

**TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.05.03 RAQAMLI ILMIY KENGASH**

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI

AZIZOVA NIGORA BOBIR QIZI

**XX ASR BOSHLARIDA TURK SHE'RIYATINING YANGILANISH
TAMOYILLARI
(Ziyo Go'kalp, Yahyo Kamol, Ahmad Hoshim ijodi misolida)**

10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2026

UO‘K: 821.512.161:82-2
BBK:83:84-5(5 Turk)
A-99

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

**Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам**

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

Azizova Nigora Bobir qizi

XX asr boshlarida turk she‘riyatining yangilanish tamoyillari (Ziyo Go‘kalp, Yahyo Kamol, Ahmad Hoshim ijodi misolida) 5

Azizova Nigora Bobir qizi

Principles of renewal of Turkish poetry at the beginning of the 20th century (on the example of the work of Ziyò Gokalp, Yakhya Kemal and Ahmet Khashim) 25

Азизова Нигора Бобир кизи

Принципы обновления турецкой поэзии в начале XX века (на примере творчества Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима) 45

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ 51

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.05.03 RAQAMLI ILMIY KENGASH

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI

AZIZOVA NIGORA BOBIR QIZI

XX ASR BOSHLARIDA TURK SHE'RIYATINING YANGILANISH
TAMOYILLARI
(Ziyo Go'kalp, Yahyo Kamol, Ahmad Hoshim ijodi misolida)

10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI

Toshkent – 2026

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/Fil3417 raqami bilan ro‘yxatga olingan.

Dissertatsiya Toshkent davlat sharqshunoslik universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, rus, ingliz (rezyume)) Ilmiy kengash veb-sahifasida (www.tsuos.uz) hamda “ZiyoNet” Axborot-ta’lim portaliga (www.ziynet.uz) joylashtirilgan.

Ilmiy rahbar: **Kenjayeva Poshshajon Umidovna**
filologiya fanlari doktori, professor

Rasmiy opponentlar: **Xodjayeva Ra’no Umarovna**
filologiya fanlari doktori, professor

Hamdamov Ulug‘bek Abduvahobovich
filologiya fanlari doktori, professor

Yetakchi tashkilot: **Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti**

Dissertatsiya himoyasi Toshkent davlat sharqshunoslik universiteti huzuridagi ilmiy daraja beruvchi DSc.03/2025.27.12.Fil.05.03 raqamli ilmiy kengashning 2026-yil “_____” _____ soat _____dagi majlisida bo‘lib o‘tadi (Manzil: 100060, Toshkent, Mirobod tumani, Amir Temur ko‘chasi, 20-uy. Tel.: (99871) 233-45-21; faks: (99871) 233-52-24; e-mail: info@tsuos.uz.)

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

Dissertatsiya avtoreferati 2026-yil “_____” _____ kuni tarqatildi.

(2026-yil “_____” _____dagi _____ raqamli reestr bayonnomasi).

A.M. Mannonov

Ilmiy daraja beruvchi ilmiy kengash raisi,
filol.f.d., professor

N.R. Ismatullayeva

Ilmiy darajalar beruvchi Ilmiy kengash ilmiy
kotibi, filol.fan.b.fals.d. (PhD), dotsent

J.T. Ziyamuxamedov

Ilmiy daraja beruvchi ilmiy kengash
qoshidagi ilmiy seminar raisi, filol.f.d.,
professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahonda XIX asr oxiri - XX asr boshlarida ijtimoiy sohadagi taraqqiyotning sur'ati tezlashib, adabiyotda ham yangicha qarashni taqozo etdi. Shu tariqa adabiyotda modernizmning ilk kurtaklari keng quloch yozib, jahon adabiyotida uning dastlabki namunalari yaratildi. Keyinchalik, zamonaviy she'riyatga xos xususiyatlar Sharq xalqlari adabiyotida ham kuzatildi. Shuning uchun ham ba'zi shoirlar hayotni badiiy aks ettirishning yangicha yo'llarini izlay boshladilar. Xususan, bu jarayon she'riyatga sezilarli ta'sir o'tkazib, yangi she'riyatning shakl va mazmunidagi rang-baranglik, badiiy-estetik va ruhiy uyg'onish tamoyillarining she'riyatdagi talqini, sof lirik pafosning badiiy aks etishi, lirik uslubda novatorlikka xos xususiyatlar singari masalalar ijodkorlar ongida shakllandi. Bu kabi yangilanishlarni turk she'riyati misolida tadqiq etish dolzarb masalalardan biri hisoblanadi.

Dunyo adabiyotshunosligida zamonaviy she'riyatning asl qiyofasini belgilovchi omil "zamonaviylashish" hodisasi bo'lib, turk adabiyotida uning ilk ko'rinishlari Tanzimot davri bilan xarakterlanadi. Bu davrda aksariyat ijodkorlar G'arb adabiyoti ta'sirida shakllandi, natijada taqlidiy asarlar soni ko'paydi. Shu jumladan, zamonaviy turk she'riyatining rivojlanish va yangilanish tamoyillari "Sarvat-i Funun", "Fejri Oti", "Milliy adabiyot" va "Jumhuriyat adabiyoti" da bosqichma-bosqich taraqqiy etib bordi. Bu davrlar mobaynida, she'riy asarlarning shakl va mazmuni turli xil o'zgarishlarga yuz tutdi. Aksariyat turk shoirlari fransuz ijodkorlarining asarlaridan ilhomlanib yangicha uslubda qalam tebratdilar.

Respublikamizda olib borilayotgan ilmiy-nazariy izlanishlar asosida bizning tadqiqotimiz ham "Milliy adabiyot" va "Jumhuriyat davri adabiyoti"ning dastlabki yillarida ijod qilgan turk she'riyatining yorqin namoyandalari Z.Go'kalp, Y.Kamol va A.Hoshim ijodi misolida yangi turk she'riyatining yangilanishi, takomillashishi, undagi an'ana va novatorlikning uyg'unligi tadqiq etilgan. Mazkur dissertatsiya turk she'riyatining jahon she'riyati bilan sintezlashuv jarayoni va yangi she'riyatdagi poetik tasvirning yangilanish tamoyillari, "milliy she'r"dagi ma'rifatparvarlik g'oyalarining talqini va uning millat qalbiga singdirilishi, shuningdek, "sof she'r" yo'lidagi izlanishlar singari masalalar tadqiqiga bag'ishlangan. Binobarin, Prezidentimiz Sh.Mirziyoyev tomonidan "Yangi O'zbekistonning taraqqiyot strategiyasi"da ham ilm-fan, madaniyat va san'at, adabiyot va badiiy ijod sohalarining ma'naviy-ma'rifiy taraqqiyotdagi ta'sirchanligini yanada oshirishga qaratilgan dasturlar qabul qilinishi kerakligi ta'kidlangan¹. Shu jihatdan qaralganda XX asr boshlarida takomillashib borgan turk she'riyatining yangilanish tamoyillarini monografik planda o'rganish mavzuning dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi 2019-yil 8-oktyabrdagi PF-5847-sonli, "Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida"gi

¹ Mirziyoyev Sh.M. Yangi O'zbekiston taraqqiyot strategiyasi. To'ldirilgan ikkinchi nashri. – Toshkent: O'zbekiston nashriyoti, 2023. – B. 252.

2020-yil 16-apreldagi PQ-4680-sonli hamda “Mamlakatimizda o‘zbek tilini rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi 2020-yil 20-oktyabrdagi PF-6084-sonli qarorlari, shuningdek, mazkur faoliyatga tegishli me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot O‘zbekiston Respublikasi fan va texnologiyalari taraqqiyotining birinchi “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Mavzuning o‘rganilganlik darajasi. Jahon² va rus³ adabiyotshunosligida zamonaviy turk she‘riyatiga oid bir qator tadqiqotlar amalga oshirilgan bo‘lib, ulardan, L.O.Alkayeva, R.G.Fish, A.A.Babayev va T.D.Melikov yangi turk she‘riyatining rivojini turk shoiri N.Hikmat she‘riyati misolida tadqiq qilishgan. Z.A.Ashimovning tadqiqotida zamonaviy she‘riyatning rivojiga hissa qo‘shgan “Hijoning besh shoiri” nomdagi adabiy harakatning ijodiy faoliyati kuzatilgan bo‘lsa, T.D.Melikovning “XX asrning 60-yillarida turk she‘riyati” nomli nomzodlik dissertatsiyasida 60-yillar turk she‘riyatining o‘ziga xos xususiyatlari va shu davrning ayrim turk shoirlari ijodi o‘rganilgan. Mazkur muallifning doktorlik tadqiqotida yangi turk she‘riyatining shakllanishi va uning omillari umumiy tadqiq etilgan.

Turk adabiyotida ham zamonaviy she‘riyatga oid qator masalalar o‘rganilgan bo‘lib⁴, ularda she‘riyatga xos xususiyatlar alohida davrlarga ajratilgan holda, ya‘ni Tanzimot, Sarvat-

² Aka P. Au carrefour des influences: Yahya Kemal et la modernité de la poésie turque: Littératures. Thèse de doctorat Université. – Paris, 2013. – 327 p. (<https://theses.hal.science/tel-00951241v1/file/th2013PEST0002.pdf>); Bekcioglu B. The experience of modernity and Turkish poetry. Connect to resource. – Ohio, 1998. – 88 p. (<http://rave.ohiolink.edu/etdc/view?acc%5Fnum=osu1186699644>); Mignon L. The beloved unveiled: continuity and change in modern Turkish love poetry (1923-1980). Thesis, SOAS, – London, 2002. – 243 p. <http://eprints.soas.ac.uk/29550/>

Алькаева. Л. О. Очерки по истории турецкой литературы, 1908-1939 гг. – Москва: Академии наук СССР, 1959. ³ – 220 с. Алькаева Л.О, А.Бабаев. Турецкая литература. – Москва: Наука, 1967. – 189 с.; Кямилев Х. У истоков современной турецкой литературы. – Москва: Наука, 1967. – 132 с.; Кямилев Х. Развитие общественных мотивов в турецкой поэзии (вторая половина XIX в., первая половина XX в.): Автореф. дис. на соискание уч. ст. доктора филол. наук. – Москва, 1970. – 55 с.; Фиш Р.Г. Назым Хикмет. Очерки жизни и творчества. – Москва, 1960. – 387 с.; Фиш Р.Г. Назым Хикмет. – Москва: молодая гвардия, 1968. – 328 с.; Чорекчян Х.А. Некоторые тенденции в современной турецкой поэзии. 1964, - 155 с.; Гарбузова В.С. Поэты Турции XIX века. – Ленинград: ЛГУ, 1970. – 115 с.; Гарбузова В.С. Поэты Турции первой четверти XX века. – Ленинград: ЛГУ, 1970. – 72 с.; Бабаев А.А. Назым Хикмет. Жизнь и творчество. – Москва: Наука, 1975. – 380 с.; Бабаев А.А. Очерки современной турецкой литературы. – Москва: АН СССР, Ин-т востоковедения, 1959. – 242 с.; Ашимов З.А. Зарождение национального направления в турецкой поэзии в первой четверти XX века (поэзия хаджеистов). дис. ... канд. филол. наук. – Баку, 1983. – 194 с.; Меликов Т.Д. Турецкая поэзия 60-х годов XX века. дисс. ... канд. филол. наук. – Москва, 196 – 116 с.; Меликов Т.Д., Ибрагимова А. Из современной турецкой поэзии. – Москва: Прогресс, 1975. – 308 с.; Меликов Т.Д. Турецкая поэзия 60-х - начала 70-х годов. – Москва: Наука, 1980. – 116 с.; Меликов Т.Д. Из турецкой поэзии XX века. – Москва: Художественная литература, 1979. – 411 с.; Меликов Т. Назым Хикмет и новая поэзия Турции. – Москва: Наука, 1987. – 200 с.; Меликов Т.Д. Новая поэзия Турции: становление и развитие. Автореф. дис. на соискание уч. ст. доктора филол. наук. – Баку, 1993. – 47 с.; Гениш Э. Турецкая литература: Биографии самых известных поэтов и писателей, направления их творчества и примеры произведений. – Москва: ЛКИ, 2014. – 462 с.; Мухамметдинов Р.Ф. Юсуф Акчура и Зия Гекалп: формирование идеологии тюркизма (70-е г.г. XIX в. 30-е г.г. XX в.): Дис. на соискание уч. ст. к.ф.н., – Казань, 1996. – 150 с. Утургаури С.Н. Турецкая поэзия 60-70-х годов. – Москва: Наука, 1982. – 216 с.; Бомбачи А. Тюркские литературы. Введение в историю и стиль. – Москва: Тюркология, 1986. – 384 с.; Линин А.Н. К вопросу формального изучения поэзии турецких народов. – Баку: АГУ, 1926. – 193 с.

⁴ Akyüz K. Türk Şiiri Antolojisi (1860-1923). İnkılap Kitabevi. – İstanbul, 1995. – 1032 s.; Kabaklı A. Türk Edebiyatı III. Türk Edebiyatı Vakfı Yayınları. – İstanbul, 2002. – 848 s.; Şen C. Fecr-i Ati Encümen-i Edebisi (1909-1912). Doktora

i Funun, Fejr-i Oti, Milliy adabiyot va Jumhuriyat davri she'riyati kabi mavzular doirasida tadqiq qilingan. Biroq, turk she'riyatining yangilanish jarayoni Ziyo Go'kalp, Yahyo Kamol va Ahmad Hoshim ijodi misolida alohida monografik yo'sinda o'rganilmagan.

Mustaqillikdan keyin o'zbek adabiyotshunosligida yangi o'zbek she'riyatining takomillashuv bosqichlari va rivojlanishi xususida bir qator tadqiqotlar olib borilgan⁵, biroq zamonaviy turk she'riyatining shakllanishi va yangilanishi haqida alohida monografik tadqiqotlar kuzatilmaydi. Faqat turk adabiyotining milliy shoiri M.A.Erso'y va jadid she'riyatining yorqin namoyandasi A.Fitrat ijodi X.Boltaboyeva tomonidan qiyosiy aspektda o'rganilgan⁶.

Izlanishlarimiz natijasiga ko'ra, jahon va rus adabiyotshunosligida ham XX asr boshlaridagi turk she'riyatining yangilanish tamoyillari Z.Go'kalp, Y.Kamol va A.Hoshim ijodi misolida maxsus tadqiq etilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya mavzusi Toshkent davlat sharqshunoslik universiteti Shoislom Shomammedov nomidagi "Adabiyotshunoslar ilmiy markazi"ning ilmiy tadqiqot ishlari rejasi bilan bog'liq holda amalga oshirilgan.

Tadqiqotning maqsadi XX asr boshlarida turk she'riyatining yangilanish tamoyillari, uning vujudga kelish jarayoni va shakllanish omillarini hamda "milliy she'r" va "sof she'r"ga xos xususiyatlarni Ziyo Go'kalp, Yahyo Kamol va Ahmad Hoshim ijodi misolida ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

XX asr boshlarida "milliy she'r"ning vujudga kelish jarayoni, uning omillari, taraqqiyot bosqichlari va yangilanish tamoyillarini ilmiy jihatdan asoslash;

Ziyo Go'kalpning milliy uyg'onish, ma'rifat va hurriyatga yo'g'rilgan she'rlarini tahlil qilish orqali "milliy she'r"ga xos xususiyatlarni ochib berish;

Yahyo Kamol ijodida an'ana va novatorlikning uyg'unligini hamda G'arb va mumtoz she'r an'analari sintezlashuv jarayonini yoritib berish;

tezi. – Ankara, 2004. – 1852 s.; Armağan Y. Türk Şiirinde Modernizm. Doktora tezi. – Ankara, 2007. – 213 s.; Ürkmez H. "Beş Hececiler" in Şiir Anlayışları ve Şiirleri Üzerine Bir Araştırma. Doktora tezi. – Ankara, 2009. – 536 s.; Can A. Cumhuriyet Devri Türk Şiiri Poetikası (1923-1940). Doktora tezi. – Erzurum, 2010. – 393 s.; Doğaner V. Tanzimat Devri Türk Şiir Poetikası. Doktora tezi. – Elazığ, 2015. – 260 s.; Baran E. Milli Edebiyat Dönemini Besleyen Türkçülüğün Kaynakları. Doktora tezi. – Ankara, 2019. – 518 s.; Yıldırım F. Milli Edebiyat Döneminde Ulusal Bilincin İnşası. Doktora tezi. – Elazığ, 2019. – 582 s.; Gaprindashvili M. XX. Yüzyılda Modernizmin Türk ve Gürcü Poetikasındaki Etkileri. Doktora tezi. – Ankara, 2022. – 201 s.; Ünlü B. Tanzimat'tan Cumhuriyet'e Türk Şiirinde Bahçe Metaforu. Doktora tezi. – Elazığ, 2023. – 193 s.; Zengin Ç. 1901-1912 Yılları Arasında Türk Edebiyatında Eski-Yeni Tartışmaları. Doktora tezi. – Giresun, – 2024. – 203 s.

⁵ Жалолов А. Ўзбек маърифатпарварлик адабиётининг ривожланиш жараёни (XIX аср охири ва XX аср бошлари): Филол.фан.докт...дисс. – Тошкент, 1994. – 225 б.; Ҳамдамов У. 30-йиллар ўзбек шеърлятида «соф лирика» муаммоси: Филол.фан.номз... дис... автореф. – Тошкент: 1997. – 250 б.; Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати: Филол.фан.докт... дисс... автореф. – Тошкент: 1999. – 334 б.; Холикова Н. Миллий уйғониш даври ўзбек шеърлятида озодлик ҳаракатининг бадий талқини (1916 йил воқеаларини акс эттирувчи асарлар мисолида): Филол.фан.номз... дисс. – Тошкент, 2009. – 148 б.; Афоқова Н. Ўзбек жаҳид адабиётда шеърлий шакллар тараққиёти тамойиллари: Филол.фан.докт...дисс. – Тошкент, 2005. – 281 б.; Ҳамдамов У. XX аср ўзбек шеърляти бадий тафаккур тадрижининг ижтимоий-психологик хусусиятлари: Филол.фан.докт...дисс. – Тошкент., 2017. – 259 б.; Тожибоева М. Жаҳид адиблари ижодида мумтоз адабиёт анъаналари: Филол.фан.докт...дисс. – Тошкент., 2017. – 283 б.; Назарова Ш. XX аср бошлари ўзбек шеърлятининг янгиланиш тамойиллари (янги ўзбек шеърляти контекстида): Филол.фан.докт...дисс. – Тошкент, 2022. – 238 б.

⁶ Boltaboyeva H. Mehmet Akif Erso'y va Fitrat asarlarida ma'rifatchilik g'oyalarining badiiy talqini: Filol.fan.nomz... (PhD) diss. – Toshkent, 2023. – 133 b.

Jumhuriyat adabiyotining boshlarida “sof she’r”ga xos tamoyillarning ildizi va she’riy vaznlarni davrning yirik shoirlari ijodi misolida aniqlash;

Ahmad Hoshim she’rlarida kuzatilgan shakliy izlanishlar va simbolizmning ko’rinishlarini tahlil qilish orqali “sof she’r”ning asl xususiyatini ochib berish.

Tadqiqotning obyektini sifatida XX asr boshlarida ijod qilgan turk shoirlari, xususan, Ziyó Go’kalpning “Yeni Hayat” (“Yangi hayot”), “Ziya Gokalp Külliyyati” (“Ziyó Go’kalpning barcha asarlari”), Yahyo Kamolning “Kendi Gök Kubbemiz”, (“Bizning osmon”), “Eski Şiirin Rüzgarıyla” (“Mumtoz she’rlar shabadasidan”), Ahmad Hoshimning “Bütün Şiirleri” (“Barcha she’rlari”) va “Güzel Yazılar: Şiirler” (“Mukammal asarlar: She’rlar”) kabi to’plamlardagi she’rlar saralab olindi.

Tadqiqot predmetini yangi turk she’riyatining shakllanishi va tadrijiy takomili, xususan, Ziyó Go’kalp, Yahyo Kamol va Ahmad Hoshim she’rlari misolida turk she’riyatining yangilanish tamoyillari masalasini o’rganish tashkil etadi.

Tadqiqotning usullari. Mazkur tadqiqotning metodologiyasini adabiyotshunoslikdagi tarixiy-biografik, adabiy-estetik, struktural-semantik va psixologik tahlil metodlari tashkil qiladi.

Tadqiqotning ilmiy yangiligi:

XX asr boshlarida “milliy she’r”ning vujudga kelish omillari, bosqichlari va yangilanish tamoyillari zamonaviy turk adabiyotida yangilanib borayotgan har bir davrga xos adabiy jarayonlar misolida asoslangan;

Ziyó Go’kalpning “Turkchilik” g’oyalariga yo’g’rilgan ma’rifatparvarlik ruhdagi hamda milliy uyg’onish va hurriyat mavzusidagi “milliy she’r”lari, zamonaviy turk she’riyatida barmoq vaznining keng yoyilishiga qo’shgan hissasi she’riy tahlillar asosida dalillangan;

Milliy adabiyot davri turk she’riyatida an’ana va novatorlik masalalari, G’arb hamda mumtoz she’r an’analarining “milliy she’r”da namoyon bo’lishi, she’riy janrlardagi shakl va mazmun mutanosibligi, “derûnî ahenk” tushunchasining she’riyatga targ’ib qilinishi Yahyo Kamol ijodi misolida yoritilgan;

Jumhuriyat adabiyotining ilk yillarida “sof she’r”ga xos xususiyatlar, undagi yangilanish tamoyillar hamda she’riy vazndagi sifat o’zgarishlar N.F.Kisakurak, A.H.Tanpınar, A.K.Tejer, A.H.Chalabiy singari davrning faol shoirlari va “Yangi hijojilar” (“Yeni Hececiler”), “Yetti mash’alachilar” (“Yedi Meşaleciler”) kabi adabiy harakatlarning ijodi orqali aniqlangan;

Ahmad Hoshimning “sof she’r” yaratish yo’lidagi ijodiy tajribalari, xususan, fransuz simbolistlari, Sh.G’olib va turk xalq og’zaki ijodi ta’sirida yaratilgan hissiy va ruhiy kechinmaga to’la she’riy asarlarini tahlil etish asnosida “sof she’r”ga xos xususiyatlar ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

zamonaviy turk adabiyotida “milliy she’r”ning takomillashuv jarayoni XX asr boshlarida kuzatilgani va uning ildizlari an’anaviy hamda G’arb she’riyati ta’sirida yuzaga kelgani dalillangan;

“Turkchilik” adabiy harakatining asoschilaridan biri Ziyó Go’kalpning ijodi “milliy she’r”ning g’oyaviy-badiiy xususiyati va mazmun-mohiyatiga kuchli ta’sir ko’rsatgani uning she’rlari misolida isbotlangan;

Yahyo Kamol ijodida mumtoz she'r an'analari va G'arb she'riyatining ta'siri yaqqol aks etgani, uning ichki kechinmalari she'rlari tahlilida asoslangan;

Jumhuriyat yillarida "sof she'r" yo'lida ijod qilgan shoirlar va adabiy harakatlarning faoliyati, shuningdek, barmoq vaznining ahamiyati tahlil qilingan;

Ahmad Hoshim ijodidagi shakliy izlanishlar va simbolizmga xos xususiyatlarning "sof she'r" asosiga singib ketgani, uning keyingi avlod shoirlari ijodiga ta'siri tadqiq etilgan.

Tadqiqot natijalarining ishonchliligi muammolarning ilmiy va badiiy manbalardan olingan metodlar, yondoshuvlar va ma'lumotlardan foydalanishda, turk shoirlarining she'riy asarlarini adabiy-estetik, tarixiy-madaniy va ijodiy-genetik metodlar vositasida tahlil qilinganligi, tadqiqot natijasidagi xulosa hamda takliflar amaliyotga tatbiq etilgani, tadqiqot natijalarining xorijiy va respublika jurnallarida e'lon qilingan ilmiy maqolalar va tegishli tashkilotlardan olingan dalolatnomalar bilan asoslanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. XX asr boshlaridagi yangi she'riyatning shakllanishi Tanzimot, Sarvat-i Funun, Fejr-i Oti, Milliy adabiyot singari davrlar bilan bevosita bog'liq. Tadqiqotda bu davrlar she'riyati umumlashtirilib, bosqichma-bosqich tavsiflab berildi. Ziyo Go'kalp, Yahyo Kamol va Ahmad Hoshim she'rlari misolida yangi she'riyatga xos alohida belgilar tahlil qilindi, bu tadqiqotning ilmiy ahamiyatini belgilashda muhim ahamiyat kasb etadi.

Tadqiqotning amaliy ahamiyati turk shoirlarining yangilanish g'oyalariga yo'g'rilgan she'rlarining tahlilini amalga oshirish bilan asoslanadi.

Tadqiqot natijalaridan turk adabiyoti bo'yicha maxsus kurs va seminarlar olib borishda hamda she'riy asar tahliliga doir amaliy mashg'ulotlarda qo'shimcha manba sifatida, oliy ta'lim muassasalari, litseylarda turk tilini o'rganishda va sharqshunoslik sohasidagi talabalar va magistrilar uchun "Tili o'rganilayotgan mamlakat adabiyoti (turk)", "Sharq xalqlari adabiyotida she'riy tizimlar", "Mutaxassislikning nazariy masalalari", "Sharq xalqlari adabiyoti poetikasi" kabi fanlar bo'yicha ma'ruzalar o'qishda keng foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Tadqiqot bo'yicha olingan natijalar zamonaviy turk she'riyatining Tanzimotdan Jumhuriyat davrigacha bo'lgan rivojlanishiga oid xulosalardan "Turk adabiyoti" (3-qism) darsligining 3-bobini yozishda foydalanilgan (O'zbekiston Respublikasi oliy ta'lim, fan va innovatsiyalar vazirligi, Oliy ta'limni Rivojlantiruvchi markazining 2025-yil 23-sentabrdagi 02/01-01-370-sonli ma'lumotnomasi). Natijada, talabalarga zamonaviy turk she'riyati, xususan, Tanzimot, Sarvat-i Funun, Fejri Oti va Milliy adabiyot davri she'riyati haqida keng ko'lamdagi ma'lumotlarni yetkazib, bakalavr bosqichidagi talabalarning bilim darajalarini oshirishga nazariy va amaliy yordam bergan;

Yangi turk she'riyatining vujudga kelish omillari, she'riyatning yangilanish tamoyillari Ziyo Go'kalp, Yahyo Kamol va Ahmad Hoshim ijodi misolida tadqiq qilishga bag'ishlangan talqin va nazariy xulosalaridan O'zbekiston milliy teleradiokompaniyasining "Mahalla" teleradiokanali DM "Mahalla" radiosi dasturlaridagi "Adabiyot gulshani" nomli eshittirishini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "Mahalla" teleradiokanali DMning 2022-yil 21-yanvardagi 04-122-son ma'lumotnomasi). Natijada, XX asr boshlari turk

she'riyati va davrning faol shoirlari ijodini yoritishda Ziyó Go'kalp, Yahyo Kamol va Ahmad Hoshim ijodi bilan o'zbek radiotinglovchilarini tanishtirish ta'minlangan;

Tadqiqot natijalari Toshkent davlat sharqshunoslik universitetining 2023-yil 11-iyundagi 26-IB qarori bilan tashkillashtirilgan "Adabiyotshunoslik terminlar lug'ati (turk adabiyoti)" amaliy loyihasida dissertatsiyaning nazariy masalalari va she'riyat bilan bog'liq ilmiy asoslari lug'at terminlari sifatida qo'llanilgan (Toshkent davlat sharqshunoslik universitetining 2025-yilning 11-noyabrdagi 01-04-02/2954-sonli ma'lumotnomasi). Tadqiqot natijalariga tayangan holda yangi turk she'riyatining shakllanishi va taraqqiy etishiga bevosita hissa qo'shgan adabiy harakatlar, she'r tizimlari va lirik janrlar lug'atdan joy olgan;

XX asr boshlaridagi turk she'riyatining shakllanish bosqichlari va yangilanish tamoyillari tadqiqi bo'yicha olingan natijalar O'zbekiston Yozuvchilar uyushmasining "Badiiy tarjima ijodiy kengashi" hisobot yig'ilishlarida hamda uyushma tomonidan tashkil qilingan an'anaviy respublika tarjimonlar forumida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2025-yil 31-oktabrdagi 01/03/355-son ma'lumotnomasi). Natijada, yangi turk she'riyati namunalarining o'zbek tiliga tarjima qilish amaliyotida Ziyó Go'kalp, Yahyo Kamol va Ahmad Hoshim singari shoirlarning she'rlari yangicha yondoshuvlarning shakllanishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari muallifning 7 ta ilmiy-amaliy anjumanda, jumladan, 5 ta xalqaro va 2 ta respublika miqyosidagi konferensiyalardagi chiqishlarida aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 17 ta ilmiy maqola chop etilgan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasi doktorlik dissertatsiyalarining ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarida 7 ta, jumladan, 5 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning hajmi 143 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning "**Kirish**" qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsad va vazifalari, obyekt va predmeti aniqlangan, 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 "**Zamonaviy turk adabiyotida "milliy she'r"ning shakllanishi va tadrijiy takomili**" nomli birinchi bobi ikki fasldan tashkil topgan. Bobning birinchi fasli – "*Zamonaviy adabiyotda "milliy she'r"ning vujudga kelish jarayoni va uning omillari*" deb atalib, faslda "milliy she'r"ning vujudga kelish jarayoni va omillari xususida fikr yuritiladi.

XIX asr turk adabiy jarayonining yangilanishida uchta muhim siyosiy voqea omil bo'lgan. Bu voqealar - 1839-yilda Tanzimot farmonining qabul qilinishi va uning

ijtimoiy-siyosiy natijalarining madaniyatga ta'siri, 1876-yilda Abdulhamid IIning taxtga chiqishi hamda 1896-yilda "Sarvat-i Funun" jurnali muharrirligiga Tovfiq Fikratning kelishi edi.

1839-yilning 3-noyabrida mashhur Gulxonada "Xatti Humoyun"ning e'lon qilinishi Turkiya tarixida "Tanzimot" deb atalgan davrni boshlab berdi⁷. Bu davrdagi adabiy jarayonlar XX asr boshlarida vujudga kelgan "Milliy adabiyot"ning shakllanishiga tamaltoshi bo'lgan. Tanzimotning I.Shinosiy, Z.Posho va N.Kamol kabi yirik namoyandalari xalq tilini adabiy tilga yaqinlashtirish, turk tilini boshqa tillarning ta'siridan himoyalash kabi fikrlarni ilgari surdilar. Shu bois ham ularning she'rlari, asosan, xalqqa xitoban yozilgan bo'lib, *tenglik, haq, adolat, millat, Vatanni sevish, ozodlik, hurriyat* kabi mavzular qalamga olingan.

1876-yilda Usmoniylar taxtiga 2-Abdulhamid chiqdi. Uning davri tarixiy va adabiy manbalarda "Istibdod davri"⁸ deb nom oldi. 2-Abdulhamid hokimiyatni mustahkamlash maqsadida G'arb davlatlaridan kirib kelayotgan har qanday yangiliklarning salbiy oqibatlariga qat'iy kurash olib bordi va 1878-yil 13-fevralda "Majlisi Mebusan"⁹ (Meclis-i Mebusan)ni to'xtatib, matbuotga senzura o'rnatdi, hur fikrli insonlarni ta'qib ostiga oldi va ularga kuchli bosim o'tkazdi. Albatta, bu siyosat adabiyotda ham sezildi. Uning oqibatida adabiy jarayon ham murakkablashdi. Natijada, adabiyot ishtiyoqmandlariga Yevropaga imkoniyat ochildi. Tanzimot adabiyotining ilk bosqichidagi "san'at xalq uchun" shiori "san'at san'at uchun" shioriga aylandi. Tanzimot adabiyotining ilk shoirlari o'z nigohlarini jamiyatga qaratgan bo'lsalar, bu davr shoirlari shaxsga urg'u berdilar. K.Akyuzning qarashlari fikrimizni asoslaydi: "Tanzimotning birinchi davr shoirlari adabiyotni jamiyatning ma'naviy qarashini shakllantirish va tarbiyalash uchun bir vosita sifatida ko'rishgan bo'lsa, Mahmud Akromdan keyingi davr adabiyotida "san'at jamiyat uchun" shiori o'rniga "san'at uchun san'at" shiori e'tibor qozondi"¹⁰. Tanzimot adabiyotining ikkinchi davrida R.M.Akrom, A.H.Tarxon, S.P.Sezoyi, N.Nozim kabi mashhur shoirlar yetishib chiqdi. Ularning ijodida ijtimoiy mojarolar bir chetga surilib, insonlarning shaxsiy muammolariga e'tibor kuchaydi. She'r mavzulari esa o'lim, hayot, ishq-muhabbat va falsafiy qarashlardan iborat edi. Bu davrda barmoq vaznida ijod qilgan shoirlar ham kuzatildi, ammo aruzda yozilgan asarlar ko'pligi sabab aruz she'riyatda ustunligini saqlab qoldi.

XIX asr turk adabiy jarayonida keskin burulish yasagan uchinchi voqea 1896-yilda "Sarvat-i Funun" jurnalining adabiyot bo'limi muharrirligiga Tovfiq Fikratning kelishi edi, aynan shu sanadan Tanzimot adabiyoti o'z o'rnini "Adabiyot-i Jadida" davriga bo'shatib berdi. "Sarvat-i Funun" shoirlari she'riyatga ancha o'zgarishlar kiritishga erishdilar. Ular asta-sekin aruzdan barmoq vazniga o'tgan

⁷ Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 76.

⁸ Uğurlu M. Müsebbib Üzerine (Safvet Nezihi'nin Kaleminden II. Abdülhamit Dönemi) // Rumeli'de Dil ve Edebiyat Araştırmaları Dergisi. – 2021, 3 (22) – S.338.

⁹ Deputatlar palatasi 1876-yil Konstitutsiyasi bilan tashkil etilgan va Usmoniylar imperiyasi xalqi vakillaridan tashkil topgan parlamentning quyi palatasi bo'lib, u ikki palatali Bosh assambleyaning quyi palatasi hamda Nodirlar palatasi (yuqori palata) bilan hamkorlikda ishlaydi. U ikki bosqichli, yashirin parlament tizimi bo'yicha xalq tomonidan saylanadigan deputatlardan iborat.

¹⁰ Akyüz K. Modern Türk Edebiyatının Ana Çizgileri: 1860-1923. – Ankara: Ankara Üniversitesi Basımevi, 1979. – S.26.

bo'lsalar-da, bu yo'nalishdagi shoirlar yana takror aruzga qaytishdi. Shoirlar ham devon adabiyoti, ham fransuz adabiyotidagi janrlarda ijod qildilar. Bu haqida K.Akyuz shunday yozadi: "Ularning ("Sarvat-i Funun" shoirlari – N.A.) ijodida ko'proq uch xil janr shakllari uchraydi:

1. Fransuz she'riyatidan o'zgarishsiz olingan janrlar (sonet).

2. Devon adabiyotidan olingan va bir oz o'zgartirilib, fransuz she'riyatining sarbast nazm shaklidan umuman farqlanmaydigan janrlar (sarbast mustazod).

3. Devon she'riyatida ham va fransuz she'riyatida ham mavjud bo'lmagan, shoirlarning o'zlari yaratgan va nazmda qofiya uchun keng qulaylik yaratgan janrlar"¹¹.

M.Kaplan kabi ba'zi olimlar bu davr adabiyotini xalqdan uzilgani, tilining murakkabligi, tushkunlik va G'arb, xususan fransuz adabiyotidan olingan yangilanishlarni oddiy taqliddan iborat deb bilsa, K.Akyuz singari bir guruh olimlar "Adabiyoti jadida" shoirlari olib kelgan uslub va janrlarni adabiyotning yutug'i deb baholaydilar. Bizningcha, ikkala fikrda ham haqiqatga yaqin jihatlar mavjud. Chunki, "Sarvat-i Funun" adabiyoti o'z oldiga qo'ygan maqsadga erisha oldi. Yangi madaniyatga yetaklovchi yangi adabiyotni vujudga keltirdi va bundan keyingi adabiy jarayonlarda muhim ahamiyat kasb etdi. 1911-yildan oldingi davr "Milliy adabiyot"ning shakllanishi uchun turli omillarni yuzaga keltirgan davr hisoblanib, unda "Usmoniychilik", "Islomchilik", "G'arבחilik" va "Turkchilik" g'oyalari asosiy omil vazifasini bajardi. Mazkur faslda zamonaviy adabiyotda "milliy she'r"ning shakllanish bosqichi ikkita davrga bo'lib taqrib etildi. 1896-1901-yillarda "milliy she'r"ning vujudga kelish omillari kuzatilgan bo'lsa, 1908-1911-yillar oralig'idagi davr "milliy she'r"ning shakllanish jarayoni hisoblanadi.

Mazkur bobning ikkinchi fasli "*Milliy adabiyot davrida yangi she'riyatning takomillashuv bosqichlari*" deb nomlanadi. Bu davr turk adabiyotida tilni soddalashtirish, xalq og'zaki ijodi namunalari va milliy mavzularga diqqat qaratilgani bilan tavsiflanadi. Milliy adabiyotning boshlanish nuqtasi 1911-yilda Umar Sayfiddinning "Yosh qalamkashlar" ("Genç Kalemler") jurnalida chop etilgan "Yangi til" ("Yeni Lisan") maqolasi bilan belgilanadi. Maqolada yangi adabiy harakatning asosiy maqsadi, turk tilini sodda va tushunarli holga keltirish hamda keng omma qalbiga yetib bora oladigan milliy adabiyotni yaratish edi. Shuning uchun ham davrning ziyolilari asarlarning milliy tilda yozilishini, xalq tiliga yaqin bo'lishi kerakligini targ'ib qilishdi. Bu yo'lda ijod qilgan dastlabki shoirlardan biri Mehmed Emin Yurdaquldir. U ilk she'rlaridanoq turk tiliga alohida e'tibor qaratib, sof turkcha so'zlar asosida she'rlar yoza oldi:

*Bir yıl var ki dirlik yüzü görmemekte zavallı,
Bir yıl var ki bir dul gibi yürek yanık, göz yaşlı;
Bir yıl var ki İshak gibi ah etmede her gece.
Bir yıl var ki ırgat gibi bayırların sırtında.
Bir yıl var ki hayvan gibi yumruk, sopa altında.
Şimdi ise kovulmaklık isteniyor bu evcel...¹²
(Bir yıldan beri baxt yuzini ko'rmagan bechora*

¹¹ Akyüz K. Modern Türk Edebiyatının Ana Çizgileri: 1860-1923. – Ankara: Ankara Üniversitesi Basımevi, 1979. – S.77.

¹² Yurdakul M.E. Türk sazı. Zavallılar. – İstanbul: Atlas kitabevi, 1979. – S. 36.

Bir yildan beri tul xotin kabi bag'ri qon, ko'zida yosh
Bir yildan beri Is'hoq kabi oh tortadi har tun
Bir yildan beri mardikor kabi tepaliklar ustida
Bir yildan beri hayvon kabi tepki to'qmoq ostida
Endi esa quvg'inlikni xohlar bu qo'rqoq...)

Sof turkcha so'zlardan foydalanib ijod qilgan yana bir shoir Ziygo Go'kalpdir. U ham xuddi Yurdaqul singari she'rlarida milliylik va yangilikni xalq tarixidan hamda og'zaki ijodidan qidirdi. Bundan maqsad xalq ongida o'z tiliga, tarixi va madaniyatiga hurmat, vatanga muhabbat, urf-odat, qadriyatlariga sadoqat tuyg'usini uyg'otish, milliylikni xalq tomirida oqayotgan qonga singdirish hamda bu orqali milliy ongni shakllantirishdan iborat edi. Keyinchalik, U.Sayfiddin, A.J.Yo'ntem, I.Olavuddin, X.F.O'zansoy, E.B.Ko'ryurak, O'.S.O'rxon, Y.Z.O'rtach, F.N.Chamlibel singari shoirlar ijodida ham milliy tilga xos xususiyatlarni ko'rishimiz mumkin. Demak, shoirlarning Milliy adabiyot davrining tili va adabiyotiga qo'shgan hissasi yozma va og'zaki tilni bir-biriga yaqinlashtirish bo'lib, ular bunga qisqa vaqt ichida erisha oldi.

Milliy adabiyot davrida she'riyatning yana bir muhim xususiyati shundaki, turkiy xalqlarning qadimiy, o'ziga xos she'riy tizimi hisoblangan barmoq vaznining aruz vaznidan ustunligi hisoblangan. Buning sababini U.S.Kojahan o'g'li "Birinchidan, 1911-yildan "milliylik" jarayonlarining kuchayishi, ikkinchidan, tilda soddalashish boshlangani sabab turk tilining aruzga moslashish imkoniyatining kamayishi, uchinchidan, turk she'riyati barmoq vaznidan keyin ham sarbast vaznga qarab yo'l olishi"¹³ – deb asoslaydi.

Bizning fikrimizcha, bu sabablarning uchinchisi munozarali ko'rinadi. Chunki Sarvat-i Funun davrining ayrim shoirlari sarbast vaznda ijod qilgan bo'lsalar-da, ko'pchilik tomonidan keng qabul qilinmagan. Bu vazn keyinchalik, Milliy adabiyot davridan keyin Jumhuriyat adabiyotida o'z o'rnini topgan. Ya'ni, Milliy adabiyot davrida barmoq vazni o'z o'rnini to'liq egallab olgan bo'lib, sarbast vaznga zamin hozirlagan xolos. Barmoq vaznining keng ommalashishida beshta shoirning xizmati beqiyos. Ular – X.F.O'zansoy, E.B.Ko'ryurak, O'.S.O'rxon, Y.Z.O'rtach va F.N.Chamlibeldir. Bu shoirlar adabiy guruh ham tashkil etdilar va "Hijoning besh shoiri" ("Hecenin Beş Şairi") nomi bilan adabiyot tarixida yorqin iz qoldirdilar. Ularga birdek ta'sir ko'rsatgan va aruzdan voz kechib barmoq vaznda she'r yozishga undagan shoir Ziygo Go'kalpdir.

Milliy adabiyotda asosan til va vaznni milliylashtirish, mavzularni xalqchillashtirish borasida bir qator adabiy jarayonlar yuzaga keldi. Bu davr shoirlarining ijodini uch guruhga ajratish maqsadga muvofiq. Birinchi guruh shoirlari "milliy she'r" deganda turkiy qavmlarning islomdan oldingi va islomning ilk davrlaridagi milliy afsona, doston, mani, turku kabi she'riy janrlarni nazarda tutishadi. Bu guruhga M.E.Yurdaqul, Z.Go'kalp va M.Nermi singari turkiygo'y shoirlar kiradi.

Ikkinchi guruh shoirlari esa milliy she'rni Usmoniylar davlatining yuksalish davriga bog'laydilar. XVI-XVII asr shoirlarining izidan borishni va she'rlarida milliylik unsurlarini izlashga tushishadi. Bunday shoirlar sirasiga Y.Kamol, E.Behich

¹³ Kocahanoğlu O.S. Millî Edebiyat Hareketi ve Beş Hececiler. – İstanbul: Toker Yayınları, 1987. – S. 56.

ijodi ham kiradi. F.Ko‘prulu “Milliy adabiyotning ilk yo‘lboshchilari”¹⁴ asarida ham aynan XVI-XVII asr devon adabiyotida “Turk-i basit” yo‘nalishida ijod qilgan shoirlarni hamda Edirnali Nazmiyning devonini tadqiq qilgan va milliy adabiyot, milliy she‘r aynan shu davrda paydo bo‘lgan, degan nazariyani ilgari surgan.

Uchinchi guruh shoirlari esa milliy she‘rni aslida xalq she‘riyatida, folklor mahsulida mujassamlashgan deb hisoblashdi va xalq og‘zaki ijodidagi nazm turlarini Milliy adabiyotda ham sinab ko‘rishdi. Bunday shoirlar sirasiga F.Nafiz, O‘.Sayfi, Y.Ziyo kabilar kiradi. Turk olimi K.Akyuzning qarashlari ham fikrimizni dalillaydi: “Milliy adabiyotga yon bosgan ijodkorlarning she‘r haqidagi tushunchalarida bir xillik kuzatilmaydi. Ba‘zi shoirlar Milliy adabiyotni “Eski turkiy tarixga, afsona va an‘analarga bog‘lanishini” ta‘kidlasa (M.Emin, Z.Go‘kalp, M.Nermi), ba‘zilari “Usmoniylar saltanatining porloq davrlarini jonlantirishga” urg‘u berishdi (Y.Kamol, E.Behich), ba‘zilari esa milliylashishni “xalq she‘riyatiga qaytish” deb hisoblab, xalq she‘rlaridan ilhomlandi (R.Tovfiq, F.Nafiz, O‘.Seyfi, Y.Ziyo)¹⁵.

Tadqiqotning ikkinchi bobi “**Ziyo Go‘kalp va Yahyo Kamol ijodida “milliy she‘r” ga xos xususiyatlarning badiiy talqini**” deb nomlanib, birinchi faslda “*Ziyo Go‘kalp she‘rlarida milliy uyg‘onish, ma‘rifat va hurriyat masalalarining namoyon bo‘lishi*” haqida fikr yuritiladi.

Tarixdan ma‘lumki, XIX asr oxiri - XX asrning birinchi choragida Turkiyadagi ijtimoiy-siyosiy va madaniy ahvol ancha qoloq bo‘lgan. Bu davrda, ayniqsa, XX asr boshlarida bo‘lib o‘tgan birinchi jahon urushida Turkiyaning mag‘lublar qatoridan o‘rin egallashi iqtisodiy-siyosiy ahvolini juda og‘ir ahvolga solib qo‘ydi. Bu esa, o‘z navbatida, jamiyatdagi Sulton tuzumi asoratlaridan-da og‘ir vaziyatni yuzaga keltirdi. Z.Go‘kalp mana shunday og‘ir va tahlikali jamiyatda o‘sib-ulg‘aydi, bu voqea-hodisalar esa uning dunyoqarashiga ta‘sir etmasdan qolmasdi, albatta. U jamiyatdagi o‘rta va quyi tabaqa vakillarining ahvoliga achindi va jamiyat hayotini o‘zgartirishga harakat qildi.

Shoir qisqa umr ko‘rdi, ammo milliy adabiyotning ravnaqi yo‘lidagi xizmatlari uning nomini abadiylashtirdi. Z.Go‘kalp U.Sayfiddin va A.Jonib bilan birga 1911-yilda “Yosh qalamkashlar” (“Genç Kalemler”) jurnaliga asos soldi va “Yangi til” (“Yeni Lisan”) harakatining yo‘lboshchi ma‘rifatparvarlaridan biri sifatida tarixda iz qoldirdi. Ayniqsa, shoirning “Turon” (“Turan”) she‘ri yangi davrning vatanparvarlik ruhiga yo‘g‘rilgan milliy she‘rlaridan biri bo‘lib, adabiyot tarixida she‘riyat taraqqiyotida yangi bosqichni boshlab berdi. Bu she‘rni turk olimi R.Korkmaz milliy she‘rga qo‘yilgan tamaltoshi deb baholadi: “Ziyo Go‘kalp Turkiya mustaqilligining dastlabki yillarida nashr qilingan “Turkchilikning asoslari” asari bilan yangi boshlangan davrni shakllantirgan eng yirik ma‘rifatparvarlardan biri edi. U ham bir qator turk ziyolilari kabi badiiy va ilmiy ijodga usmonli millatchisi sifatida kirib kelgan bo‘lib, 1911-yilda “Yosh qalamkashlar” jurnalida chop etilgan “Turon” she‘ri bilan turkchilik harakatining g‘oyaviy-nazariy poydevorini yaratishda muhim bosqichni boshlab berdi. Ziyo Go‘kalp uchun adabiyot, xususan, she‘riyat fikrlarni tilda bayon

¹⁴ Köprülü F. Millî Edebiyat Cereyanının İlk Mübessirleri. Edebiyat Araştırmaları. – Ankara: TTK Yayınları, 1999. – S. 283.

¹⁵ Akyüz K. Modern Türk Edebiyatının Ana Çizgileri: 1860-1923. – Ankara Üniversitesi Basımevi, Ankara. 1979. – S. 164.

etishdagi bir yo‘l hisoblanadi. Bunday she’rlarga millatchilik nuqtayi nazaridan yondashib, bu tushunchaga mos til va shaklni birlashtirdi. Shu tariqa mazmun, til va shakl jihatdan yangilangan she’ri bilan milliy adabiyotning she’riyatdagi ilk vakillaridan biri bo‘ldi¹⁶”. She’r mazmuni turonliklarni birlashishga, jipslashishga chorlaydi. Millat qayg‘usida yongan shoir she’r tilini ham xalqqa yaqin sodda tilda yozadi. Shoir qalbining tub-tubiga singib ketgan ichki kechinmalar quyidagi parchada o‘z aksini topgan:

*Vatan ne Türkiyedir Türklere, ne Türkistan
Vatan, büyük ve müebbet bir ülkedir: Turan¹⁷.
(Turklarga Vatan na Turkiya erur, na Turkiston,
Vatan – buyuk va umrboqiy bir o‘lka, ya’ni Turon!)*

Shoir shuuridagi Turon o‘lkasi turkiy xalqlarning yagona vatani bo‘lib, she’rda ularni birdamlikka chorlaydi. Uning bunday qarashlari ko‘pgina she’rlarida batafsil yoritildi. Qator tillarga tarjima qilingan, barchamizga tanish, mashhur “Vatan” she’ri fikrimizni yanada oydinlashtiradi:

*Bir ülke ki toprağında başka ilin gözü yok,
Her ferdinde mefkûre bir, lisan, adet, din birdir...
Mebusânı temiz, orda “Boşo”ların sözü yok...
Hududunda evlatları seve seve can verir!
Ey Türkoğlu, işte senin orasıdır vatanın¹⁸!
(Bir o‘lkaki, tuprog‘ida boshqa elning ko‘zi yo‘q,
Har insonda mafkura bir, til-u odat, din birdir.
Xalq noibi pokdil, unda amaldorlar so‘zi yo‘q,
Tuprog‘ida avlodlari behalovat ko‘z yumar.
Ey turk o‘g‘lon, mana sening jannatmakon vataning!)*

Tahlillardan ko‘rinadiki, shoir she’riyatida turkiy xalqlarning mavqeyini yanada yuksaltirish, uni hur-ozod ko‘rish va dunyoga tanitish haqidagi qarashlari yorqin namoyon bo‘ladi. Shoirning bu fikrlari bugunning ham dolzarb masalalaridan biriga aylangan. Hozirda keng qamrovli sohalarda faoliyat yuritib kelayotgan Xalqaro turkiy madaniyat tashkiloti (Türksoy, 1993), Turkiy davlatlar tashkiloti (TDT, 2009) singari turkiy xalqlar jamiyati milliy shoir Z.Go‘kalpning bir asr oldingi eng katta orzusi va asosiy maqsadi bo‘lgan. She’rdagi “*Har insonda mafkura bir, til-u odat, din birdir*”, - misrasi aynan shu tashkilotlarning mazmun-mohiyatini aks ettirgan.

Z.Go‘kalpning lirik merosini tadqiq etganimizda uning aksariyat she’rlari barmoq vaznida yozilgan bo‘lib, unda xalq og‘zaki ijodi janrlarining ta’siri kuzatiladi. Barmoq vazni turkiy xalqlar og‘zaki ijodining qadimiy turi bo‘lib, u zamonaviy turk she’riyatining ham asosiy va yetakchi vaznlaridan biri hisoblangan. Shoir milliy shuurga yo‘g‘rilgan she’rlari bilan milliy she’r imkoniyatlarini yanada kengaytirishga hissa qo‘shdi. U tilda soflikni targ‘ib qilibgina qolmay, turkiy xalqlarning qadimiy she’rlari barmoq vaznida yozilganini ta’kidlab, uni milliy vazn deya, talqin qildi.

Shuningdek, Z.Go‘kalp she’riyatida didaktiklik tamoyili ham ustuvorlik kasb etdi. Uning “Din” (“Din”), “Din bilan ilm” (“Dinle İlim”), “Ahloq” (“Ahlak”), “Ayol”

¹⁶ Korkmaz R. Yeni Türk Edebiyatı (1839-2000). – Ankara: Grafiker Yayınları, 2015. – S. 219.

¹⁷ Akyüz K. Batı Tesirinde Türk Şiiri Antalojisi (1860-1923). – İstanbul: 1971. – S. 692.

¹⁸ Gökalp Z. Vatan / Yeni Hayat. Şiirler (Hazırlayan: Dr. Salim Çonoğlu). – İstanbul: Ötüken neşriyat, 2023. – S. 27.

(“Kadın”), “Kasb-hunarli ayol” (“Meslek Kadını”), “Oila” (“Aile”), “Dorilfunun” (“Darülfünun”), “Kulliyot” (“Külliyeh”) singari she’rlarida g‘oyaviy-ma’rifiy didaktika yetakchi xususiyat hisoblanadi. Shoir ijodining tamal unsurlaridan biri ta’lim-tarbiya masalasi she’riy janrlar vositasida ifoda etildi. Shoirning shunday asarlaridan biri “Dorilfunun” she’rida ilm-ma’rifatga yetaklovchi muallimning erkin ta’lim berishiga imkoniyat yaratish haqida bong urdi:

*Darülfünun emirlerle düzelmez,
Onu yapar ancak serbest bir ilim;
Bir mesleğe hariçten fer gelmez
Bırakınız, ilmi yapsın muallim!...¹⁹
(Dorilfunun buyruqlarla o‘zgarmas,
Uni qilar faqat erkin bir ilim;
Bitta kasbga tashqaridan kuch kelmas
Qoying endi, ilm qilsin muallim!...)*

Z.Go‘kalpning xotin-qizlar obrazini aks ettirgan “Qizil olma”dagi Oyxonim, “Anor donasi”dagi Gulsun malika, “Sharbatchi ona”dagi Oqgul, “Janob ilon”dagi Oysha Sulton, “Qo‘lsiz xonim”dagi Oyqiz, “Kichkina hamshira”dagi Aliyaxonim turk xalqining tasavvuridagi, yangi hayotning ideal qahramonlari hisoblanadi.

Bobning ikkinchi fasli “*Yahyo Kamol ijodiga G‘arb adabiyoti va mumtoz she’r an’analarining ta’siri*” deb nomlanib, faslda yirik shoir Y.Kamol ijodi haqida fikr yuritiladi. Y.Kamol Parij adabiy muhiti bilan yaqindan tanishdi va ularning ijodi orqali o‘z uslubini shakllantirishga intildi. Verlenning mumtoz adabiyoti namunalaridan ta’sirlangani shoirda ham katta qiziqish uyg‘otdi. Y.Kamol Sh.Bodlgerga taqlidan ham she’rlar yozgan. Hatto uning “Boshqa bir tepalikdan” (“Bir Başka Tepeden”) she’ridagi “*Sana dün bir tepeden baktım aziz İstanbul!*” misrasi Bodlarning “Xotima” (“Sonuç”) she’ridagi quyidagi misralarni eslatadi:

*Gönlüm rahat, çıktım dağın tepesine,
Hastane, hapishane, kerhane, araf, cehennem.
Kent görünüyor tüm genişliğince²⁰.
(Ko‘nglim tinch, chiqdim tog‘ning cho‘qqisiga,
Shifoxona, qamoqxona, fohishaxona, pokxona, jahannam.
Shahar ko‘rinmoqda to‘liqligicha.)*

Bodler mamlakatini yuqoridan kuzatish uchun tog‘ tepasiga chiqadi, u yerdan turib poytaxt shaharga, ya’ni Parijga munosabatini “*Sevaman seni, razil poytaxt*” (“*Seviyorum seni, rezil başkent!*”) deya aks-sado beradi. Y.Kamol ham bu she’r ta’sirida Istanbulni shoir ta’biri bilan aytganda, boshqa bir tepalikdan kuzatayotib shunday ta’riflaydi:

*Sana dün bir tepeden baktım aziz İstanbul!
Görmedim gezmediğim, sevmediğim hiç bir yer.
Ömrüm oldukça, gönül tahtıma keyfince kurul!*

¹⁹ Gökalp Z. Darülfünun / Yeni Hayat. Şiirler (Hazırlayan: Dr. Salim Çonoğlu). – İstanbul: Ötüken neşriyat, 2023. – S. 60.

²⁰ Baudelaire Ch. Paris sıkıntısı. Fransızca Aslından Çeviren: Tahsin Yücel. – İstanbul: Kültür Yayınları, (VI Basım), 2013. – S. 117.

*Sâde bir semtini sevmek bile bir ömre değer²¹.
(Kecha bir tepalikdan senga boqdim, aziz Istanbul!
Ko 'rmdim, men bormagan, men sevmagan biror bir yerni.
Men tirik ekanman, ko 'ngil taxtimda xohlagan cha qol!
Ko 'rimsiz bir shahringni sevmog ham bir umr qadrli.)*

Bodler vatanini razil, tuban shahar deya tasvirlasa, Y.Kamol Bodlerdan farqli o'laroq, mamlakatiga "aziz Istanbul!" deya hayqiradi.

Y.Kamol yuqorida kuzatganimizdek, bir muddat fransuz adabiyoti ta'sirida qoladi, keyinchalik Sharq mumtoz an'alariga qiziqishi tufayli S.Sheroziy, Sh.Yahyo, Nishotiy, Boqiy, Nafiy, A.Nodim kabi mumtoz shoirlarning asarlariga oshno bo'ladi. Ularning asarlari mazmun-mohiyatini to'liq anglash maqsadida fransuz sharqshunoslari bilan birgalikda arab va fors tillarini mukammal o'rgandi, mumtoz janrlarda she'rlar mashq qildi. Xususan, Y.Kamol A.Nodim "Devon" idagi g'azal, ruboiy, musammat, sharqiy va qit'a singari mumtoz janrlarga taqlidan she'rlar yozdi. Nodim ijodida ko'p tilga olingan Sadobod saylhogi Ibrohim Posho tomonidan bunyod etilgan bo'lib, bu saylgoh 1722-yil 31-iyulda 3-Ahmadning tashrifi bilan tantanali ochilgan. Bu saylgoh Nodimning "Berâ-yı Sitâyîş-i Sa'd-âbâd" nomli qasidasida shunday tasvirlanadi:

*Bak Sitanbulun şu Sa'd-âbâd-ı nev-bünyânına
Âdemîn cânlar katar âb u havâsı cânına²².
(Boq Istanbulning shu yangi Sadobod saylgohiga,
Odamatoning ruhiga jon bag'ishlar suv va havosi.)*

Y.Kamol bu saylgohni madaniyat markazi sifatida talqin qilib, qator she'rlarida tilga oldi. Shoir "1140-yil" ("Sene 1140") nomli musammatida bu saylgohni gul-u gulzor, oydin kechalardagi to'y-u tomoshalar maskani deya e'tirof etdi:

*Kasr-ı Sa'dâbâd gülzâr-ı hümayun-sâyına
Eyledim mehtâbı hem dâvet düğün âlayına²³.
(Sadobod qasrining, gulzor-i humoyuniga²⁴
Taklif qildim mohitobni ham to'y bazmiga.)*

Musammatning nomidagi 1140-hijriy yil bo'lib, u 1728-milodiy yil hisoblanadi. Tarixda bu yil Usmoniylar davlatining Eron bilan bo'lgan jangdagi zafari va ilk matbuotning boshlangan faoliyatiga to'g'ri keladi. Aslida shoir bu shakldagi she'rlarini yuqorida aytib o'tganimizdek, Verlen ijodidan ta'sirlanib yozdi. Y.Kamol uning "Les Fêtes Galantes"²⁵ nomli mashhur asarini o'qib, asardagi ko'rkam sahnalarni turk tilida yozsam, turk xalqining tarixini shu shaklda ifoda qilsam, degan xayolda yurgan.

U Istanbulga qaytgach, neoklassik shoir sifatida tanila boshlaydi. Mumtoz she'r an'analari va G'arb she'riyatining ta'siri natijasida shoir she'rlarida yangi atamani, ya'ni "derûnî ahenk" tushunchasini qo'llaydi. Bu atamaning izohini turk

²¹ Kemal Y. Aziz İstanbul.. – İstanbul: İstanbul Fetih Cemiyeti, 1974. – S. 7.

²² Nedîm Dîvânı. Hazırlayan Dr. Muhsin Macit.. – Ankara: Kültür Eserleri Dizisi-511, 2017. – S. 78.

²³ Kemal Y. Eski Şiirin Rüzgarıyla. – İstanbul: İstanbul Fetih Cemiyeti, 2022. – S. 55.

²⁴ "Gulzor-i Humoyun" - "Sultonga tegishli atirgul bog'i" ma'nosini anglatuvchi ibora.

²⁵ Asarning ma'nosi "Nazokatli bayramlar", "Nazokatli ziyofatlar" degan ma'noni bildiradi. Bu ibora XVIII asr fransuz madaniyatiga xos bo'lib, hashamatli va romantik ziyofatlar tasvirlangan san'at va adabiyot janriga ishora qiladi. Shuningdek, bu Pol Verlenning mashhur she'riy to'plamining nomi bo'lib, unda sevgi, tabiat va sog'inch mavzulari tasvirlangan.

adabiyotshunosi A.Akgul shunday talqin qiladi: “Yahyo Kamolning “derûnî ahenk” tushunchasini termin sifatida izohlashga qo‘l urilgan tadqiqotlarni tahlil etganda shoir “derûnî” va “ahenk” so‘zlariga uning lug‘aviy ma‘nosidan boshqa yana bitta vazifa yuklaganini ko‘rishimiz mumkin. (...), Yahyo Kamol “derûnî ahenk” tushunchasiga “sintagma”, “so‘z tanlash”, “shakl va mazmunning muvofiqligi” va “ritm” singari unsurlarning barchasini kiritgan. Yanada aniqroq aytadigan bo‘lsak, shoir biror bir she‘rda tahlil qilinishi kerak bo‘lgan “til”ning barcha ichki xususiyatlarini “derûnî ahenk” atamasi ostida birlashtirishga harakat qilgan”²⁶. Shoirning “Sassiz kema” (“Sessiz Gemi”) she‘rida ana shunday ichki ohangning yorqin namunasini kuzatamiz:

*Biçare gönüller! Ne giden son gemidir bu!
Hicranlı hayatın ne de son matemidir bu!
Dünyada sevilmiş ve seven nafile bekler;
Bilmez ki giden sevgililer dönmeyecekler.
Bir çok gidenin her biri memnun ki yerinden,
Bir çok seneler geçti; dönen yok seferinden²⁷.
(Bechora ko‘ngillar! Ketgan kemalarning oxiri emas.
Hijronli dunyoning ham oxirgi motami emas.
Bu dunyoda sevilgan-da, sevgan-da behuda kutar.
Bilmaydi, sevishganlar ortga qaytmaslar.
Bu yerlarni tark etganlar hayotidan mamnundirki,
Yillar o‘tgan bo‘lsa ham, qaytgani yo‘q safaridan.)*

Sassiz kema timsoli shoirning o‘zi bo‘lib, uning butun g‘am-alami ichida, qalb kechinmalarini na gapira oladi, na ifodalay oladi va na birovga anglata oldi. She‘rning lirik qahramoni umrining oxirigacha sof muhabbatning, bir ko‘rishda oshiq bo‘lgan sevgilisining qaytib kelmasligini bilgani holda sassiz qolishga majbur, shoirning o‘zi ta‘kidlaganidek, “yo‘lovchisi yoq kema” singari bepoyon dengizda yolg‘iz suzib borardi. Unda na umr yo‘ldosh, na hamroh, na hamsuhbat bor edi, u dardini insonlarga anglatolmay “sassiz kema”ga aylandi, hayot so‘qmoqlaridan tanho yurib bordi. She‘r uzoq yillar davomida yozilib, unda shoir qalbidagi teran hissiyotlar qalamga olingan.

Tadqiqotning uchinchi bobi “**Jumhuriyat adabiyotining dastlabki yillarida she‘riyatning yangilanish tamoyillari**” deb nomlanib, uning ilk fasli “*Jumhuriyat adabiyotining ilk davrida “sof she‘r”ga xos xususiyatlarning aks etishi*”ga bag‘ishlangan. Mamlakat mustaqilligining adabiyotdagi aksi natijasi o‘laroq bu davr Jumhuriyat adabiyoti nomi bilan ataldi. Bu davrda adabiy va estetik jihatdan bir-biridan farqlanuvchi turlicha qarashlar yonma-yon davom ettirildi. Yirik va yosh shoirlar orasida shakl va mazmun, ohang, tasvir va ifoda yo‘siniga ko‘ra o‘ziga xos adabiy harakatlar yaratish istagi ortib bordi. Milliy adabiyot davrida faoliyat yurita boshlagan “Hijoning besh shoiri” (“Hecenin Beş Şairi”) adabiy harakati bu davrda ham ijodini izchil davom ettirdi va uning ta‘sirida yoki undan farqli ravishda bir qator adabiy harakat va yo‘nalishlar bo‘y ko‘rsatdi.

1928-yilda “Yetti mash‘alachilar” (“Yedi Meşaleciler”) nomi ostida yangi bir adabiy harakat maydonga keladi. J.K.Solok (1907-1992), Y.N.Nayir (1908-1981),

²⁶ Akgül A. Yahya Kemal Beyatlı Şiirinde Düzyazı ve Dünyevilik: Doktora tezi., – Ankara. 2010. – S. 245.

²⁷ Kemal Y. Yahya Kemal Külliyyatı: 1. Kendi Gök Kubbeimiz. – İstanbul: Özal Matbaası, 1997. – S. 89.

M.Lutfi (1903-1947), V.M.Ko‘jaturk (1907-1961), S.E.Siyavushgil (1907-1968) va Z.U.Saba (1910-1957) she‘rlarini “Yetti mash‘ala” nomli jurnalda chop ettilar va shu nom bilan adabiy harakat faoliyatini yo‘lga qo‘ydilar. “Yetti mash‘alachilar” adabiyotga, xususan, she‘riyatga yangilik kiritish maqsadida adabiy harakat tashkil qilgan bo‘lib, ular o‘zlaridan oldingi ijodkorlarning she‘rlarini tanqid qildilar. Biroq, ular rivojlantiradigan adabiy faoliyatning sustligi va umumiy poetik tafakkurning yo‘qligi tufayli bu adabiy guruh qisqa vaqt ichida tarqab ketdi.

Bu davrning boshqa bir guruh shoirlari allaqachon “sof she‘r” yaratish yo‘lida ham shakl, ham mazmun jihatdan yangi she‘rlar yozishga kirishgan edi. A.Hoshim ana shunday shoirlardan biri edi. Darhaqiqat, Jumhuriyatning dastlabki yillarida A.Hoshim o‘zining gurkiragan ijodi bilan turk adabiyoti tarixida chuqur iz qoldirdi. Shoirning ijodi turk she‘riyatida “sof she‘r” tushunchasining paydo bo‘lishiga zamin yaratdi. Jumhuriyat davrining dastlabki yillarida o‘ziga xos uslubda ijod qilgan yosh shoirlardan biri N.F.Kisakurakdir. U yirik turk shoirlari ijodidan ilhomlanib, she‘riyatga qadam qo‘ydi. She‘rlarida falsafiy mazmundagi lirika ustuvorlik qildi, inson ichki olamidagi “men” tasviriga keng e‘tibor qaratildi. “Sof she‘r”ning rivojiga hissa qo‘shgan shoirlardan biri A.H.Tanpinar bo‘lib, shoir she‘rlarining asosini M.Kaplan shu formula asosida ko‘rsatib berdi: “musiqa+hissiyot+xayol=she‘r”²⁸. Darhaqiqat, shoir she‘rlaridagi so‘zlar musiqa bilan uyg‘unlikda, hissiyotning xayoldagi aksi bilan jilvalanadi. Shoir she‘rlarini barmoq vazni bilan birga sarbastda ham ijod qildi. Bu davrda “sof she‘r” yozish yo‘lida xalqona va sodda tilda ijod qilgan shoir A.K.Tejerdir. Xalq og‘zaki ijodida xalqning maishiy turmush tarzi, dunyoqarashi, falsafiy olami, ruhiy dunyosi to‘la aks etgani uchun ham shoir undan ilhomlandi. Turk adabiyotida “sof she‘r” namunalarini yozishda shoir aynan xalq ijodiyotidan oziqlandi. Shuning uchun ham she‘rlarining tili sodda va xalqonadir.

Shoirlar asosan, barmoq vaznida ijod qildilar. Aruz vaznining zamonaviy she‘riyatdagi mavqeyi, “aruzning bizning tilga yaramag‘anlig‘i” haqida o‘zbek shoiri A.Fitrat shunday yozgan edi: “Aruzning eng ohangli, eng o‘ynoqi bir vaznida yozilg‘an turkcha bir she‘rni qishloqda yashag‘an, o‘z tilining ohangini buzmag‘an bir turkka o‘qutsangizu tinglag‘ani she‘rda turkcha so‘zlarni cho‘zulub, tuzatib bemaza etilib aytilg‘anini eshitgach, albatta, kuladir-da, tinglag‘ani she‘rning bir turk og‘zidan chiqmag‘aniga hukm qiladir”²⁹. Fitratning bu fikrlari turk shoirlari nazdida ham ko‘zga tashlandi, shu bois ham ular barmoq vaznining imkoniyatlaridan to‘la foydalanishga intildilar. Bu vaznning taraqqiyoti yo‘lida yuqorida ta‘kidlaganimizdek, bir qator adabiy harakatlar va shoirlar o‘z ijodi bilan katta hissa qo‘shdilar. Keyingi avlod vakillarining aksariyati ham barmoq vaznida ijod qildilar.

Bobning ikkinchi fasli “*Ahmad Hoshim ijodida shakliy izlanishlar va simvolizmning ko‘rinishlari*” deb nomlanadi. A.Hoshim “She‘r haqida ayrim mulohazalar” nomli maqolasida nasr va she‘rning (nazm emas) bir-biridan farqli tomonlarini ko‘rsatib berishga harakat qildi. Uni turk adabiyotshunosi M.O.Okay³⁰ quyidagicha sxemalashtirdi:

²⁸ Kaplan M. Tanpinar’in Şiir Dünyası. – İstanbul: Dergah Yayınları, 1982. – S. 87.

²⁹ Фитрат А. Танланган асарлар. IV жилд (Маъсул муҳаррир: Б.Қосимов). – Тошкент: Маънавият, 2006. – Б. 35.

³⁰ Okay M.O. Şiir... şu bilinmeyen / Poetika Dersleri. – İstanbul: Dergah Yayınları, 2011. – S. 103.

	Nasr	She'r
Maqsad:	Anglash uchun	Eshitish uchun
Materiallari:	So'z	Musiqa va so'z orasida, musiqaga yaqin til
Uslub:	Zarur bo'lgan bir qancha unsurlar	???
Manbasi:	Aql va mantiq	Idrok chegarasidan tashqarida

Jadvalda aks etganidek, shoir she'rning maqsadini eshitish, qalban his qilish uchun deb bildi va u barcha she'rlarini shu maqsad asosida qalamga oldi. She'rga musiqiy ohangga monand arab va fors tilidagi so'zlarni jamladi, ritm, hijo, turoq, qofiya va radif singari she'rning ritmini va musiqiyiligini vujudga keltirish vositalariga jiddiy e'tibor qaratdi. Bu esa A.Hoshim uslubiga xos asosiy xususiyatlardan biri hisoblanadi. A.Hoshim ijodida dastavval turk devon she'riyatining an'analariga mehr qo'ydi, ayniqsa, Sh.G'olib ijodidan bahramand bo'lib, uning ta'sirida she'rlar yozdi. Shoirning quyidagi misralari A.Hoshimni ilhomlantirdi va bu misralar ta'sirida mashhur "Piyale" nomli she'ri dunyoga keldi:

Reng-i ruhun eyler gül-i pür-jâle piyâle

Herbetleyüp âle

Fevvâre midir gevher-i seyyâle piyâle

Hayrânım o hâle³¹.

(Ey yor!) yonog'ingning ranggi shudringla to'la qirmizi

Sharobli gul qadahidir.

U qadah marvaridla oqqan favvoramidir?

Men unga oshiqman.)

Sh.G'olib yor yonog'ini shudring to'la qirmizi sharbatning gul qadahiga, qadahni esa favvoradan oqayotgan marvaridga o'xshatadi. Aynan shu baytlardagi yorqin tasvirlar A.Hoshim tasavvurida qayta jonlanib, ranglar jilosida akslanadi:

Yanmakta bu sagârdan içenler,

Doldurmuş onunçün şeb-i aşkı

Baştanbaşa efgân ile nâle...

Âteş doludur, tutma yanarsın

Karşında şu gülgün piyâle!..³²

(Yonmoqda bu qadahdan ichganlar

To'ldirib ishqdan mast bo'lganlar

Boshdan oyoq faryod, nola chekkanlar.

Otash to'la, tutma yonasan

Qarshingda shu gulgun piyola.)

Shoir she'rda sen uni gul yoki lola deb tahayyul qilma, bu gullarda olov bor, agar ushlab, hidlasang yonib kul bo'lasan, qarshingda turgan alvon qadah misoli, - deydi. Bu qadahni ichganlar, olovdek yonadi, butun vujudi sharobdan mast bo'ladi va ishqdan oh-u faryod chekadi. Bu she'rda A.Hoshim faqatgina foniy sevgidan dard chekish emas, balki Alloh ishqida mast bo'lishni nazarda tutdi. Shoir lolani qirmizi

³¹ Şeyh Gâlib Dîvânı (Hazırlayan: Prof. Dr. Naci Okçu) T. C. kültür ve turizm bakanlığı kütüphaneler ve yayımlar genel müdürlüğü. – S. 382. www.kulturturizm.gov.tr

³² Bezirci A. Ahmet Haşım. Bütün Şiirleri. – İstanbul: Can Yayınları, 1985. – S. 216.

piyolaga qiyos qildi, Sh.G‘olib singari rang tasvirlardan ma‘noni kuchaytirish, bo‘rttirish maqsadida foydalandi.

She‘riyatda mukammallik ortidan ergashgan va uslubiy o‘ziga xoslikka intilgan shoirning jahon she‘riyatiga ham qiziqishi ortdi. Simvolizm adabiy oqimining yirik vakillari hisoblangan fransuz shoirlari P.Verlen, A.Rembo, ayniqsa, S.Mallarme she‘rlari uni yanada ruhlantirdi, uslubining shakllanishida muhim ahamiyat kasb etdi.

Zamonaviy turk she‘riyatida simvolizmning yorqin vakili sifatida iz qoldirgan A.Hoshim ijodining gullagan davrlarida qalb hissiyotlarini ko‘proq simvol vositasida ifodalaydi. Shoir hayotida ko‘rgan-kechirgan kechmishlarini, unga bo‘lgan hissiy munosabatlarini, rang-barang simvollar orqali aks ettirishga harakat qildi.

A.Hoshimning aksariyat she‘rlarida S.Mallarme singari qizil rang, qonning rangiga murojaat qilingan. “Piyola” (“Piyale”), “Zinapoya” (“Merdiven”), “Boshim” (“Başım”), “Qora qushlar” (“Siyah Kuşlar”), “Aks-sado” (“Aks-i Sada”), “Hurriyat parisi” (“Peri-i Hürriyet”) singari qator she‘rlarida shoirning hissiyotlari qizil rangning turli sinonimlarida aks etadi. “Zinapoya” (“Merdiven”) she‘rida ham bu rang tiriklik, hayot ramzi sifatida talqin qilingan. U inson umrini, tug‘ilishidan o‘lim sari ilgarilayotgan qadamlarini zinapoya shakliga monand tasvirlaydi:

*Ağır ağır çıkacaksın bu merdivenlerden,
Eteklerinde güneş rengi bir yığın yaprak,
Ve bir zaman bakacaksın semâya ağlayarak...
Sular sarardı... yüzün perde perde solmakta
Kızıl hevâları seyret ki akşam¹ olmakta...³³
(Sekin-asta ildamlaysan bu zinalardan,
Etagingda quyosh rangli bir uyum yaproq,
Va bir payt osmonga boqarsan yig‘loq...
Suvlar sarg‘aydi... Go‘yo yuzing so‘lib bormoqda
Qizil ufqlarni tomosho qil, oqshom inmoqda...)*

Shoirning mustazod janrida yozilgan she‘rlari ham bo‘lib, she‘riy to‘plamlarida “sarbast mustazod” deb tilga olinadi, chunki bu she‘rlar aruz vaznida yozilgan mustazodlardan farq qiladi. T.Melikov ham bu haqida shunday yozadi: “Fransuz simvolistlari ta‘sirida Ismoil Safo, Tavfiq Fikrat, Ahmad Hoshim kabi shoirlar mustazodda birdaniga aruzning bir necha vaznlaridan foydalandilar va bu shakl “sarbast mustazod” degan nom oldi. Bunday she‘rlar fransuz verlibrini eslatar edi”³⁴.

A.Hoshim she‘riy to‘plamining “Şi‘r-i Kamer” qismiga kiritilgan she‘rlarning ba‘zilari masnaviy shaklida yozilgan (“Ruhum”), ba‘zilari esa G‘arb adabiyotidagi sonet janrini eslatadi, bunda shoir uchlik, beshlik, oltilik shakllarining hatto bitta she‘r ichida qo‘llanilishini sinab ko‘rdi. “U” (“O”), “Xasta ekan” (“Hasta İken”), “Daryo ustida” (“Nehir Üzerinde”), “Zuhraga” (“Zühre‘ye”), “Xotima” (“Hatime”) singari she‘rlari sonet janrida yozilgan. Keyinchalik, sonet janrining yangi turk she‘riyatida taraqqiy etishida A.Hoshim ijodi muhim ahamiyat kasb etdi.

³³ Haşım A. Merdiven / Bütün Şiirleri (Hazırlayanlar: İnci Enginün – Zeynep Kerman). – İstanbul: Dergah Yayınları, 2022. – S.98.

³⁴ Меликов Т. Назым Хикмет и новая поэзия Турции. – Москва: Наука, 1987. – С.9.

XULOSA

XX asr boshlaridagi yangi turk she'riyatining shakllanishi va yangilanish tamoyillarini Ziyó Go'kalp, Yahyo Kamol va Ahmad Hoshim ijodi misolida tadqiq etish natijasida quyidagicha xulosalarga kelindi:

1. Zamonaviy turk adabiyotida "milliy she'r"ning shakllanish bosqichi ikkita davr asosida tadqiq etildi. Birinchisi davr 1896-1901-yillar bo'lib, unda "milliy she'r"ning vujudga kelish omillari kuzatildi. Ikkinchi davr 1908-1911-yillar oralig'i bo'lib, bunda "milliy she'r"ning shakllanish jarayoniga e'tibor qaratildi. "Milliy she'r"ning shakllanishiga "Fejr-i Oti", "Nayiylar" va "Nav-yunoniylar" singari adabiy harakatlarning ta'siri muhim ahamiyatga ega. Biroq, ularning ijodiy faoliyati uzoq davom etmadi.

2. 1908-yildan keyin Usmoniylar davlatining birligini saqlab qolish uchun to'rtta asosiy g'oya vujudga keldi. Ular "Usmoniylik", "Islomchilik", "G'arbchilik" va "Turkchilik" bo'lib, ayniqsa, "Turkchilik" g'oyasi "milliy she'r"ning takomilida muhim ahamiyat kasb etdi. Unga ko'ra, she'riy asar tilining xalq uchun tushunarli, sodda va turkcha so'zlardan iborat bo'lishi, milliy vaznda yozilishi hamda histuyg'ularning dilga yaqinligi ilgari surilgan, natijada "Yangi til" ("Yeni Lisan") adabiy harakati vujudga keldi.

3. Milliy adabiyot davrida shoirlar milliylikning o'ziga xos xususiyatlarini xalq tarixi va tilidan qidirdilar. Xalq ongida o'z tiliga hurmat, vatanga muhabbat, urf-odatlariga sadoqat, milliylik tushunchasini shakllantirish va bu orqali milliy shuurni anglatish dolzarb masalalardan biri bo'lgan. Shu bilan birga she'riyatda turkiy xalqlarning qadimiy she'r tizimi – barmoq vazni taraqqiy topdi. Bu davrda Y.Kamol va M.A.Erso'y singari sanoqli shoirlardan boshqa aksariyat shoirlar barmoq vaznida ijod qildilar. Barmoq vaznining keng yoyilishida "Hijoning besh shoiri" ("Hecenin Beş Şairi") adabiy guruhining o'rni nihoyatda beqiyos.

4. M.E.Yurdaqul va Z.Go'kalp xalq og'zaki ijodi namunalaridan ta'sirlanib, milliy she'rning vujudga kelishiga tamaltoshi qo'ydilar va zamonaviy she'riyatda birinchilardan bo'lib xalqona tilda ijod qildilar. Ular she'yriyatda sof turk, turkiy tilda iste'molda bo'lgan so'zlardan foydalanish g'oyasini ilgari surdilar. Z.Go'kalp turkiy xalqlarni yagona milliy mafkura ostiga birlashtirish yo'lida "Turkchilik" harakatiga asos soldi va xalqni milliy uyg'onishga, uning o'zligini tanishga, o'tmishini anglashga va kelajakka ishonch bilan qadam qo'yishga da'vat qildi. Shoir adabiyotni, ayniqsa, she'riyatni millatni uyg'otuvchi mafkuraviy kuchga aylantirdi.

5. Z.Go'kalpning ijodi ko'p qamrovli bo'lib, xususan, uning she'rlarida didaktiklik tamoyili ustivorlik kasb etadi. Shoirning "Din" ("Din"), "Din bilan ilm" ("Dinle İlim"), "Ahloq" ("Ahlak"), "Ayol" ("Kadın"), "Kasb-hunarli ayol" ("Meslek Kadını"), "Oila" ("Aile"), "Dorilfunun" ("Darülfünun"), "Kulliyot" ("Külliye") kabi she'rlarida g'oyaviy-ma'rifiy didaktika yetakchilik qiladi. Bunda shoirning turkiy xalqlar og'zaki ijodidan ilhomlanib yozgan "milliy she'r"lari aruzdan barmoq vazniga o'tishda muhim ko'priq vazifasini bajardi. Uning ta'sirida "Hijoning besh shoiri" ("Beş Hececiler"), "Yetti mash'alachilar" ("Yedi Meşaleciler") nomli adabiy harakatlar vujudga keldi.

6. Y.Kamol zamonaviy turk she'riyatining polifonik tafakkurga ega shoiri hisoblanib, uning she'rlari ham ko'pohangli, ham ko'pma'noli tasvirlarga egaligi bilan

ajralib turadi. Y.Kamol Sharq mumtoz adabiyotining go‘zal namunalari, aruz vazni va mumtoz janrlarni qayta sintezlashtira olgan neoklassik shoir bolib, u Sharq klassik an‘analarini zamonaviy uslubda yangidan kashf etdi.

7. Y.Kamol ijodida zamonaviy turk she‘riyati bilan G‘arb adabiyotining, xususan, fransuz she‘riyatining uyg‘unligini ham kuzatamiz, shoir an‘anaviy she‘rni yangi she‘riyat bilan sintezlashtirish natijasida “milliy she‘r”ga xos xususiyatlarni adabiyotga olib kirdi. Shoirning she‘rlari mazmun-mohiyati, badiiy g‘oyasi va milliy-ma‘naviy ko‘lamiga ko‘ra, yangi she‘r sifatida turk adabiyotida munosib o‘rin egalladi.

8. Jumhuriyat adabiyotining dastlabki yillarida qator adabiy harakatlar kuzatilib, bu davrda “Yangi hijojilar” (“Yeni Hececiler”, 1923-1928) milliy vazndan foydalanib, shakl va mazmun uyg‘unligiga erishishga intildilar. H.N.Zorlutuna, N.H.O‘nan, A.K.Tejer, N.F.Kisakurek va O.B.Ushakligil singari shoirlardan tashkil topgan bu guruh faoliyati keng ommalashmay yakunlangan. 1928-yilda tashkil topgan “Yetti mash‘alachilar” adabiy harakati she‘riyatga yangilik kiritish maqsadida o‘zlaridan oldingi ijodkorlarni tanqid qildilar. Biroq, ularning iste‘dodi yangi adabiy harakat boshlash darajasida emasdi. Shu sabab o‘zidan oldingi “Hijoning besh shoiri”ning soyasida qolib ketdilar. Davrning boshqa bir guruh shoirlari allaqachon “sof she‘r” yaratish yo‘lida shakl va mazmun jihatdan yangi she‘rlar yozishga kirishgan edi.

9. 1923-yildan keyin “sof she‘r” yo‘lida ijod qilgan yosh shoirlardan biri N.F.Kisakurek she‘rlarida falsafiy ruh, hayotiy haqiqatning teran talqinini yoritgan bo‘lsa, A.H.Tanpinar his-tuyg‘u va estetik zavqni she‘riyatning asosiy unsuri deb biladi, musiqiy ohang esa bu unsurlarni aks ettirishda muhim vosita ekanligini ta‘kidlaydi. Xalqona va sodda tilda ijod qilgan shoirlardan biri A.K.Tejer esa turk xalq og‘zaki ijodi namunalari ilhomlanib, xalqona ruhdagi she‘rlari bilan tanildi. Diniy-tasavvufiy she‘rlari bilan mashhur A.H.Chelebiy ijodiga esa tasavvuf va jahon adabiyotining ta‘siri katta bo‘lgan, shu bois ham shoir she‘riyatida ham tasavvufiy qarashlarni, ham mifologiyani, ham jahon adabiyoti durdonalarining uyg‘unlashuvini kuzatamiz.

10. A.Hoshim Yevropada XIX asr oxiri va XX asr boshlarida vujudga kelgan simbolizm adabiy oqimining turk she‘riyatida keng yoyilishiga va “sof she‘r” yaratish yo‘lida faollik ko‘rsatdi. Shoir fransuz simbolistlari P.Verlen, A.Rembo, S.Mallarme ijodi ta‘sirida qalam tebratdi va lirik qahramonning ichki kechinmalarini rang-tasvirlarning yorqin bo‘yoqlarida chizib ifodalashga harakat qildi. Aruz vaznining ichki qonun-qoidalaridan erkin foydalanishi natijasida turk she‘riyatida mustazod janrining yangilanishiga hissa qo‘shdi. Uning ijodi “Hijoning besh shoiri” (“Beş Hececiler”), Birinchi Yangi (G‘arib) va Ikkinchi Yangi she‘riy harakatiga bevosita ta‘sir ko‘rsatgan.

11. A.Hoshimning turk xalq qo‘shiqlari ohangida qalamga olingan she‘rlari yozma adabiyotda qo‘shiq janrining takomillashuviga zamin yaratdi. Keyinchalik, N.Hikmat, R.Ilgaz, A.Arif, A.Ilhan, H.Huseyin va A.Go‘kche kabi yetuk shoirlar ijodida qo‘shiq janrining go‘zal namunalari yanada taraqqiy etdi. Shoir ijodida sonet janrining kuzatilishi Jumhuriyat davri she‘riyatining keyingi avlod shoirlariga bevosita ta‘sir ko‘rsatdi. A.Hoshim bu janrda faol ijod qilmasa-da, sonet qonuniyatiga mos yetuk namunalar yozishga intildi.

12. Z.Go'kalp milliy uyg'onish, ma'rifat va hurriyat tasviri orqali "milliy she'r"ni qayta kashf etdi, Y.Kamol neoklassik shoir sifatida mumtoz she'r an'alarini zamonaviy she'r bilan uyg'unlashtirdi, A.Hoshim "sof she'r" yaratish yo'lida fransuz simvolistlaridan andoza olib turk she'riyatining yangilanishiga hissa qo'shdi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.03/2025.27.12.Fil.05.03 AT TASHKENT STATE UNIVERSITY
OF ORIENTAL STUDIES**

TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES

AZIZOVA NIGORA BOBIR QIZI

**PRINCIPLES OF RENEWAL OF TURKISH POETRY AT THE
BEGINNING OF THE 20TH CENTURY
(on the example of the work of Ziya Gokalp, Yakhya Kemal
and Ahmet Khashim)**

10.00.05 – Languages and Literature of the Peoples of Asia and Africa

**ABSTRACT
of Dissertation for the Degree of the Doctor of Philosophy (PhD) on Philological Sciences**

Tashkent – 2026

The theme of dissertation of the Doctor of Philosophy (PhD) was registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan with number № 2023.2.PhD/Fil3417

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

The abstract of the dissertation is posted in three languages (Uzbek, Russian, English (abstract)) on the Scientific council website (www.tsuos.uz) and on the website Ziyonet information and educational portal website (www.ziyonet.uz).

Scientific supervisor: **Kenjayeva Poshshajon Umidovna**
Doctor of Philology, Professor

Official opponents: **Khodjayeva Rano Umarovna**
Doctor of Philology, Professor

Khamdamov Ulugbek Abduvakhobovich
Doctor of Philology, Professor

Leading organization: **Tashkent State University of Uzbek Language and Literature named after Alisher Navoi**

The defense will take place on “_____” _____ 2026 at _____ at the meeting of the Scientific council DSc.03/2025.27.12.Fil.05.03 at the Tashkent State University of Oriental Studies. (Address: 100060, Tashkent, Amir Temur Street, 20. Phone: (99871) 233-45-21; Fax: (99871) 233-52-24; e-mail: info@tsuos.uz).

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

Abstract of dissertation sent out on “_____” _____ 2026.

(Protocol at the register № _____ of “_____” _____ 2026).

A.M. Mannanov
Chairman of the Scientific Council awarding scientific degrees, Doctor of Philology, Professor

N.R. Ismatullayeva
Scientific Secretary of the Scientific Council awarding scientific degrees, Doctor of Philosophy in Philological Sciences (PhD), Associate Professor

Z.T.Ziyamukhamedov
Chairman of the Scientific Seminar at the Scientific Council awarding scientific degrees, Doctor of Philology, Professor

INTRODUCTION (annotation of the PhD thesis)

Relevance and necessity of the dissertation theme. At the end of the 19th century and the beginning of the XX century, the pace of social development accelerated worldwide, which in turn required a new perspective in literature. As a result, the first sprouts of modernism spread widely in literature, and its initial examples appeared in world literary practice. Later, the characteristic features of modern poetry were also observed in the literatures of Eastern peoples. Consequently, some poets began to search for new ways of artistically reflecting life. In particular, this process significantly influenced poetry, shaping in the minds of creators such issues as diversity in the form and content of new poetry, the interpretation of artistic-aesthetic and spiritual awakening principles in poetry, the artistic expression of pure lyrical pathos, and innovative features specific to lyrical style.

Studying such transformations through the example of Turkish poetry is one of the pressing issues of literary scholarship. In world literary studies, the phenomenon of “modernization” is regarded as the defining factor of modern poetry’s true image, and in Turkish literature its earliest manifestations are associated with the Tanzimat period. During this time, most writers were shaped under the influence of Western literature, which led to an increase in imitative works. Subsequently, the principles of development and renewal in modern Turkish poetry evolved gradually through the periods of Servet-i Funun, Fejr-i Ati, the National Literature movement, and the Republican Literature period. Throughout these stages, both the form and content of poetic works underwent various transformations. Many Turkish poets, inspired by French writers, composed their works in new stylistic directions.

On the basis of the scientific and theoretical research carried out in our republic, our research is also a brilliant exponent of Turkish poetry, which was created in the first years of “National Literature” and “literature of the Republic period”. Gokalp, Y.Kemal and A.Khashim. On the example of Khashim’s work, the renewal, improvement of new Turkish poetry, the harmony of tradition and innovatorism in it are studied.. This dissertation is devoted to investigating the process of synthesis between Turkish poetry and world poetry, the principles of renewal in poetic imagery within new poetry, the interpretation of enlightenment ideas in “national poetry” and their internalization in the national consciousness, as well as explorations undertaken in pursuit of “pure poetry”.

Moreover, in the “Development Strategy of New Uzbekistan,” President Shavkat Mirziyoyev emphasized the necessity of adopting programs aimed at further enhancing the effectiveness of science, culture, art, literature, and creative work in spiritual and educational development³⁵. From this perspective, a monographic study of the renewal principles of Turkish poetry, which developed significantly in the early 20th century, determines the relevance of this research topic.

This study also contributes, to a certain extent, to the implementation of the tasks outlined in the following normative-legal documents of the Republic of Uzbekistan:

³⁵ Mirziyoyev Sh.M. Yangi O‘zbekiston taraqqiyot strategiyasi. To‘ldirilgan ikkinchi nashri. – Toshkent: O‘zbekiston nashriyoti, 2023. – B. 252.

the Presidential Decree No. PF-5847 of October 8, 2019, “On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030”; the Resolution No. PQ-4680 of April 16, 2020, “On Measures to Fundamentally Improve the System of Personnel Training in the Field of Oriental Studies and to Enhance Scientific Potential”; and the Presidential Decree No. PF-6084 of October 20, 2020, “On Measures to Develop the Uzbek Language and Improve Language Policy in Our Country”, as well as other relevant regulatory and legal documents related to this sphere.

The relationship between the research and the priority areas of development in the republic’s science and technology. This research has been carried out in accordance with Priority Area I of the development of science and technology in the Republic of Uzbekistan – “Forming a system of innovative ideas and implementing them in the social, legal, economic, cultural, and spiritual-educational development of an information-based society and a democratic state”.

The level of development in solving the problem: In world³⁶ and Russian³⁷ literary scholarship, a number of studies have been conducted on modern Turkish poetry. Among them, L.O.Alkayeva, R.G.Fish, A.A.Babayev, and T.D.Melikov examined the development of new Turkish poetry through the example of the poetry of the Turkish poet Nazim Hikmet. In Z.A.Ashimov’s research, the creative activity of the literary movement known as the “Five Poets of Syllabic Verse,” which contributed to the development of modern poetry, was analyzed. T.D. Melikov’s candidate dissertation entitled “Turkish Poetry of the 1960s” explored the distinctive features of Turkish poetry of that decade and the works of certain Turkish poets of the period. In

³⁶ Aka P. Au carrefour des influences: Yahya Kemal et la modernité de la poésie turque: Littératures. Thèse de doctorat Université. – Paris, 2013. – 327 p. (<https://theses.hal.science/tel-00951241v1/file/th2013PEST0002.pdf>); Bekcioglu B. The experience of modernity and Turkish poetry. Connect to resource. – Ohio, 1998. – 88 p. (<http://rave.ohiolink.edu/etdc/view?acc%5Fnum=osul186699644>); Mignon L. The beloved unveiled: continuity and change in modern Turkish love poetry (1923-1980). Thesis, SOAS, – London, 2002. – 243 p. <http://eprints.soas.ac.uk/29550/>

³⁷ Алькаева Л. О. Очерки по истории турецкой литературы, 1908-1939 гг. – Москва: Академии наук СССР, 1959. – 220 с. Алькаева Л.О, А.Бабаев. Турецкая литература. – Москва: Наука. 1967. – 189 с.; Кямилев Х. У истоков современной турецкой литературы. – Москва: Наука, 1967. – 132 с.; Кямилев Х. Развитие общественных мотивов в турецкой поэзии (вторая половина XIX в., первая половина XX в.): Автореф.дис. на соискание уч.ст. доктора филол. Наук. – Москва, 1970. – 55 с.; Фиш Р.Г. Назым Хикмет. Очерки жизни и творчества. – Москва, 1960. – 387 с.; Фиш Р.Г. Назым Хикмет. – Москва: молодая гвардия, 1968. – 328 с.; Чорекчян Х.А. Некоторые тенденции в современной турецкой поэзии. 1964, - 155 с.; Гарбузова В.С. Поэты Турции XIX века. – Ленинград: ЛГУ, 1970. – 115 с.; Гарбузова В.С. Поэты Турции первой четверти XX века. – Ленинград: ЛГУ, 1970. – 72 с.; Бабаев А.А. Назым Хикмет. Жизнь и творчество. – Москва: Наука, 1975. – 380 с.; Бабаев А.А. Очерки современной турецкой литературы. – Москва: АН СССР, Ин-т востоковедения, 1959. – 242 с.; Ашимов З.А. Зарождение национального направления в турецкой поэзии в первой четверти XX века (поэзия хаджеистов). дис. ... канд. филол. наук. – Баку, 1983. – 194 с.; 18.; Меликов Т.Д. Турецкая поэзия 60-х годов XX века. дисс. ... канд. филол. наук. – Москва, 1968. – 116 с.; Меликов Т.Д., Ибрагимов А. Из современной турецкой поэзии. – Москва: Прогресс, 1975. – 308 с.; Меликов Т.Д. Турецкая поэзия 60-х - начала 70-х годов. – Москва: Наука, 1980. – 116 с.; Меликов Т.Д. Из турецкой поэзии XX века. – Москва: Художественная литература, 1979. – 411 с.; Меликов Т. Назым Хикмет и новая поэзия Турции. – Москва: Наука, 1987. – 200 с.; Меликов Т.Д. Новая поэзия Турции: становление и развитие. Автореф.дис. на соискание уч.ст. доктора филол. наук. – Баку, 1993. – 47 с.; Гениш Э. Турецкая литература: Биографии самых известных поэтов и писателей, направления их творчества и примеры произведений. – Москва: ЛКИ, 2014. – 462 с.; Мухамметдинов Р.Ф. Юсуф Акчура и Зия Гекалп: формирование идеологии тюркизма (70-е г.г. XIX в. 30-е г.г. XX в.): Дис. на соискание уч. ст. к.ф.н., – Казань, 1996. – 150 с. Утургаури С.Н. Турецкая поэзия 60-70-х годов. – Москва: Наука, 1982. – 216 с.; Бомбачи А. Тюркские литературы. Введение в историю и стиль. – Москва: тюркология, 1986. – 384 с.; Линин А.Н. К вопросу формального изучения поэзии турецких народов. – Баку: АГУ, 1926. – 193 с.

his doctoral research, the formation of new Turkish poetry and its determining factors were studied in a general context.

In Turkish literary studies³⁸, various aspects of modern poetry have also been examined. These studies typically address the specific characteristics of poetry within distinct historical periods, such as the Tanzimat, Sarvat-i Funun, Fejr-i Ati, National Literature, and Republican Literature periods. However, the process of renewal in Turkish poetry has not been studied in a separate monographic format through the works of Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

After independence, Uzbek literary scholarship has undertaken a number of studies on the stages of development and evolution of new Uzbek poetry³⁹. Nevertheless, no separate monographic research has been devoted to the formation and renewal of modern Turkish poetry. Only the works of the national poet of Turkish literature, Mehmet Akif Ersoy, and the prominent representative of Jadid poetry, Abdurauf Fitrat, have been examined from a comparative perspective by X.Boltaboyeva⁴⁰.

According to the results of our research, neither in world nor in Russian literary studies have the renewal principles of early 20th century Turkish poetry been specifically investigated through the works of Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

The significance of the research in relation to the scientific project plan of the higher education institution where it was conducted. The dissertation topic was carried out in connection with the scientific research plan of the “Center for Literary Studies” named after Shoislam Shomukhammedov at Tashkent State University of Oriental Studies.

The purpose of the research to provide a scholarly justification of the principles of renewal in early XX century Turkish poetry, particularly the characteristics of

³⁸Akyüz K. Türk Şiiri Antolojisi (1860-1923). İnkılap Kitabevi. – İstanbul, 1995. – 1032 s.; Kabaklı A. Türk Edebiyatı III. Türk Edebiyatı Vakfı Yayınları. – İstanbul, 2002. – 848 s.; Şen C. Fejr-i Ati Encümen-i Edebisi (1909-1912). Doktora tezi. – Ankara, 2004. – 1852 s.; Armağan Y. Türk Şiirinde Modernizm. Doktora tezi. – Ankara, 2007. – 213 s.; Ürkmez H. “Beş Hececiler”in Şiir Anlayışları ve Şiirleri Üzerine Bir Araştırma. Doktora tezi. – Ankara, 2009. – 536 s.; Can A. Cumhuriyet Devri Türk Şiiri Poetikası (1923-1940). Doktora tezi. – Erzurum, 2010. – 393 s.; Doğaner V. Tanzimat Devri Türk Şiir Poetikası. Doktora tezi. – Elazığ, 2015. – 260 s.; Baran E. Milli Edebiyat Dönemini Besleyen Türkçülüğün Kaynakları. Doktora tezi. – Ankara, 2019. – 518 s.; Yıldırım F. Milli Edebiyat Döneminde Ulusal Bilincin İnşası. Doktora tezi. – Elazığ, 2019. – 582 s.; Gaprindashvili M. XX. Yüzyılda Modernizmin Türk ve Gürcü Poetikasındaki Etkileri. Doktora tezi. – Ankara, 2022. – 201 s.; Ünlü B. Tanzimat’tan Cumhuriyet’e Türk Şiirinde Bahçe Metaforu. Doktora tezi. – Elazığ, 2023. – 193 s.; Zengin Ç. 1901-1912 Yılları Arasında Türk Edebiyatında Eski-Yeni Tartışmaları. Doktora tezi. – Giresun, – 2024. – 203 s.

³⁹ Жалолов А. Ўзбек маърифатпарварлик адабиётининг ривожланиш жараёни (XIX аср охири ва XX аср бошлари): Филол.фан.докт...дисс. – Тошкент, 1994. – 225 б.; Ҳамдамов У. 30-йиллар ўзбек шеърлятида «соф лирика» муаммоси: Филол.фан.номз... дис... автореф. – Тошкент: 1997. – 250 б.; Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати: Филол.фан.докт... дисс... автореф. – Тошкент: 1999. – 334 б.; Холикова Н. Миллий уйғониш даври ўзбек шеърлятида озодлик ҳаракатининг бадий талқини (1916 йил воқеаларини акс эттирувчи асарлар мисолида): Филол.фан.номз... дисс. – Тошкент, 2009. – 148 б.; Афоқова Н. Ўзбек жадид адабиётда шеърлий шакллар таракқиёти тамойиллари: Филол.фан.докт...дисс. – Тошкент, 2005. – 281 б.; Ҳамдамов У. XX аср ўзбек шеърляти бадий тафаккур тадрижининг ижтимоий-психологик хусусиятлари: Филол.фан.докт...дисс. – Тошкент., 2017. – 259 б.; Тожибоева М. Жадид адиллари ижодида мумтоз адабиёт анъаналари: Филол.фан.докт...дисс. – Тошкент., 2017. – 283 б.; Назарова Ш. XX аср бошлари ўзбек шеърлятининг янгилиниш тамойиллари (янги ўзбек шеърляти контекстида): Филол.фан.докт...дисс. – Тошкент, 2022. – 238 б.

⁴⁰ Boltaboyeva H. Mehmet Akif Ersoy va Fitrat asarlarida ma’rifatchilik g’oyalarining badiiy talqini: Filol.fan.nomz... (PhD) diss. – Toshkent, 2023. – 133 b.

“national poetry” and “pure poetry,” through the works of Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

The objectives of the research are as follows:

to provide a scholarly justification of the stages of formation and development of “national poetry” in modern Turkish poetry;

to reveal the characteristics of “national poetry” through an analysis of Ziya Gokalp’s poems reflecting his enlightenment ideas;

to highlight the harmony of tradition and innovation in Yakhya Kemal’s works, as well as the influence of classical poetry traditions and Western literature;

to determine the roots of the principles of “pure poetry” and the role of poetic meters in the early period of Republican literature;

to uncover the essential features of “pure poetry” based on the formal explorations and manifestations of symbolism observed in Ahmet Khashim’s poetry.

The object of the research: were selected from the collections of Turkish poets who worked at the beginning of the 20th century, in particular, Ziya Gokalp’s “Yeni Hayat” (“New Life”), “Ziya Gokalp Kulliyatı” (“All the Works of Ziya Gokalp”), Yakhya Kemal’s “Kendi Gök Kubbemiz” (“Our Sky”), “Eski Şiirin Rüzgarıyla” (“From the Breeze of Ancient Poems”), Ahmed Khashim’s “Bütün Şiirleri” (“All Poems”) and “Güzel Yazılar: Şiirler” (“Perfect Works: Poems”).

The subject of the research is the formation and gradual development of modern Turkish poetry, in particular the study of the principles of renewal in Turkish poetry through the works of Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

The research methods include: The methodology of this study is based on historical-biographical, literary-aesthetic, structural-semantic, and psychological analysis methods in literary studies.

The scientific novelty of the dissertation:

the stages of formation and the principles of renewal in early XX century Turkish poetry have been substantiated through the analysis of “national poems”;

the distinctive features of “national poetry” imbued with the enlightenment spirit and the ideas of “Turkism”, as well as its role in the formation of modern poetry, have been demonstrated through the works of Ziya Gokalp;

the harmony of tradition and innovation in the poetry of the National Literature period, particularly the influence of classical poetic traditions and Western literature, has been identified through Yakhya Kemal’s works;

the process of formal and thematic refinement in “pure poetry” during the early years of Republican literature, including the factors influencing it and the significance of poetic meters, has been substantiated;

Ahmet Khashim’s work on “pure poetry,” especially his formal experiments and manifestations of symbolism, has been revealed through selected poems exemplifying these features.

The practical result of the research are as follows:

It has been demonstrated that the process of refinement of “national poetry” in modern Turkish literature was observed in the early XX century and that its roots emerged under the influence of both traditional and Western poetry.

It has been proven through his poems that the works of Ziya Gokalp, one of the founders of the “Turkism” literary movement, had a significant influence on the ideological and artistic characteristics as well as the content and essence of “national poetry”.

In Yakhya Kemal’s works, the influence of classical poetic traditions and Western literature is clearly reflected, and his inner experiences have been substantiated through the analysis of his poems.

The activities of poets and literary movements working in the direction of “pure poetry” during the Republican years, as well as the significance of the *barmoq* meter, have been analyzed;

It has been studied how formal experiments and characteristics of symbolism in Ahmet Khashim’s work were integrated into the foundation of “pure poetry” and how they influenced subsequent generations of poets.

The reliability of the research result is based on the use of methods, approaches, and data obtained from scientific and literary sources, the analysis of the poetic works of Turkish poets using literary-aesthetic, historical-cultural, and creative-genetic methods, and the application of the conclusions and recommendations in practice. Furthermore, the results are supported by scientific articles published in foreign and national journals, as well as certificates obtained from relevant institutions.

The scientific and practical importance of research work.

The emergence of new poetry in the early XX century is directly related to periods such as Tanzimat, Sarvat-i Funun, Fejr-i Ati, and National Literature. The research summarizes and describes the poetry of these periods step by step. The analysis of the characteristics of new poetry using the poems of Ziya Gokalp, Yakhya Kamol, and Ahmet Khashim as an example is of great importance in increasing the scientific significance of this research.

The practical significance of the research is based on the analysis of the poems of Turkish poets oriented toward the ideas of renewal.

The results of the research can be widely used as supplementary material in teaching specialized courses and seminars on Turkish literature, as well as in practical exercises on the analysis of poetic works. They can also be utilized in higher education institutions and lyceums for teaching the Turkish language, and for lectures in the field of Oriental studies for students and master’s students on subjects such as “*Literature of the Target Language Country (Turkish)*”, “*Theoretical Issues of the Specialty*”, and “*Poetics of the Literature of Eastern Peoples*”.

Implementation of the research results: The conclusions obtained from the study on the development of modern Turkish poetry from the Tanzimat period to the Republican period were used in writing Chapter 3 of the textbook “*Turk Adabiyoti*” (Part 3) (Reference No. 02/01-01-370 dated September 23, 2025, issued by the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan, the Center for the Development of Higher Education). As a result, comprehensive information about modern Turkish poetry-particularly the poetry of the Tanzimat, Sarvat-i Funun, Fejr-i Ati, and National Literature periods-was delivered to students, thereby providing theoretical and practical support in improving the knowledge level of undergraduate students.

The interpretations and theoretical conclusions devoted to the study of the factors behind the emergence of new Turkish poetry and the principles of poetic renewal, examined through the works of Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim, were used in preparing the radio program “Adabiyot gulshani” broadcast by the “Mahalla” radio channel of the National Television and Radio Company of Uzbekistan (Reference No. 04-122 dated January 21, 2022, issued by the “Mahalla” TV and Radio Channel Directorate). As a result, Uzbek radio listeners were introduced to the poetry of the early twentieth-century Turkish literary environment and to the works of prominent poets of the period such as Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

The research results were also applied within the practical project “*Dictionary of Literary Terms (Turkish Literature)*”, organized by the decision No. 26-IB of June 11, 2023 of Tashkent State University of Oriental Studies. The theoretical issues of the dissertation and its scientific foundations related to poetry were used as dictionary terminology (Reference No. 01-04-02/2954 dated November 11, 2025, issued by Tashkent State University of Oriental Studies). Based on the research findings, literary movements, poetic systems, and lyrical genres that directly contributed to the formation and development of new Turkish poetry were included in the dictionary.

The results obtained from the study of the formation stages and renewal principles of early twentieth-century Turkish poetry were also used in the reporting meetings of the *Council for Literary Translation* of the Writers’ Union of Uzbekistan and at the traditional national translators’ forum organized by the Union (Reference No. 01/03/355 dated October 31, 2025, issued by the Writers’ Union of Uzbekistan). As a result, the translation practice of new Turkish poetry into Uzbek benefited from the formation of new approaches based on the works of poets such as Ziya Gokalp, Yakhya Kemal, and Ahmet Khashim.

Approval of research results. The results of the research were approved by the author in his speeches at 7 scientific and practical conferences, including 5 international and 2 national conferences.

Publication of research results. A total of 17 scientific articles have been published on the topic of the dissertation, 5 of which were published in scientific publications recommended for publication of the scientific results of doctoral dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, 5 of them were published in national and 2 in foreign journals.

Volume and structure of the dissertation. The dissertation consists of an introduction, three chapters, respectively divided into six paragraphs, a conclusion, a list of references. The total volume of the work is 143 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” section of the dissertation, the relevance and necessity of the research are substantiated; its aims and objectives, object and subject are defined; its correspondence to the priority directions of the development of science and technology in the Republic is demonstrated; the scientific novelty and practical results of the study are presented; the scientific and practical significance of the obtained

results is revealed; and information is provided regarding the implementation of research findings into practice, published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled **“The Formation and Gradual Development of ‘National Poetry’ in Modern Turkish Literature”**. The first section of this chapter is titled *“The Process of the Emergence of ‘National Poetry’ in Modern Literature and Its Factors”* and it discusses the process and factors that led to the emergence of “national poetry”.

Three important political events played a decisive role in the renewal of the XIX century Turkish literary process. These events were: the proclamation of the Tanzimat Edict in 1839 and its socio-political impact on culture; the accession of Abdulhamid II to the throne in 1876; and the appointment of Tevfik Fikret as editor of the journal *Sarvat-i Funun* in 1896.

On November 3, 1839, the proclamation of the famous “Hatt-ı Humayun” in Gulhane marked the beginning of the period known in Turkish history as the Tanzimat. The literary processes of this period laid the foundation for the emergence of the “National Literature” movement in the early XX century. Prominent representatives of the Tanzimat such as İbrahim Shinasi, Ziya Pasha, and Namik Kemal advocated bringing the literary language closer to the language of the people and protecting Turkish from the influence of other languages⁴¹. Therefore, their poems were mainly addressed to the public and dealt with themes such as *equality, justice, nation, love of homeland, freedom, and liberty*.

In 1876, Abdulhamid II ascended the Ottoman throne. His reign is referred to in historical and literary sources as the “Period of Despotism⁴²”. In order to strengthen his authority, Abdulhamid II firmly opposed innovations coming from Western countries. On February 13, 1878, he suspended the Mejlis-i Mebusan (Parliament)⁴³, imposed press censorship, persecuted free thinkers, and exerted strong pressure on them. Naturally, this policy was reflected in literature as well, making the literary process more complex. As a result, opportunities for literary figures shifted toward Europe.

The slogan *“art for the people,”* characteristic of the first phase of Tanzimat literature, gradually turned into *“art for art’s sake.”* While the poets of the first Tanzimat period focused on society, the poets of the later period emphasized the individual. As K.Akyuz notes: *“Whereas the poets of the first Tanzimat period regarded literature as a means of shaping and educating society’s moral outlook, after Mahmud Ekrem the slogan ‘art for society’ was replaced by ‘art for art’s sake.’”*

In the second period of Tanzimat literature, prominent poets such as Rejaizade Mahmud Ekrem, Abdulhak Hamid Tarhan, Sami Pashazade Sezai, and Nabizade Nazim emerged⁴⁴. In their works, social conflicts were set aside and greater attention

⁴¹ Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 76.

⁴² Uğurlu M. Müsebbib Üzerine (Safvet Nezihi'nin Kaleminden II. Abdülhamit Dönemi) // Rumeli'de Dil ve Edebiyat Araştırmaları Dergisi. – 2021, 3 (22) – S. 338.

⁴³ Deputatlar palatasi 1876-yil Konstitutsiyasi bilan tashkil etilgan va Usmoniylar imperiyasi xalqi vakillaridan tashkil topgan parlamentning quyi palatasi bo'lib, u ikki palatali Bosh assambleyaning quyi palatasi hamda Nodirlar palatasi (yuqori palata) bilan hamkorlikda ishlaydi. U ikki bosqichli, yashirin parlament tizimi bo'yicha xalq tomonidan saylanadigan deputatlardan iborat.

⁴⁴ Akyüz K. Modern Türk Edebiyatının Ana Çizgileri: 1860-1923. – Ankara: Ankara Üniversitesi Basımevi, 1979. – S.26.

was given to individual problems. The themes of poetry included death, life, love, and philosophical reflections. Although some poets wrote in syllabic meter (hece), aruz meter maintained its dominance in poetry.

The third major turning point in the XIX century Turkish literary process occurred in 1896, when Tevfik Fikret became editor of the literary section of *Sarvat-i Funun*. From that date onward, Tanzimat literature gave way to the period known as *Edebiyat-ı Jedide* (New Literature). The poets of *Sarvat-i Funun* introduced significant innovations into poetry. Although they gradually experimented with syllabic meter, many eventually returned to aruz. They wrote in genres derived both from classical Divan literature and French literature. As K. Akyuz explains, three types of genre forms are mainly observed in their works:

1. Genres adopted directly from French poetry (such as the sonnet).
2. Genres taken from Divan literature and slightly modified, resembling the French free verse form (such as *sarbast mustazad*).
3. Genres created by the poets themselves, not found in either Divan or French poetry, providing broader possibilities for rhyme⁴⁵.

Some scholars, such as Mehmet Kaplan, argue that the literature of this period was detached from the people, characterized by linguistic complexity, pessimism, and mere imitation of Western-particularly French-literature. However, scholars like K. Akyüz consider the stylistic and generic innovations introduced by the poets of *Edebiyat-ı Jedide* to be significant achievements. In our view, both perspectives contain elements of truth. Indeed, *Sarvat-i Funun* literature achieved its goals by creating a new literature that paved the way toward a new culture and played an important role in subsequent literary developments. The period before 1911 created various factors for the formation of “National Literature,” in which the ideologies of Ottomanism, Islamism, Westernism, and Turkism played decisive roles. In this section, the formation stage of “national poetry” in modern literature is examined in two phases: the years 1896-1901, during which the factors of emergence were observed; and the years 1908-1911, which constitute the formation process of “national poetry.”

The second section of the chapter is entitled “*The Stages of Development of New Poetry during the Period of National Literature*”. This period is characterized by efforts to simplify the language, increased attention to folk literature, and a focus on national themes.

The starting point of National Literature is marked by Omer Seyfettin’s article “Yeni Lisan” (“New Language”), published in 1911 in the journal *Genç Kalemler* (“Young Pens”). The main aim of the new literary movement, as stated in the article, was to simplify the Turkish language and create a national literature capable of reaching the hearts of the broad masses. Therefore, intellectuals of the period advocated writing in a national language close to the speech of the people.

One of the first poets to create in this direction was Mehmed Emin Yurdakul. From his earliest poems, he paid particular attention to the Turkish language and succeeded in writing poetry based on pure Turkish vocabulary:

⁴⁵ Akyüz K. *Modern Türk Edebiyatının Ana Çizgileri: 1860-1923*. – Ankara: Ankara Üniversitesi Basımevi, 1979. – S.77.

*Bir yıl var ki bir dul gibi yürek yanık, göz yaşlı;
Bir yıl var ki ıshak gibi ah etmede her gece.
Bir yıl var ki ırgat gibi bayırların sırtında.
Bir yıl var ki hayvan gibi yumruk, sopa altında.
Şimdi ise kovulmaklık isteniyor bu evcel⁴⁶.*

Another poet who created works using pure Turkish vocabulary was Ziya Gokalp. Like Mehmed Emin Yurdakul, he sought national identity and renewal in the history of the people and in oral folk literature. The aim was to awaken in the public consciousness a sense of respect for their language, history, and culture; love for the homeland; loyalty to traditions and values; to instill national identity into the very bloodstream of the people; and thereby to shape national consciousness.

Later, traces of national linguistic features can also be observed in the works of poets such as Omer Seyfettin, Ali Janip Yontem, İlyas Alaaddin, Halit Fahri Ozansoy, Enis Behich Koryurek, Orhan Seyfi Orhon, Yusuf Ziya Ortach, and Faruk Nafiz Chamlibel. Thus, the contribution of the poets of the National Literature period to language and literature lay in bringing written and spoken language closer together - an achievement they accomplished within a relatively short time.

Another important feature of poetry during the National Literature period was the predominance of the syllabic meter (*hece*) - an ancient and distinctive poetic system of the Turkic peoples - over the aruz meter. U.S.Kojahan oglu explains this predominance as follows: first, the strengthening of “national” tendencies after 1911; second, the simplification of the language, which reduced the suitability of Turkish for the aruz meter; and third, the subsequent movement of Turkish poetry toward free verse after the syllabic meter⁴⁷.

In our view, the third reason appears debatable. Although some poets of the *Sarvat-i Funun* period experimented with free verse, it was not widely accepted. Free verse found its proper place later, during the Republican period, after the National Literature era. In other words, during the National Literature period, the syllabic meter firmly established its dominance and merely prepared the ground for the later emergence of free verse.

Five poets played an exceptional role in popularizing the syllabic meter: Halit Fahri Ozansoy, Enis Behich Koryurek, Orhan Seyfi Orhon, Yusuf Ziya Ortach, and Faruk Nafiz Chamlibel. They formed a literary group known in literary history as “Hecenin Beş Şairi” (“The Five Poets of the Syllable”). The poet who equally influenced them and encouraged their shift from aruz to syllabic meter was Ziya Gokalp.

Within National Literature, several literary processes emerged aimed at nationalizing language and meter and popularizing themes. It is appropriate to divide the poets of this period into three groups.

The first group understood “*national poetry*” as the poetic genres of Turkic tribes before Islam and in the early Islamic period - such as legends, epics, *mani*, and

⁴⁶ Yurdakul M.E. Türk sazı. Zavallılar. – İstanbul: Atlas kitabevi, 1979. – S. 36.

⁴⁷ Kocahan oğlu O.S. Millî Edebiyat Hareketi ve Beş Hececiler. – İstanbul: Toker Yayınları, 1987. – S. 56.

turku. This group includes poets like Mehmed Emin Yurdakul, Ziya Gokalp, and Mehmet Nermi.

The second group associated national poetry with admiration for the flourishing period of the Ottoman Empire and sought to follow the path of XVI –XVII century poets, searching for national elements in their works. Among such poets are Yakhya Kemal Beyatli and Enis Behich Koryurek. In his work *The First Heralds of National Literature*, Fuat Koprulu studied poets of the XVI - XVII century Divan literature who wrote in the “*Turk-i Basit*” style, as well as the divan of Edirneli Nazmi, and put forward the theory that national literature and national poetry had actually originated in that period.

The third group considered national poetry to be embodied in folk literature and folklore, experimenting with folk poetic forms within the framework of National Literature. This group includes poets such as Faruk Nafiz Chamlibel, Orhan Seyfi Orhon, and Yusuf Ziya Ortach. The views of the Turkish scholar Kenan Akyuz also support this argument: creators inclined toward National Literature did not share a uniform understanding of poetry. Some emphasized a return to “*old Turkic history, legends, and traditions*” (Mehmed Emin, Ziya Gokalp, Mehmet Nermi); others stressed “*reviving the glorious periods of the Ottoman Empire*” (Yakhya Kemal, Enis Behich); while still others regarded nationalization as a “*return to folk poetry*”⁴⁸, drawing inspiration from folk verse (Riza Tevfik, Faruk Nafiz, Orhan Seyfi, Yusuf Ziya)⁴⁹.

The second chapter of the research is entitled “**The Artistic Interpretation of the Characteristics of ‘National Poetry’ in the Works of Ziya Gokalp and Yakhya Kemal**”. The first section examines “*The Manifestation of National Awakening, Enlightenment, and Freedom in the Poetry of Ziya Gokalp*”.

Historically, it is known that in the late XIX and early XX centuries, Turkey’s socio-political and cultural conditions were considerably backward. In particular, Turkey’s defeat in World War I further worsened its economic and political situation, creating circumstances even more severe than the burdens imposed by the Sultan’s regime. Ziya Gokalp grew up in such a difficult and turbulent society, and these events inevitably shaped his worldview. He sympathized with the lower and middle classes and sought to transform social life.

Although he lived a relatively short life, his services to the advancement of National Literature immortalized his name. Together with Omer Seyfettin and Ali Janip Yontem, he founded the journal *Genç Kalemler* (“Young Pens”) in 1911 and became one of the leading intellectuals of the “Yeni Lisan” (“New Language”) movement.

In particular, his poem “*Turan*” became one of the patriotic national poems of the new era and left a significant mark on literary history. The Turkish scholar Ramazan Korkmaz describes it as the cornerstone of national poetry. According to him, Ziya Gokalp, with his work *The Principles of Turkism*, was one of the foremost intellectuals

⁴⁸ Köprülü F. Millî Edebiyat Cereyanının İlk Mübeşşirleri. Edebiyat Araştırmaları. – Ankara: TTK Yayınları, 1999. – S.283.

⁴⁹ Akyüz K. Modern Türk Edebiyatının Ana Çizgileri: 1860-1923. – Ankara Üniversitesi Basımevi, Ankara. 1979. –S.164.

shaping the newly emerging period in the early years of Turkish independence. Entering literary and scholarly life as an Ottoman nationalist, he took a decisive step into the Turkist movement with the publication of “Turan” in *Genç Kalemler* in 1911. For Gokalp, literature - especially poetry - was a means of expressing ideas through language. Approaching poetry from a nationalist perspective, he unified language and form in accordance with this concept, thereby becoming one of the first poetic representatives of National Literature in terms of content, language, and form.

The content of the poem calls upon Turanian peoples to unite and consolidate. The poet, burning with concern for his nation, employs a simple and accessible language close to that of the people. The deep emotions embedded in the depths of his heart are reflected in the following excerpt:

*Vatan ne Türkiyedir Türklere, ne Türkistan
Vatan, büyük ve müebbet bir ülkedir: Turan*⁵⁰.

In the poet’s consciousness, the land of Turan is the single homeland of all Turkic peoples, and in the poem he calls upon them to unity and solidarity. Such views are elaborated in detail in many of his poems. The well-known and widely translated poem “Vatan” (“The Homeland”), familiar to all of us, further clarifies this idea:

*Bir ülke ki toprağında başka ilin gözü yok,
Her ferdinde mefkûre bir, lisan, adet, din birdir...
Mebusânı temiz, orda “Boşo”ların sözü yok...
Hududunda evlatları seve seve can verir!
Ey Türkoğlu, işte senin orasıdır vatanın*⁵¹!

The analysis shows that in the poet’s works, the idea of elevating the status of Turkic peoples, seeing them free and independent, and introducing them to the world is vividly expressed. These ideas of the poet have also become one of the pressing issues of our time. Today, organizations uniting Turkic peoples - such as the International Organization of Turkic Culture (TÜRKSÖY, founded in 1993) and the Organization of Turkic States (OTS, established in 2009) - reflect what was once the greatest dream and principal aim of the national poet Ziya Gokalp more than a century ago. The line in his poem, “*In every individual the ideal is one; the language, customs, and religion are one,*” precisely conveys the essence and spirit of these organizations.

A study of Gokalp’s lyrical heritage reveals that most of his poems were written in the syllabic meter (*hece*), demonstrating the influence of folk poetic genres. The syllabic meter, an ancient form of Turkic oral tradition, later became one of the principal and leading meters of modern Turkish poetry. Through his nationally inspired poems, the poet contributed significantly to expanding the possibilities of national poetry. He not only advocated linguistic purity but also emphasized that the ancient poetry of Turkic peoples had been composed in syllabic meter, interpreting it as the authentic national meter.

Moreover, the didactic principle occupies a central place in Gokalp’s poetry. In poems such as “*Din*” (“Religion”), “*Dinle İlim*” (“Religion and Science”), “*Ahlak*”

⁵⁰ Akyüz K. Batı Tesirinde Türk Şiiri Antalojisi (1860-1923). – İstanbul: 1971. – S. 692.

⁵¹ Gokalp Z. Vatan / Yeni Hayat. Şiirler (Hazırlayan: Dr. Salim Çonoğlu). – İstanbul: Ötüken neşriyat, 2023. – S. 27.

(“Morality”), “Kadın” (“Woman”), “Meslek Kadını” (“Professional Woman”), “Aile” (“Family”), “Darulfunun” (“The University”), and “Kulliye” (“Complex”), ideological and educational didacticism emerges as a dominant feature. One of the foundational elements of the poet’s creation - the issue of education and upbringing - was expressed through poetic genres. In his poem “Darulfunun” he calls for creating conditions that would allow teachers to provide free and enlightened education, guiding society toward knowledge and learning.

*Darülfünun emirlerle düzelmez,
Onu yapar ancak serbest bir ilim;
Bir mesleğe hariçten fer gelmez
Bırakınız, ilmi yapsın muallim!...*⁵²

The female characters portrayed in Ziya Gökalp’s works - Ay Hanım in “Kızıl Elma” (“The Red Apple”), Gulsun Sultan in “Nar Tanesi” (“The Pomegranate Seed”), Okgul in “Şerbetçi Ana” (“The Sherbet Seller Mother”), Ayşe Sultan in “Yılan Bey” (“The Serpent Lord”), Aykız in “Kolsuz Hanım” (“The Armless Lady”), and Aliye Hanım in “Küçük Hemşire” (“The Little Nurse”) - are regarded as the ideal heroines of the new life in the imagination of the Turkish people.

The second section of the chapter is entitled “The Influence of Western Literature and Classical Poetic Traditions on the Works of Yakhya Kemal”. This section discusses of the prominent poet Yakhya Kemal Beyatlı. Yakhya Kemal became closely acquainted with the literary milieu of Paris and sought to shape his own poetic style through engagement with Western writers. The influence of classical poetic elements in the works of Paul Verlaine particularly aroused his interest. Yakhya Kemal also composed poems in imitation of Charles Baudelaire.

Indeed, the line “Sana dün bir tepeden baktım aziz İstanbul!” (“Yesterday I looked at you from a hill, dear Istanbul!”) from his poem “Bir Başka Tepeden” (“From Another Hill”) recalls the following lines from Baudelaire’s poem “Le Voyage” (“The Voyage,” sometimes translated as “Conclusion”):

*Gönlüm rahat, çıktım dağın tepesine,
Hastane, hapishane, kerhane, araf, cehennem.
Kent görünüyor tüm genişliğince*⁵³

Baudelaire climbs to the top of a hill in order to observe his country from above, and from there he expresses his attitude toward the capital city - Paris - with the exclamation: “I love you, O infamous capital!” Under the influence of this poem, Yakhya Kemal Beyatlı likewise contemplates Istanbul from another hill and, in the poet’s own words, describes it as follows:

*Sana dün bir tepeden baktım aziz İstanbul!
Görmedim gezmediğim, sevmediğim hiç bir yer.
Ömrüm oldukça, gönül tahtıma keyfince kurul!
Sâde bir semtini sevmek bile bir ömre değer*⁵⁴

⁵² Gökalp Z. Darülfünun / Yeni Hayat. Şiirler (Hazırlayan: Dr. Salim Çonoğlu). – İstanbul: Ötüken neşriyat, 2023. – S. 60.

⁵³ Baudelaire Ch. Paris sıkıntısı. Fransızca Aslından Çeviren: Tahsin Yücel. – İstanbul: Kültür Yayınları, (VI Basım), 2013. – S. 117.

⁵⁴ Kemal Y. Aziz İstanbul. – İstanbul: İstanbul Fetih Cemiyeti, 1974. – S. 7.

While Baudelaire portrays his homeland as a vile and degraded city, Yakhya Kemal Beyatlı, in contrast, exclaims with admiration, “Dear Istanbul!”.

As noted above, Yakhya Kemal was for a time under the influence of French literature. Later, however, his growing interest in Eastern classical traditions led him to become acquainted with the works of such classical poets as Saadi Shirazi, Sheyh Yakhya, Neshati, Baki, Nefi, and Nedim. In order to fully understand the essence and depth of their works, he studied Arabic and Persian thoroughly together with French Orientalists and practiced composing poetry in classical genres. In particular, Yakhya Kemal wrote poems modeled on the classical forms found in Nedim’s *Divan*, such as the ghazal, rubai, musammat, sharki, and kita. The famous Sadabad promenade, frequently mentioned in Nedim’s poetry, was built by Nevshahirli Damat İbrahim Pasha and was ceremonially opened on July 31, 1722, with the attendance of Sultan Ahmed III. Nedim vividly describes this promenade in his kasida titled “*Berâ-yı Sitâyîş-i Sa’d-âbâd*” (“In Praise of Sadabad”) as follows:

*Bak Sitanbulun şu Sa’d-âbâd-ı nev-bünyânına
Âdemîn cânlar katar âb u havâsı cânına*⁵⁵.

Yakhya Kemal Beyatlı interpreted this promenade as a center of culture and referred to it in a number of his poems. In his musammat titled “*Sene 1140*” (“The Year 1140”), he describes this place as a garden of roses and blossoms, a venue of festivities and celebrations on luminous nights, filled with joy and elegance.

*Kasr-ı Sa’dâbâd gülzâr-ı hümayun-sâyına
Eyledim mehtâbı hem dâvet düğün âlayına*⁵⁶.

The year 1140 mentioned in the title of the musammat refers to the Hijri year 1140, which corresponds to 1728 in the Gregorian calendar. Historically, this year coincides with the Ottoman Empire’s victory in its war against Iran and the beginning of the first Ottoman printing press. In fact, as noted earlier, the poet composed such poems under the influence of Paul Verlaine. After reading Verlaine’s famous work *Les Fetes galantes*, he entertained the idea of depicting similar elegant scenes in Turkish and expressing the history of the Turkish people in that refined poetic form.

Upon returning to Istanbul, Yakhya Kemal Beyatlı began to be recognized as a neo-classical poet. As a result of the combined influence of classical Eastern poetic traditions and Western poetry, he introduced a new term into his poetics: “deruni ahenk” (inner harmony). Turkish literary scholar Ahmet Akgul interprets this concept as follows: an analysis of studies attempting to define Yakhya Kemal’s term “derûnî ahenk” shows that the poet assigned to the words “deruni” (inner) and “ahenk” (harmony) a broader function beyond their dictionary meanings. Yakhya Kemal incorporated into this concept elements such as syntactic structure, word choice, the

⁵⁵ Nedîm Dîvânı. Hazırlayan Dr. Muhsin Macit.. – Ankara: Kültür Eserleri Dizisi-511, 2017. – S. 78.

⁵⁶ Kemal Y. Eski Şiirin Rüzgarıyla. – İstanbul: İstanbul Fetih Cemiyeti, 2022. – S. 55.

harmony between form and content, and rhythm. More precisely, he sought to unite all the internal linguistic features that must be analyzed in a poem under the single term “*deruni ahenk*”. A vivid example of such inner harmony can be observed in the poet’s famous poem “*Sessiz Gemi*” (“The Silent Ship”), where sound, rhythm, imagery, and meaning merge into a unified aesthetic whole:

*Biçare gönüller! Ne giden son gemidir bu!
Hicranlı hayatın ne de son matemidir bu!
Dünyada sevilmiş ve seven nafile bekler;
Bilmez ki giden sevgililer dönmeyecekler.
Bir çok gidenin her biri memnun ki yerinden,
Bir çok seneler geçti; dönen yok seferinden*⁵⁷.

The image of the “Silent Ship” symbolizes the poet himself. Immersed in his sorrow and grief, he is unable to speak, to express, or to make others understand the emotions within his heart. The lyrical hero of the poem is compelled to remain silent until the end of his life, knowing that his pure love-the beloved with whom he fell in love at first sight - will never return. As the poet himself emphasizes, like a “ship without passengers,” he sails alone across the boundless sea. He has neither a life companion nor a fellow traveler nor a confidant. Unable to convey his pain to others, he becomes a “silent ship,” walking the paths of life in solitude. The poem was written over many years and reflects the deep emotions that resided in the poet’s heart.

The third chapter of the research is entitled “**Principles of Renewal in Poetry during the Early Years of Republican Literature**”. Its first section is devoted to “*The Reflection of the Characteristics of “Pure Poetry” in the Early Period of Republican Literature*”. As a result of the country’s independence, this period came to be known in literature as the Republican era. During this time, diverse literary and aesthetic views-often differing from one another-developed simultaneously. Among both established and young poets, there emerged a growing desire to create distinctive literary movements based on differences in form and content, tone, imagery, and modes of expression. The literary movement known as “Hecenin Beş Şairi” (“The Five Poets of the Syllable”), which had begun its activity during the National Literature period, continued its creative work in this era as well. Influenced by this movement - or reacting against it - various other literary trends and groups emerged.

In 1928, a new literary movement appeared under the name “*Yedi Meşaleciler*” (“*The Seven Torches*”). Poets such as Jevdet Kudret Solok (1907-1992), Yashar Nabi Nayir (1908-1981), Muammer Lutfi (1903-1947), Vasfi Mahir Kocaturk (1907-1961), Sabri Esat Siyavushgil (1907-1968), and Ziya Osman Saba (1910-1957) published their poems in a journal titled *Yedi Meshale* and launched their movement under this name. The “*Seven Torches*” sought to introduce innovation into literature - particularly

⁵⁷ Kemal Y. Yahya Kemal Külliyyatı: 1. Kendi Gök Kubbeimiz. – İstanbul: Özal Matbaası, 1997. – S. 89.

poetry - and criticized the works of earlier poets. However, due to the weakness of their sustained literary program and the absence of a unified poetic vision, the group soon disbanded. Meanwhile, another group of poets had already embarked on writing new poems in both form and content in pursuit of “pure poetry”. One such poet was Ahmet Khashim. Indeed, during the early years of the Republic, Ahmet Khashim left a profound mark on the history of Turkish literature through his prolific creativity. His work laid the groundwork for the emergence of the concept of “pure poetry” in Turkish verse. Another young poet of the early Republican period who wrote in a d instinctive style was Necip Fazıl Kısakurek. Inspired by prominent Turkish poets, he entered the world of poetry with works dominated by philosophical lyricism, paying close attention to the depiction of the inner self. One of the poets who contributed to the development of “pure poetry” was Ahmet Hamdi Tanpınar. Literary scholar Mehmet Kaplan expressed the foundation of his poetry with the formula: “music + emotion + imagination = poetry”. Indeed, in Tanpınar’s poems, words resonate in harmony with music, while emotion shines through imaginative reflection. He composed in both syllabic meter and free verse. Another poet who wrote in a simple and folk-oriented language in pursuit of “pure poetry” was Ahmet Kutsi Tejer. Because folk literature fully reflects the everyday life, worldview, philosophy, and spiritual world of the people, he drew inspiration from it. In writing examples of “pure poetry” in Turkish literature, he relied heavily on folk creativity; therefore, the language of his poems is simple and accessible. During this period, poets primarily composed in syllabic meter⁵⁸.

The position of the aruz meter in modern poetry - and the idea that “aruz does not suit our language” - was also discussed by the Uzbek poet Abdurauf Fitrat, who argued that when a poem written in aruz is read to a native Turk whose language remains unaltered, the forced elongation and distortion of Turkish words would sound unnatural and even amusing. Such views were also noticeable among Turkish poets, which encouraged them to make fuller use of the possibilities of syllabic meter. As noted earlier, various literary movements and poets contributed significantly to the development of this meter, and most representatives of the next generation also composed in syllabic verse.

The second section of the chapter is entitled “*Formal Innovations and Manifestations of Symbolism in the Works of Ahmet Khashim*”. In his article “*Şiir Hakkında Bazı Mulahazalar*” (“Some Reflections on Poetry”), Ahmet Hashim attempted to demonstrate the differences between prose and poetry (not merely

⁵⁸ Фитрат А. Танланган асарлар. IV жилд (Масъул муҳаррир: Б.Қосимов). – Тошкент: Маънавият, 2006. – Б. 35.

verse). Turkish literary scholar Mehmet Orhan Okay later schematized his views as follows⁵⁹:

	Prose	Poetry
Purpose:	To be understood	To be heard
Material:	Word	A language close to music, situated between music and the word
Style:	A combination of necessary elements	Suggestion and harmony rather than explicit explanation
Source:	Reason and logic	Beyond the limits of rational perception

As reflected in the table, the poet regarded the purpose of poetry as something to be heard and felt deeply with the heart, and he composed all his poems in accordance with this principle. He incorporated Arabic and Persian words whose phonetic quality resembled musical melody, and paid serious attention to elements that create rhythm and musicality in poetry - such as meter, syllabic structure, caesura, rhyme, and refrain. This became one of the defining characteristics of Ahmet Khashim's poetic style.

In the early stage of his, Ahmet Khashim was deeply attached to the traditions of classical Ottoman Divan poetry. He was particularly influenced by Sheyh Galip and wrote poems under his inspiration. The following lines by Sheyh Galip profoundly moved Hashim, and under their influence his famous poem "*Piyale*" ("The Goblet") came into being:

Reng-i ruhun eyler gül-i pür-jâle piyâle
Herbetleyüp âle
Fevvâre midir gevher-i seyyâle piyâle
*Hayrânım o hâle*⁶⁰.

In Ahmet Khashim's poetry collection, within the section titled "*Şi'r-i Kamer*" ("Poems of the Moon"), some poems were written in the masnavi form (for example, "*Ruhum*" - "My Soul"), while others resemble the sonnet genre of Western literature. In these works, the poet experimented with structural variations such as tercets, quintets, and sestets, sometimes employing different stanza forms within a single poem. Poems such as "*O*" ("He/She"), "*Hasta İken*" ("While Ill"), "*Nehir Üzerinde*" ("On the River"), "*Zühre'ye*" ("To Venus"), and "*Hatime*" ("Conclusion") were composed in the sonnet form. Subsequently, Ahmet Khashim's creative experimentation played a significant role in the development and establishment of the sonnet genre in modern Turkish poetry.

CONCLUSION

As a result of examining the formation and renewal principles of early 20th century modern Turkish poetry through the works of Ziya Gokalp, Yakhya Kemal Beyatlı, and Ahmet Khashim, the following conclusions were reached:

1. The formation stage of "national poetry" in modern Turkish literature was analyzed within two periods. The first period (1896-1901) witnessed the emergence of the foundational factors of "*national poetry*." The second period (1908-1911) focused

⁵⁹ Okay M.O. Şiir... şu bilinmeyen / Poetika Dersleri. – İstanbul: Dergah Yayınları, 2011. – S. 103.

⁶⁰ Şeyh Gâlib Dîvânı (Hazırlayan: Prof. Dr. Naci Okçu) T. C. kültür ve turizm bakanlığı kütüphaneler ve yayımlar genel müdürlüğü. – S. 382. www.kulturturizm.gov.tr.

on its process of formation. Literary movements such as Fecr-i Oti, Nayiler, and Nev-Yunaniler played a significant role in this development; however, their creative activities were short-lived.

2. After 1908, four principal ideological currents emerged in an attempt to preserve the unity of the Ottoman state: Ottomanism, Islamism, Westernism, and Turkism. Among them, Turkism played a decisive role in the advancement of “national poetry.” It advocated that poetic language should be simple, intelligible to the people, composed of pure Turkish words, written in a national meter, and emotionally accessible. As a result, the literary movement “Yeni Lisan” (“New Language”) emerged.

3. During the National Literature period, poets sought the distinctive features of national identity in the history and language of the people. Instilling respect for the native language, love for the homeland, loyalty to traditions, and awareness of national identity became central concerns. At the same time, the ancient Turkic poetic system - the syllabic meter (*hece*) - flourished. Except for a few poets such as Yakhya Kemal and Mehmet Akif Ersoy, most poets composed in syllabic meter. The literary group “Hecenin Beş Şairi” (“The Five Poets of the Syllable”) played an unparalleled role in popularizing this meter.

4. Mehmed Emin Yurdakul and Ziya Gokalp, inspired by folk literature, laid the cornerstone of national poetry and were among the first to compose in a popular, accessible language in modern poetry. They advocated the use of pure Turkish vocabulary. Gokalp founded the Turkism movement, calling for the unification of Turkic peoples under a common national ideology and urging them toward national awakening, self-recognition, understanding of the past, and confident steps toward the future. He transformed literature - especially poetry - into an ideological force for national revival.

5. Gokalp’s work is multifaceted, and didacticism occupies a central place in his poetry. In poems such as “*Din*”, “*Dinle İlim*”, “*Ahlak*”, “*Kadın*”, “*Meslek Kadını*”, “*Aile*”, “*Darülfünun*” and “*Külliyeye*” ideological and educational didacticism predominates. His national poems, inspired by Turkic oral traditions, served as a bridge in the transition from aruz to syllabic meter. Under his influence, literary movements such as “Beş Hececiler” and “Yedi Meşaleciler” emerged.

6. Yakhya Kemal is a poet of polyphonic thinking in modern Turkish poetry; his works are distinguished by multilayered imagery and rich tonal qualities. As a neo-classical poet, he successfully synthesized the beautiful examples of Eastern classical literature, aruz meter, and classical genres, rediscovering Eastern traditions in a modern style.

7. In Yakhya Kemal’s poetry, we observe the harmony between modern Turkish poetry and Western—particularly French—literature. By synthesizing traditional poetry with modern poetic forms, he introduced distinctive features of “national poetry” into Turkish literature. In terms of content, artistic vision, and national-spiritual scope, his poems secured a prominent place as examples of new poetry.

8. In the early years of Republican literature, several literary movements emerged. The “Yeni Hececiler” (1923-1928) sought harmony between form and content through the use of syllabic meter. This group, which included poets such as

Halide Nusret Zorlutuna, Necmettin Halil Onan, Ahmet Kutsi Tejer, Nejip Fazil Kisakurek, and Orhan Burian Ushakligil, did not achieve widespread recognition. The “Yedi Meşaleciler” movement, founded in 1928, criticized previous poets in an effort to introduce innovation; however, lacking sufficient originality, they remained overshadowed by the “Five Poets of the Syllable.” Meanwhile, another group of poets had already begun composing formally and thematically innovative works in pursuit of “pure poetry.”

9. Among the young poets writing in the spirit of “pure poetry” after 1923, Nejip Fazil Kisakurek emphasized philosophical depth and profound interpretations of life. Ahmet Hamdi Tanpınar regarded emotion and aesthetic pleasure as the essential components of poetry, highlighting musical tone as a key expressive device. Ahmet Kutsi Tejer, writing in a simple and folk style, drew inspiration from Turkish oral traditions. The poetry of Ahmet Hamdi Chelebi, known for religious and mystical themes, reflects the strong influence of Sufism and world literature, combining mystical thought, mythology, and universal literary elements.

10. Ahmet Khashim played an active role in spreading the Symbolist movement - emerging in Europe in the late 19th and early 20th centuries - within Turkish poetry and in advancing “pure poetry.” Influenced by French Symbolists such as Paul Verlaine, Arthur Rimbaud, and Stéphane Mallarmé, he depicted the inner emotions of the lyrical hero through vivid imagery and color symbolism. His flexible use of the internal principles of aruz contributed to the renewal of the *mustezad* genre in Turkish poetry. His work directly influenced the “Beş Hececiler,” as well as the First and Second New (*Garip* and *İkinci Yeni*) poetic movements.

11. Khashim’s poems written in the melodic style of Turkish folk songs laid the groundwork for the development of the song genre in written literature. Later, distinguished poets such as Nazim Hikmet, Rifat Ilgaz, Ahmed Arif, Attila İlhan, and Hasan Hüseyin Korkmazgil further developed exemplary forms of the song genre. The presence of the sonnet in Khashim’s poetry also directly influenced later generations of Republican poets. Although he did not frequently compose sonnets, he strove to produce mature works in accordance with its structural principles.

12. Ziya Gökalp rediscovered the concept of “national poetry” through his portrayal of national awakening, enlightenment, and liberty. Yakhya Kemal, as a neoclassical poet, harmonized the traditions of classical poetry with modern poetic forms. Ahmet Khashim, drawing inspiration from the French Symbolists in his pursuit of “pure poetry,” contributed significantly to the renewal of Turkish poetry.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.05.03 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ВОСТОКОВЕДЕНИЯ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ВОСТОКОВЕДЕНИЯ**

АЗИЗОВА НИГОРА БОБИР КИЗИ

**ПРИНЦИПЫ ОБНОВЛЕНИЯ ТУРЕЦКОЙ ПОЭЗИИ
В НАЧАЛЕ XX ВЕКА**

(на примере творчества Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима)

10.00.05 – Языки и литература народов Азии и Африки

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

Ташкент – 2026

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за №B2023.2.PhD/Fil3417

Диссертация выполнена в Ташкентском государственном университете востоковедения.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещен на веб-странице Научного совета www.tsuos.uz и Информационно-образовательном портале www.ziyonet.uz

Научный руководитель: **Кенжаева Пошшажон Умидовна**
доктор филологических наук, профессор

Официальные оппоненты: **Ходжаева Раъно Умаровна**
доктор филологических наук, профессор

Хамдамов Улугбек Абдувахобович
доктор филологических наук, профессор

Ведущая организация: **Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои**

Защита диссертации состоится «_____» _____ 2026 г. в _____ часов на заседании Научного совета DSc.03/30.12.2019.Fil.21.01 по присуждению ученых степеней при Ташкентском государственном университете востоковедения по адресу: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21, факс: (99871) 233-52-24; e-mail: info@tsuos.uz).

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

Автореферат диссертации разослан «_____» _____ 2026 года.

(Протокол реестра рассылки №_____ от «_____» _____ 2026 года.)

А.М.Маннонов

Председатель Научного совета по присуждению ученых степеней, доктор филол. наук, профессор

Н.Р.Исмагуллаева

Ученый секретарь Научного совета по присуждению ученых степеней, доктор философии по филологическим наукам (PhD), доцент

Ж.Т.Зиямехамедов

Председатель Научного семинара при Научном совете по присуждению ученых степеней, доктор филол. наук, профессор

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в научном обосновании принципов обновления турецкой поэзии в начале XX века, в частности, особенностей «национальной поэзии» и «чистой поэзии» на основе произведений Зиё Гёкальпа, Яхьи Кемалю и Ахмеда Хашима.

Задачи исследования. Для достижения поставленной цели диссертации необходимо решить следующие задачи:

научно обосновать процесс формирования «национальной поэзии» в начале XX века, её факторов, этапов развития и принципов обновления;

- раскрыть характерные особенности «национальной поэзии» на основе анализа стихотворений Зиё Гёкальпа, проникнутых идеями национального возрождения, просветительства и свободы;

- осветить гармоничное взаимодействие традиции и новаторства в творчестве Яхьи Кемалю, а также процесс синтеза западных и классических поэтических традиций;

- определить истоки принципов, характерных для «чистой поэзии», в начальный период республиканской литературы, а также выявить особенности поэтических размеров на примере творчества крупнейших поэтов того времени;

- выявить основные черты «чистой поэзии» на основе анализа формальных поисков и проявлений символизма, отражённых в стихотворениях Ахмета Хашима.

Объектом исследования выбраны поэтические произведения турецких поэтов начала XX века, в частности, стихи «Yeni Hayat» («Новая жизнь»), «Ziya Gökalp Külliyyatı» («Все произведения Зиё Гёкальпа») Зиё Гёкальпа, «Kendi Gök Kubbemiz» («Наше небо»), «Eski Şiirin Rüzgarıyla» («От ветерка древних стихотворений»), Яхьи Кемалю, «Bütün Şiirleri» («Все стихи») и «Güzel Yazılar: Şiirler» («Совершенные произведения: Стихи») Ахмеда Хашима.

Предметом исследования являются формирование и постепенное развитие новой турецкой поэзии, в частности, изучение принципов обновления турецкой поэзии на примере поэтического наследия Зиё Гёкальпа, Яхьи Кемалю и Ахмеда Хашима.

Методы исследования. Методологической основой данного исследования являются методы историко-биографического, литературно-эстетического, структурно-семантического и психологического анализа в литературоведении.

Научная новизна исследования заключается в следующем:

обоснованы факторы возникновения, этапы формирования и принципы обновления «национальной поэзии» в начале XX века на примере литературных процессов, характерных для каждого периода обновления современной турецкой литературы;

доказан вклад Зиё Гёкальпа в широкое распространение размера бармак в современной турецкой поэзии на основе поэтического анализа «национальных стихов» поэта, проникнутых просветительскими идеями «тюркизма», национального возрождения и свободы;

освещены вопросы традиции и новаторства в турецкой поэзии периода национальной литературы, проявление западных и классических поэтических традиций в «национальной поэзии», гармония формы и содержания в поэтических

жанрах, а также внедрение в поэзию концепции «*derûnî ahenk*» на примере творчества Яхьи Кемаля;

выявлены характерные черты «чистой поэзии» в первые годы республиканской литературы, её принципы обновления и изменения в поэтических размерах посредством анализа творчества активных поэтов того периода Н.Ф.Кисакурека, А.Х.Танпинара, А.Х.Челебия, а также творчества литературных движений «Новые метрики» («*Yeni Nececiler*») и «Семь факелов» («*Yedi Meşaleciler*»);

раскрыты характерные черты «чистой поэзии» посредством анализа творческих экспериментов Ахмета Хашима в создании «чистой поэзии», в частности его эмоционально и духовно насыщенных стихотворений, созданных под влиянием французских символистов, Ш. Галиба и устного народного творчества турков.

Практические результаты исследования состоят из следующего:

обосновано, процесс эволюции «национальной поэзии» в современной турецкой литературе относится к началу XX века, а её генезис обусловлен воздействием традиционной и западной поэзии;

доказано, что творчество Зиё Гёкальпа, одного из основателей литературного движения «тюркизм», оказало существенное влияние на формирование идейно-художественной специфики и смыслового содержания «национальной поэзии», что подтверждается анализом его поэтических произведений;

на основе анализа лирических стихотворений Яхьи Кемаля обосновано, что в его творчестве отчётливо отражается влияние классических поэтических традиций и западной поэзии, а также его внутренние духовные переживания;

проанализированы деятельность поэтов и литературных движений в направлении «чистой поэзии» в республиканский период, а также выявлена значимость стихотворного размера бармак;

установлено, что формальные поиски и характерные особенности символизма в творчестве Ахмада Хашима органично интегрировались в основу «чистой поэзии» и оказали влияние на поэтов последующих поколений.

Достоверность результатов исследования обеспечивается использованием научно обоснованных методов, подходов и данных, заимствованных из научных и художественных источников; анализом поэтических произведений турецких поэтов с применением литературно-эстетического, историко-культурного и творчески-генетического методов; внедрением полученных выводов и рекомендаций в практику, а также их подтверждением публикациями научных статей в зарубежных и республиканских журналах и соответствующими справками уполномоченных структур.

Научная и практическая значимость результатов исследования. Научная значимость результатов исследования заключается в систематизации и поэтапном осмыслении процессов формирования новой турецкой поэзии начала XX века в их прямой взаимосвязи с периодами Танзимата, Сервет-и Фунун, Феджр-и Ати и «Национальной литературы». На основе комплексного анализа поэтического наследия Зиё Гёкальпа, Яхьи Кемаля и Ахмада Хашима выявлены и

теоретически обоснованы специфические признаки новой поэтической парадигмы, что расширяет представления о закономерностях эволюции турецкой поэзии и вносит вклад в развитие современного литературоведения.

Практическая значимость исследования обусловлена возможностью применения результатов анализа стихотворений турецких поэтов, насыщенных идеями обновления, в учебном процессе и научно-методической работе.

Результаты исследования могут быть использованы при проведении специальных курсов и семинарских занятий по турецкой литературе, а также в практических занятиях, посвящённых анализу поэтических произведений, в качестве дополнительного учебно-методического источника. Материалы диссертации целесообразно применять в процессе обучения турецкому языку в высших образовательных учреждениях и лицеях, а также при чтении лекций для студентов и магистрантов востоковедческих специальностей по дисциплинам «Литература изучаемой страны (турецкая)», «Теоретические вопросы специальности», «Поэтика литературы народов Востока».

Внедрение результатов исследования. Изучение принципов обновления турецкой поэзии в начале XX века (на примере творчества Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима) дало возможность осуществить следующее:

полученные в ходе исследования результаты, отражающие выводы о развитии современной турецкой поэзии от периода Танзимата до республиканского периода, были использованы при написании главы 3 учебника «Турецкая литература» (часть 3). (Справка Министерства высшего образования, науки и инноваций Республики Узбекистан и Центра развития высшего образования от 23 сентября 2025 года № 02/01-01-370). В результате, программа предоставила студентам широкий спектр информации о современной турецкой поэзии, в частности поэзии периодов Танзимат, Сарват-и Фунун, Фейджри Ати и периода национальной литературы, а также оказала теоретическую и практическую помощь в повышении уровня знаний студентов бакалавриата;

теоретические положения и аналитические выводы исследования, посвящённого изучению факторов становления новой турецкой поэзии и принципов её обновления на материале творчества Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима, были использованы при подготовке радиопередачи «Adabiyot gulshani» («Литературный сад») в рамках радиопрограммы «Махалла» телеканала «Махалла» Национальной телерадиокомпании Узбекистана. (Справка ДМ телеканала «Махалла» Национальной телерадиокомпании Узбекистана от 21 января 2022 года № 04-122). В результате слушатели узбекского радио познакомились с произведениями Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима, а также услышали турецкую поэзию начала XX века и творчество деятелей поэзии того периода;

научные результаты использованы в практическом проекте «Словарь литературоведческих терминов (турецкая литература)», организованном решением Ташкентского государственного университета востоковедения от 11 июня 2023 года № 26-IV, в качестве терминологических единиц, основанных на теоретических положениях диссертации и её научных разработках, связанных с поэтикой и поэзией. (Справка Ташкентского государственного университета

востоковедения № 01-04-02/2954 от 11 ноября 2025 года). На основе результатов исследования в словарь включены литературные движения, поэтические системы и лирические жанры, которые непосредственно способствовали формированию и развитию новой турецкой поэзии;

результаты исследования относительно этапов формирования и принципов обновления турецкой поэзии начала XX века использовались на отчётных заседаниях «Творческого совета художественного перевода» Союза писателей Узбекистана, а также на традиционном республиканском форуме переводчиков, организованном Союзом писателей. (Справка Союза писателей Узбекистана № 01/03-355 от 31 октября 2025 года). В результате стихи таких поэтов, как Зиё Гёкальпа, Яхьи Кемаля и Ахмеда Хашима, послужили основой для формирования новых подходов к переводу образцов новой турецкой поэзии на узбекский язык.

Апробация результатов диссертации. Результаты диссертации были представлены в виде докладов и обсуждены на 7 научно-практических конференциях, в том числе на 5 международных и 2 республиканских конференциях.

Опубликованность результатов исследования. По теме диссертации опубликовано 17 научных работ, в том числе 7 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций, в том числе 5 из них были опубликованы в национальных и 2 в зарубежных журналах.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка литературы. Общий объём работы составляет 143 страниц.

LIST OF PUBLISHED WORKS

СПИСОК ОПУБЛИКОВАННЫХ РАБОТ I bo‘lim (I part; I часть)

1. Azizova N.B. Mehmed Akif Ersoy – zamonaviy turk she‘riyatining zabardast shoiri. // BuxDU axborotnomasi. – №1. – Buxoro: BuxDU, 2019. – B. 207-211. (10.00.00; №73).
2. Azizova N. Yahyo Kamol she‘riyatida ruhiy uyg‘onish tamoyillari // Turkologiya ilmiy jurnal. Turkologiya. № 2. – Toshkent: TDSHU, 2021. ISSN 2181 – 2100. – B. 29-34. (10.00.00; OAK Rayosatining 2020-yil 11-noyabrdagi 1119-son qarori).
3. Azizova N. Milliy adabiyot davrining yo‘lboshchi shoiri Ziyo Go‘kalp she‘riyati // Sharq mash‘ali. № 1. – Toshkent: TDSHU, 2023. – B. 111-120. (10.00.00; № 1. Adabiyotshunoslikka bag‘ishlangan maxsus son).
4. Azizova N. XX asr boshlarida zamonaviy turk she‘riyatining shakllanish omillari. // Turkologiya. № 2-1. – Toshkent: TDSHU, 2024. – B. 21-28. (10.00.00; OAK Rayosatining 2024-yil 8-maydagi 354-son qarori).
5. Azizova N., Kenjayeva P., Zamonaviy turk she‘riyatida “Sof she‘r”ga xos xususiyatlarning namoyon bo‘lishi. // Sharq mash‘ali. № 4. – Toshkent: TDSHU, 2025. – B. 39-48. (10.00.00; № 4.).
6. Azizova N. Comparative analysis of Yakhya Kemal’s poems. // Journal of Advanced Research and Stability Volume: 02/03. 2022. ISSN 2181-2608. – P. 352-361. (№20 CrossRef).
7. Azizova N. A Comparative Study of the Poetry of Yakhya Kemal and Cholpon // International Journal of Novel Research in Advanced Sciences Volume: 01/05 -. 2022. ISSN 2751-756X. – P.284-292. (№11 Research Bib).
8. Azizova N. Ahmad Hoshim ijodida qalb kechinmalarining she‘riy ifodasi. // “O‘zbek filologiyasining dolzarb masalalari va uning o‘qitish metodikasi” xalqaro anjumani. – Jizzax: JDPU, 2022. – B 583-586.
9. Azizova N. Turk ma‘rifatparvar shoiri Ziyo Go‘kalp ijodi. // “Adabiyotshunoslikning dolzarb masalalari” xalqaro ilmiy-nazariy anjumani. – Toshkent: O‘z FA, 2023. – №3. – B. 150-153.
10. Azizova N.B. Mehmed Ziyo Go‘kalp - zamonaviy turk she‘riyatining yorqin yulduzi. // “Zamonaviy sharq xalqlari adabiyotida gender masalasi” Respublika ilmiy konferensiya materiallari to‘plami. – Toshkent: TDSHU, 2020. – B. 150-154.
11. Azizova N. Turk shoiri Mehmed Emin Yurdaqulning lirik merosi. // “Zamonaviy dunyoda pedagogika va psixologiya” ilmiy, masofaviy, onlayn respublika konferensiyasi. Innovative academy. – 2025. – 4-jild, – 19-son. – B. 92-94.

II bo‘lim (II part; II часть)

12. Azizova N. Mehmet Ziya Gokalp as a true founder of turkish sociology and a great translator // Международный научно-образовательный электронный журнал «Образование и наука в XXI веке» №2/14. Кемеров: ISSN 2658-7998. 2021. – С. 844-849. (№20 CrossRef).

13. Azizova N. Ziya Gokalp'in Şiirlerinin Karşılaştırmalı Analizi // 1.Uluslararası türkoloji kongresi: "Arayışlar ve yönelimler" bildiri tam metin kitabı. – Karabuk. – 2022. – S. 12-17.

14. Azizova N., Kencayeva P. 20. Yüzyıl Öncesi Özbek ve Türk Şiirininin Karşılaştırmalı Analizi // "Ziya Gokalp'in Vefatının 100. Yılı Anısına. 5. Uluslararası Türk Dünyası Eğitim Bilimleri ve Sosyal Bilimler Kongresi. ISBN 978-625-97623-3-3 – Ankara: Türk eğitim-sen genel merkezi yayınları, 2024. – S. 640-646.

15. Azizova N. Türk Modern Şiirinin Özbek Şiirine Etkisi Üzerine Bir Bakış // Jass Studies - The Journal of Academic Social Science Studies, № 18/104. E-ISSN 1247-2971, P-ISSN 2148-4163. – Elazığ: 2025. – S. 157-164. (№9 Index Copernicus).

16. Azizova N. Milliy adabiyot davri she'riyatida an'ana va novatorlik // Sharq va G'arb adabiyotining tarixiy-qiyosiy o'rganish masalalari" xalqaro konferensiyasi. – Toshkent: TDSHU, 2024. – B. 612-620.

17. Azizova N., Kencayeva P. Yakhya Kemal ve Çolpan şiirlerinin üslup özellikleri // Uluslararası 21. Yüzyılda Türk Dünyası Ve Sosyal Bilimler Sempozyumu Bildiri Özet Kitabı. ISBN: 978-625-97320-9-1. – Ankara: Ümay Yayınevi, 2025. – S. 19-20.

Avtoreferat “Sharqshunoslik, Востоковедение, Oriental Studies” jurnali tahririyatida tahrirdan o‘tkazilib, o‘zbek, ingliz va rus tillaridagi matnlar o‘zaro muvofiqlashtirildi.

Bosishga ruxsat etildi: 30.03.2026.
Bichimi 60x45 ¹/₈. “Times New Roman”
garnitura raqamli bosma usulida bosildi.
Shartli bosma tabog‘i 4. Adadi 100 nusxa. Buyurtma: __.

“Zebo prints” MCHJ bosmaxonasida chop etildi.
Toshkent sh., Yashnobod t. 22-harbiy shaharcha.