و هنر. - تهران، ۱۳۴۵. - ۳۷۲ ص؛ زرینکوب عبد الحسین. شعر بی نقاب، شعر بی دروغ. - تهران، ۱۹۶۷ م. - ۲۹۱ ص؛ نوری علا اسماعیل. صور اسباب در شعر امروز ایران. - تهران، ۱۳۴۸. - ۵۸۱ ص؛ زرینکوب حمید. چشم انداز شعر نو فارسی. - تهران، ۱۳۵۸. - ۲۷۸ ص؛ خانلری پرویز ناطل. وزن شعر فارسی. - تهران، ۱۳۶۶. - ۳۰۳ ص؛ نوری علا اسماعیل. تئوریه شعر. از موج نو تا شعر عشق. - لندن، ۱۳۷۳. - ۳۱۵ ص؛ لنگرودی شمس. تاریخ تحلیلی شعر نو. چهار جلد. - تهران، ۱۳۷۷؛ محمد حقوقی. مروری بر تاریخ ادب و ادبیات امروز ایران. جلد ۲. - تهران، ۱۳۷۷. - ۶۲۰ ص؛ فسلی منصور رستگار. انواع شعر فارسی. - تهران، ۱۳۸۰. - ۶۹۶ ص؛ محمدرضا شفیعی کدکنی. با چراغ و آینه. - تهران، ۱۳۹۲. - ۷۶۱ ص؛ حسنلی کاووس. گونه های نوآوری در شعر معاصر ایران. - تهران، ۱۳۹۸. - ۴۹۶ ص.

<sup>2</sup> Кляшторина В.Б. Современная персидская поэзия. - Москва: Наука, 1962. - 148 с.; Алиев Р.М. О новаторстве в современной персидской поэзии (ритмические основы стиха) // Доклады делегации СССР на XXVI Международном конгрессе востоковедов. - Москва, 1963. - 3-15 с.; Баде Ж. Нима Юшидж - отец новой поэзии Ирана // Проблемы теории литературы и эстетики в странах Востока. - Москва, 1964. - С. 319-339.; Кляшторина В.Б. “Новая поэзия” в Иране. - Москва: Наука, 1975. - 256 с.; Николаевская М.Ю. Станавление “новой поэзии” в Иране (20-70-е годы): Автореф. дисс. ...канд. филол. наук. - Москва, 1989. - 18 с.

<sup>3</sup> Кязимов М.Д. Персидская поэзия конца XX века. - Баку, 2005. - 336 с.; Ходжаеров Н.Ф. Метрика поэзии Нима Юшиджа: дисс. ...канд. филол. наук. - Душанбе, 2000. - 190 с.; Джум’амуроди Н.А. Влияние Европейской литература на Иранскую поэзию XX века на примере творчества Нима Юшиджа (1920-1950гг): Автореф. дисс. ...канд. филол. наук. - Душанбе, 2021 - 24 с.;

<sup>4</sup> Шомухамедов Ш. Форс шеъриятининг асосий шакллари. - Тошкент, 2001. - 78 б.; Шоалиева Н.К. Сухроб Сипехрий ижодида инсоний ва ирфоний ғояларнинг бадиий талқини: Филол. фан. номз...дисс. - Тошкент, 2008. - 153 б.; Юлдашева С.Т., Сотiboldiyeva С.Р. Эрон адабиёти (XVI-XX асрнинг 50-йиллари). - Тошкент, 2009. - 156 б.; Рузбех М. Ҳозирги замон Эрон адабиёти. - Тошкент: Янги нашр, 2012. - 298 б.

stages of development, and poets who created in “new poetry” was provided in Muhammad Haydar Jobal’s work<sup>5</sup>. Subsequently, scholars such as Muhammad Usmon Sidqiy, Asadullo Habib, Shujoyiddin Khurosoniy, Abdulqayum Qavim, Muhammad Is’haq Foyiz, and Partaw Naderi also addressed this topic in their works<sup>6</sup>. Regarding “she’re naw” in Afghanistan, scholars abroad like Sharif Husayn Qasimiy, Shah Akbar Shahrisoniy, Shuayb A’zamiy, Abdulmajid Arjumandiy, Muhammad Osif Gulzod, and Latif Nozimiy<sup>7</sup> have attempted to study “she’re naw” in their articles. Furthermore, a number of insights related to “she’re naw” in contemporary Dari-speaking literature have been presented in the scientific research of Tajik scholars S. Mirzoyev, S. Saidov, H. Asozoda, N. Behruz, S. Djannatmir<sup>8</sup>, the Turkish scholar I. Soylemez<sup>9</sup>, and Uzbek scholars A. Mannonov and R. Inomxojayev<sup>10</sup>.

In addition, collections of modern Dari poems have been compiled by scholars such as Muhammad Surur Mavloyi, Mahmud Faroniy, Asadullo Habib, Chingiz Pahlavon, and Gulom Muhammad La’lzod<sup>11</sup>. The introductory sections of these collections briefly discuss “she’re naw” and feature poems by various poets.

**Alignment of the Dissertation Topic with the Research Plans of the Higher Education or Research Institution.** The dissertation topic is an integral part of the Tashkent State University of Oriental Studies’ prospective research plans, specifically under the themes “Topical Problems of Literature and Literary Criticism in Eastern Countries” and “Studying Genre and Style Issues in the Literature of Eastern Countries.”

<sup>5</sup> ژوبل محمد حیدر. نگاهی با ادبیات معاصر در افغانستان. کابل، ۱۳۳۷. ص. ۱۱۹.

<sup>6</sup> صدقی محمد عثمان. سیر ادب در افغانستان. کابل، ۱۳۴۰. ص. ۴۶؛ مستانه اصفهانی (ژاله). شعر نو در افغانستان در سالهای پس از جنگ دوم جهانی || خرد و کوشش. ش ۱۳. شیراز، ۱۳۵۳. ص. ۳۷-۶۱؛ حبیب اسدالله. ادبیات دری در نیمه اول سده بیستم. کابل، ۱۳۶۶. ص. ۲۰۰؛ خراسانی شجاعالدین. شعر معاصر دری. کابل: امیری، ۱۳۹۱. ص. ۲۲۷؛ محمداسحاق فلیز. پیشینه تجدید، پیدایش و بالندگی شعر نو در افغانستان. کابل: سعید، ۱۳۹۲. ص. ۱۰۲۸؛ عبدالقیوم قویم. مروری بر ادبیات معاصر دری (۱۳۸۰-۱۲۵۹). کابل، ۱۳۹۵. ص. ۳۰۶؛ نادری پرتو. پیشگامان شعر نو در افغانستان. کابل: زریاب، ۱۴۰۰. ص. ۲۹۶.

<sup>7</sup> قاسمی شریف حسین. در باره ادبیات معاصر دری افغانستان // ادبیات معاصر دری افغانستان. دهلی، ۱۹۹۴. ص. ۶-۱۰؛ قاسمی شریف حسین. مزایای شعر معاصر دری // ادبیات معاصر دری افغانستان. دهلی، ۱۹۹۴. ص. ۱۰۶-۱۲۲؛ شهرستانی شاه اکبر. ادبیات معاصر زبان فارسی دری در افغانستان // ادبیات معاصر دری افغانستان. دهلی، ۱۹۹۴. ص. ۱۷-۳۹؛ شعیب اعظمی. نمایی رمان و انقلاب در شعر معاصر دری افغانستان // ادبیات معاصر دری افغانستان. دهلی، ۱۹۹۴. ص. ۸۸-۱۰۵؛ ارجمندی عبدالمجید. بررسی تحولات زبان و شعر معاصر فارسی افغانستان // هفتمین همایش انجمن ترویج زبان و ادب فارسی. جلد ۱. تهران، ۱۳۹۱. ص. ۳۲۲-۳۳۷؛ سرمحقق محمد آصف گلزاد. سپیده دم ادبیات معاصر دری // خراسان. کابل، ۲۰۱۴. ص. ۵۵؛ ناظمی لطیف. نگرشی بر ادبیات معاصر افغانستان // ایران نامه. ایران، ۲۰۲۲. ص. ۵۹-۷۰.

<sup>8</sup> Мирзоев С. Прогрессивные тенденции развития поэзии на языке дари в послевоенном Афганистане: Дисс. ...канд. филол. наук. – Москва, 1965. – 310 с.; Саидов С. Прогрессивные тенденции развития поэзии на языке дари в послевоенном Афганистане: Дисс. ... канд. филол. наук. – Москва, 1965. – 310 с.; Мирзоев С. Ранний этап просветительской литературы в Афганистане (первая треть XX века): Дисс. ...докт. филол. наук. – Душанбе, 1994 – 55 с.; Асозода Х. Адабиёти садаи XX-и форсии дари Афғонистон. 1 жилд. – Душанбе: Сино, 1996. – 162 с.; Асозода Х. Адабиёти садаи XX-и форсии дари Афғонистон. 2 жилд. – Душанбе: Сино, 1996. – 186 с.; Асозода Х. Адабиёти форсии ва се шохаи он. – Душанбе, Маориф, 1996. – 127 с.; Бехруз Н. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016 – 194 с.; Джаннатмир С. Социальная тематика поэзии Халилуллоха Халили: Автореф. дисс. ...канд. филол. наук. – Душанбе, 2018. – 29 с.

<sup>9</sup> Söylemez İ. Modern Afganistan şiiri (1863-1973). – Istanbul: Atı yayınları, 2022. – 259 с.

<sup>10</sup> Mannonov A. Afg‘oniston xalqlari folklori va mumtoz adabiyoti tarixi. – Toshkent: TDSHI, 2001. – 152 b.; Иномхўжаев Р. Афғонистон дариёзабон адабиёти (XIII–XIX асрлар). – Тошкент: ТДШИ, 2016. – 200 б.; Иномхўжаев Р. Афғонистон дариёзабон адабиёти (XIX аср охири–XX аср бошлари). – Тошкент: ТДШИ, 2018. – 375 б.; Mannonov A. Ochilmay qolgan g‘unchalar // Sharqshunoslik masalalari. – Toshkent: Fan, 2022. – B. 113-126.

<sup>11</sup> مولانی محمد سرور. شعر معاصر افغانستان. تهران، ۱۳۵۰. ص. ۱۷۶؛ فارانی محمود. سفر در توفان. کابل، ۱۳۵۳. ص. ۷۹؛ فارانی محمود. روویای شاعر. کابل، ۱۳۵۳. ص. ۳۵؛ حبیب اسدالله. خت سرخ. کابل، ۱۳۶۲. ص. ۹۸؛ پهلوان چنگیز. نمونه های شعر امروز افغانستان. تهران، ۱۳۷۱. ص. ۳۵۳؛ غلام محمد لعلزاد. شعر معاصر دری در افغانستان. دهلی، ۱۹۹۸. ص. ۳۹۷.

**The aim of the research** to illuminate the genesis, formation, and development of “she’re naw” (new poetry) in Afghanistan, including its types and genre characteristics, through the examination of Bariq Shafie and Partaw Nadiri’s poetry.

**The tasks of the research work** are as follows:

The aim is to identify the distinctions between the new poetry movement that began in Afghan Dari literature in the first quarter of the 20th century and traditional poetry. Furthermore, it involves determining the unique characteristics of the “she’re naw” (new poetry) movement from the 1950s onward, along with the factors contributing to its emergence.

Critically examine research on the emergence and development of the “she’re naw” movement, and clarify the types and essence of “she’re naw.”

This research seeks to pinpoint the thematic range and poetics of Bariq Shafie’s poetry, define the place of his traditional and “she’re naw” compositions within contemporary new poetry, and reveal their artistic and stylistic dimensions.

Investigate Partaw Nadiri’s contribution to new poetry alongside his traditional works. It also seeks to elucidate the thematic scope, metrical characteristics, symbolic essence, and artistic-expressive aspects of his “she’re naw” compositions.

**The object of the research work.** The poems from the following collections have been selected as the research object: Bareq Shafie’s “شهر حماسه” (“City of Courage”)<sup>12</sup>, and Partaw Nadiri’s “قفلی بر درگاه خاکستر” (“Lock on the Gate of Ash”)<sup>13</sup>, “سوگنامه برای تاک” (“Elegy for the Vine”)<sup>14</sup>, and “دهکده بی بامداد” (“Village Without Dawn”)<sup>15</sup>.

**The subject of the research work** is the development process, formal characteristics, and stylistic features of “new poetry” (“she’re naw”) as it emerged from traditional forms within Afghan Dari literature.

**The methods of the research work.** The research employed comparative, sociological<sup>16</sup>, historical-biographical, and formal methods.

**Scientific Novelty of the Research work.**

The study highlights the role of socio-political and cultural events in the emergence and development of Dari new poetry from the first quarter of the 20th century to the 1950s, as well as in its competition with traditional poetry from the 1950s to the present day;

Analyzing research on “she’re naw,” which rapidly developed from the 1950s onward, has led to the identification of its characteristic *thematic range, form, artistic-stylistic aspects, line arrangement, rhyme scheme*, as well as features like repetition and stress, all specific to Dari “she’re naw”;

Using Bariq Shafie’s works as a case study, this research substantiates how themes of *enlightenment, patriotism, and socio-political issues* are reflected in Dari-language poetry of the 1950s. It also establishes the formal and thematic

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<sup>12</sup> شفيعی بارق. شهر حماسه. – کابل: تعلیم و تربیه، ۱۳۵۸. ۲۴۳ ص.

<sup>13</sup> نادری پرتو. قفلی بر درگاه خاکستر. – کابل، ۱۳۶۹. ۱۰۶ ص.

<sup>14</sup> نادری پرتو. سوگنامه برای تاک. – کابل، ۱۳۷۰. ۵۹ ص.

<sup>15</sup> نادری پرتو. دهکده بی بامداد. – کابل، ۱۳۸۹. ۸۲ ص.

<sup>16</sup> See. Karimov B. Adabiyotshunoslik metodologiyasi. – Toshkent, 2011. – B. 32.

characteristics, as well as the lexical, artistic-expressive, and stylistic devices, found in his poems written in both traditional and “she’re naw” styles;

Changes in form regarding tradition and innovation in Dari "new poetry" after the 1970s, including the use of free verse, irregular or absent rhyme, varying numbers of lines and stanzas, the significance of word stress and repetitions, and the expression of symbols through the poet's individual style, have been substantiated using the poetry of Partaw Nadiri as an example.

### **Practical Results of the research work.**

The emergence, formation, and notable creators of the new poetry movement in Afghan Dari literature, which arose from traditional poetry starting in the first quarter of the 20th century, were studied step-by-step, and conclusions were drawn regarding the content and form of “new poetry.” Researchers’ opinions and observations on the genre types of Afghan Dari “new poetry” (“she’re naw”), their distinctions from traditional poetry, their thematic scope, and poetic characteristics were critically analyzed one by one, and it was pointed out that no separate and in-depth monographic studies have yet been conducted on Dari new poetry;

To identify the substantive changes in the poems of “she’re naw” representatives Bariq Shafie and Partaw Nadiri, the socio-political situation of that period and country was investigated using sociological and historical-biographical methods. For the first time, the place of traditional poetry and “she’re naw” in the works of Bariq Shafie and Partaw Nadiri, along with their substantive and formal characteristics, were studied. Based on the results obtained, it was determined that blank verse and free verse poems, as types of “new poetry,” hold a leading position in the poetry of Bariq Shafie and Partaw Nadiri. The differences in form, language, and narrative style in the traditional and “she’re naw” poems of Bariq Shafie and Partaw Nadiri, as well as the essence of symbolism in their poems, were identified through the formal method. Separate conclusions were provided for the poetry of each of these two poets.

**Reliability of Research Results.** The dissertation’s reliability is ensured by the suitability of the chosen methods during the research's formulation, the substantiation of the theoretical part by referencing the opinions of literary scholars and critics from both domestic and foreign contexts, the utilization of historical, sociological, and formal analysis methods in examining the selected artistic sources, and confirmations from relevant organizations regarding the applicability of the theoretical results and conclusions to practice.

**Scientific and Practical Significance of Research Results.** The **scientific significance** of the research findings lies in their importance for identifying the development trends of the new poetry movement in contemporary Dari literature, defining the place of “new poetry” (“she’re naw”) in this process, and revealing its types and artistic-stylistic facets.

The practical significance of the research findings is that they can be widely used as an additional resource in conducting special courses and seminars on contemporary Dari literature, in practical training related to poetry studies, in learning Dari language and literature, and in delivering lectures for Oriental Studies students on subjects such as “Literature of the Target Language Country (Dari),” “Contemporary Literary Movements and Trends,” “Theoretical Issues of the

Specialization,” “Analysis of Specialized Literature,” “Poetics of Eastern Peoples’ Literature,” and “Poetic Systems in Eastern Peoples’ Literature.”

**Implementation of Research Results.** Based on the results and conclusions of the research titled “The Genesis and Formation Processes of “New Poetry” in Contemporary Dari Literature (Using the Poetry of Bareq Shafie and Partaw Nadiri as Examples)”:

The findings were utilized in literary and educational events, poetry council meetings, and young writers’ circle sessions at the Writers’ Union of Uzbekistan (according to information note No. 01-03/88 dated February 17, 2025, issued by the Writers’ Union of Uzbekistan). As a result, Uzbek readers gained a closer familiarity with Afghanistan’s “new poetry,” its origins and developmental stages, its significance in the works of Afghan poets, and the poets’ individual poems.

The practical findings of the dissertation titled “Genesis and Formation Processes of “New Poetry” in Contemporary Dari Literature (on the example of Bariq Shafie and Partaw Nadiri’s poetry)” were applied in compiling Dari literary terms for the practical project “Dictionary of Literary Terms (in the context of Eastern languages),” organized by decision 26-IB on June 11, 2023. This is confirmed by a reference from Tashkent State University of Oriental Studies dated May 1, 2025, with registration number 01-04-02/1214. Based on the research findings, the dictionary includes terms for poetry types such as “new poetry”, “blank verse” (oq she’r), “prose poetry” (mansur she’r), “free verse” (erkin she’r), and “new wave” (mavj-e naw), as well as terms for artistic expressive means like antithesis (tazod), simile (tashbeh), and allusion (talmeh).

The findings and materials from the dissertation titled “Genesis and Formation Processes of “New Poetry” in Contemporary Dari Literature (on the example of Bariq Shafie and Partaw Nadiri’s poetry)” were used in the “Bedrolik” and “Jahon adabiyoti” radio broadcasts by the “Uzbekistan” TV and Radio Channel, part of the “Uzbekistan-24” creative association of the National Television and Radio Company of Uzbekistan, in December 2024. (Information Note No. 05-09-98 dated February 4, 2025, issued by the “Uzbekistan-24” Creative Association, a state institution under the National Television and Radio Company of Uzbekistan.) Consequently, the poems and their analysis, derived from the dissertation and aired during these broadcasts, served as a scholarly resource for creative professionals, fostering intercultural dialogue between nations.

**Approbation of Research Results.** The research findings were approved through the author’s presentations at four scientific and practical conferences, including two international and two national conferences.

**Publication of Research Results.** A total of 15 scientific works have been published on the dissertation topic, including 7 scientific articles recommended for publication by the Higher Attestation Commission of the Republic of Uzbekistan as key results of doctoral dissertations, of which 4 were published in national journals and 1 in a foreign journal.

**Structure and Volume of the Dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The volume of the dissertation is 138 pages.

## MAIN CONTENT OF THE DISSERTATION

The “**Introduction**” of this dissertation substantiates the relevance and necessity of the research, defines its aim and objectives, object, and subject, and demonstrates its conformity with the priority areas of development in science and technology of the Republic. It articulates the scientific novelty and practical outcomes of the research, elucidates the scientific and practical significance of the obtained results, and provides information on the implementation of research findings in practice, published works, and the dissertation's structure.

The first chapter of the dissertation, titled “**The Issue of “She’re Naw” in 20th-Century Afghan Dari Literature,**” is divided into two sections. Its initial section, “*The “New Poetry” Movement and Formation Processes in Dari Literature,*” investigates the historical emergence and developmental stages of the “she’re naw” (“new poetry”) movement within Afghan Dari literature.

Beginning in the first quarter of the 20th century, movements for “new poetry”<sup>17</sup> or “she’re naw”<sup>18</sup> emerged from within traditional poetic forms across numerous Eastern countries, including Iran, Arab nations, Central Asian countries, and notably, Afghanistan. This movement led to the subversion of poetic traditions and the emergence of unexpected, yet socially and artistically relevant, thematic explorations within poetry. The ramifications of this movement, particularly its origins in Iran and its direct influence on modern Afghan literature, continue to fuel vigorous debates among literary critics and poetry scholars, giving rise to new perspectives and critical problems.

One of such issues concerns the changes that occurred in contemporary Afghan poetry under the influence of the “she’re naw” movement in Iran. This topic has not been extensively or deeply investigated within Afghan literary criticism.

The political, social, and cultural processes that took place in Afghanistan during the first quarter of the 20th century had a significant impact on contemporary Dari literature. It is emphasized that these changes took root at the beginning of the 20th century. Afghan scholars refer to this period as “روشنفکری دوره” – the “Era of Enlightenment.”<sup>19</sup> In the field of literature, renewal was introduced through Mahmud

<sup>17</sup> New poetry encompasses works developed in the early 20th century that integrated novel themes within traditional frameworks.

<sup>18</sup> The term “she’r-e naw” (شعر نو), or “new poetry,” denotes a concept signifying a type of poetry that appeared in Afghan literature primarily under the influence of Nima Yooshij’s poem “Afsana” in the early 20th century. Initially, “new poetry” manifested through thematic shifts, subsequently evolving to incorporate formal structures fundamentally distinct from traditional verse. The earliest example of “new poetry” in Afghan Dari poetry is attributed to the works of Khalilullah Khalili (Hasan Anukhta. *Adab-e Farsi-ye Afghanistan // Danshname-ye Adab-e Farsi*. – Tehran, 2002. – p. 580).

Studies reveal that the “new poetry” movement can be categorized into two distinct processes:

1. Poetry with new content expressed within traditional forms.
2. Contemporary “new poetry” characterized by both formal and thematic innovation.

The first category includes poetry by M. Tarzi and his followers, such as Mustaghni, Davi, and Ziya Qarizoda, where new themes are integrated into traditional poetic structures. The second category comprises poetry that has undergone both thematic and formal transformation, commencing with Kh. Khalili’s poem “Song of the Mountain.”

The “new poetry,” having fully developed both thematically and formally, further subdivides into two groups:

1. “Nimai poetry” (شعر نیمای): Named after the Iranian poet Nima Yooshij, this form of poetry, while still incorporating *aruz* meter, is written in various *bahr* (meters) of *aruz* and is characterized by its modernized content.
2. The poetry does not adhere to the conventional rules of traditional verse or rhyme. It encompasses subgenres such as blank verse” (شعر سپید), “free verse” (شعر آزاد), “new wave” (موج نو), and “prose poetry” (شعر منثور).

<sup>19</sup> شریف حسین قاسمی. مزایای شعر معاصر دری // ادبیات معاصر دری افغانستان. – دهلی. ۱۹۹۴. – ص. ۱۰۸.

Tarziy, who was well acquainted with modernity. Mahmud Tarziy was among the first to articulate new content in his traditionally structured poems, incorporating artistic and stylistic innovations. His poetry reflected contemporary times in harmony with societal transformations, the demands of that era, and the aspirations and will of the people shaped by the circumstances of that period.

Mahmud Tarziy's close associates, prominent enlightened poets such as Abdulali Mustaghniy, Abdulhodi Doviyy, Solih Muhammad Qandahoriy, Gulom Muhayiddin Afghan, and Abdurrahmon Ludin were writers who brought a new spirit to poetry. The authors of this period did not adopt new forms to express their ideas; rather, they infused new ideas into the classical forms and frameworks.

During this period, debates had already begun within literary circles regarding tradition and innovation in poetry. Shibliy Nomoniyy and Malik ush-shu'arā Qori Abdulloxon opposed the changes and innovations in poetry, advocating for the preservation of traditional methods. However, although Khalilullah Khalili belonged to the Indian and Khorasani schools, he did not express such sharp objections on this issue and even introduced works with new content and form. Khalilullah Khalili's poem "Srude Kohsar" ("The Mountain Song") (1930) is recognized as one of the earliest examples written in a modernist style<sup>20</sup>.

Following Khalilullah Khalili, although to a lesser extent, Muhammad Yusuf Oyina and Ziyō Qorizoda are recognized as poets who initiated examples of the "new form poetry" ("she're naw").

In Afghanistan, interest in the poetry initiated by the Iranian poet Nima Yushij gained significant momentum during the 1950s. Terms such as "new poetry" ("she're naw") and "pure poetry" began to be widely used from this period onward. Starting from 1950, poetic discourse underwent transformation, as a group of young modernist poets, acquiring new experiences, expressions, and literary techniques, began to distance themselves from imitating contemporary traditionalists. Instead, they focused on disseminating, promoting, and interpreting the new literary theories and meters proposed by Nima. During this time, talented and independent young poets entered the sphere of Persian-Dari poetry with innovative ideas. Among them were Bariq Shafie, Sulaymon Loyiq, Gulom Dastagir Panjshiriy, Rahim Ilhom, Mahmud Foroniyy, Mujda, and Abdulhaq Vola.

After the 1960s, the popularity of "new poetry" and its representatives significantly increased, and their works became central in the literary landscape. In particular, Mahmud Foroniyy held a distinctive position and potential among the proponents of "new poetry" during this period. Foroniyy expressed the following view on "she're naw": "The main characteristic of "new poetry" is not the breaking of old forms and structures; rather, new poetry should be based on pure, contemporary ideas and new artistic principles, and it must, of course, reflect the modern spirit and meaning"<sup>21</sup>.

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<sup>20</sup> Назармухаммад Б. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016. – С. 28.

<sup>21</sup> Назармухаммад Б. Поэтическое мастерство Халилуллоха Халили: Дисс. ...канд. филол. наук. – Душанбе, 2016. – С. 28.

Following the Saur events<sup>22</sup> in 1978, Afghan-Soviet relations intensified, leading to an expansion of literary ties. In Afghan literature after the “Saur events,” particularly poems that expressed pressing societal problems based on realism, criticized the dominant political situation, and whose language transformed into slogans, became very prevalent.

The second section of this chapter is titled “*Views on “She’r-e naw” Theory.*” This section focuses on the analysis of a number of existing works related to the formation and development of “she’r-e naw.”

The specific study of theoretical and practical issues concerning new poetry, the term “new poetry” (“she’r-e naw”), its genesis, emergence, and formation in Dari poetry both within and outside Afghanistan, began relatively late. It must be noted from the outset that no comprehensive monographic study on this issue has yet been produced.

The direct and immediate influence on the “new poetry” in Dari literature, specifically the emergence, formal features, and development of “new poetry” in Dari verse, is primarily linked to the rise of modernist perspectives in Iran during the early 20th century. These modernist views emerged as a reaction against traditional poetry, its established forms, and outdated artistic elements. Although several studies have been conducted both within Iran and abroad on this subject, debates and various theoretical discussions continue to this day. The works of prominent Iranian literary scholars and critics such as A. Dastg‘ayb, H. Zarrinkub, A. Solis, Sh. Langrudiy, M. Fasoyi, K. Hasanliy, and N. Khonlari serve as evidence of the scholarly attention devoted to this issue.

The study of the formal and thematic aspects of new poetry in Iranian literature dates back to the late 1950s. In this regard, the work of the Iranian scholar A. Dastg‘ayb, particularly his book *تحليلی از شعر نو فارسی* (“An Analysis of Persian New Poetry”)<sup>23</sup>, is noteworthy. This book is dedicated to examining the transformations in modern poetry and the various currents within “Persian new poetry.” According to the author, the study analyzes poems and poetry collections published up to 1960<sup>24</sup>. The scholar’s views on Iranian “new poetry,” its characteristics, and the poetry of its founder Nima can be summarized as follows: Nima does not reject meter altogether, but argues that it should not be rigid; rather, it must emerge through the poet’s free expression of thought and emotion. Lines (misras) do not need to adhere strictly to the traditional ghazal rules by including a fixed number of syllables or extending thoughts unnecessarily to fit a specific meter. The number and arrangement of syllables in a couplet are subordinated to the tone and poetic mood, explaining the varying lengths of certain lines in his poems. The use of words with fewer syllables also occupies a distinct place in Nima’s poetry, as sometimes elongating a word or pronouncing

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<sup>22</sup> On April 27, 1978, a revolution was carried out in Afghanistan by the People's Democratic Party, which supported the Soviet government, against the administration of Afghanistan’s first president, Mohammad Daoud Khan. Since the month of April is referred to as “*Sawr*” in the Afghan calendar, this event is commonly known as the *Saur Revolution* or the *Saur Events*.

<sup>23</sup> عبدالعلی دست غیب. *تحليلی از شعر نو فارسی*. - تهران، شاه آباد، ۱۳۴۵. - ص. ۳.

<sup>24</sup> عبدالعلی دست غیب. *تحليلی از شعر نو فارسی*. - تهران، شاه آباد، ۱۳۴۵. - ص. ۳.

another more lightly helps maintain the necessary rhythm<sup>25</sup>. Furthermore, rhymes in *nimai* poetry occur only where the poet deems them necessary.

When considering the history of the study of Dari-language new poetry in Afghanistan, one of the earliest works on literary renewal in Dari poetry is M.H. Jobal's treatise specifically devoted to contemporary Afghan literature, entitled *نگاهی با ادبیات معاصر در افغانستان* ("A View on Contemporary Literature in Afghanistan")<sup>26</sup>, published in 1958. This source covers the period from ancient times up to the 20th century. In his treatise, the scholar discusses war chronicles, historiography, and traditional styles before moving on to literature after independence. He associates the beginning of modern literature with the publication of *Siroj ul-Akhbar*, examines the emergence of the press, and the issues addressed therein. The scholar advances the view that this period marks the onset of an era characterized by enlightenment literature.

Considering that M.H. Jobal's work was published in 1958, it is understandable that at this time new poetry had only just begun to reach the pure form of "new poetry." Consequently, the distinctive features of "new poetry" had not yet been fully elucidated through literary and poetic theoretical frameworks.

In the preface to his 1974 poetry collection *سفر در توفان* ("Journey in the Storm"), the poet and literary scholar M. Foroniy discussed the transformations within the literary process brought about by "new poetry," highlighting five distinguishing features that set it apart from traditional poetry. *First*, changes in thematic content; *second*, differences in imagery and stylistic devices; *third*, the language of the poetry itself, which is written in the contemporary, everyday language that is universally understood and even used in daily conversation; *fourth*, freedom in rhyme; and *fifth*, alterations in meter<sup>27</sup>.

This perspective holds particular significance within the scope of the present study, as the analysis of poems written in the "new poetry" genre confirmed the presence of these very features in both form and content. In addition to Foroniy's observations, the variation in line length expressed in a step-like pattern, as well as the importance of stress, were also recognized as distinctive characteristics of "new poetry."

It should be noted that most books discussing Afghan literature and poetry prior to M. Foroniy are titled "Contemporary Literature of Afghanistan" and cover the period up to the first half of the 20th century (mostly until the 1930s). Consequently, these works do not sufficiently address the issues of form, meter, rhyme, and rhythm pertaining to the "new poetry" that had only recently emerged in Dari literature.

Unlike the aforementioned works, Shujoyiddin Khorasani's book *شعر معاصر دری* ("Contemporary Dari Poetry")<sup>28</sup> focuses primarily not on the history of modern Dari literature but on the "new poetry" in contemporary Dari poetry. This study is significant as one of the first serious investigations into the various types of "new

<sup>25</sup> عبدالعلی دست غیب، تحلیلی از شعر نو فارسی. - تهران، شاه آباد، ۱۳۴۵. - ص. ۴۶.

<sup>26</sup> ژوبل محمد حیدر، نگاهی با ادبیات معاصر در افغانستان. - کابل، ۱۳۳۷. - ص. ۱۱۹.

<sup>27</sup> Иномхўжаев Р. Афғонистон дариџабон адабиџети (XIX аср охири–XX аср бошлари). - Тошкент, 2018. - Б. 300-301.

<sup>28</sup> شجاع الدین خراسانی، شعر معاصر دری. - کابل، ۱۳۹۱. - ص. ۲۲۷.

poetry” within Afghan literature. In particular, the author discusses debates surrounding *blank verse* and *verse without meter* (or *prose poetry*), noting that in Afghan poetry clear boundaries and strict criteria distinguishing *blank verse*, *free verse*, and *prose poetry* have not been firmly established and that these categories often overlap. This phenomenon is also observed in Iranian literature. Moreover, there are discrepancies even in the terminology used to designate these poetic forms; for example, Khorasani refers to *blank verse* but also uses the term “*azad*<sup>29</sup> *Shomlui*<sup>30</sup>” (*free style*) in parentheses.

Another Afghan researcher of “new poetry,” Muhammad Is’haq Faiz, in his work entitled *پیشینه تجدید، پیدایش و بالندگی شعر نو در افغانستان* (“The Origins, Emergence, and Development of “New Poetry” in Afghanistan”)<sup>31</sup>, employs terms such as “ozod-nimai poetry,” “blank verse (Shamlou-style),” and “prose poetry”.

Unfortunately, Faiz’s arguments are largely derived from the theoretical frameworks of Iranian new poetry, and none of his discussions regarding the types of new poetry, its meter, structure, themes, imagery, or language are substantiated with examples from Afghan Dari poetry.

Among the types of “new poetry” that have become widespread in Afghanistan are the *nimai poem*, *blank verse*, and *free verse*. Blank verse does not follow a metrical pattern but contains rhythm. It is characterized by the absence of rhyme, which distinguishes it from free verse. In free verse, rhyme may be used freely at the poet’s discretion – either appearing in selected lines or omitted entirely. Furthermore, free verse does not adhere to a fixed metrical structure; the number of syllables and metric feet in the lines may vary. In such poetry, rhythm is often created through phonetically harmonious sounds, repeated words, the recurrence of lines with equal syllabic length, and syntactic constructions such as inversion, which contribute to the musicality of the poem. One of the key features that differentiate blank verse and free verse from prose poetry is their visual or graphical layout. Prose poetry, while formally resembling prose, differs from ordinary prose texts in its emphasis on emotional expression and the presence of phonetic harmony.

One of the primary features distinguishing *white poetry* from *prose poetry* is its graphical layout. *Prose poetry*, while formally resembling prose, differs from ordinary prose texts in its emphasis on emotional expression and rhythmic qualities.

The first section of the dissertation’s second chapter, titled “**The Reflection of Traditionality and “New Poetry” in Bareq Shafie’s Work,**” is dedicated to “*Bareq Shafie’s Traditional Poetry*” and analyzes the conventional poems written by the prominent Dari-speaking poet, Bareq Shafie.

Muhammad Hasan Bariq Shafie, one of Afghanistan’s prominent Dari-language poets and a representative of modern poetic style in recent decades, was born in Kabul in 1931 (or 1932)<sup>32</sup>. Initially composing poetry in traditional forms, he later became an advocate of poetic transformation and began writing within the framework of *she’re naw* (“new poetry”). In addition to introducing new thematic content in his work, he

<sup>29</sup> The word آزاد (“*azad*”) from the Persian-Dari language is translated as “*free*” or “*liberated*” in English.

<sup>30</sup> شجاع الدین خراسانی. شعر معاصر دری. – کابل، ۱۳۹۱. ۱۲۴ ص.

<sup>31</sup> محمد اسحاق فایز. پیشینه تجدید، پیدایش و بالندگی شعر نو در افغانستان. – کابل: سعید، ۱۳۹۲. ۱۰۲۸ ص.

<sup>32</sup> Тихонов Н. Из современной Афганской поэзии. – Москва: Радуга, 1983. – С. 163.

also composed poems in the increasingly popular and widely recognized modern forms, capturing the attention of a broad readership.

In the period leading up to the Saur Revolution of 1978, a form of literature emerged in Afghanistan that was referred to in several studies as “revolutionary literature.” One of the poet’s major collections, *شهر حماسه* (*City of Heroism*, 1979), stands as a vivid example of the literature of this era. A number of poems within this collection—such as *همه خوابند* (“All Are Asleep”), *داغ عشق* (“The Wound of Love”), *هر قدر* (“No Matter How Much”), *آبله پا* (“Blistered Feet”), *جان هنر* (“The Soul of Art”), and *گوهر نایاب* (“The Rare Jewel”) – formally belong to the traditional ghazal genre.

Although Bariq Shafie’s ghazal *گوهر نایاب* (“The Rare Jewel”) adheres to traditional formal characteristics, its theme, content, and underlying idea are distinctly aligned with the sensibilities of modern literature.

<i>هر دل بیتاب را تاب شراب ناب نیست</i>	<i>آتش است این در دل پیمانہ آخرآب نیست</i>
<i>طاقت پروانه خواهد آرزوی آتشین</i>	<i>شعله در بر کشیدن کار هر بیتاب نیست</i> <sup>33</sup>
<i>Not every restless heart can bear the purest wine</i>	
<i>It is a flame – unless the heart holds the final drop, it cannot shine</i>	
<i>Fiery desires demand a moth’s endurance, fierce and true</i>	
<i>To embrace the flame is not the task of every trembling soul in view.</i>	

While traditional ghazals typically celebrate themes of romantic love, the beloved’s beauty, and the emotional dynamics of intimate relationships, in Bariq Shafie’s ghazals, the lyrical subject’s object of love is often socio-political in nature. The passionate tone of classical romanticism is gradually replaced by deep concern for the homeland, the people, and their collective fate.

In terms of form, the ghazal in question consists of six couplets and follows the conventional rhyme scheme of *aa, ba, ca, da*, and so forth. The poet’s *pen name* (*takhallus*) appears in *the final couplet (maqta)*, as per classical tradition. Moreover, the word *نیست* functions as a *refrain (radif)* in both *the opening couplet (matla)* and each subsequent second line of the couplets.

In the poetic imagery of the poem, we observe both continuity with tradition and notable shifts in meaning. For instance, in the poem cited above, classical symbols such as the “*candle*”, “*flame*”, and “*moth*” no longer represent the conventional figures of the *lover* and the *beloved*; instead, they acquire new layers of meaning. Here, the “*flame*” symbolizes a radiant future and the illuminating path toward it. The “*moth*,” though fully aware of its impending destruction, willingly dances around the candle – it is in love with the light and accepts being consumed by it, embodying patience and self-sacrifice. In this modern reinterpretation, the image of the *moth* becomes a symbol of *endurance and inner strength*, reflecting the human capacity to endure hardship and to aspire toward lofty ideals. The poet, in this ghazal, encourages individuals not to remain confined within their own shells or revolve endlessly around themselves, but rather to step onto the stage of the world. He calls for engagement with the dynamic forces of life and insists on the necessity of action and movement.

The ghazal titled “*هر قدر*” (“As Much As”), which retains elements of the traditional ghazal style, features the *radif نرسید* as its refrain. However, it is observable

<sup>33</sup> شفیع بارق. شهر حماسه. - کابل: تعلیم و تربیه، ۱۳۵۸. - ص. ۱۰۵.

that the repeated radif appears not throughout the entire ghazal but only in the couplets. Regarding the rhyme scheme, the ghazal adheres to the conventional pattern characteristic of the genre, following the traditional *aa, ba, va, ...* sequence:

هر قدر ناله کشیدیم بجایی نرسید	درد ما کهنه شد، اما به دوايي نرسید
چه فغانها که کشیدیم، کسی گوش نکرد	به هماهنگی ما نیز صدایی نرسید
ما که از قافله ماندیم مگر وقت رحیل	خواب بودیم و یا بانگ درایی نرسید
"بارق" از درد مکن شکوه که در شهر کران	هر قدر ناله کشیدیم به جایی نرسید. <sup>34</sup>

*However much I lamented, it reached nowhere,  
Our pain grew old, but found no remedy.  
How many cries we uttered, yet no one listened,  
No sound of harmony reached us...  
We were left behind by the caravan, perhaps at the time of departure,  
Were we asleep, or did the caravan bell not reach us?  
"Boriq," do not complain of pain in the city of shores,  
However much I lamented, it reached nowhere.*

Another feature characteristic of traditional ghazal style present in the poem is the use of *monorhyme* while maintaining the meter. Additionally, the first hemistich of the opening couplet is repeated in the final line of the matla. In this ghazal, the poet expresses grievances about the times, lamenting that while everyone else was active, "we were asleep," and that fate passed its judgment over us while all we could do was shed tears and drink the blood of our hearts in sorrow.

In the third couplet, the poet employs traditional imagery of the "caravan" and "bell". In classical literature, the *caravan* symbolically represents the "path" or "journey of life," moving from an unknown origin toward an uncertain destination. Life itself begins and ends in mystery. Here, the poet imbues the "caravan" motif with an additional, modern meaning – signifying "development" and the "time for movement," thus reflecting a renewed interpretation of this classical symbol.

The image of the "bell" traditionally symbolizes "warning" or "sign," historically rung when a caravan set out on the road or stopped to rest, signaling both movement and pause. Bariq Shafie skillfully employs this traditional symbol to pose a poignant question: while others were in motion, conquering great heights, did we fall asleep and fail to hear the bell, or was the bell never rung? Here, the "bell" functions as a metaphor for "awakening."

While maintaining the principle of literary inheritance, Bariq Shafie continued to compose his ghazals using the traditional *aruz* meter. In his ghazal titled "همه خوابند" ("Everyone Is Asleep") written in 1953, the poet expresses sorrow over the nation's dormancy and its consequent lagging behind in progress:

از قافله ماندیم که یاران همه خوابند	رفتند حریفان و عزیزان همه خوابند. <sup>35</sup>
v - - / v v - - / v v - - / v v - -	v - / - v v - / - v - - / - v - -

*The rivals have gone, and the dear ones are all asleep.  
We were left behind by the caravan, for the companions are all asleep.*

<sup>34</sup> شفيعی بارق. شهر حماسه. - کابل: تعليم و تربيه، ۱۳۵۸. - ص. ۲۱.  
<sup>35</sup> شفيعی بارق. شهر حماسه. - کابل: تعليم و تربيه، ۱۳۵۸. - ص. ۶.

The meter of the ghazal reveals that it is composed in the *rajaz* meter of the *aruz* system: eight hemistiches, with an irregular pattern. Unlike the previous ghazal, in this poem the *refrain* (*radif*) consists of two words: همه خوابند (*everyone is asleep*). However, the rhyme scheme and pattern remain exactly the same, namely *aa, ba, da, etc.*, following a strict rhyme.

In the above couplet, the poet strengthens the meaning by employing the rhetorical device of antithesis, contrasting the words “*friends*” and “*enemies*”.

The second chapter of the study, titled “**The Place of “She’*re naw*” in Bariq Shafie’s Poetry,**” analyzes the poet’s poems written in the “new poetry” style from both formal and thematic perspectives.

In several poems from Bariq Shafie’s collection “شهر حماسه” (“City of Heroism”), such as “کو؟” (“When?”), “بی پرده جلوه کن” (“Show Yourself Unveiled”), and “قسم” (“Oath”), changes are observed both in content and form. The expressions in these poems convey deep psychological experiences, delicate feelings, and inner struggles depicted in a beautiful and distinctive manner. The poet’s departure from the traditional style towards the *she’*re naw** (“new poetry”) approach was motivated by the need for innovation. Given the existing social conditions and political regime, the ideas he wanted to communicate could not be fully and adequately expressed within the confines of traditional themes and forms. Classical genres and metrical requirements, in the poet’s view, imposed certain limits and hindered the free expression of emotions. In *she’*re naw**, the poet might choose not to use meter and rhyme at all. The number of stanzas in the verses also varies widely.

Among the poet’s works written in this style, the poem “ای ناله” (“O Lament”) stands out as particularly noteworthy. Composed in 1959, this poem earned the poet the prestigious “Rahmon Bobo” literary award<sup>36</sup>.

*Oh, lament!*

*For years you've burst forth from my soul,*

*Surging and hot.*

*Blazing and fiery.*

ای ناله

سالهاست که بیرون جهی ز دل،

هنگامه ساز و گرم

پر سوز و آتشین.<sup>37</sup>

Indeed, the feelings of pain, anguish, and sorrow are expressed in the above-mentioned poem through poetic images such as “*lament,*” “*dark night,*” and “*darkness.*” The poet’s protagonist animates the emotion by directly addressing it with the word “Lament!” thereby bringing it to the forefront and expressing his inner feelings. This mode of expression is one of the primary features of the “new poetry”.

Another distinctive feature is manifested in the form. Here, the poet subordinates the form to the content. Although rhyme<sup>38</sup> occupies a special place in shaping the poetic form, Bariq Shafie’s poems demonstrate freedom regarding rhyme. To fully convey his intended meaning, the poet relinquishes not only rhyme but also the

<sup>36</sup> شفیعی باریق. شهر حماسه. - کابل، ۱۳۵۸. - ص. ۷۳.

<sup>37</sup> شفیعی باریق. شهر حماسه. - کابل، ۱۳۵۸. - ص. ۷۳.

<sup>38</sup> Бобоев Т. Шеър илми таълими. - Тошкент: Ўқитувчи, 1996. - 344 б.; Адабиёт назарияси. Икки томлик. 2-том. - Тошкент: Фан, 1979. - 416 б.; Quronov D. va b. Adabiyotshunoslik lug'ati. - Toshkent: Akademnashr, 2013. - 406 b.; Маматова А.Н. Ўзбек адабиётида сарбаст шеърининг шаклланиши ва унинг бадиий эстетик хусусиятлари: Филол. фан. номз. ... дисс. - Тошкент, 2000. - 122 б.; Муллахўжаева Р.Т. 80-йиллар ўзбек шеърининг поэтик тафаккурининг янгилиниши ва Шавкат Раҳмон ижоди: Филол. фан. доктори ... дисс. - Тошкент, 2020. - 145 б.; Муллахўжаева Р.Т. Тафаккур янгилиниши. - Тошкент: Мухаррир, 2019. - 160 б.

equality of lines and stanzas – elements traditionally associated with meter. The use of stair-step structure, the positioning of the addressed image at the beginning of lines and stanzas, and the employment of poetic repetitions are further characteristic features of the “new poetry,” representing its next and core attributes.

Specifically, the poem exhibits phonetic repetition through the use of alliteration. Throughout the poem, the sounds “r” and “z” are recurrent (e.g., *birun, garm, po‘r, tiyragi, gir u dore dahr*, ...; *z, suz, az, besuz*, ...)

Lexical repetition is also present in the form of anaphora, such as the repeated use of the negation particle نی (no) three times, and the phrase ای ناله (o lament) occurring twice.

Another notable poem by the poet, titled “رها کن” (“Set Free!”), is also a vivid example of “she’re naw” (new poetry). This poem, too, lacks traditional rhyme and meter, and the number of lines per stanza varies. However, this does not diminish the poem’s potential; on the contrary, it allows for freer expression of thought.

*Release!*

*Release my weary life,  
From the snares of your nests.  
My heart longs to soar freely,  
In the wide skies.*

*Release!*

*Release from these lifeless wings.*

رها کن  
رها کن زندگی مشت پر م راء،  
ز دام آشيانه  
که ميخواهد دلم پرواز آزاد،  
فراز آسمانها  
رها کن

رها کن کاندر کی بال و پر م هست.<sup>39</sup>

In this poem, the poet expresses his weariness with a life filled with falsehood and moral corruption, and articulates a longing for freedom. He employs the image of “wings” as a symbol of liberty, skillfully illustrating his intended message with vivid and expansive imagery. The poet declares that although he possesses wings and physical strength, his wings are lifeless – rendering him incapable of flight. This evokes a sense of frustration with constraints and futility.

As in the previous poem, repetition plays a key role. The poem contains phonetic and lexical repetitions, and notably, syntactic repetition is achieved through the recurring line “رها کن” (“release”). Furthermore, the poem exhibits the hallmark characteristics of *she’re naw* through its staircase-like structure and varying line lengths

The first section of the third chapter of the dissertation, titled “**The Development of “She’re naw” in the Poetry of Partaw Naderi,**” is named “*Literary Continuity and “She’re naw” in the Works of Partaw Naderi.*” This section analyzes the poetic oeuvre of Partaw Naderi, a leading figure of the modernist movement in Afghanistan, focusing on his poems written in both traditional forms and within the framework of *she’re naw*.

Abdul Qayum Partaw’s son, Nasrullah Partaw Naderi, was born in 1952 in the Badakhshan province, located in the northeastern region of Afghanistan. In the early years of his literary career, the poet composed and published poems in traditional forms and meters. Although for the past 35 to 40 years he has been actively creating within the framework of *she’re naw*, it is evident that his poetic journey began with classical forms such as *ghazal*, *qasida*, and *ruba’i*, indicating that the poet was no stranger to traditional poetic heritage.

<sup>39</sup> شفيعی باریق، شهر حماسه – کابل، ۱۳۵۸. – ص. ۱۰۷.

As is well known, traditionalism manifests itself in both form and content. In terms of form, it is reflected through meter, rhythm, and rhyme; whereas in terms of content, it is seen in ideas and symbolic imagery. For instance, his poem “شکوفه آتش” (“The Flame Blossom”), included in the collection “قفلی بر درگاه خاکستر” (“A Lock on the Gate of Ashes”), published in 1980, was written in the *ghazal* genre:

من عاشق شکوفه رنگین آتشم  
سرتا به پا چو شمع گدازان به بزم عشق  
من از نژاد کاوه ام از نسل آرشم  
می سوزم و ز سینه فغانی نمی کشم.<sup>40</sup>

*I am a lover of the colorful flower of fire,  
I am of Kaveh's race, of Aresh's lineage.  
Like a melting candle from head to toe in the feast of love,  
I burn, and do not utter a lament from my chest.*

This *ghazal*, in traditional form, is written in the *rajaz-e musamman-e makhbun-e maqtu'-e mahdhūf* meter of Aruz, and is scanned as -- / --- / - v - v / - v --.

This *ghazal*, composed in a four-foot meter pattern of *mustaf'ilun/ mafō'ilun/ mustaf'ilun/ fa'lun*, features in its opening couplet the words “*otasham – orsham*”, which are rhymed in an *aa, ba, ca, ...* sequence with similarly sounding words such as *namikasham, mushavvasham, sarkasham* in the subsequent even-numbered hemistichs. In the rhymes *otasham – orsham, otash – orsh* function as the lexical roots, while the suffix – *am* completes the rhyme. These rhyme-paired words, as well as the phonologically resonant forms in the following lines – *namikasham, mushavvasham, sarkasham* – share the –*sh* sound, which serves as the rhyme's core consonant (*ravi*). This –*sh* consonant, maintained consistently from one hemistich to the next, contributes to the poem's melodic quality and rhythmic cohesion, embodying one of the hallmarks of formal artistry in classical Persian prosody

Alongside his mastery of rhyme, Partaw Naderi enriched his *ghazals* through the use of various rhetorical and poetic devices typical of classical Persian poetry. Notably, in the final couplet, the poet includes his pen name *Partaw*, employing the figure of pun (*īhām*), where “Partaw” signifies both his literary pseudonym and the lexical meaning “radiance” or “illumination.” The *ghazal* further demonstrates the use of simile (*tashbīh*) in phrases such as “*like a burning candle,*” “*as restless as a wave,*” and “*rebellious like a flame.*” In addition, the poet employs semantic harmony or word association (*tanāsob*) in word pairs such as “*head-foot,*” “*candle-burn,*” and “*darkness-night-without light.*” A reference to the legendary figure *Kāveh* from Ferdowsi's *Shahnameh* introduces *talmeh* (allusion), contributing intertextual richness.

Partaw Naderi's works in *nimai* and *free verse* styles further distinguish him as an original and innovative poet. He found a particularly resonant poetic voice in *free verse*, which, due to its lack of traditional meter and rhyme, requires the use of other poetic devices to achieve aesthetic impact. In such poetry, musicality, emotional depth, and vivid depictions of everyday life are conveyed with simplicity and strong expressive force.

The events unfolding in society reflect the bitter truths of the time. In this context, Shamlou's famous words come to mind: “*Poetry is not a reflection of life's impressions, but life itself.*”<sup>41</sup> This statement finds clear expression in the poetry of Partaw Naderi:

پرتو نادری. قفلی بر درگاه خاکستر. – کابل، ۱۳۶۹. ص. ۲۸. 40  
41 شجاع الدین خراسانی. شعر معاصر دری. – کابل، ۱۳۹۱. ص. ۱۳۱.

<i>Your hands are cold</i>	4+2=6	دستان تو سرد است
<i>As if you are alone</i>	8	آن سان که خلوت تو
<i>Your eyes, the unpictured mirrors of my fate</i>	4+15=19	چشمان تو آینه های بی تصویر سرنوشت من است
<i>Beyond the mountain pass, a storm stretches</i>	10+6=16	توفانی در آن سوی گردنه خمیازه می کشد <sup>42</sup>

As observed from the poem, it is entirely free from classical *aruz* meter, with the number of metrical feet (*rukun*) varying throughout. It is worth noting that in *blank verse* and *free verse*, the term *rukun* is often replaced by expressions like *pause*, *rhythmic pause*, or *metrical unit (turoq)*, which are more appropriate. In “new poetry,” particularly in *free verse*, poetic syntax holds special significance. Through intonation, the poem can be conveyed to the listener with greater appeal and musicality. In this regard, attention to pauses also contributes to revealing the distinctive nature of free verse. In the poem under discussion, pauses occur between six and twenty times throughout the lines, serving both rhythmic and expressive functions.

Another poem by Partaw Naderi titled “درخت” (*The Tree*) also presents remarkable examples of poetic syntax and poetic figures. In this poem, the poet employs lexical repetition as a stylistic device to draw the reader’s attention to specific words. Through this repetition, he not only emphasizes the thematic significance of these words but also enhances the emotive impact and expressive power of the poem.

<i>Tell me!</i>	4	به من بگو!
<i>Tell me!</i>	4	به من بگو!
<i>Which hand sowed the seed?</i>	7	کدام دست بذر افشان
<i>Has our plantless garden</i>	10	به خشک باغ بی گیاه ما
<i>Withered away?</i>	6	مگر فشانده است <sup>43</sup>

In *she’re naw*, elements such as intonation and pause often substitute for traditional rhyme, capturing the listener’s attention through rhythm and emphasis. In this particular poem by Partaw Naderi, although rhyme is absent, the coherence of imagery, the logical structure of word sequences, rhythm, and poetic repetitions all contribute to the aesthetic appeal of the poem.

Another distinctive feature of “new poetry” evident in this poem is the phenomenon of *inversion* (syntactic displacement). In order to focus the reader’s attention on the intended message, the poet rearranges the components of the sentence, placing the most semantically significant element at the beginning. As observed in this and many other “new poems,” such syntactic reordering serves to foreground meaning and enhance poetic expression:

“He raises his tall stature from the dust” (ستبر قامت خود را بلند می کند از خاک)  
 “They turn toward him, following the sun” (به سوی او ز پی آفتاب برگردند) ...

The second section of the third chapter, titled “*Interpretation of Symbols in Partaw Naderi’s “She’re naw” Style Poems,*” explores the poet’s mastery in employing symbolic elements within his works.

In Partaw Naderi’s poetry, the symbols of light and darkness occupy a central position. When viewed through this poetic lens, light and darkness transcend their

<sup>42</sup> Nodiriy P. *Lead Shots Fired*. “The Green Loneliness of Trees.” <https://www.partawnaderi.com>. (Accessed on March 2, 2024.)

<sup>43</sup> پرتو نادری. قفلی بر درگاه خاکستر. - کابل، ۱۳۶۹. - ص. ۱۰.

literal meanings and take on symbolic significance, representing, respectively, hope for the future and the bitter experiences of the present.

*The sky died  
And they drove the sun to the earth.  
Darkness  
Spread its tent  
In the pasture of stars.*

آسمان مرده است  
و خورشید را به زمین تبعید کرده اند  
تاریکی  
در چراگاه ستاره گان  
خیمه برافراشته است<sup>44</sup>

In this poem by Partaw Naderi, written in a spirit of despair, the phrase “*the sky has died*” metaphorically signifies the destruction of Afghanistan’s future and the complete collapse of life within the country.

Alongside the imagery of light and darkness, the poet extensively employs the symbols of the sun and night. Literally, the “*sun*” provides light, warmth, and heat to the world and humanity, serving as a source of life. Figuratively, the “*sun*” symbolizes joy, the sharing of love among humanity, and a harmonious and sweet life. The lines in the poem referring to the “*banishment of the sun to the earth*” depict the disruption of such joy and peace for the Afghan people, illustrating the profound loss of happiness and tranquility in their lives

The term “*darkness*,” which literally denotes deep darkness or complete obscurity, symbolically represents ignorance, backwardness, unenlightenment, and days filled with suffering. In contrast, the word “*star*”<sup>45</sup>, beyond its literal meaning, can be interpreted symbolically as a “famous and widely recognized individual.” The poet skillfully employs celestial imagery to depict the social, political, and economic deterioration of the country (Afghanistan). This decline has resulted in periods of unrest and turmoil, marking the end of a life once characterized by peace, love, and joy. Moreover, the persecution of intellectuals and social activists has led to an era marked by ignorance, illiteracy, and instability throughout the nation.

The poems in Partaw Naderi’s collection titled “*دهکده بی بامداد*” (“*Village Without Dawn*”) were composed during the years of Mujahideen dominance, a period when Kabul city was engulfed in the smell of gunpowder and the harsh winters were warmed by the fiery glow of rocket attacks<sup>46</sup>. The poet himself describes this collection by stating, “...I come from a land without dawn; in other words, I have arrived at a country where, after five thousand years, the sun still flickers in darkness”<sup>47</sup>.

*The sound of my laughter, though, is  
lost in a tremor of sorrow,  
Freed from itself  
With all the mad winds in my throat,  
I laugh,  
I laugh,  
I laugh.*

و صدای خنده هایم در طنین اندوه من گم می  
شوند  
رها شده از خویش  
با گلوی تمام باد های دیوانه  
می خندم  
می خندم  
می خندم<sup>48</sup>

<sup>44</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۱۴.

<sup>45</sup> “Yulduz” – is a celestial body composed of hot gases (plasma), naturally resembling the sun, and appearing as a luminous point shining at night. Source: Madvaliev A. et al. Explanatory Dictionary of the Uzbek Language. Vol. 5. – Tashkent: Uzbekistan National Encyclopedia, 2008. – p. 81.

<sup>46</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۴.

<sup>47</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۳.

<sup>48</sup> پرتو نادری. دهکده بی بامداد. - کابل، ۱۳۸۹. - ص. ۷۶.

This passage evokes a deep sense of contradiction and paradox in the reader. The poet's laughter does not stem from joy but rather from an attempt to conceal pain, even seeming like madness. Due to the overwhelming sorrow that leaves no room for true happiness, the poet deceives both himself and others, forcing himself to laugh as a means of resisting suffering.

## CONCLUSIONS

Based on the results of research conducted on the genesis and formation processes of "new poetry" in contemporary Dari literature (exemplified by the poetry of Bariq Shafie and Partaw Naderi), the following conclusions have been drawn:

1. The emergence and development of "new poetry" in the history of Afghan Dari literature represents a significant stage. In this regard, Iranian "new poetry" holds a central position, with works written on this subject distinguished by their depth, broad scope, and theoretical aspects. Russian scholars' perspectives on Iranian "new poetry" have also partially illuminated the study of poets' creativity, thematic range, and structural characteristics of these poems.

2. In Afghanistan itself, the approach to the issue of "she're naw" is primarily based on Iranian poetry, resulting in similar evaluations being given. However, until now, Dari literary studies have not produced comprehensive research that covers the broad spectrum of Iranian poetry – namely, the content, form, rhyme, rhythm, and stylistic-artistic features of "she're naw" – nor has there been a deep analytical and literary-critical work that formulates its theory.

3. Examples of "new poetry" in Afghan Dari literature emerged in the early 20th century, rooted in the "enlightenment literature" movement. The socio-political changes of this period influenced literature and the worldview of writers, creating a need to introduce new modes of expression and fresh forms alongside classical content and structures. The emergence of "she're naw" was precisely a result of this necessity, significantly impacting the subsequent stages of development in Dari literature. It led to the appearance of new poetic themes, possibilities, innovative imagery techniques, and novel poetic forms.

4. The phenomenon of renewal in poetic thinking within traditional Dari poetry involved breaking the strict classical rules of meter and rhyme. The "new poetry" deviated from these conventional regulations, introducing freedom in meter and rhyme as well as irregular line lengths. These features allowed poets greater liberty to express their thoughts more directly and freely.

5. From the 1970s onward, profound socio-political crises in Afghanistan contributed to the expansion and consolidation of the status of "she're naw." In the works of poets such as Bariq Shafie and Partaw Naderi, pressing contemporary issues found a fitting mode of expression through the possibilities of "new poetry." Social, educational, and political topics, along with themes of peace, were prominently addressed. Furthermore, some of the finest works of the "resistance literature," which emerged as a result of the Soviet invasion, were composed in the style of "she're naw".

6. A study of the work of one of the major figures of Afghan Dari literature, Bariq Shafie, through the lens of new poetry issues, reveals that although the poet's

compositions formally adhere to classical poetic forms, their content is renewed. This reflects the poet's interest in various types of "new poetry" alongside a fidelity to traditional forms. The richness of the poet's language in traditional forms, alongside the introduction of novel metaphorical images such as "caravan," "bell," "moth," "ray," "physician," and "patient," and his engagement with painful and urgent societal themes, is of particular significance.

7. The use of "she'r-e naw" ("new poetry") in Boriq Shafey's work reflects the poet's aspiration toward new forms of expression and his intention to stay in tune with the tendencies of modern literature. In his compositions written in the *nimai*, *blank verse*, and *free verse* styles, the poet effectively utilizes features characteristic of "she'r-e naw" such as variations in line length, rhythmic flow, the purposeful use of symbolic imagery, and a conscious departure from traditional rhyme conventions to convey new ideas with emotional resonance and expressive power.

8. Although traditional poetic forms are present in the work of Partaw Naderi, who emerged in the 1970s, it is significant that a substantial portion of his oeuvre is composed in the style of "new poetry". His use of classical aruz meter within *nimai poetry* demonstrates a preservation of literary heritage while simultaneously articulating social pains, hopes, and complex ideological shifts. This dual approach plays a crucial role in expanding the possibilities for "new poetry" forms that correspond to contemporary thematic content.

9. Partaw Naderi's new poetry is distinguished from traditional poetics in both form and content, marking the establishment of his individual style. Primarily known for his *free verse*, the poet's work exhibits characteristics such as free meter, irregular or absent rhyme schemes, varying line and stanza lengths, uneven rhythmic units (*turoq*), and the use of emphasis and repetition to convey the poem's intended message. His poetry frequently employs metaphorical imagery to express socially and politically charged themes as well as the poignant realities of the people's lives. These features have been instrumental in shaping his unique personal style.

10. The active use of symbols in Partaw Naderi's "new poetry" style constitutes a distinctive linguistic feature of this poetic form, contributing to the expansion of semantic scope and enabling profound philosophical and aesthetic reflection. By skillfully employing symbols, the poet expresses contemporary themes. The polysemous nature of these symbols, along with their capacity to embody deep and evocative meanings, encourages readers to engage in contemplation, grasp hidden meanings within the poems, and respond to various appeals such as peace, national tranquility, and enlightenment.

11. In the development of contemporary Dari-language literature, the works of Boriq Shafie and Partaw Naderi have played a crucial role in shaping the identity of "new poetry." Their contributions have been especially significant in standardizing formal elements such as structure, meter, rhythm, rhyme, and style, as well as in regulating thematic content, symbolism, and imagery systems. Consequently, their poetic creations have marked the advent of a new era in Dari poetry.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.FIL.21.01 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ  
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ВОСТОКОВЕДЕНИЯ**

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**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
ВОСТОКОВЕДЕНИЯ**

**НАЗАРОВА АФЗУНА РАХИМОВНА**

**ГЕНЕЗИС И ПРОЦЕССЫ ФОРМИРОВАНИЯ «НОВОЙ ПОЭЗИИ»  
В СОВРЕМЕННОЙ ЛИТЕРАТУРЕ ДАРИ  
(На примере поэзии Барика Шафеи и Партава Надири)**

**10.00.05 – Языки и литература народов Азии и Африки**

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по филологическим наукам**

**Ташкент – 2025**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за № B2022.2.PhD/Phil2507.**

Диссертация выполнена в Ташкентском государственном университете востоковедения.

Автореферат диссертации размещен на трех языках (узбекском, английском, русском (резюме)) на сайте Научного совета ([www.tsuos.uz](http://www.tsuos.uz)) и на информационно-образовательном портале «ZiyoNet» ([www.ziyo.net.uz](http://www.ziyo.net.uz)).

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Защита диссертации состоится « \_\_\_\_ » \_\_\_\_\_ 2025 года в \_\_\_\_ часов на заседании Научного совета DSc.03/30.12.2019.Fil.21.01 по присуждению ученых степеней при Ташкентском государственном университете востоковедения (Адрес: 100047, г. Ташкент, улица Амира Темура, 20. Тел.: (99871) 233-45-21; факс: (99871) 233-52-24; E-mail: [info@tsuos.uz](mailto:info@tsuos.uz).)

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета востоковедения (зарегистрирована № \_\_\_\_). Адрес: 100060, г.Ташкент, улица Амира Темура, 20. Тел.: (99871) 233-45-21.

Автореферат диссертации разослан « \_\_\_\_ » \_\_\_\_\_ 2025 года.

(реестр протокола рассылки № \_\_\_\_ от « \_\_\_\_ » \_\_\_\_\_ 2025 года).

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## ВВЕДЕНИЕ

**Целью исследования** является освещение генезиса, формирования и развития “шер-е нав” (“новая поэзия”) в Афганистане, а также характеристика её видов и жанров на примере поэзии Барика Шафеи и Партава Надирия.

В качестве **объекта исследования** были выбраны стихотворения из следующих поэтических сборников: Барика Шафеи – “شهر حماسه” (“Город доблести”); Партава Надири – “قفلی بر درگاه خاکستر” (“Замок у пепельных врат”), “سوگنامه برای تاک” (“Элегия для винограда”), “دهکده بی بامداد” (“Деревня без рассвета”).

### **Научная новизна исследования:**

Доказана роль социально-политических и культурных явлений в возникновении и развитии дариязычной новой поэзии в период с первой четверти XX века до 50-х годов, а также в процессе её конкуренции с традиционной поэзией с 50-х годов до настоящего времени.

В результате анализа исследований по “шеър-е нав”, которое активно формировалось и развивалось с 50-х годов, выявлены характерные особенности дариязычного “шеър-е нав”, такие как расположение строк, система рифмовки, повторы слов и ударения.

На примере творчества Барика Шафеи обосновано отражение просветительских, патриотических, социально-политических тем в дариязычной поэзии 50-х годов XX века, а также особенности формы и содержания стихов, написанных в традиционном направлении и в направлении “шеър-е нав”, их лексические, синтаксические, художественно-изобразительные и стилистические средства.

На примере поэзии Партава Надири доказаны изменения формы в традиционности и новаторстве в период дариязычного «нового стиха» после 70-х годов, использование свободного стиха, нерегулярное или полное отсутствие рифмы, различное количество строк и строф, значимость ударений и повторов в словах, а также индивидуальный стиль поэта в выражении символов.

**Внедрение результатов исследования.** Результаты и выводы исследования, проведенного на тему “Генезис и процессы формирования “новой поэзии” в современной персидской литературе (на примере поэзии Барика Шафеи и Партава Надири)”, могут быть внедрены следующим образом:

результаты исследования были использованы на литературно-просветительских мероприятиях Союза писателей Узбекистана, заседаниях поэтического совета, а также на занятиях кружка молодых литераторов (согласно справке Союза писателей Узбекистана № 01-03/88 от 17 февраля 2025 года). В результате узбекские читатели были подробно ознакомлены с афганской «новой поэзией», этапами её зарождения и развития, местом «новой поэзии» в творчестве афганских поэтов, а также со стихотворениями этих поэтов.

Практические результаты диссертации на тему “Генезис и процессы формирования “новой поэзии” в современной дарийской литературе (на

примере поэзии Барика Шафеи и Партава Надири)» были использованы при формировании терминологии дарийской литературы в рамках практического проекта «Словарь литературоведческих терминов (в разрезе восточных языков)», организованного решением ИВ № 26 от 11 июня 2023 года. (Справка Ташкентского государственного университета востоковедения № 01-04-02/1214 от 01 мая 2025 года). На основе результатов исследования в словарь включены такие виды поэзии, как «новая поэзия», белый стих, прозаический стих, свободный стих, «мавдж-и нав», а также средства художественного изображения, как тазад (антитеза), ташбех (сравнение), тальмех (аллюзия).

Результаты и материалы диссертации на тему «Генезис и процессы формирования «новой поэзии» в современной дарийской литературе (на примере поэзии Барика Шафеи и Партава Надири)» были использованы в радиопередачах «Бедорлик» и «Жаҳон адабиёти», подготовленных творческим объединением «Узбекистан-24» Национальной телерадиокомпании Узбекистана на телерадиоканале «Узбекистан» (в декабре 2024 года). (Справка № 05-09-98 от 4 февраля 2025 года государственного учреждения «Творческое объединение «Узбекистан-24»» Национальной телерадиокомпании Узбекистана). В результате, при трансляции переводов в рамках межкультурного диалога между народами, стихотворения из диссертации и их анализ послужили научным источником для творческих деятелей.

**Апробация результатов исследования** Результаты исследования апробированы в выступлениях автора на 4 научно-практических конференциях, в том числе на 2 международных и 2 республиканских конференциях.

**Публикация результатов исследования** По теме диссертации опубликовано всего 15 научных работ, в том числе 7 научных статей, рекомендованных Высшей аттестационной комиссией Республики Узбекистан к публикации в качестве основных результатов докторских диссертаций, из которых 4 опубликованы в республиканских журналах и 1 – в зарубежном журнале.

#### **Структура и объем диссертации**

Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Объем диссертации составляет 138 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**

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**II bo'lim (II part; II часть)**

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Bosishga ruxsat etildi: 02.09.2025.  
Bichimi 60x45 <sup>1</sup>/<sub>8</sub>. “Times New Roman”  
garnitura raqamli bosma usulida bosildi.  
Shartli bosma tabog‘i 4. Adadi 70 nusxa. Buyurtma 141.

O‘zbekiston Respublikasi IIV Akademiyasi,  
100197, Toshkent shahri, Intizor ko‘chasi, 68.

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