

**QO‘QON UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI PhD.03/2025.27.12.Fil.25.03 RAQAMLI
ILMIY KENGASH**

QO‘QON UNIVERSITETI

ZIYAUDINOVA GULNOZAXON IQBOLJON QIZI

**BADIIY USLUB VA POETIK MAHORAT MASALALARI
(Muhiddin Omon ijodi misolida)**

10.00.14 – XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon

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

Qo‘qon – 2026

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
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**Оглавление автореферата диссертации доктора философии (PhD) по
филологическим наукам**

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

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KIRISH (DISSERTATSIYA ANNOTATSIYASI)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ijodkor uslubi va poetik mahoratini tadqiq qilish raqamli tahlil texnologiyalari, korpus stilistikasi va lingvopoetik metodlarning keng qo'llanilishi hisobiga sifat jihatidan yangi bosqichga ko'tarilmoqda. Individual uslub va badiiy imzo masalalari qiyosiy adabiyotshunoslik hamda pragmatistikada ustuvor yo'nalishga aylanib, muayyan adib ijodini yaxlit tahlil qilishga bo'lgan amaliy ehtiyoj ortib bormoqda. Biroq ijodkor uslubini yagona tizim sifatida aniqlashning nazariy-metodologik mezonlari hamon yetarlicha ishlab chiqilmagani sababli uslub, badiiy mahorat va estetik ideal tushunchalari ko'pincha bir-biridan ajratilgan holda talqin qilinmoqda. Bundan tashqari, globallashuv va madaniy integratsiya sharoitida milliy adabiyotning o'ziga xosligini saqlash hamda ijodkorning individual poetik olamini obyektiv baholash bilan bog'liq amaliy muammolar dolzarbligicha qolmoqda.

Dunyo adabiyotshunosligida ijodkor dunyoqarashining badiiy tafakkur sintezidan iborat o'ziga xosligi, obraz yaratish mahorati, asarlaridagi g'oya va mavzu rang-barangligi, badiiy tasvir va ifoda vositalaridan foydalanishi singari individual jihatlarni muayyan ijodkor asarlari misolida tadqiq etish adabiyot tarixi va adabiyotshunoslikning mukammal tarixini yaratishga xizmat qiladi. Shu jihatdan, ijodkor uslubining umumiy va xususiy jihatlari, adabiy jarayonga qo'shgan hissasi va unga ta'siri, janr va uslub aloqadorligini yoritishga alohida diqqat qaratilmoqda. Ilmiy jihatdan ustuvor yo'nalishlar sifatida ijodkor uslubini estetik ideal va badiiy mahorat bilan uzviy bog'liqlikda tadqiq etish, milliy poetik an'ana va jahon adabiy tajribasi sintezini hamda janr-uslub munosabatini nazariy asoslash dolzarb ahamiyat kasb etadi.

Mamlakatimizda globallashuv va madaniy integratsiya sharoitida milliy adabiyotning o'ziga xosligini saqlab qolish, uning badiiy-estetik imkoniyatlarini kengaytirish dolzarb vazifalardan biri hisoblanadi. Adiblar ijodida kuzatiladigan uslubiy individuallik, ramziy-falsafiy tafakkur, obrazlar tizimining rang-barangligi ana shu jarayonlarning badiiy ifodasi sifatida namoyon bo'ladi. "Bugungi murakkab zamonda odamlar qalbiga yo'l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta'sirchan kuchidan foydalanish kerak"¹. Shu nuqtayi nazardan, Muhiddin Omon uslubini nazariy tadqiq etish, ijodkorning badiiy mahoratini tahlil qilish, adabiy jarayonning e'tibor qaratilishi muhim bo'lgan jihatlarni tadqiq etish va muayyan ilmiy xulosalar chiqarish dolzarb ahamiyatga ega.

O'zbekiston Respublikasi Prezidentining 2023-yil 11-sentabrdagi PF-158-son "O'zbekiston – 2030 strategiyasi to'g'risida", 2020-yil 29-oktabrdagi PF-6097-son "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 6-noyabrdagi PF-6108-son "O'zbekistonning yangi taraqqiyot davrida ta'lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to'g'risida", 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini

¹Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Алишер Навоий номидаги Ўзбекистон Миллий боғида барпо этилган Адиллар хиёбонининг очилишида сўзлаган нутки // Халқ сўзи, 2020 йил 21 май.
<http://db.natlib.uz/ru/editions/22251>

tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2020-yil 5-oktabrdagi PF-6079-son "Madaniyat va adabiyot sohasini yanada rivojlantirish chora-tadbirlari to'g'risida"gi Farmon va qarorlari hamda sohaga tegishli boshqa 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 respublika fan va texnologiyalari rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon adabiyotshunosligida J.Korbi, I.Kallus, G.L.Lyusente, H.N.Gudmen, J.M.Robinson, L.B.Xun kabi olimlarning ilmiy izlanishlari uslub hamda ijodkor shaxsiyati muammolari tadqiqiga qaratilganligi bilan alohida e'tirofga loyiqdir².

Rus adabiyotshunosligida bu borada qator tadqiqotlar amalga oshirilgan bo'lib, A.N.Sokolov, L.I.Timofeyev, V.V.Vinogradov, B.V.Tomashevskiy, V.M.Jirmunskiy, A.I.Nikolayev, M.B.Xrapchenko singari olimlarning izlanishlari diqqatga sazovor³.

O'zbek adabiyotshunosligida ijodkor uslubi va badiiy mahoratini tadqiq etish borasida O.Sharafiddinov, M.Sultonova, R.Vohidov, S.Mamajonov, O'.Shokirov, M.Qo'shjonov, A.Rasulov, N.Karimov, A.Hayitmetov, T.Mirzayev, O.Safarov, E.Ochilov kabi olimlar tadqiqotlarini alohida e'tirof etamiz⁴.

Tadqiqotimiz obyekti bo'lgan Muhiddin Omonning individual uslubi va poetik mahorati hozirga qadar yaxlit tadqiqot obyekti sifatida o'rganilmagan. Ijodkorning uslubi, asarlarining janriy tarkibi, g'oyaviy-badiiy xususiyatlari, badiiy mahorati va uning adabiy jarayonda tutgan o'rni masalalarini yaxlit ilmiy-monografik tadqiqot doirasida o'rganish adabiyotshunosligimizdagi bugungi adabiyot manzaralarini to'liq tadqiq etishdagi bir bo'shliqni to'ldirish nuqtayi nazaridan dolzarbdir.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Qo'qon

²Ivan Callus, James Corby, Gloria Lauri-Lucente. *Style in Theory: Between Literature and Philosophy*. Bloomsbury Publishing: USA, 2012; Jenefer M. Robinson. *Style and Personality in the Literary Work*. *The Philosophical Review*, Vol. 94 (Apr., 1985); Nelson Goodman. *The Status of Style*. *Critical Inquiry*. Vol. 1, № 4 (Jun., 1975); Ли Бен Хун. Проблема художественного образа в литературной критике В.Г.Белинского: Автореф. дисс. ... канд. филол. наук. – М., 1999.

³Соколов А.Н. *Теория стиля*. – М.: Искусство, 1968; Виноградов В.В. *Проблема авторства и теория стилей* /В. В. Виноградов. – М.: Художественная литература, 1961; Жирмунский В.М. *Теория литературы. Поэтика. Стилистика*. – Ленинград: Наука, 1977; Томашевский Б.В. *Стилистика и стихосложение. Курс лекций*. – Ленинград: Учпедгиз, 1959; Николаев А.И. *Основы литературоведения: учебное пособие для студентов филологических специальностей*. Понятие художественного стиля. – Иваново: Листос, 2011. [Электронный ресурс] Режим доступа: <https://www.листос.биз/филология/николаев-а-и-основы-литературоведения/понятие-художественного-стиля/>; Храпченко М.Б. *Творческая индивидуальность писателя и развитие литературы*. – М.: Художественная литература, 1977.

⁴Шарафиддинов О. *Ўзгаллик излаб*. – Тошкент: Адабиёт ва санъат, 1986; Султонова М. *Ўзувчи услубига доир*. – Тошкент: Фан, 1973; Воҳидов Р. *Илоҳий ишқ жозибаси*. – Самарқанд: Зарафшон, 1997; Мамажонов С. *Теранлик*. – Тошкент: Адабиёт ва санъат, 1987; Шокиров Ў., Иззат Султон. *Адабий портрет*. – Тошкент: Адабиёт ва санъат, 1970; Қўшжонов М. *Қалб ва қиёфа*. – Тошкент: Адабиёт ва санъат, 1978; Расулов А. *Истеъдод ва этикод*. – Тошкент: Шарқ, 2000; Очилов Э. *Устоз сабоқлари / Мушоҳада ёғдуси*. – Тошкент: Фан, 2009;

universitetining ilmiy-tadqiqot ishlari rejalariga muvofiq “Filologiyaning dolzarb masalalari” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi Muhiddin Omon uslubini, ijodining janriy tarkibi va poetik xususiyatlarini aniqlash, uning hozirgi adabiy jarayonda tutgan o‘rni belgilash va tarjimalarining ahamiyatini asoslashdan iborat.

Tadqiqotning vazifalari:

shoir she‘riyatida badiiy uslubning asosiy xususiyatlarini aniqlash; ijodkorning poetik mahoratini ifodalovchi badiiy tasvir vositalarining qo‘llanishini tahlil etish;

shoir ijodida janrlar xilma-xilligi va ularning uslubiy xususiyatlarini ochib berish; lirik qahramonning badiiy talqini va poetik tafakkurini tadqiq etish;

Muhiddin Omon she‘riyatida an‘ana va novatorlik uyg‘unligini ilmiy asoslash;

shoir ijodining zamonaviy o‘zbek adabiy jarayonidagi o‘rni va ahamiyatini belgilash.

Tadqiqotning obyekti sifatida Muhiddin Omonning “O‘rtamizda ishqning gulxani”, “Munavvar sog‘inch”, “Kuz sonatasi”, “Bahorlar qaytadi” she‘riy to‘plamlari va “Bizni yod etsalar...” tarjimalar to‘plami olingan.

Tadqiqotning predmetini Muhiddin Omonning she‘riy asarlarida namoyon bo‘ladigan badiiy uslub, poetik mahorat, obrazlar tizimi, badiiy tasvir vositalari, kompozitsion qurilish hamda individual ijodiy tafakkur xususiyatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada biografik, qiyosiy-tipologik, sotsiologik, germeenvtik, statistik, semiotik tahlil kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Muhiddin Omon she‘riyatida individual uslubning yetakchi mazmuniy-estetik o‘zagi sifatida “hayotning har lahzasini g‘animat bilish, shukronalik va faol hayotsevarlik” konsepti ilk bor ajratib ko‘rsatilgan hamda shoir estetik ideali Sharq tasavvufiy-axloqiy (fano va baqo, sabr, shukr, qanoat) va G‘arb ekzistensial (ongli tanlov, mas‘uliyat, ichki irodaviy tayanch) tafakkurining sintezi asosida shakllanishi isbotlangan;

shoir poetik tilining individualligini ta‘minlovchi uch asosiy mexanizm: janubiy-voha shevasi dialektizmlarining oddiy hududiy kolorit emas, balki obraz va dramatik vaziyat yaratuvchi badiiy-estetik vosita sifatidagi vazifasi; sintezlashgan va analitik folklorizmlarning matn ichki tuzilishiga singdirilishi; “tabiat – inson ruhiyati” parallelizmiga asoslangan metaforik model aniqlanib, ular ijodkorning lingvopoetik “imzosi” sifatida dalillangan;

Muhiddin Omon ijodining janrlar tizimi ilk bor nazariy tasniflanib, unda mumtoz Sharq (g‘azal, ruboiy, muxammas) va G‘arb (ballada, elegiya) janrlari bilan bir qatorda muallifning individual janr shakli – “doston-fantasmagoriya” ajratib ko‘rsatilgan hamda Sharq-G‘arb janrlararo sintezi shoir uslubidagi o‘ziga xoslikni ta‘minlovchi struktural omil ekanligi isbotlangan;

Muhiddin Omon tarjimalarining zamonaviy o‘zbek tarjimashunosligidagi o‘rni aniqlanib, uning o‘zbek adabiyotida ilgari uchramagan Yevropa lirik janri – redondilni milliy adabiy muomalaga ilk bor olib kirgani isbotlangan; shoir tarjimonlik mahoratining yetakchi mezonini “asliyat ruhini saqlash bilan milliy til imkoniyatlarini faollashtirish” uyg‘unligi ekanligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Muhiddin Omon ijodida badiiy uslub va poetik mahorat masalasining yaxlit holda o'rganilishi natijasida adabiy jarayon va o'zbek adabiyoti tarixi uchun zarur ilmiy fakt hamda ma'lumotlarni aniqlash bo'yicha taklif va tavsiyalar ishlab chiqilgan;

shoirning "asliyat ruhini saqlash bilan milliy til imkoniyatlarini faollashtirish" tarjimonlik mezoni badiiy tarjima sifatini baholashning amaliy o'lchovi sifatida taklif etilgan.

Tadqiqot natijalarining ishonchliligi tadqiqot yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e'lon qilingan ilmiy ishlarda o'z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, aniq qo'yilgan muammo qiyosiy-tipologik, sotsiologik, biografik va statistik tahlil usullari yordamida yechilganligi, nazariy xulosa va farazlarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati shundaki, unda badiiy uslub va poetik mahorat kategoriyalarini yaxlit tizim sifatida – badiiy tafakkur, estetik ideal, obraz yaratish tamoyillari, janrlar tizimi va til birligida o'rganish tamoyillari asoslangan bo'lib, bu adabiyotshunoslikda ijodkor individualligini tadqiq etishning nazariy-metodologik asoslarini boyitadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, undagi xulosa, tahliliy materiallar va tavsiyalardan oliy ta'lim muassasalarining filologiya yo'nalishlari uchun darslik, o'quv qo'llanma, tanlov fan dasturlari hamda uslubiy tavsiyalar yaratishda ilmiy manba sifatida; hozirgi adabiy jarayonga bag'ishlangan monografiya, bibliografik ko'rsatkich, antologiya va adabiy portretlar tayyorlashda; magistrlik dissertatsiyalari va PhD tadqiqotlari uchun nazariy-amaliy asos sifatida foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Muhiddin Omon ijodida badiiy uslub va poetik mahorat masalasini tadqiq etish jarayonida chiqarilgan xulosalar, erishilgan ilmiy natijalarning joriylanishi quyidagilarda ko'rinadi:

Muhiddin Omon she'riyatida individual uslubning yetakchi mazmuniy-estetik o'zagi sifatida "hayotning har lahzasini g'animat bilish, shukronalik va faol hayotsevarlik" konsepti ilk bor ajratib ko'rsatilgan hamda shoir estetik ideali Sharq tasavvufiy-axloqiy (fano va baqo, sabr, shukr, qanoat) va G'arb ekzistensial (ongli tanlov, mas'uliyat, ichki irodaviy tayanch) tafakkurining sintezi asosida shakllanishi isbotlangan o'rinlardan Respublika Ma'naviyat va ma'rifat markazining 2025-yil uchun chora-tadbirlar dasturining yo'nalishlarida belgilangan "G'oya va mafkura masalasi hamda ilm-fan va ma'rifat targ'iboti" doirasidagi "Yangi ma'naviy makonni shakllantirishning dolzarb masalalari, bu borada ma'rifatparvarlar, ziyolilar, davlat va jamoat faollarini birlashtirish hamda "Yangi O'zbekiston orzusi"ni ro'yobga chiqarish bo'yicha targ'ibot-tashviqot ishlarini tashkil etish" mavzusidagi tadbirlarni tashkil etish va o'tkazishda foydalanilgan (Respublika ijtimoiy-ma'naviy tadqiqotlar institutining 2026-yil 4-iyundagi 10/398-son ma'lumotnomasi). Natijada tadbirlarning ilmiy-ma'rifiy salohiyati ortib, badiiy adabiyotning tarbiya vositasi sifatidagi ahamiyatini ochib berishga erishilgan;

shoir poetik tilining individualligini ta'minlovchi uch asosiy mexanizm: janubiy-voha shevasi dialektizmlarining oddiy hududiy kolorit emas, balki obraz va dramatik

vaziyat yaratuvchi badiiy-estetik vosita sifatidagi vazifasi; sintezlashgan va analitik folklorizmlarning matn ichki tuzilishiga singdirilishi; “tabiat – inson ruhiyati” parallelizmiga asoslangan metaforik model aniqlanib, ular ijodkorning lingvopoetik “imzosi” sifatida dalillangan o‘rinlardan O‘zbekiston Yozuvchilar uyushmasining She’riyat kengashi hisobot yig‘ilishlarida, “Ma’rifat ulashib” loyihasidagi ma’naviy-ma’rifiy anjumanlarda foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2026-yil 25-iyundagi 01-03/292-son ma’lumotnomasi);

Muhiddin Omon ijodining janrlar tizimi ilk bor nazariy tasniflanib, unda mumtoz Sharq (g‘azal, ruboiy, muxammas) va G‘arb (ballada, elegiya) janrlari bilan bir qatorda muallifning individual janr shakli – “doston-fantasmagoriya” ajratib ko‘rsatilgan hamda Sharq-G‘arb janrlararo sintezi shoir uslubidagi o‘ziga xoslikni ta’minlovchi struktural omil ekanligi isbotlangan o‘rinlardan Qo‘qon davlat universitetida bajarilgan AL322103020 raqamli loyihada foydalanilgan (2026-yil 1-iyundagi 01/03-611-son ma’lumotnoma). Natijada platformadan foydalanuvchilar yana bir muhim manba haqida yangi ma’lumot bilan tanishish imkoniyatiga ega bo‘lgan;

Muhiddin Omon tarjimalarining zamonaviy o‘zbek tarjimashunosligidagi o‘rni aniqlanib, uning o‘zbek adabiyotida ilgari uchramagan Yevropa lirik janri – redondilni milliy adabiy muomalaga ilk bor olib kirgani isbotlangan; shoir tarjimonlik mahoratining yetakchi mezoni “asliyat ruhini saqlash bilan milliy til imkoniyatlarini faollashtirish” uyg‘unligi ekanligi dalillangan o‘rinlardan O‘zbekiston Milliy teleradiokompaniyasining “O‘zbekiston” teleradiokanali ijodkorlari tomonidan tayyorlangan “G‘azal bo‘stoni”, “Ta’lim va taraqqiyot” nomli dasturlari ssenariylarining 2024-2025-yil hamda 2026-yil yanvar oyi sonlarida foydalanilgan (“O‘zbekiston 24” teleradiokanalining 2026-yil 6-sentabrdagi 05-09-1575-son ma’lumotnomasi). Natijada tinglovchilar Muhiddin Omon ijodining janrlar tizimi, o‘zbek she’riyatida tutgan o‘rni, ijodkorning tarjimonlik mahorati haqida ma’lumotga ega bo‘lganlar, eshittirishlarning ilmiy va badiiy qimmatini ortgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 5 ta, jumladan, 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida ma’ruza ko‘rinishida bayon etilgan va aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 9 ta ilmiy ish, jumladan, Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 2 ta, xorijiy jurnalda 1 ta maqola chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya 140 sahifadan iborat bo‘lib, kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Adabiyotshunoslikda ijodkor uslubi va badiiy mahorat masalalarining o‘rganilishi**” deb nomlanib, ikki faslni o‘z ichiga oladi. Birinchi bobning birinchi fasli “**Uslub va mahorat – muhim estetik kategoriya sifatida**” deb nomlanadi.

Badiiy adabiyotning eng muhim kategoriyalaridan biri bo‘lgan uslub tushunchasi adabiyotshunoslik sohasida keng tadqiq etilgan nazariy masalalardan biri sanaladi. Vaqt o‘tishi bilan badiiy adabiyot taraqqiyoti natijasida yangi uslubiy yo‘nalishlarning vujudga kelishi, badiiy matnga yondashuvda yangidan yangi usullarning paydo bo‘lishi mazkur nazariy tushunchani yanada chuqurroq o‘rganishni talab qiladi. Shu jihatdan, ijodkor uslubi yuzasidan qadim davrlardan boshlangan tadqiqotlar silsilasi bugungi globallashgan davrga kelib ham dolzarb ahamiyat kasb etmoqda.

Adabiyotshunoslikda uslub tushunchasi ko‘pincha individuallik, badiiy tafakkur, tasvir usuli, til va badiiyat bilan chambarchas bog‘liq holatda o‘rganiladi. Chunki uslub ijodkor badiiy olamining eng muhim jihatlarini o‘zida namoyon etuvchi asosiy belgilar majmuasi sanalib, unda yozuvchi va shoirning fikrlash tarzi, estetik ideali va hayotiy hodisalarga munosabati aks etadi. Shu bois uslubni badiiy tafakkurning barcha qatlamlarini qamrab oluvchi kompleks hodisa sifatida baholash mumkin.

Adabiyot nazariyasi bilan bog‘liq tadqiqotlar tahlili shuni ko‘rsatadiki, uslub masalasini o‘rganish uzoq davrlarga borib taqaladi va qator tadqiqotlarda uslubga turlicha ta’riflar berilgan. Xususan, mavzu yuzasidan ilk tadqiqotlar ildizi buyuk yunon faylasufi Aristotel nomi bilan bog‘lanadi. Uning “Poetika” asaridagi ijodkor “mahorat, tajriba, malaka, iqtidor, tug‘ma iste’dodlari tufayli bo‘yoqlar hamda shakllar vositasida ko‘plab narsalarning jonli tasvirini yaratadi va ularning hammasida ham garmoniya yordamida badiiy uyg‘unliklar vujudga keladi”⁵ degan fikrlari ijodkorning o‘ziga xosligiga bag‘ishlangan edi. U asarda badiiy nutqning ifoda vositalari, metafora va obrazlilik masalalarini chuqur tahlilga tortadi va badiiy nutqning birlamchi funksiyasi voqelikni estetik jihatdan ifoda qilish ekanligini qat’iy ta’kidlaydi.

Rus adabiyotshunosligida uslub masalasi V.G.Belinskiy tadqiqotlarida alohida e’tibor markazida bo‘ldi. Olim uslubni “Yozuvchining mazmun bilan shaklga quyma bir holat bag‘ishlay olish qobiliyati va shu bilan birga hamma-hamma narsaga o‘z shaxsi, o‘z ruhini takrorlanmas, original muhrini tushirib o‘ta olish xususiyati”⁶ deya baholagan edi. Uning bu fikri uslub bilan birgalikda badiiy mahorat masalasini ham o‘z ichiga olgan bo‘lib, olim badiiy mahoratni uslubning muhim elementi sifatida qayd etadi.

XX asr boshlariga kelib o‘zbek adabiyotshunosligida ham uslub yuzasidan ilk nazariy yondashuvlar amalga oshirila boshlandi. Jadid ma’rifatparvari, professor Abdurauf Fitrat “Adabiyot qoidalari” kitobida uslub yuzasidan asosli nazariy fikrlarni bayon qiladi. Fitratning ta’rificha, “Uslubning adabiyotdagi o‘rni juda katta, juda muhimdir. Bir asardagi fikrlar, ma’lumotlarning eski, boshqa shoirlar

⁵Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2011. – Б.20.

⁶Белинский В.Г. Танланган асарлар. – Тошкент: Ўздавнашр, 1955. – 225 б.

tomonidan aytilgan bo‘lishi mumkindir, ularning bizga sezdirmasdan, bildirmasdan ifoda qilib, uni bizga o‘quta olg‘an kuch uslubdir”⁷. Yuqoridagi fikrdan anglashiladiki, Fitrat uslubni asar retsepsiyasi bilan bog‘lab tushuntiradi. Bashariyat hayotidagi takroriy mavzularning yangidan yangi ko‘rinishlarda taqdim etilishi ijodkor uslubining shakllanganidan darak berishiga ishora qiladi.

Abdurahmon Sa‘diyning uslubga bergan ta‘rifi ham adabiyotshunoslik nuqtayi nazaridan alohida ahamiyatga ega. Olimning uslub haqidagi fikrlari ijodkor asarlarining tilidagi o‘ziga xosliklar va kompozitsiya yaratish mahorati singari jihatlarni qamrab oladi. Shu jihatdan, A.Sa‘diy uslubni haqli ravishda ikki turga: a) anglatish uslubi, b) so‘z uslubiga ajratadi⁸. Olimning fikricha, ijodkorning uslubini tahlil qilish yordamida uning individual badiiy olamini aniqlash uchun zamin yaratiladi. Ayrim yozuvchilarning asarlarida ramziy obrazlar ustun bo‘lsa, boshqalarida realistik tasvir kuchli bo‘lishi mumkin. Chunonchi, tadqiqotimiz obyekti bo‘lgan Muhiddin Omon uslubida she‘r mavzusiga ko‘ra har ikki holatni uchratish mumkin. Shoirning ijtimoiy va falsafiy she‘rlarida ramziylik ustuvor bo‘lsa, ishqiy lirikasida realistik tasvir elementlaridan foydalaniladi.

Ijodkor uslubi xususida so‘z yuritilganda uni yuzaga keltiruvchi omillarga alohida to‘xtalish lozim. Bu haqda tadqiqotchi A.Qodirov “Dilmurod Quronovning adabiy-tanqidiy qarashlari” nomli dissertatsiyasida “Maqsad, mavzu, til, kompozitsiya, badiiy tafakkur, hayotiy to‘plangan tajriba va davr ta‘siri kabi masalalarning o‘zaro uyg‘unlashuvi natijasida uslub namoyon bo‘ladi”, – degan fikrni⁹ beradi. Uning ta‘kidlashicha, yuqorida sanab o‘tilgan unsurlarning garmoniyasi natijasida ijodkorning pozitsiyasi, dunyoqarashi, umuman, ichki “men”i badiiy asarda bo‘y ko‘rsatadi.

Muhiddin Omon uslubida ham mavzular rang-barangligi muhim o‘rin tutadi. Shoir lirikasida ishq, Vatan, ayriliq, xotira, ijtimoiy-siyosiy va falsafiy mavzular yetakchilik qiladi. Albatta, mazkur mavzular ko‘plab ijodkorlarning asarlarida yetakchilik qilib, adabiyotning asosiy mavzulari sanalsa-da, Muhiddin Omon lirikasida o‘ziga xos talqinda yoritiladi. Ayniqsa, shoirning ishq-muhabbat mavzusida yozilgan she‘rlari diqqatga sazovor. Shoirning “Ortga qayt, sevgilim”, “Niliy osmon toqida Zuhal”, “Eslaysanmi”, “Qalbim dengiziga quladi osmon”, “Xato qildim”, “Meni kechir, sevgim”, “Ishqimiz bezavol”, “Baxt chorlaganda”, “Kechir, yorim” singari she‘rlarida ishq ba‘zida yuksak shukuh bilan, ba‘zida hasrat-nadomat, afsus bilan, ba‘zida esa sog‘inch-u armon bilan qorishgan holatda beriladi. Jumladan, shoirning “Niliy osmon toqida Zuhal” misrasi bilan boshlanuvchi she‘rida armonga aylanib borayotgan muhabbat haqida hikoya qilinsa, “Ishqimiz bezavol” nomli she‘rida yillar so‘ngra to‘qnash kelgan ikki oshiq qismati qalamga olinadi.

Ijodkor uslubini ko‘rsatuvchi unsurlarning yana biri – uning tilidir. Ingliz olimi Jefri Lich “Badiiy nasr uslubi: Ingliz badiiy prozasiga lingvistik kirish” kitobida

⁷Фитрат А. Адабиёт қоидалари: Адабиёт муаллимлари ҳам адабиёт хаваслилари учун / Нашрга тайёрловчи, сўзбоши ва изоҳлар муаллифи: Болтабоев Х. – Тошкент: Ўқитувчи, 1995. – Б.10.

⁸Саъдий А. Амалий ҳам назарий адабиёт дарслари. – Т.: 1923. – Б.39-40.

⁹Qodirov A.L. Dilmurod Quronovning adabiy-tanqidiy qarashlari: filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi. – Farg‘ona, 2025. – B.14.

ijodkor uslubida tilning ahamiyati xususida gapirar ekan, unga ko'ra, "uslub muallif matnning odatiy til me'yorlaridan chetga chiqqanida yuzaga keladi va shunda u alohida ta'sir vositasiga ega bo'ladi", – degan¹⁰ fikrni bildiradi. Ko'rinadiki, olim badiiy asar tilini ijodkorning poetik matndagi imzosi sifatida ko'radi va ijodkorning mahorati, avvalo, uning tilida namoyon bo'lishini ta'kidlaydi. Muhiddin Omon uslubi tahlil qilinganida ham uning asarlari tilini uslubini belgilovchi vositalardan biri sifatida baholash o'rinli bo'ladi. Xususan, shoir tilining o'ziga xosligi mumtoz lirikaga xos so'zlarning ko'pligida, shevaga oid so'zlardan o'rinli foydalanishida, boshqa ijodkorlarda uchramaydigan badiiy tasvir va ifoda vositalaridan foydalanishida namoyon bo'ladi.

Muhiddin Omon ijodi janrlar nuqtayi nazaridan rang-barang bo'lib, ham G'arb adabiyotiga, ham Sharq adabiyotiga xos lirik janrlar imkoniyatlaridan samarali foydalanish uning uslubiga xos xususiyatlardandir. Xususan, uning ijodida ballada, etyud, elegiya, doston-fantasmagoriya singari jahon adabiyotiga xos janrlarning nodir namunalari uchrasa, "Dilafkor bo'ldingmi, dil", "Ko'ngil xonish qilar ersa", "Muxtaram bo'lg'ay", "Yetmaganlardan so'rang", "Alhazar", "Aldanmasun", "Ko'zlaring", "Ey ko'ngil" g'azallari, "Maysadek nish urding va yozding yaproq", "Olam – bozor, toki sot-sot bor ekan" ruboiylarini Sharq mumtoz adabiyotidagi mavjud janriy an'analarning munosib davomi sifatida baholash mumkin. Bu janriy turfalik shoirning naqadar serqirra ijodkor ekanligini ko'rsatish bilan birgalikda, uning uslubi izlanishlaridan ham darak beradi.

Muhiddin Omon uslubi lirik kechinma egasi nuqtayi nazaridan ham boshqa ijodkorlar uslubidan farqlanadi. Bugungi o'zbek she'riyatida badiiy ifoda imkoniyatlarining kengayib borishi she'rning subyektiv tashkillanishida ham ko'rinadi. Filologiya fanlari doktori G.Oripova "O'zbek lirikasining poetik xususiyatlari" monografiyasida XX asrda yaratilgan lirik asarlarning mazmun-mundarijasini aniqlashda "falsafiy she'riyat", "ijroviy lirika", "meditativ lirika", "voqeaband she'r" kabi ifodalarni qo'llash mustaqillik davri she'riyati uchun xos xususiyat ekanligini ta'kidlagan edi. Muhiddin Omon she'rlarini tahlil qilar ekanmiz, shoir ijodida avtopsixologik va personajli lirikaga oid she'rlar salmog'i ko'proq ekanligi oydinlashadi. Shoirning "Dastxat so'rab turibsan, evoh", "Sen salom yo'llading, yorishdi olam", "Kechikkan muhabbat yoxud taqdir bitiklari xususida" singari she'rlarini avtopsixologik lirikaning yorqin namunalari sifatida baholash mumkin.

Turfa mavzular vositasida jamiyatning real holatini aks ettirish, nekbin tuyg'ularni mahorat bilan o'quvchiga yetkazib berish, falsafiy mushohada orqali hayotiy xulosalarini o'quvchisi bilan o'rtoqlashish, o'quvchini o'z ruhiy olamiga olib kirish, u bilan o'z kechinmalarini baham ko'rish ijodkor mahoratining asosiy belgilaridir.

Xulosa qilib aytganda, Muhiddin Omon zamonaviy o'zbek she'riyatining mahorat va uslub jihatidan yana bir pog'ona ko'tarilishida alohida o'rin tutuvchi ijodkordir. Shu jihatdan, ijodkor asarlarini ushbu nazariy kategoriyalar kesimida yaxlit holda o'rganish zarurati yorqin ko'rinmoqda.

¹⁰Leech G., Short M. Style in Fiction. A Linguistic Introduction to English Fictional Prose. – Great Britain, 2007.

Bobning ikkinchi fasli **“Ijodkor asarlarida badiiy tafakkur va estetik ideal masalasi”** deb nomlanadi. Estetik ideal – insonning go‘zallik va komillik haqidagi orzu hamda mezonlarining badiiy-falsafiy ifodasi bo‘lib, u haqidagi ilk qarashlar Aristotel¹¹ va Platon¹² asarlarida o‘z ifodasini topadi. U atama sifatida dastlab nemis san’atshunosi I.Vinkelman¹³ asarlarida, keyinchalik esa G.Lessing¹⁴ ijodida qo‘llanadi. Platon va Aristotel qarashlariga ko‘ra, ma’lum narsa-predmet yoki voqeani gavdalanitirar ekan, ijodkor uni tasavvuridan ortiq tasvirlay olmaydi. Olimlarning fikricha, san’at asarida aks etayotgan reallik va ideallik o‘rtasida o‘zaro dialektik aloqa va shartlanganlik mavjud. Unda reallik asosida yaratilayotgan obrazning ideal tasviri yuzaga keladi. Chunki badiiy ijod jarayonida ijodkor real obyektga o‘z qarashlarini ham singdiradi. Ya’ni aslida u qanday edi-yu, qanday bo‘lishi zarurligini aks ettiradi. Shu jihatdan, hayotdagi biz bilgan har qanday mukammallik go‘zallik bilan uzviy bog‘lanadi. Badiiy adabiyotdagi mukammallik esa estetik ideal bilan belgilanadi.

Badiiy adabiyot va san’atda estetik ideal ko‘pincha qahramon obrazi orqali o‘zini ko‘rsatadi. Misol uchun, antik davr adabiyoti va san’atida jismonan kuchli, baquvvat qahramon estetik ideal bo‘lgan bo‘lsa, jadid adabiyotida ma’rifatli, vatanparvar va zamonaviy fikrlovchi inson ideal obraz sifatida tasvirlangan. Muhiddin Omon ijodida esa hayotning har lahzasini g‘animat biluvchi, benaf yashab o‘tishni insonlik sha’ni uchun isnod deb biluvchi qahramon obrazi estetik ideal darajasiga ko‘tariladi.

Inson umrining ma’lum qismini yashab o‘tar ekan, qilgan ishlaridan ko‘ngli to‘lishi, amalga oshirgan ishlarining kelajak avlodga nafi tegishidan huzurlanishi, eng asosiysi, hayotiy prinsiplariga sodiq qolishi eng katta baxtdir. Aksariyat ijodkorlar asarlarini mutolaa qilar ekanmiz, umr poyonida yozgan iqrorlarida katta yo‘lga chiqish oldidan qo‘ygan maqsadlariga sobit qololmaganidan, shaxs sifatida pozitsiyasida mahkam tura olmaganidan afsuslanish tasvirlangan o‘rinlarga ko‘zimiz tushadi. Ulardan farqli ravishda Muhiddin Omon hayotning har pallasini qadrli deb biladi, mehnatlari samarasidan quvonadi, amalga oshirgan ishlaridan lazzatlanadi. Xususan, uning “Har narsa foniidir, yo‘qlikning xasmi” misrasi bilan boshlanuvchi she’rida umr sarhisobini qilayotgan, dunyoning o‘tkinchiligini tobora teranroq anglayotgan va o‘zining ana shu foni y olamda qanday yashab o‘tganligini tafakkur mezonida o‘lchab ko‘rayotgan lirik qahramon tasviri chiziladi. She’rning birinchi bandida tabiat hodisalari lirik qahramonning falsafiy mushohadalari bilan omuxtalashib, hayotning o‘zgarmas haqiqatlaridan hikoya qilinadi:

Har narsa foniidir, yo‘qlikning xasmi,
Yam-yashil yaproqning qismati – xazon.
Gar bugun tilimda muhabbat vasfi,
Ertaga umrimda hokimdir hijron¹⁵.

¹¹Аристотель. Поэтика // Сочинения: в 4 т. – М.: Мысль, 1983. – Т. 4. – С.645–680.

¹²Платон. Государство // Собрание сочинений: в 4 т. – М.: Мысль, 1994. – Т. 3. – 752 с.

¹³Винкельман И.И. История искусства древности. – М.: Изобразительное искусство, 1996. – 688 с.

¹⁴Лессинг Г.Э. Лаокоон, или О границах живописи и поэзии. – М.: Художественная литература, 1957. – 519 с.

¹⁵Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

Lirik qahramon dunyoning o'tkinchi ekanligini his qiladi, olamdagi mavjud narsalarning barchasini ontologik yo'qlikning sherigi deb biladi. Bahorda mavjurgan yashil barglarning kuzga borib zarcha tusga kirishini umrga muqoyasa etadi. Garchi fasllarning umrga o'xshatilishi, yashillikning yoshlikka, xazonning inson umrining nihoyasiga yaqinlashganligiga qiyoslanishi ko'plab ijodkorlar asarlarida ta'kidlangan bo'lsa-da, mazkur she'rda shoirning "muhabbat vasfi tilida bo'lgan" va "hijron umrga hokimlik qilgan" shaklidagi o'xshatishlari falsafiy mushohadaning yangicha tasvirlarda, yanada teranroq ifodalanishiga xizmat qilgan.

She'rning keyingi misralarida lirik qahramon to'la introspektiv kayfiyatga tushadi. U endi o'z ichki dunyosi kengliklarida yolg'iz qoladi. O'z umrini daryoga qiyoslagan qahramon hayotining bahorida toshib, kuzida vazminlik bilan oqayotganligini xotirlaydi:

Men ham bir daryodek oqib o'tarman,
Bahorimda toshib, kuzlarda sokin.
Baxt so'rab ko'klarga boqib o'tarman,
Kun kelib to'ldirgum ajdodlar xokin...¹⁶

She'rdagi falsafiy manzara qanchalik vazmin, o'yga toldiruvchi bo'lmasin, unda lirik qahramonning minnatdor kayfiyati seziladi. U baxt tomon talpinganini emas, talpinayotganligini, umidvor nigohlari osmonga qadalganini emas, qadalayotganini tasvirlash orqali hayotga muhabbatini, yashashga bo'lgan ishtiyoqini to'la namoyon etadi. "Ajdodlar xokini to'ldirish" inson qismatidagi isbotsiz aksioma ekanligini anglagan qahramon tinglovchiga murojaat qiladi.

Dunyoning o'tkinchiligi, olamning foniyligi va umrning oqar suv misoli orqaga qaytmasligi mumtoz she'riyatimizda ko'p murojaat qilinadigan mavzulardan biri sanaladi. Umr va foniyligining dunyo motivi yuzasidan izdoshlik, avvalo, falsafiy konsept sifatida davomiylik tamoyiliga tayanadi. Navoiy lirikasida umr ko'proq foniyligining va baqo g'oyalari bilan bog'langan bo'lsa, Muhiddin Omon ijodida bu motiv ekzistensial muammolar, shaxsiy kechinma va ijtimoiy mas'uliyat bilan uyg'unlashadi. Shu jihatdan, izdoshlik faqat poetik shaklning takrorlanishi emas, balki motivning mazmuniy transformatsiyasi sifatida namoyon bo'ladi.

Hayot deb atalmish ne'matning insonga bir bora berilishi haqidagi azaliy haqiqatni tilga olar ekan, shoir tiriklikni Yaratgan tomonidan kishilarga qilingan eng katta tuhfa sifatida baholaydi:

Bir bora kelurmiz dunyoga, dilbar,
Bir bora tiriklik – dillarga in'om.
Ketmoq ham kelmoqdek beshak, muqarrar,
Bu hayot – limmo-lim sharob to'la jom!¹⁷

She'rning ilk misralaridayoq hayotning bir martalik ekanligi qat'iy ohangda ifodalanadi:

Bir bora kelurmiz dunyoga, dilbar,
Bir bora tiriklik – dillarga in'om.

¹⁶Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

¹⁷Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – B.189.

Bu o'rinda "bir bora" birikmasining takrorlanishi anafora vositasida umrning qaytarilmas mohiyatini kuchaytiradi. Insonning bu foniyl dunyoga kelgani singari uni tark etishi ham muqarrar ekanligini aytgan shoir hayotni sharobga to'la qadahga mengzaydi. She'rda inson hayotining sharob to'la jom metaforasi orqali ifodalanishi tiriklikning mazmun-mohiyati, uning shirin totlari bilan birgalikda achchiq ta'mlari ham borligi, kelmoq va ketmoqning muqarrarligi g'oyasining bir butun poetik sistema sifatida namoyon bo'lishiga imkon beradi. Bu hol she'rning keyingi bandlarida yuzaga chiqadigan shukronalik falsafasi uchun g'oyaviy zamin yaratadi.

Bandning uchinchi misrasida u hayot va o'limni dialektik birlikda tasvirlashga intiladi. Kelish va ketish o'rtasida ustunlikning yo'qligi, ularning har ikkalasi ham muqarrar ekanligini anglagan shoir insonni hayotning tabiiy qonuniyatlariga ongli munosabatda bo'lishga da'vat etadi.

Bandda ko'zlangan poetik maqsadning yuzaga chiqishida sharob timsolining ahamiyati katta. Sharob muhim timsol sifatida mumtoz Sharq adabiyotida ko'p qatlamli ma'noga ega bo'lib, u ba'zan ilohiy ishq, ba'zan dunyoviy zavq, ba'zan esa inson qismatining achchiq-shirin holatlarini ifodalashga xizmat qiladi. Bandda jomni hayotning o'zi, sharobni esa vaqt, inson umri ma'nolarida tushunish mumkin. Jomga nisbatan ishlatilgan "limmo-lim" sifati orqali esa hayotning imkoniyatlarga boy ekanligi bildiriladi.

She'rning keyingi bandida shoir insonlar taqdirining bir xil emasligini badiiy umumlashtiradi:

Ajabki, turlidur, maylar, buzalar,
Kimniki – ashik nob, kimniki – shirin.
Turlidur qadahlar, sog'ar, ko'zalar,
Shul mahfil ortiga umr yashirin¹⁸.

Yuqoridagi bandda hayotdagi insonlar qismatining turlicha ekanligi ko'z yoshlarning holati orqali original tasvirda beriladi. Chunki kundalik hayotimizda ham, badiiy adabiyotda ham inson ko'z yosh to'kishining sabablariga ko'ra quvonch ko'z yoshlari hamda qayg'u yoshlariga ajratilishi haqida ko'p eshitamiz. Ammo aynan ko'z yosh holatining, uning "ashik nob" – achchiq yosh yoki "shirin" ko'z yoshi ekanligini farqlash orqali hayot tarzini ifodalash, chinakam ma'noda, shoirning novatorona badiiy topilmasidir. Bu o'rinda shoir qadahning ham, bo'zaning ham turli ekanligini aytish orqali insonlar taqdiridagi, ijtimoiy holati-yu kechinmalaridagi turfaliklarni ifodalashga harakat qiladi. Shuni ham unutmaslik kerakki, bu turfalikni aytar ekan, u afsus, havas, alam, qiziqish singari hislardan batamom holi. U hayotda har bir insonning taqdirdan olajak nasibasi o'ziga yarasha ekanini tan oladi, ammo buni fojia sifatida emas, balki hayotning tabiiy qonuni sifatida qabul qiladi. Qadahlar, sog'ar va ko'zalardagi tafovutni ham yuqorida aytilgani kabi turfa taqdirlarga muqoyasa etar ekan, aynan shu turfalik umrning asl mohiyati tomon yetaklashiga ishora qiladi.

Shoirning "Shunchaki aytmadim biror so'zimni" misrasi bilan boshlanuvchi she'rda ham uning shaxsiyati to'laligicha namoyon bo'ladi:

Shunchaki aytmadim biror so'zimni,

¹⁸Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – B.189.

Shunchaki do'st bo'lib chiqmadim yo'ldan.
Hasratli har ko'zda ko'rdim o'zimni,
Ko'makka shoshildim, kelgancha qo'ldan¹⁹.

Misralarda lirik qahramonning axloqiy pozitsiyasi, e'tiqodi va hayotiy qarashlari bor bo'y-basti bilan o'zini ko'rsatadi. U hayotning har bir kichik detaliga ham e'tibor bilan qaraydi. Har bir ishga mas'uliyat bilan yondashadi. So'z bilan oshkor aytmasa-da, u soxtakorlik bilan, ikkiyuzlamachilik bilan murosasoz bo'la olmaydi. "Shunchaki" so'zining takrori badiiy usul sifatida befarqlik va yuzakilikni inkor etish ma'nosini kuchaytiradi. O'zbekiston xalq shoiri Halima Xudoyberdiyeva aytganidek, "shunchaki yashash bu – shoirga o'lim". Shu sabab uning shoir qalbi "shunchakilik"ka toqat qilmaydi. Shoir so'zni muqaddas deb biladi. Shuning uchun ham so'zni shunchaki aytishni inkor qiladi. Bu o'rinda uning shaxs sifatidagi pozitsiyasi bilan bir qatorda ijodga munosabati ham orqa fonda o'zini ko'rsatadi.

Dissertatsiyaning ikkinchi bobi "Badiiy mahorat va ijodiy individuallik" deb nomlanadi. Bobning birinchi fasli **"Ijodkor asarlarida poetik tilning o'ziga xos xususiyatlari"** masalasi tahliliga bag'ishlanadi.

Ijodkor uslubining o'ziga xosligi, avvalo, uning asarlari tilining o'ziga xosligida ko'rinadi. Badiiy asar tili badiiy shaklning muhim elementi sifatida yozuvchining ijodiy individualligi va badiiy mahoratidan darak beradi. Adabiyotshunoslikka oid asarlarda badiiy asar tili haqida qator mulohazalar bildiriladi. Jumladan, rus olimi G.O.Vinokur o'zining "Poetik til tushunchasi" deb nomlangan maqolasida badiiy asar tili haqida gapirar ekan, "Poetik til deganda eng avval badiiy asarlar (yozish)da ishlatiladigan til tushunilishi mumkin", – degan edi²⁰. Adabiyotshunos Y.Solijonov esa badiiy asarda poetik tilning ahamiyati masalasiga e'tibor qaratib, "Ijodkorning asosiy quroli so'z, nutqdir. Badiiy asarning jozibasi, sermazmunligi va puxtaligi birinchi galda, yozuvchi nutqining rang-barangligi, salmog'i, leksik va semantik boyligi bilan belgilanadi. Xoh poetik, xoh prozaik asarlar yaratilmasin, avvalo til imkoniyatlaridan, uning ko'zga ko'rinmas zarrachalaridan unumli foydalanib, asarning o'qimishli bo'lishini ta'minlaydi", – degan fikrni bildirgan edi²¹.

Adabiyotshunoslik ilmiga doir kitoblarda badiiy tilning umumxalq tili negizida shakllanishi hamda qisman adabiy til me'yorlariga yaqinlashishi aytiladi. Shu bilan birgalikda, badiiy til o'z o'rnida adabiy til me'yorlaridan ba'zi hollarda chekinadi. Badiiy matnda shevaga xos unsurlardan istifoda etilishi buning yorqin misoli bo'la oladi. Yozuvchining badiiy asarda milliy koloritni, milliy o'ziga xoslikni ifodalashida sheva unsurlari, o'sha hududga xos xarakter chizgilari muhim ahamiyat kasb etadi.

Muhiddin Omon uslubining o'ziga xosligini tahlil qilishda shoir qo'llagan metaforalarni zamondoshlari ijodi bilan qiyoslash ahamiyatlidir. Xususan, ishda tahlilga tortilgan she'rlardan ma'lumki, Muhiddin Omon lirikasida metaforalar she'rning butun semantik konstruksiyasini qurmaydi. Zamondoshlari, xususan, Abduvali Qutbiddinning tahlil uchun olingan "Qor gulxani" she'rida mazmunni tushunish uchun avvalo berilgan ramzlarni tahlil qilish talab etilsa, Muhiddin

¹⁹Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

²⁰Винокур Г.О. О языке художественной литературы. – М.: Высшая школа, 1991. – 448 с.

²¹Solijonov Y. Badiiy nutq uslubi. – Toshkent: Fan, 1998. – B.121.

Omonda ma'no ancha ochiq, metafora hissiy ta'sirni kuchaytiruvchi vosita sifatida ishlaydiki, bu ham shoir uslubining xos xususiyatlaridandir.

Muhiddin Omon she'rlarining o'ziga xosligi uning asarlari tilida bor bo'y-basti bilan namoyon bo'ladi. Xususan, uning she'rlarida dialektizmlar shunchaki va faqat hududiy o'ziga xoslikni bo'rttirib ko'rsatishga xizmat qilibgina qolmasdan, tasvirning jonli, badiiy ifodaning ravon bo'lishini ham ta'minlagan. Jumladan, shoirning "O'rgiloyin bo'ylaringdan", "Uvoli bordir", "Sayron bo'ldi yuragim", "Oy baldog'i oy yuziga beradi nur" kabi she'rlarida qadim voaha shevasiga xos so'zlardan mahorat bilan istifoda etilganini ko'rish mumkin.

Shoirning surxoncha ohanglarga yo'g'rilgan "Sayron bo'ldi yuragim" she'rida ko'plab o'rinlarda Surxondaryo viloyatiga xos shevaga oid so'zlar qo'llanadi. She'r xalqona hajviy yo'nalishda yozilgan bo'lib, unda "Surxonning qalamqoshi" Sayyoraga oshiq bo'lgan yigit haqida hikoya qilinadi. Sayyorani bir lahza ko'rmasa, ko'nglining bardoshi sob bo'layotgan, shu qizning ishqida "yuragi sayron", oshiq qalbi Surxondaryo yo'llarida vayron bo'lgan yigit tunda sevgisini izhor qilish niyatida uning uyi yonidagi soyga boradi:

Bildiray deb, sevgimni soyda kutdim kechasi
Ammo dilim g'ash qildi, chiqib qolib chechasi
Sezganmikan niyatim, checha qurg'ur "hoy" dedi,
Sen bu qizga tengmassan, ahvolingga voy, dedi²²

Mazkur bandda shoir vohaga xos "checha" so'zidan foydalanadi. "O'zbek tilining izohli lug'ati"da bu so'z "CHECHA shv. Yanga, kelinoyi. Go'ro'g'li shunday intiklab qarasa, Kelayotgan – Xoljuvonday chechasi. "Go'ro'g'lining tug'ilishi". Gapning buromadida yoqmay yuz o'girib qolgan Do'stboy dasturxon popugini ezg'ilab ko'p o'ylandi, xo'b o'ylandi, oxirida siniq jilmayib aytdiki, ey checha, musofir bo'lmaguncha musulmon bo'lmas deb to'g'ri aytgan ekanlar... A.Yo'ldosh, Biz bo'lmagan joylarda. O'zbek ovulning bosh hisobchisi Zikir tirriqning xotini Gulafzal checha qo'shni qishloqdagi opasining uyidan mo'ljaliga qaraganda ikki kun ertaroq qaytadi. A.Yo'ldosh, Boy"²³, – deb ta'riflanadi. Yorga mavjud holat haqida ma'lumot berish uchun she'rga olib kirilgan obrazni – "akaning rafiqasi"ni shoir sodda qilib "yanga" deb ham nomlashi mumkin edi. Ammo shoir bu o'rinda qaltis vaziyatni shartta-shartta yigitga yetkazish uchun o'quvchi ongida "chapani, cho'rtkesar" xususiyatlari bilan kodlangan "checha" so'zini ma'qul ko'radi. Chunki o'zbek milliy mentalitetida ham, milliy adabiyotimizdagi qator badiiy asarlarda ham "yanga" kamsuqum, sodda shaklda tasvirlangani bois "yanga"ning yigitga "hoy, sen bu qizga tengmassan, ahvolingga voy" deyishi o'quvchiga to'la ta'sir ko'rsatmaydi. Shu sababdan Muhiddin Omonning "checha"si yuqorida ta'kidlanganidek, hududiy o'ziga xoslikni bo'rttirib ko'rsatishga xizmat qilibgina qolmasdan, tasvirning jonli, badiiy ifodaning ravon bo'lishini ham ta'minlagan.

Muhiddin Omon she'rlarida xalq og'zaki ijodining ta'siri yaqqol sezilib, u aksar o'rinlarda xalq maqollaridan mahorat bilan foydalanadi. Xususan, "Gohida sherman deb kerilar shoqol", "G'aroyib tushlar yoxud tushga kirgan qushlar", "Muxtaram bo'lg'ay" singari she'rlarida sintezlashgan folklorizmlardan samarali

²²Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – B.175.

²³O'zbek tilining izohli lug'ati: 5 jildli. – Toshkent: O'zbekiston milliy ensiklopediyasi davlat ilmiy nashriyoti, 2020–2022. – B.768.

istifoda etadi. Sintezlashgan folklorizm folklor unsurlarining yozuvchi individual uslubi bilan uyg'unlashib ketishi natijasida yuzaga keladi. Bu holda folklor motivlari, obrazlari yoki poetik usullari muallif tomonidan ijodiy qayta ishlanadi va yangi badiiy shaklga ega bo'ladi. Natijada folklor unsuri asarning ichki tuzilishiga singib ketadi hamda o'quvchi tomonidan bevosita sezilmasligi ham mumkin. Shoirning "Gohida sherman deb kerilar shoqol" she'rida ham "Mevali daraxtga tosh otiladi", "It hurar – karvon o'tar", "Gadoning dushmani gado" maqollari, "oyoqlar bosh bo'ldi" iborasi she'rning umumiy mazmuniga singdirib yuboriladi. She'r xalq orasidagi "shoqolning sherman deb ko'krak kerishi" haqidagi fikr bilan boshlanadi.

Gohida sherman deb, kerilar shoqol,

Gohida filni ham maymun yetaklar.

Hayot royishida mangu hikmatbor:

Osmondan tushmagay masal, ertaklar²⁴

Dastlabki misralarda allegoriyadan samarali foydalangan shoir insonlar o'rtasidagi "ayrim" munosabatlarni hayvonlar obrazi orqali ifodalashga harakat qiladi. Shoqolning o'zini sher bilishi, filning maymun yetovida yurishi jamiyatdagi nosog'lom muhitga ishora qilar ekan, shoir ertaklarda aytilgan bunday holatlar aslida kundalik hayotdan olinganligini bildirib o'tadi.

Muhiddin Omonning "Inoyat qil..." she'ri ham ijodkor tilining o'ziga xosligi nuqtayi nazaridan alohida ahamiyatga ega. Xususan, mazkur she'rda til birliklarining estetik funksiyasi, obrazlilikni yuzaga chiqaruvchi vositalar hamda muallifning o'ziga xos uslubi yaqqol namoyon bo'ladi. She'r matni oshiqona ruhda yozilgan bo'lib, unda ijodkorning ichki kechinmalari til orqali yuqori darajada poetiklashtirilgan.

U yo'limdan chiqdi, malakdek go'yo

Aqlim shoshib qoldi: o'ngimmi, ro'yo?!

Ipakdek sochlari ayladi maftun,

Misoli U Layli, Men bo'ldim Majnun²⁵.

E'tibor qaratish lozimki, she'rda emotsional-ekspressiv bo'yoqqa ega bo'lgan so'zlar talaygina. Jumladan, malak, afsun, mehriygo, xanjardek, gulob, vasl, taqvodor, sarxush, pari, inoyat, karam kabi birliklar Sharq mumtoz she'riyati an'analariga xos poetik lug'atni tashkil etadi. Ular bir tomondan, ijodkorning klassik lirika namunalari bilan yaxshi tanish ekanligidan darak bersa, ikkinchi tomondan, semantik jihatdan yuksaklik, ilohiylik va ishqiy iztirobni ifodalashga xizmat qiladi. Ayniqsa, she'rda yorga nisbatan qo'llangan "malak", "pari" leksemalari orqali o'quvchi ko'z o'ngida shunchaki ma'shuqa emas, balki uning ilohiylashtirilgan obrazi gavalantiriladi.

Shu o'rinda shoirning o'zbek tili leksikasining boyishidagi xizmatlarini ham ta'kidlash lozim. Filologiya fanlari nomzodi, adabiyotshunos, tarjimashunos olim Zuhridin Isomiddinov shoir va yozuvchilarning til taraqqiyotidagi o'rni haqida gapirib, Muhiddin Omon nomini alohida tilga olgan edi. Olimning "Shoir Muhiddin Omon "приоритет"ni "ustuvor" (приоритетные задачи – ustuvor vazifalar), "ценность"ni "qadriyat", "конкурентоспособность"ni "raqobatbardosh", "сейсмостойкость"ni "zilzilabardosh" deya chiroyli tarjima qilib, tilimizga olib

²⁴Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – B.119.

²⁵Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.223.

kirdi”, – degan fikrlari²⁶ shoirning ona tili oldidagi xizmatlarining munosib bahosi bo‘ldi.

Bobning ikkinchi faslida **“Muhiddin Omon ijodida badiiy g‘oya va mavzular rang-barangligi”** tahlil qilinadi. Adabiy jarayonda ijodkorning badiiy tafakkuri, dunyoqarashi va estetik idealini belgilovchi muhim omillardan biri – uning asarlarida aks etgan mavzular ko‘lami va rang-barangligidir. Shu nuqtayi nazardan qaraganda, Muhiddin Omon ijodi o‘zining tematik xilma-xilligi, hayotiy voqelikni turli rakurslarda aks ettira olishi bilan ajralib turadi.

Muhiddin Omon she‘rlarining mavzularini asos e‘tibori bilan quyidagicha belgilash o‘rinli bo‘ladi:

1. Vatan mavzusiga bag‘ishlangan she‘rlar
2. Muhabbat mavzusidagi she‘rlar
3. Diniy-axloqiy mavzudagi she‘rlar
4. Ijtimoiy-siyosiy mavzudagi she‘rlar
5. Tabiat mavzusidagi she‘rlar

Zamonaviy o‘zbek she‘riyatida, xususan, Muhiddin Omon she‘rlarida Vatan mavzusi markaziy estetik va ideologik kategoriyalardan biri sifatida namoyon bo‘ladi. Filologiya fanlari doktori U.Hamdami Muhiddin Omon ijodida Vatan mavzusi haqida gapirar ekan, “Muhiddin Omon she‘rlarida vatanparvarlik, el-u yurt koriga yarash, ona zaminga sadoqat singari kechinmalar tuyg‘ularning ichki tovlanishlari tarzida ifodalanadi. O‘tgan yillar davomida uning qator she‘rlari to‘plam bo‘lib, o‘quvchilar qo‘liga yetib bordi”, – degan fikrni²⁷ bildiradi. Uning “Diydoringni quyosh sog‘inar”, “Biznikidir dunyolar”, “Ota makonim”, “Azim Samarqand”, “Farg‘ona manzumasi”, “Kim bilmaydi Buxoroni”, “Humoli yurt – O‘zbekiston”, “Qadim yurt navolari”, “Qomusim”, “Navoiy-30”, “Orzumandlik” singari she‘rlarida Ona Vatan yuqori pardalarda kuylanadi. “Yana she‘rim senga ataldi”, “Sening nurli chehrang qalbimda mudom”, “Shu so‘zni aytishing kutib intizor”, “Nega yig‘layapsan, nechun ranjiding?”, “Sog‘inch”, “Sog‘inchdek qanotim bor”, “Betobman demagin”, “Buncha chiroylisan, buncha nurlisan”, “Sog‘inchingdan sarg‘aydi gullar”, “Sen ketding-u, bir tola soching...”, “Otash bor qaroshingda”, “Hayr deding, yo‘limiz ayro”, “Chehrangdagi inja tabassum”, “Qachon seni ko‘rsam dilimda tug‘yon” singari she‘rlarda esa sof muhabbat haddi a‘losiga yetkazib tasvirlanadi. Muhiddin Omon lirikasida muhabbatning ko‘p qatlamli semantikasi kuzatiladi. Avvalo, unda ishqning an‘naviy – ma‘shuqa obraziga yo‘naltirilgan individual shakli mavjud. Biroq bu muhabbat tasviri oddiy tavsifiylikdan yiroq bo‘lib, ko‘proq ruhiy kechinmalar, ichki drammatizm va lirik subyektning o‘z-o‘zini anglash jarayoni bilan uyg‘unlashadi.

Shoirning muhabbat mavzusidagi she‘rlarida hijron, armonga aylangan ishq motivlari yetakchilik qiladi. Uning lirik qahramoni yoshlik chog‘larda qalbini asir aylagan ma‘shuqa yodi bilan yashaydi. Yillar o‘tsa-da, unga bo‘lgan sof tuyg‘ulariga sodiq qoladi, uni yodga soluvchi har bir narsani muqaddas deb biladi. Xususan, “Sen ketding-u, bir tola soching...” misrasi bilan boshlanuvchi she‘rida shoirning yordan yodgor qolgan birgina to‘lani-da unuta olmayotganligi tasvirlanadi. She‘rda soch to‘lasi yoshlikdagi ishq va xotiralar o‘rtasidagi “arqon” vazifasini bajaradi.

Sen ketding-u, bir tola soching

²⁶Isomiddinov Z. Eshiklar ochiq, lekin... // Ma‘naviy hayot. – 2024. – № 1. – B.20.

²⁷Хамдамов Й. Севги ва муҳаббатга ошугфта кўнгил // Хуррият. – 2026. – 22-апрел. – Б.6.

Qo‘llarimga chirmashib qoldi.
Afsunmidi, so‘nggi ilojing,
Meni shu soch izmingga soldi...²⁸

Shoir ayriqliq pallasini shu qadar mahorat bilan chizadiki, misralar bilan tanishayotgan o‘quvchi ko‘z o‘ngida ortiga qayrilib ketayotgan qiz va uning ortidan qo‘llarini cho‘zganicha qolgan yigit siymosi to‘la-to‘kis namoyon bo‘ladi. Ana shu lahzada yorning uzun soch tolalari yigitning havoda muallaq qolgan barmoqlariga ilinadi va mana shu “afsun” – soch tolasi yigitning keyingi butun umrini asirga olish uchun yetarli bo‘ladi.

Dissertatsiyaning uchinchi bobi “**Adabiy jarayonda Muhiddin Omon ijodining o‘rni**” masalalariga qaratilgan bo‘lib, bobning birinchi fasli “**Muhiddin Omon ijodining janrlar tizimi**” deb nomlanadi.

Muhiddin Omon ijodini tahlil qilishdan anglashiladiki, shoir ijodi zamonaviy o‘zbek adabiyotida o‘ziga xos badiiy-estetik hodisa sifatida alohida e‘tiborni tortadi. Bu o‘ziga xoslik shoir she‘riyatining janrlar tarkibida ham ko‘rinadi. Uning asarlarida janrlar rang-barangligi, ularning o‘zaro uyg‘unlashuvi hamda an‘anaviy va zamonaviy shakllarning sintezi yaqqol namoyon bo‘ladi. Ba‘zi she‘rlarida mumtoz Sharq lirikasiga xos unsurlar bo‘y ko‘rsatsa, ba‘zi ijod namunalari jahon she‘riyatiga xos xususiyatlar uchraydi. Shu bois Muhiddin Omon ijodini janrlar tizimi nuqtayi nazaridan tadqiq etish nafaqat shoir poetikasini chuqurroq anglash, balki o‘zbek she‘riyati taraqqiyotidagi muhim tendensiyalarni aniqlash imkonini beradi.

Adabiy jarayonda ayrim janrlar ko‘p asrlik an‘ana va nazariy me‘yorlar asosida shakllanib, mustahkamlanib borgan bo‘lsa, boshqalari muallifning badiiy tajribasi natijasida yuzaga kelgan individual janr ta‘riflari sifatida namoyon bo‘ladi. Shu jihatdan zamonaviy janr shakllarini ikki yirik guruhga ajratish maqsadga muvofiqdir:

Kodifikatsiyalangan janrlar;
Mualliflik janr nominatsiyalari.

Kodifikatsiyalangan janrlar deganda adabiy an‘ana tomonidan tan olingan va muayyan poetik belgilarga ega bo‘lgan janrlar tushuniladi. Muhiddin Omonning ijod laboratoriyasini tahlil qilar ekanmiz, unda mumtoz janrlardan g‘azal, ruboiy, muxammas, musaddas, masnaviy singari janrlarni uchratish mumkin. Xususan, “Dilafkor bo‘ldingmi, dil”, “Ko‘ngil xonish qilar ersa”, “Muxtaram bo‘lg‘ay”, “Yetmaganlardan so‘rang”, “Alhazar”, “Aldanmasun”, “Ko‘zlaring”, “Ey ko‘ngil” singari she‘rlarini zamonaviy g‘azalchilikning yaxshi namunalari sifatida ko‘rsatish mumkin.

Mualliflik janr nominatsiyalari esa muallifning asar poetikasini an‘anaviy janr chegaralaridan kengroq yoki boshqacha talqin qilishga intilishi natijasida yuzaga keladigan individual janr ta‘riflaridir. Ular muallif tomonidan asarning badiiy tabiatini, estetik konsepsiyasini va an‘anaviy janr me‘yorlariga munosabatini ifodalash maqsadida berilgan individual janr nominatsiyasi bo‘lib, ko‘pincha janrosti sarlavhasi shaklida namoyon bo‘ladi va asarning qabul qilinish strategiyasini belgilaydi. Muhiddin Omon ijodidagi doston-fantasmagoriya, fantaziya, ruhiy-ekspressiv etyud singari janrlar yuqorida aytilgan mualliflik janr ta‘riflariga misol bo‘ladi.

²⁸Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.175.

Ma'lumki, g'azal so'zi "ayolga xushomad" ma'nosini anglatib, dastlab faqat ishq-muhabbat mavzusida bitilgan bo'lsa, keyinchalik diniy, falsafiy, ijtimoiy-siyosiy mavzularda ham g'azalning go'zal namunalari yaratilganini ko'rish mumkin. Xususan, Muhiddin Omonning "Ko'ngil xonish qilar ersa" g'azalida ham lirik qahramonning mavjud ruhiy holati go'zal tashbehlar va oxorli tasvirlar bilan beriladi. G'azal 6 baytdan tashkil topgan bo'lib, aruzning hazaji musammani mahzuf bahrida yozilgan. G'azalda devorim, dutorim, xummorim, sardorim, sitorim, bemorim, darkorim so'zlari qofiyaga olingan bo'lib, qofiyasi tuzilishiga ko'ra mutloq qofiya, o'zak tarkibiga ko'ra esa murdof qofiya turi ishlatilgan. G'azal matla'sida shoir iqtibos san'atidan foydalanib, Usmon Azimning "Shamol bag'rida bir bog'man – devorim yo'qqa o'xshaydir" misrasini aynan keltiradi. Bu misrani aynan qo'llash shunchaki bo'lmasdan, lirik subyektning ayni paytdagi holatini to'liq ifoda etishga xizmat qilgan.

"Shamol bag'rida bir bog'man – devorim yo'qqa o'xshaydir",

Ko'ngil xonish qilar ersa, dutorim yo'qqa o'xshaydir²⁹.

"Shamol bag'rida bir bog'man – devorim yo'qqa o'xshaydir" misrasida metaforik ifoda orqali lirik qahramonning talotum dunyodagi chegarasizlik holati beriladi. Bu o'rinda kishilarning ozorlari, jafolari shamolga o'xshatiladi. Devorning yo'qligi bu dunyoning muhofazasiz, ochiq va beqaror ekanini anglatib, devor bo'lmagan bog'ga har kim qo'l cho'zgani singari lirik qahramonning ham turfa o'qlarga nishon bo'lgani anglashiladi. Ikkinchi misradagi dutor yo'qligi orqali esa ruhiy ohangning uzilishi ifodalanadi. Dutor baytda faqat cholg'u emas, balki ichki armon va estetik uyg'unlik ramzi sifatida xizmat qiladi. Natijada, lirik qahramon ichki va tashqi muvozanatining buzilgan holati obrazli tarzda tasvirlanadi.

Muhiddin Omon ijodida ruboiy janrining ham go'zal namunalari uchraydi. "O'rtamizda ishqning gulxani" to'plamida shoirning 72 ta ruboiysi o'rin olgan. Mumtoz lirik janrlar badiiyatini tahlil qilish shuni ko'rsatadiki, ijodkorlar mazmun va shaklni bir butun holda taqdim etganlar va mazkur qoidaga qat'iy rioya qilganlar. Xususan, Muhiddin Omon ruboiylarida ayni xususiyat: vazn, qofiya va badiiyatning yaxlit holda berilishi tizimli amalga oshirilgan.

Mumtoz she'rshunoslik ilmidan ma'lumki, ruboiyning qofiyalanishiga ko'ra taronayi ruboiy va xossa ruboiy kabi ikki turi farqlanadi. Agar ruboiy a-a-a-a tarzida qofiyalansa, taronayi ruboiy, a-a-b-a tarzida qofiyalansa, xossa ruboiy hisoblanadi. Ruboiynavislikda xossa ruboiylar miqdori taronayi ruboiylarga qaraganda ko'proq bo'lganidek, Muhiddin Omon ijodida ham ruboiyning mazkur turidan keng foydalanilgan. Jumladan, shoirning "O'rtamizda ishqning gulxani" to'plamidan o'rin olgan 72 ruboiyning 69 tasi xossa ruboiy, 1 tasi taronayi ruboiy, qolgan ikkitasi esa janrga qo'yilgan talablarga muvofiq emas, ammo shoir ularni ruboiylar tarkibiga kiritgan.

Muhiddin Omon she'riyatida uchrovchi janrlardan yana biri to'rtlik bo'lib, bu janr tugal mazmun ifodasiga ega bo'lgan she'riy shakllardan biri hisoblanadi. U to'rt misradan iborat bo'lib, qofiyalanishi a-b-a-b, a-b-b-a, a-a-b-b, a-a-a-a shaklida bo'lishi mumkin. To'rtliklar ruboiydan vazni, mazmuniy kompozitsiyasi hamda fikrning quyma holda berilmasligi bilan farqlanadi.

Muhiddin Omonning "Bahorlar qaytadi" to'plamiga 10 ta, "O'rtamizda ishqning gulxani" to'plamiga 43 ta to'rtlik kiritilgan bo'lib, bu to'rtliklar badiiy

²⁹Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – B.59.

puxtaligi va falsafiy mushohadaga chorlashi jihatidan muhim ahamiyatga ega. Shoir to'rtliklarining o'ziga xos jihati shundaki, to'plamda ijodkor ularni turkum to'rtliklar sifatida beradi. Xususan, "O'rtamizda ishqning gulxani" to'plamiga kiritilgan 5 ta to'rtlik "Bechora dil davosini unutingiz" sarlavhasi ostida berilib, ularda ishqiy mazmun yetakchilik qiladi.

Muhiddin Omon ijodining janrlar tizimi nihoyatda serqatlam bo'lib, ularda Sharq she'riyatiga xos bo'lgan shakllar bilan bir qatorda G'arb adabiyotiga xos janrlarni ham uchratish mumkin. Uning ijodida ballada, etyud, elegiya, doston-fantasmagoriya, lirik fantaziya singari jahon adabiyoti janrlarining nodir namunalari bor. Xususan, shoir ijodida ballada janri alohida o'rin tutadi. Ijodkorning "Bahorlar qaytadi" to'plamiga 6 ta, "O'rtamizda ishqning gulxani" to'plamiga esa 4 ta ballada kiritilgan. Shoirning "Kuzgi bog'da yig'lab borayotgan qiz", "Kuzgi bog' va qizg'aldoq haqida ballada", "Kechikkan muhabbat yoxud taqdir bitiklari xususida", "Eski albom", "Bulbul va gul qissasi" singari balladalari janrning zamonaviy adabiyotimizdagi yaxshi namunalaridan sanaladi.

Yuqorida shoirning mualliflik janr ta'riflari sifatida doston-fantasmagoriya, lirik fantaziya, ruhiy-ekspressiv etyud singari janrlarni keltirgan edik. Uning "Kuz manzaralari" ruhiy-ekspressiv etyudi, "G'aroyib tushlar yoxud tushga kirgan qushlar" doston-fantasmagoriyasi, "Sen, men va yoz yomg'iri", "Kuz sonatasi" lirik fantaziylarida an'anaviy janrlar va muallif estetik yondashuvi diffuziyasi yorqin namoyon bo'ladi. Xususan, "G'aroyib tushlar yoxud tushga kirgan qushlar" doston-fantasmagoriyasi an'anaviy janr nuqtayi nazaridan she'riy doston bo'lsa-da, unda fantastik ruhning ustuvorligi, asarda tasvirlangan badiiy makon va voqelik real hayot qonuniyatlariga to'liq bo'ysunmasligi jihatdan ijodkor uni doston-fantasmagoriya deb nomlashni afzal ko'radi. Bu o'rinda doston asarning kompozitsion asosini, fantasmagoriya esa uning badiiy tafakkur usuli va estetik modelini ifoda etadi. Muallif tomonidan qo'llangan mazkur nominatsiya asarning bir vaqtning o'zida ham epik, ham fantasmagorik poetik tizimga mansubligini ko'rsatadigan individual janr ta'riflari sifatida namoyon bo'ladi. Bunday nominatsiya an'anaviy janr modelining muallif estetik qarashlari asosida modifikatsiyaga uchrashini aks ettiradi.

Bobning ikkinchi faslida "Muhiddin Omon tarjimalarining **zamonaviy tarjimashunoslik taraqqiyotidagi ahamiyati**" masalasi tahlilga tortiladi. Xalqimizning ardoqli farzandi, buyuk jadid ma'rifatparvari Abdulhamid Sulaymon o'g'li Cho'lpon XX asr boshlaridagi badiiy tarjimalar haqida gapirar ekan, bu soha vakillarining o'z ishiga mas'uliyatsizlik bilan qarayotganligini ta'kidlaydi, mutarjimlarni "ko'lagada qoldirib ketilgan toifa"³⁰, deb ataydi. Filologiya fanlari doktori, professor D.Quronov "O'tkan kunlar tarjimasi: tahlil va tavsiyalar" maqolasida mazkur soha haqida gapirar ekan, bugun ham badiiy tarjimaning tuzatilishi zarur bo'lgan o'rinlari mavjudligini alohida ta'kidlaydi³¹. Badiiy tarjima sohasida kamchiliklar bor, albatta. Ammo sohaning qator zahmatkash vakillari tomonidan dunyo adabiyotining sara asarlari tilimizga mahorat bilan tarjima qilinayotganligini ham inkor etib bo'lmaydi. Xususan, I.G'ofurov, J.Kamol, Y.Egamova, R.Jabborov singari tarjimonlar imkon qadar soha taraqqiyotiga hissa qo'shdilar. Shu qatorda, Muhiddin Omon tarjimalari ham o'zbek badiiy tarjimachiligi rivojiga muhim ulush bo'lib qo'shildi, deyish mumkin.

³⁰Чўлпон. Асарлар. 4 ж. – Тошкент: Академнашр, 2016. – Б.42.

³¹Quronov D. O'tkan kunlar tarjimasi: tahlil va tavsiyalar. Quronov.uz.

Filologiya fanlari doktori, professor No‘monjon Rahimjonov Muhiddin Omon tarjimalari haqida gapirar ekan, “Bu borada jahon adabiyotining mumtoz vakillari ijodi namunalaridan qilgan badiiy tarjimalari ham uning uchun ma’lum tajriba maktabi bo‘lganligi, shubhasiz. Xususan, u Bobur Mirzoga zamondosh bo‘lgan portugaliyalik mumtoz shoir Luis de Kamoensning sonet va redondillarini ham o‘zbekchalashtirgan. Muhiddin Omon Kamoens ijodi munosabati bilan o‘zbek adabiyoti uchun yangi, tuzilishga ko‘ra o‘ta murakkab redondil janrini olib kirdi”³², – deb yozadi.

Muhiddin Omon ijodida jahon mumtoz she‘riyatining nodir asarlarini o‘z ichiga olgan “Bizni yod etsalar...” to‘plami alohida o‘rin tutadi. Mazkur to‘plamda Portugaliya adabiyotidan Luis de Kamoens, Angliya adabiyotidan Robin Gud haqidagi balladalar, Jon Kits, Dilan Tomas, mumtoz fransuz adabiyotidan Jan Lafonten, Xitoy adabiyotidan Bo Szyuy-I, Niderlandiya she‘riyatidan German Gorter, Yan Xendrik Leopold, Villem Klos, latish adabiyotidan Oyar Vatsietis, Imant Auzinsh, Peteris Zirnitis, ozarbayjon adabiyotidan Mirza Hasan Qorabog‘iy, arman adabiyotidan Yegishe Charents, Avetik Isaakyan, rus she‘riyatidan Aleksey Apuxtin, Konstantin Balmont, Boris Pasternak, Zoya Tumanova singari qator so‘z san’atkorlarining asarlari tarjimasi o‘rin olgan.

“Bizni yod etsalar...” to‘plamidan o‘rin olgan Luis de Kamoens she‘rlari tarjimalari alohida ahamiyatga ega. Ular bir tomondan, tarjimonning mahorati yaqqol bo‘y ko‘rsatganligi bilan ajralib tursa, ikkinchi tomondan, o‘zbek adabiyotida uchramaydigan Yevropa she‘riyati janrlarining tilimizga ilk bor tarjima qilinganligi bilan ahamiyatlidir. Shoirning o‘zi ta’kidlashiga ko‘ra, bunga o‘sha paytda “Jahon adabiyoti” jurnali tahririyatida faoliyat yuritgan, ko‘p jihatdan Muhiddin Omonga ustozlik qilgan O‘zbekiston xalq shoiri Rauf Parfining maslahati va taklifi sabab bo‘lgan. Rauf Parfi Kamoens asarlarini tarjima uchun Muhiddin Omonga topshirar ekan, uning ijodidagi redondil janriga alohida e’tibor qaratishni uqtiradi.

Filologiya fanlari doktori U.Hamdam “Sevgi va muhabbatga oshufta ko‘ngil” maqolasida Muhiddin Omonning tarjimonlik faoliyatiga yuqori baho beradi. Xususan, olimning “Muhiddin Omonning jahon adabiyoti, shuningdek, qardosh xalqlar adabiyoti vakillari ijodidan qilgan tarjimalari ham e’tiborga molik. Uning “O‘rtamizda ishqning gulxani” deb nomlangan kitobidagi she‘rlari, jahon mumtoz adabiyoti va qardosh xalqlar vakillari she‘riyatining buyuk so‘z san’atkorlari ijodidan o‘zbek tiliga o‘giran she‘r-u g‘azallaridan namunalarni o‘qib, juda katta taassurotlar olish mumkin. Yana bir mulohaza, Muhiddin Omonning ijodida muhim o‘rin tutadigan tarjimalari alohida o‘rganish va tadqiqot uchun mavzu bo‘lishini ta’kidlashni istar edik. Chunki uni jahon mumtoz adabiyoti vakillari, xususan, Angliya, Portugaliya, Gollandiya, Latviya, Ozarbayjon hamda Armaniston she‘riyatining buyuk so‘z san’atkorlari ijodidan she‘r va g‘azallarini o‘zbek tiliga ajoyib tarzda o‘giran tarjimon sifatida o‘ziga xos o‘ringa ega, desak, mubolag‘a qilmagan bo‘lamiz”, – degan fikrlari ijodkor faoliyatining mazkur yo‘nalishini alohida tadqiq etish ham nechog‘li ahamiyatli ekanligini ko‘rsatadi. Muhiddin Omonning tarjimonlik mahorati, ayniqsa, jahon adabiyotining zabardast vakili Villem Klosning “Avond (Oqshom)” she‘ri tarjimasida yaqqol namoyon bo‘ladi.

³²Rahimjonov N. Yuragida cho‘g‘i bor shoir // Omon M. Bizni yod etsalar. – Toshkent, 2018. – B.12.

XULOSA

Muhiddin Omon ijodi badiiy uslub va poetik mahorat kesimida olib borilgan tadqiqot natijasida quyidagi xulosalarga kelindi:

1. Muhiddin Omon ijodini uslub va poetik mahorat kesimida yaxlit tahlil qilish shuni ko'rsatdiki, ijodkorning individual uslubi badiiy tafakkur, obraz yaratish tamoyillari va estetik ideal birligida shakllanadigan yaxlit tizimdir; aynan shu yaxlitlik shoirni zamonaviy o'zbek she'riyatining o'ziga xos vakili sifatida belgilaydi.

2. Shoir estetik idealining o'zagini "hayotning har lahzasini g'animat bilish, shukronalik va faol hayotsevarlik" konsepti tashkil etadi. Bu ideal Sharq tasavvufiy-axloqiy (fano va baqo, sabr, shukr) hamda G'arb ekzistensial (ongli tanlov, mas'uliyat, ichki irodaviy tayanch) tafakkurining sintezidan iborat bo'lib, "Har narsa foniidir, yo'qlikning xasmi", "Bir bora kelurmiz dunyoga, dilbar", "Hayot hamma uchun chigal, murakkab" singari she'rlarda yetakchi g'oyaviy tamoyil sifatida namoyon bo'ladi.

3. Shoir poetik tilida janubiy-voha shevasi dialektizmlari shunchaki hududiy kolorit hosil qilish bilan cheklanmaydi, balki obraz hamda dramatik vaziyat yaratuvchi, tasvirni jonlantiruvchi badiiy-estetik vosita vazifasini bajaradi; bu hol ijodkor lingvopoetik individualligining muhim ko'rsatkichidir.

4. Shoir she'riyatida sintezlashgan va analitik folklorizmlar matnning ichki tuzilishiga singdirilgan, "tabiat – inson ruhiyati" parallelizmiga asoslangan metaforik model esa ijodkorning o'ziga xos badiiy "imzosi"ni tashkil etadi; mazkur uch mexanizm shoir tilini boshqa ijodkorlar tilidan farqlovchi asosiy omillardir.

5. Shoir lirikasining mavzu ko'lami (Vatan, muhabbat, diniy-axloqiy, ijtimoiy-siyosiy, tabiat) keng bo'lib, statistik tahlil muhabbat hamda diniy-axloqiy-falsafiy mavzularning ustuvorligini ko'rsatdi; ushbu mavzuviy rang-baranglik shoir badiiy tafakkurining serqirraligi va ijtimoiy mas'uliyatidan dalolat beradi.

6. Muhiddin Omon ijodining janrlar tizimi kodifikatsiyalangan mumtoz Sharq (g'azal, ruboiy, muxammas, musaddas, masnaviy) va G'arb (ballada, elegiya) janrlari hamda muallifning individual janr shakli – "doston-fantasmagoriya" – birligidan iborat.

7. Sharq va G'arb janrlarining o'zaro sintezi shoir uslubidagi o'ziga xoslikni ta'minlovchi struktural omil sifatida xizmat qiladi; har bir janr muayyan g'oyaviy-estetik zaruratdan kelib chiqib tanlanadi: g'azalda an'anaviy-falsafiy, balladada ramziy-falsafiy, to'rtlik va ruboiyda shaxsiy hamda ijtimoiy-falsafiy talqin yetakchilik qiladi.

8. Muhiddin Omon o'zbek adabiyotida ilgari uchramagan Yevropa lirik janri – redondilni (Luis de Kamoens ijodi misolida) milliy adabiy muomalaga ilk bor olib kirgan. Uning tarjimonlik mahoratining yetakchi mezonini esa "asliyat ruhini saqlash bilan milliy til imkoniyatlarini faollashtirish" uyg'unligidir.

9. Umuman, shoir ijodida an'ana va novatorlik uzviy uyg'unlikda namoyon bo'lib, u milliy va umuminsoniy qadriyatlar sintezi asosida ijod qiladi; shu bois Muhiddin Omon ijodini hozirgi o'zbek adabiy jarayonida badiiy uslub va poetik mahorat yangilanishiga munosib hissa qo'shgan o'ziga xos adabiy hodisa sifatida baholash mumkin.

**SCIENTIFIC COUNCIL PhD.03/2025.27.12.Phil.25.03 ON AWARDING
SCIENTIFIC DEGREES AT KOKAND UNIVERSITY**

KOKAND UNIVERSITY

ZIYAUDINOVA GULNOZAXON IQBOLJON QIZI

**ISSUES OF ARTISTIC STYLE AND POETIC MASTERY
(on the example of Muhiddin Omon's works)**

10.00.14 – 20th century Uzbek literature and the current literary process

**Doctor of Philosophy (PhD) in Philological Sciences dissertation
ABSTRACT**

Kokand – 2026

The topic of the Doctor of Philosophy (PhD) dissertation was registered at the Higher Attestation Commission under the Academy of Sciences of the Republic of Uzbekistan under number B2026.1.PhD/Fil7265.

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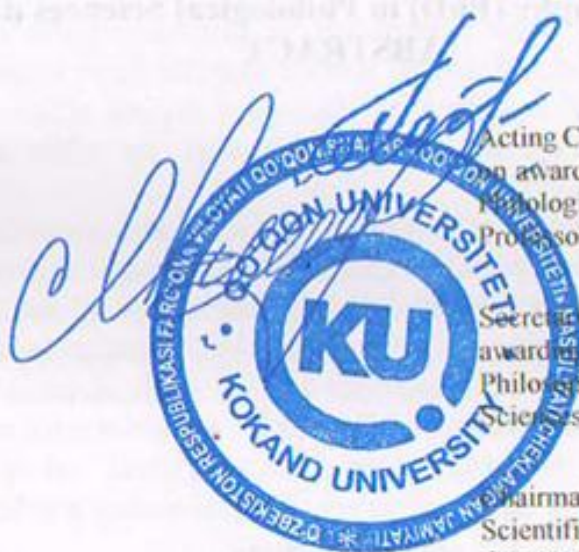
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The dissertation is available for review at the Information Resource Center of Kokand University (registered under number 13). Address: 28-A, Turkiston Street, Kokand city, Fergana region, 150700. Tel.: (99873) 545-55-55; e-mail: info@kokanduni.uz.

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INTRODUCTION (ANNOTATION OF THE DISSERTATION)

The relevance and necessity of the dissertation theme. In world literary studies, research into the writer's style and poetic mastery is rising to a qualitatively new level owing to the wide application of digital analysis technologies, corpus stylistics and linguopoetic methods. Questions of individual style and artistic signature have become a priority direction in comparative literary studies and pragmatylistics, and the practical need for a holistic analysis of the work of a particular writer is growing. However, since the theoretical and methodological criteria for defining the writer's style as a single system have still not been sufficiently elaborated, the concepts of style, artistic mastery and the aesthetic ideal are frequently interpreted in isolation from one another. In addition, in the conditions of globalization and cultural integration, the practical problems connected with preserving the identity of national literature and with objectively assessing the individual poetic world of the writer remain topical.

In world literary studies, the examination – using the example of the works of a particular writer – of such individual aspects as the uniqueness of the writer's worldview, which consists of a synthesis of artistic thinking, the mastery of image creation, the diversity of ideas and themes in his works and the use of the means of artistic depiction and expression, serves to create a complete history of literature and literary studies. In this regard, special attention is paid to elucidating the general and particular aspects of the writer's style, his contribution to the literary process and his influence upon it, and the interrelation of genre and style. As priority scientific directions, the study of the writer's style in its inseparable connection with the aesthetic ideal and artistic mastery, and the theoretical substantiation both of the synthesis of national poetic tradition with world literary experience and of the genre–style relationship, acquire particular relevance.

In today's conditions of globalization and cultural integration, preserving the uniqueness of national literature and expanding its artistic and aesthetic potential are urgent tasks. The stylistic individuality, symbolic and philosophical thinking, and the diversity of the image system observed in the work of writers are manifested as an artistic expression of these processes. Therefore, it is of particular importance to identify the development trends of modern Uzbek poetry by analyzing the poetic mastery of poets and to illuminate the processes of renewal in it on a scientific basis. After all, "In today's complex times, it is necessary to use the influential power of literature to find a way to people's hearts and inspire them to noble goals"³³. In this regard, it is important to conduct a theoretical study of Muhiddin Omon's style, analyze the artistic mastery of the writer, study the important aspects of the literary process, and draw certain scientific conclusions.

This research serves, to a certain extent, the implementation of the tasks defined in the Decrees and Resolutions of the President of the Republic of Uzbekistan No. PD-158 "On the Uzbekistan – 2030 Strategy" of 11 September 2023, No. PD-6097 "On approval of the Concept of the Development of Science until 2030" of 29

³³Speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the opening of the Alley of Writers in the Alisher Navoi Uzbekistan National Park // Xalq so'zi. – 2020. – 21 May. <http://db.natlib.uz/ru/editions/22251>

October 2020, No. PD-6108 “On measures to develop the spheres of education and science in the new period of development of Uzbekistan” of 6 November 2020, No. PR-2789 “On measures to further improve the activities of the Academy of Sciences and the organization, management and financing of scientific research” of 17 February 2017 and No. PD-6079 “On measures for the further development of the sphere of culture and literature” of 5 October 2020, as well as in other regulatory and legal documents related to this field.

The appropriateness of the research to the priority directions of the development of science and technology. This research was carried out in accordance with priority direction I of the development of science and technology of the republic: “Social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state, development of an innovative economy”.

The scope of research on the problem. In world literary studies, the scientific research of such scholars as J. Corby, I. Callus, G. L. Lucente, H. N. Goodman, J. M. Robinson and L. B. Hun deserves special recognition for its focus on the study of the problems of style and of the writer’s personality³⁴.

A number of studies have been conducted in Russian literary studies on this subject, and the research of such scholars as A. N. Sokolov, L. I. Timofeyev, V. V. Vinogradov, B. V. Tomashevsky, V. M. Zhirmunsky, A. I. Nikolayev and M. B. Khrapchenko is worthy of attention³⁵.

In Uzbek literary studies, the works of O. Sharafiddinov, M. Sultonova, R. Vohidov, S. Mamajonov, O‘. Shokirov, M. Qo‘shjonov, A. Rasulov, N. Karimov, A. Hayitmetov, T. Mirzayev, O. Safarov and E. Ochilov deserve special recognition in the study of the writer’s style and artistic mastery³⁶.

The individual style and poetic mastery of Muhiddin Omon, which constitute the object of our research, have not until now been studied as a single whole. Studying the issues of the writer’s style, the genre composition of his works, their ideological and artistic features, his artistic mastery and his place in the literary process within the framework of a holistic scientific and monographic study is relevant from the

³⁴Ivan Callus, James Corby, Gloria Lauri-Lucente. *Style in Theory: Between Literature and Philosophy*. Bloomsbury Publishing: USA, 2012; Jenefer M. Robinson. *Style and Personality in the Literary Work*. *The Philosophical Review*, Vol. 94 (Apr., 1985); Nelson Goodman. *The Status of Style*. *Critical Inquiry*. Vol. 1, № 4 (Jun., 1975); Lee Byung-hun. *The Problem of Artistic Image in the Literary Criticism of V. G. Belinsky: Abstract of a Cand. Sci. (Philology) Diss.* – Moscow, 1999.

³⁵Соколов А.Н. *Теория стиля*. – М.: Искусство, 1968; Виноградов В.В. *Проблема авторства и теория стилей* / В. В. Виноградов. – М.: Художественная литература, 1961; Жирмунский В.М. *Теория литературы. Поэтика. Стилистика*. – Ленинград: Наука, 1977; Томашевский Б.В. *Стилистика и стихосложение. Курс лекций*. – Ленинград: Учпедгиз, 1959; Николаев А.И. *Основы литературоведения: учебное пособие для студентов филологических специальностей. Понятие художественного стиля*. – Иваново: Листос, 2011. [Электронный ресурс] Режим доступа: <https://www.листос.биз/филология/николаев-а-и-основы-литературоведения/понятие-художественного-стиля/>; Храпченко М.Б. *Творческая индивидуальность писателя и развитие литературы*. – М.: Художественная литература, 1977.

³⁶Шарафиддинов О. *Ўзгаллик излаб*. – Тошкент: Адабиёт ва санъат, 1986; Султонова М. *Ёзувчи услубига доир*. – Тошкент: Фан, 1973; Воҳидов Р. *Илоҳий ишқ жозибаси*. – Самарқанд: Зарафшон, 1997; Мамажонов С. *Теранлик*. – Тошкент: Адабиёт ва санъат, 1987; Шокиров Ў., Иззат Султон. *Адабий портрет*. – Тошкент: Адабиёт ва санъат, 1970; Қўшжонов М. *Қалб ва қиёфа*. – Тошкент: Адабиёт ва санъат, 1978; Расулов А. *Истеъдод ва эътикод*. – Тошкент: Шарқ, 2000; Очилов Э. *Устоз сабоқлари / Мушоҳада ёғдуси*. – Тошкент: Фан, 2009;

point of view of filling one of the gaps in the comprehensive investigation of the picture of today's literature in our literary studies.

The relevance of the research topic to the research plans of the higher educational institution where the dissertation was completed. The dissertation was completed in accordance with the research plans of Kokand University, within the framework of the scientific direction "Current Issues of Philology".

The aim of the study is to determine Muhiddin Omon's style, the genre composition and poetic features of his work, to establish his place in the current literary process and to substantiate the significance of his translations.

Tasks of the study:

- to identify the main features of the artistic style in the poet's poetry;
- to analyze the use of artistic means of expression that express creative poetic mastery;
- to reveal the diversity of genres and their stylistic features in the poet's work;
- to study the artistic interpretation and poetic thinking of the lyrical hero;
- to scientifically substantiate the harmony of tradition and innovation in the poetry of Muhiddin Omon;
- to determine the role and significance of the poet's work in the modern Uzbek literary process.

The object of the research is Muhiddin Omon's poetry collections "The Bonfire of Love Between Us", "Radiant Longing", "Autumn Sonata" and "Springs Will Return", and his collection of translations "If They Remember Us...".

The subject of the research is the artistic style, poetic mastery, system of images, means of artistic depiction, compositional construction, and individual creative thinking characteristics manifested in the poetic works of Muhiddin Omon.

Research methods. The biographical, comparative-typological, sociological, hermeneutic, statistical and semiotic analysis methods have been used in the dissertation work.

The scientific novelty of the study is as follows:

in Muhiddin Omon's poetry, the concept of "treasuring every moment of life, gratitude and active love of life" has for the first time been singled out as the leading substantive-aesthetic core of his individual style, and it has been proved that the poet's aesthetic ideal was formed on the basis of a synthesis of Eastern mystical-ethical (mortality and eternity, patience, gratitude, contentment) and Western existential (conscious choice, responsibility, inner will) thinking;

three main mechanisms ensuring the individuality of the poet's poetic language have been established – the function of the dialectisms of the southern-oasis dialect as an artistic and aesthetic means that creates an image and a dramatic situation rather than mere regional color; the absorption of synthesized and analytical folklorisms into the internal structure of the text; and the metaphorical model based on the parallelism "nature – the human psyche" – and they have been substantiated as the linguopoetic "signature" of the writer;

the genre system of Muhiddin Omon's work has been theoretically classified for the first time; alongside the classical Eastern (ghazal, rubai, muhammas) and Western (ballad, elegy) genres, the author's individual genre form – "epic-

phantasmagoria” – has been singled out in it, and it has been proved that the East–West inter-genre synthesis is a structural factor ensuring the uniqueness of the poet’s style;

the place of Muhiddin Omon’s translations in modern Uzbek translation studies has been determined, and it has been proved that he was the first to introduce into national literary circulation the European lyrical genre – the redondil – previously unknown in Uzbek literature; it has been substantiated that the leading criterion of the poet’s translation mastery is the harmony of “preserving the spirit of the original while activating the possibilities of the national language”.

The practical results of the research are as follows:

as a result of the holistic study of the issue of artistic style and poetic mastery in Muhiddin Omon’s work, proposals and recommendations have been developed for identifying the scientific facts and data necessary for the literary process and for the history of Uzbek literature;

the poet’s translation criterion – “preserving the spirit of the original while activating the possibilities of the national language” – has been proposed as a practical measure for assessing the quality of literary translation.

The reliability of the research results is explained by the fact that the conclusions drawn from the research were reflected in scientific works published by the researcher, that these conclusions were positively evaluated by the scientific community, that the specific problem was solved using comparative-typological, sociological, biographical and statistical analysis methods, and that theoretical conclusions and hypotheses were put into practice.

Scientific and practical significance of the research results. The scientific significance of the research lies in the fact that it substantiates the principles of studying the categories of artistic style and poetic mastery as a single system – in the unity of artistic thinking, the aesthetic ideal, the principles of image creation, the genre system and language – which enriches the theoretical and methodological foundations of research into the individuality of the writer in literary studies.

The practical significance of the research results consists in the fact that the conclusions, analytical materials and recommendations contained in it may be used as a scientific source in creating textbooks, study guides, elective course programs and methodological recommendations for the philological specialties of higher education institutions; in preparing monographs, bibliographic indexes, anthologies and literary portraits devoted to the current literary process; and as a theoretical and practical basis for master’s dissertations and PhD research.

Implementation of the research results. The conclusions drawn and the scientific results achieved in the course of researching the issue of artistic style and poetic mastery in Muhiddin Omon’s work have been implemented as follows:

the passages in which the concept of “treasuring every moment of life, gratitude and active love of life” was for the first time singled out as the leading substantive-aesthetic core of the individual style in Muhiddin Omon’s poetry, and in which it was proved that the poet’s aesthetic ideal was formed on the basis of a synthesis of Eastern mystical-ethical (mortality and eternity, patience, gratitude, contentment) and Western existential (conscious choice, responsibility, inner will) thinking, were

used in organizing and holding the events on the topic “Current issues of forming a new spiritual space, uniting enlighteners, intellectuals, state and public figures in this regard, and organizing propaganda and advocacy work to realize the ‘Dream of New Uzbekistan’” within the framework of “Issues of idea and ideology and the promotion of science and enlightenment”, defined among the directions of the program of measures of the Republican Center for Spirituality and Enlightenment for 2025 (reference No. 10/398 of the Republican Institute of Social and Spiritual Research of 4 June 2026). As a result, the scientific and educational potential of the events was increased by revealing the significance of fiction as a means of upbringing;

the passages in which the three main mechanisms ensuring the individuality of the poet’s poetic language were established – the function of the dialectisms of the southern-oasis dialect as an artistic and aesthetic means that creates an image and a dramatic situation rather than mere regional color; the absorption of synthesized and analytical folklorisms into the internal structure of the text; and the metaphorical model based on the parallelism “nature – the human psyche” – and were substantiated as the linguopoetic “signature” of the writer, were used at the reporting meetings of the Poetry Council of the Writers’ Union of Uzbekistan and at the spiritual and educational conferences of the project “Ma’rifat ulashib” (reference No. 01-03/292 of the Writers’ Union of Uzbekistan of 25 June 2026);

the passages in which the genre system of Muhiddin Omon’s work was theoretically classified for the first time, in which, alongside the classical Eastern (ghazal, rubai, muhammas) and Western (ballad, elegy) genres, the author’s individual genre form – “epic-phantasmagoria” – was singled out, and in which it was proved that the East–West inter-genre synthesis is a structural factor ensuring the uniqueness of the poet’s style, were used in project No. AL322103020 carried out at Kokand State University (reference No. 01/03-611 of 1 June 2026). As a result, users of the platform gained the opportunity to become acquainted with new information about another important source;

the passages in which the place of Muhiddin Omon’s translations in modern Uzbek translation studies was determined, in which it was proved that he was the first to introduce into national literary circulation the European lyrical genre – the redondil – previously unknown in Uzbek literature, and in which it was substantiated that the leading criterion of the poet’s translation mastery is the harmony of “preserving the spirit of the original while activating the possibilities of the national language”, were used in the scripts of the programs “G‘azal bo‘stoni” and “Ta’lim va taraqqiyot”, prepared by the creative staff of the “O‘zbekiston” television and radio channel of the National Television and Radio Company of Uzbekistan, in the editions of 2024–2025 and January 2026 (reference No. 05-09-1575 of the “O‘zbekiston 24” television and radio channel of 17 March 2026). As a result, listeners obtained information about the genre system of Muhiddin Omon’s work, about his place in Uzbek poetry and about his translation mastery, and the scientific and artistic value of the broadcasts increased.

Approbation of the research results. The results of the dissertation work were presented in the form of reports and discussed at 5 scientific and practical conferences, including 3 international and 2 republican ones.

Publication of the research results. Nine scientific works have been published on the topic of the dissertation, including 2 in scientific publications recommended by the Higher Attestation Commission for publishing the main scientific results of doctoral dissertations, and 1 article in a foreign journal.

Structure and volume of the dissertation. The dissertation consists of 140 pages and comprises an introduction, three main chapters, a conclusion and a list of references.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the topic, describes the goals and objectives, object and subject of the research, indicates its compliance with the priority areas of development of science and technology of the republic, describes its scientific novelty and practical results, reveals the scientific and practical significance of the results obtained, and provides information on the implementation of the results in practice, published works and the structure of the dissertation.

The first chapter of the dissertation is entitled “The Study of the Issues of the Writer’s Style and Artistic Mastery in Literary Studies” and consists of two sections. The first section of the first chapter is entitled “Style and Mastery as an Important Aesthetic Category”.

The concept of style, one of the most important categories of fiction, is one of the most widely studied theoretical issues in the field of literary studies. Over time, the emergence of new stylistic directions as a result of the development of fiction and the emergence of new methods of approaching the literary text require a deeper study of this theoretical concept. In this regard, a series of studies on the style of a writer, which began in ancient times, is still relevant in today’s globalized era.

In literary studies, the concept of style is often studied in close connection with individuality, artistic thinking, method of depiction, language and artistry, because style is considered a set of basic signs that reflect the most important aspects of the creative artistic world, and it reflects the writer’s and poet’s way of thinking, aesthetic ideals and attitude to life events. Therefore, style can be assessed as a complex phenomenon that encompasses all layers of artistic thinking.

An analysis of studies related to literary theory shows that the study of the issue of style dates back to ancient times, and a number of studies have given different definitions of style. In particular, the roots of the first studies on the subject are associated with the name of the great Greek philosopher Aristotle. His thoughts in the work “Poetics” that the artist “by skill, experience, competence, talent, innate talents, creates a vivid image of many things through the means of paints and forms, and in all of them artistic concord arises with the help of harmony”³⁷ were devoted to the uniqueness of the artist. In the work, he deeply analyzes the issues of

³⁷Aristotle. Poetics. Magna Moralia. Rhetoric. – Tashkent: Yangi asr avlodi, 2011. – P.20.

expressive means, metaphor and imagery of artistic speech, and firmly emphasizes that the primary function of artistic speech is to aesthetically express reality.

In Russian literary studies, the issue of style was the focus of special attention in the studies of V.G.Belinsky. The scholar³⁸ assessed style as “the writer’s ability to give a unified state to content and form, and at the same time to imprint his own personality, his own spirit, on everything, inimitable, original”. His idea, along with style, also included the issue of artistic mastery, and the scholar noted artistic mastery as an important element of style.

By the beginning of the 20th century, the first theoretical approaches to style also began to be developed in Uzbek literary studies. In his book “Rules of Literature”, the Jadid enlightener Professor Abdurauf Fitrat sets out well-grounded theoretical ideas on style. According to Fitrat’s definition, “The place of style in literature is very great and very important. The ideas and information in a work may be old, may have been expressed by other poets; style is the force that conveys them to us imperceptibly and teaches them to us”³⁹. From the above idea it is clear that Fitrat explains style in connection with the reception of the work. The presentation of the recurring themes of human life in ever new forms indicates that the writer’s style has taken shape.

Abdurahmon Sa’diy’s definition of style is also of particular importance from the point of view of literary studies. The scholar’s thoughts on style cover aspects such as the peculiarities of the language of the author’s works and the skill of creating a composition. In this regard, A.Sa’diy rightly divides style into two types: a) the style of interpretation; b) the style of words⁴⁰. According to the scholar, by analyzing the author’s style, a basis is created for determining his individual artistic world. While symbolic images may prevail in the works of some writers, realistic imagery may be strong in others. For example, in the style of Muhiddin Omon, the object of our study, both cases can be encountered depending on the theme of the poem. While symbolism predominates in the poet’s social and philosophical poems, elements of realistic imagery are used in his romantic lyrics.

When talking about the creative style, it is necessary to dwell on the factors that create it. In his dissertation “Literary and Critical Views of Dilmurod Kuronov”, researcher A.Kadyrov⁴¹ gives this opinion: “Style is manifested as a result of the mutual harmony of such issues as purpose, theme, language, composition, artistic thinking, accumulated life experience and the influence of the era”. He notes that as a result of the harmony of the above-mentioned elements, the position, worldview and, in general, the inner “I” of the writer are revealed in the work of art.

The diversity of themes also occupies an important place in Muhiddin Omon’s style. Love, the Homeland, separation, memory, socio-political and philosophical themes are the leading ones in the poet’s lyrics. Of course, although these themes are the leading ones in the works of many writers and are considered the principal

³⁸Belinsky V.G. Selected Works. – Tashkent: O‘zdnashr, 1955. – 225 p.

³⁹Fitrat A. Adabiyot qoidolari: for teachers and lovers of literature / Compiled, with a foreword and commentary, by H.Boltaboev. – Tashkent: O‘qituvchi, 1995. – P.10.

⁴⁰Sa’diy A. Practical and theoretical literature lessons. – Tashkent, 1923. – P.39-40.

⁴¹Qodirov A.L. Dilmurod Quronovning adabiy-tanqidiy qarashlari: Filol. fanl. b. fals. dokt. (PhD)... diss. – Farg‘ona, 2025. – B.14.

themes of literature, in Muhiddin Omon's lyrics they are illuminated in an original interpretation. The poet's poems on the theme of love are especially noteworthy. In such poems as "Come Back, My Love", "Saturn in the Vault of the Indigo Sky", "Do You Remember", "The Sky Fell into the Sea of My Heart", "I Was Mistaken", "Forgive Me, My Love", "Our Love Is Undying", "When Happiness Calls" and "Forgive Me, My Beloved", love is presented sometimes with lofty splendour, sometimes with grief and regret, and sometimes mingled with longing and unfulfilled desire. Thus, the poet's poem that begins with the line "Saturn in the vault of the indigo sky" tells of a love that is turning into an unattainable dream, while the poem "Our Love Is Undying" depicts the fate of two lovers who meet again after many years.

Another element that indicates the style of the writer is his language. In his book "Style in Fiction: A Linguistic Introduction to English Fictional Prose", the English scholar Geoffrey Leech, speaking about the importance of language in the style of the writer, states the following: according to him, "style arises when the author deviates from the usual language norms of the text and then acquires a special means of influence"⁴². It seems that the scholar sees the language of a work of art as the signature of the writer in the poetic text and emphasizes that the skill of the writer is manifested, first of all, in his language. When analyzing the style of Muhiddin Omon, it is appropriate to evaluate the language of his works as one of the means that determine his style. In particular, the uniqueness of the poet's language is manifested in the abundance of words typical of classical lyricism, the appropriate use of dialect words, and the use of artistic images and means of expression that are not found in other writers.

Muhiddin Omon's work is diverse in terms of genres, and the effective use of the possibilities of the lyrical genres characteristic of both Western and Eastern literature is one of the features of his style. In particular, while rare examples of such genres of world literature as the ballad, the etude, the elegy and the epic-phantsmagoria are found in his work, his ghazals "Have You Grown Heartsick, O Heart", "When the Heart Sings", "May It Be Honoured", "Ask Those Who Did Not Attain", "Alhazar", "Let It Not Be Deceived", "Your Eyes" and "O Heart", and his rubais "You Sprouted like a Blade of Grass and Put Forth a Leaf" and "The World Is a Bazaar as Long as There Is Buying and Selling" may be assessed as a worthy continuation of the genre traditions existing in classical Eastern literature. This variety of genres, while showing how versatile the poet is, also testifies to his stylistic explorations.

Muhiddin Omon's style also differs from that of other writers from the point of view of the bearer of the lyrical experience. The expansion of the possibilities of artistic expression in today's Uzbek poetry is also visible in the subjective organization of the poem. Doctor of Philological Sciences G.Oripova, in her monograph "The Poetic Features of Uzbek Lyrics", noted that the use of such expressions as "philosophical poetry", "performative lyric", "meditative lyric" and "narrative poem" in determining the content of the lyrical works created in the 20th

⁴²Leech G., Short M. Style in Fiction. A Linguistic Introduction to English Fictional Prose. – Great Britain, 2007.

century is a characteristic feature of the poetry of the independence period. An analysis of Muhiddin Omon's poems makes it clear that autopsychological and persona-based lyrics predominate in the poet's work. Such poems by the poet as "You Are Asking for an Autograph, Alas", "You Sent a Greeting, and the World Grew Bright" and "On Belated Love, or the Writings of Fate" may be regarded as vivid examples of autopsychological lyrics.

Reflecting the real state of society through a variety of topics, skillfully conveying optimistic feelings to the reader, sharing life conclusions with the reader through philosophical observations, bringing the reader into his own spiritual world and sharing his experiences with him are the main signs of the writer's mastery.

In conclusion, Muhiddin Omon is a writer who occupies a special place in raising modern Uzbek poetry one step higher in terms of mastery and style. In this respect, the necessity of studying the writer's works as a whole within the framework of these theoretical categories is clearly evident.

The second section of the chapter is entitled "The Problem of Artistic Thinking and the Aesthetic Ideal in Creative Works". The aesthetic ideal is an artistic and philosophical expression of a person's desire for beauty and perfection and its criteria, the first views on which are expressed in the works of Aristotle⁴³ and Plato⁴⁴. It was first used as a term in the works of the German art historian J.J. Winckelmann, and later⁴⁵ in the works of G. Lessing. According to the views of Plato and Aristotle⁴⁶, embodying a certain thing-object or event, the writer cannot describe it beyond his imagination. According to scientists, there is a dialectical relationship and conditioning between reality and ideality reflected in a work of art. In it, an ideal depiction of the image being created on the basis of reality arises. For in the process of artistic creation the writer also imbues the real object with his own views. That is, he reflects how it actually was and how it should be. In this sense, any perfection we know in life is inextricably linked to beauty. And perfection in fiction is defined by an aesthetic ideal.

In literature and art, the aesthetic ideal is often expressed through the image of a hero. For example, whereas in the literature and art of antiquity the physically strong and vigorous hero was the aesthetic ideal, in Jadid literature the enlightened, patriotic and modern-thinking person was depicted as the ideal image. In Muhiddin Omon's work, the image of a hero who treasures every moment of life and who regards living without benefit to others as a disgrace to human dignity is raised to the level of an aesthetic ideal.

As a person lives through a certain part of his life, the greatest happiness is to be satisfied with what he has done, to take joy in the fact that his deeds will benefit future generations and, most importantly, to remain faithful to his principles in life. When we read the works of most writers, we come across places in the confessions written at the end of their lives where they express regret at not having held firmly

⁴³Winckelmann J.J. History of Ancient Art. – Moscow: Izobrazitelnoye iskusstvo, 1996. – 688 p.

⁴⁴Plato. The Republic // Collected Works: in 4 vol. – Moscow: Mysl, 1994. – Vol. 3. – 752 p.

⁴⁵Lessing G.E. Laocoon, or On the Limits of Painting and Poetry. – Moscow: Khudozhestvennaya literatura, 1957. – 519 p.

⁴⁶Aristotle. Poetics // Works: in 4 vol. – Moscow: Mysl, 1983. – Vol. 4. – P.645-680.

to the aims they set themselves before setting out on the great road, at not having been able to stand firm in their position as individuals. Unlike them, Muhiddin Omon considers every moment of life precious, rejoices in the fruits of his labours and takes pleasure in the work he has accomplished. In particular, his poem that begins with the line “Everything is transient, the adversary of nothingness” draws the image of a lyrical hero who is taking stock of his life, who understands ever more deeply the transience of the world and who measures by the criterion of reflection how he has lived in this mortal world. In the first stanza of the poem, natural phenomena are interwoven with the philosophical reflections of the lyrical hero, and the immutable truths of life are recounted:

Everything is transient, the adversary of nothingness,
The fate of the lush green leaf is to wither.
If today my tongue sings the praise of love,
Tomorrow separation will rule over my life⁴⁷.

The lyrical hero feels the transience of the world and regards everything that exists in it as a companion of ontological non-being. He likens to human life the green leaves that surge in spring and take on a golden hue by autumn. Although the likening of the seasons to human life, of greenness to youth and of autumn to the approaching end of a person's days has been emphasized in the works of many writers, in this poem the poet's comparisons in the form of “love being praised on the tongue” and of “separation ruling over life” serve to express philosophical reflection in new images and with greater depth.

In the next lines of the poem, the lyrical hero falls into a completely introspective mood. He is now left alone in the vastness of his inner world. The hero, who compares his life to a river, recalls that in the spring of his life he overflows and in the autumn he flows with restraint:

I too flow like a river,
Overflowing in my spring, quiet in the autumn.
Gazing up at the heavens, asking for happiness,
A day will come when I shall fill the dust of my forefathers...⁴⁸

However restrained and thought-provoking the philosophical landscape of the poem may be, the grateful mood of the lyrical hero is felt in it. By depicting not that he has striven towards happiness but that he is striving, not that his hopeful gaze has been fixed upon the sky but that it is being fixed, he fully reveals his love of life and his desire to live. Having realized that “filling the dust of one's forefathers” is an axiom of human destiny that needs no proof, the hero addresses the listener.

The transience of the world, the transience of the universe, and the irreversibility of life, like flowing water, are among the most frequently addressed themes in our classical poetry. The continuity of the motif of life and the mortal world is based, first of all, on the principle of continuity as a philosophical concept. While in Navoi's lyrics, life is more associated with the ideas of transience and eternity, in the work of Muhiddin Omon this motif is combined with existential

⁴⁷Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

⁴⁸Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

problems, personal experiences, and social responsibility. In this respect, continuity is manifested not only as a repetition of poetic form, but also as a meaningful transformation of the motif.

Referring to the eternal truth that the gift called life is given to man only once, the poet evaluates life as the greatest gift given to people by the Creator:

We come into the world but once, my dear,
Life is granted but once – a gift to the heart.
Departing, like coming, is beyond doubt inevitable,
This life is a goblet brimful of wine!⁴⁹

In the very first lines of the poem, the one-time nature of life is expressed in a resolute tone:

**We come into the world but once, my dear,
Life is granted but once – a gift to the heart.**

Here the repetition of the phrase “but once” reinforces the irrevocable nature of life through anaphora. The poet, who says that a person’s arrival in this mortal world is as inevitable as his departure from it, likens life to a goblet brimful of wine. The expression of human life in the poem through the metaphor of a goblet brimful of wine allows the idea of the essence of life, the presence of bitter tastes along with its sweet tastes, and the inevitability of coming and going to be expressed as a whole poetic system. This creates an ideological basis for the philosophy of gratitude that emerges in the subsequent stanzas of the poem.

In the third line of the stanza, he seeks to portray life and death in a dialectical unity. Realizing that neither coming nor going has any advantage over the other and that both are inevitable, the poet urges man to consciously respond to the natural laws of life.

The symbol of wine plays a significant role in the poetic purpose of the stanza. Wine, as an important symbol, has a multi-layered meaning in classical Eastern literature, sometimes serving to express divine love, sometimes worldly pleasure, and sometimes the bitter-sweet states of human fate. In the stanza, the goblet can be understood as life itself, and the wine can be understood as time, human life. The adjective “limmo-lim” used in relation to the goblet indicates that life is full of possibilities.

In the next stanza of the poem, the poet artistically summarizes the fact that human destinies are not the same:

How strange – the wines and the bozas differ,
For one they are bitter, for another sweet.
The goblets, the bowls and the jugs are all different,
And behind this gathering life lies hidden⁵⁰.

In the stanza above, the diversity of human destinies in life is conveyed in an original image through the state of tears. For both in our everyday life and in fiction we often hear of tears being divided, according to the reasons for shedding them, into tears of joy and tears of sorrow. But it is precisely the expression of a way of

⁴⁹Omon M. O‘rtamizda ishqning gulxani. – Toshkent: O‘zbekiston, 2018. – B.189.

⁵⁰Omon M. O‘rtamizda ishqning gulxani. – Toshkent: O‘zbekiston, 2018. – B.189.

life through the state of the tear itself – through distinguishing whether it is “ashik nob”, a bitter tear, or a “sweet” tear – that is, in the true sense, the poet’s innovative artistic discovery. Here, by saying that both the goblet and the boza are different, the poet seeks to express the diversity in people’s destinies, social positions and experiences. Nor should it be forgotten that, in speaking of this diversity, he is entirely free of such feelings as regret, envy, resentment or idle curiosity. He acknowledges that in life the lot each person receives from destiny is his own, yet he accepts this not as a tragedy but as a natural law of life. Likening the differences between the goblets, bowls and jugs to the diversity of destinies, as stated above, he indicates that it is precisely this diversity that leads towards the true essence of life.

The poet’s personality is also fully revealed in his poem that begins with the line “Never did I utter a word of mine in vain”:

Never did I utter a word of mine in vain,
Never in vain did I prove a friend along the way.
In every sorrowful eye I saw myself,
I hurried to help with all that lay within my hands⁵¹.

In these lines the moral position, the convictions and the outlook on life of the lyrical hero reveal themselves in full. He pays attention to every small detail of life. He approaches every task responsibly. Although he does not say so openly, he cannot come to terms with falsehood and hypocrisy. The repetition of the phrase “in vain” as an artistic device strengthens the meaning of the denial of indifference and superficiality. As the People’s Poet of Uzbekistan Halima Khudoyberdiyeva said, “to live merely for the sake of living is death to a poet”. That is why his poetic heart does not tolerate living “in vain”. The poet considers the word sacred. That is why he refuses to utter a word in vain. Here, alongside his position as an individual, his attitude to creative work also appears in the background.

The second chapter of the dissertation is entitled “Artistic Mastery and Creative Individuality”. The first section of the chapter is devoted to the analysis of “The Specific Features of Poetic Language in the Writer’s Works”.

The uniqueness of a writer’s creative style is reflected, first of all, in the uniqueness of the language of his works. The language of a work of art, as an important element of the artistic form, reflects the creative individuality and artistic mastery of the writer. In works on literary studies, a number of observations are made about the language of a work of art. In particular, the Russian scholar G.O.Vinokur, in his article entitled “The Concept of Poetic Language”, talking about the language of a work of art, said: “By poetic language, first of all, one can understand the language used in works of art (writing)”⁵². Literary critic Y.Solijanov, drawing attention to the importance of poetic language in a work of art, expressed the opinion: “The main tool of the writer is the word, speech. The attractiveness, richness and thoroughness of a work of art are determined primarily by the variety, weight, lexical and semantic richness of the writer’s speech. Whether

⁵¹Omon M. Bahorlar qaytadi. – Toshkent: Sahhof, 2023. – B.248.

⁵²Vinokur G.O. On the Language of Fiction. – Moscow: Vysshaya shkola, 1991. – 448 p.

poetic or prosaic works are created, first of all, the productive use of the possibilities of language, its invisible particles, ensures the readability of the work”⁵³.

In books on literary studies, it is said that the artistic language is formed on the basis of the national language and partially conforms to the norms of the literary language. At the same time, the artistic language itself sometimes deviates from the norms of the literary language. The use of dialect-specific elements in a literary text is a vivid example of this. In the writer’s expression of national color and national identity in a literary work, dialect elements and character traits specific to that region are of great importance.

In analyzing the uniqueness of Muhiddin Omon’s style, it is important to compare the metaphors used by the poet with the work of his contemporaries. In particular, it is clear from the poems analyzed in the study that metaphors in Muhiddin Omon’s lyrics do not build the entire semantic construction of the poem. Whereas in the work of his contemporaries – in particular in Abduvali Qutbiddin’s poem “The Bonfire of Snow”, taken here for analysis – it is first necessary to analyze the symbols given in order to understand the content, in Muhiddin Omon the meaning is far more open and metaphor works as a means of heightening emotional impact, which is likewise one of the characteristic features of the poet’s style.

The uniqueness of Muhiddin Omon’s poems is revealed in full in the language of his works. In particular, the dialectisms in his poems do not merely serve to emphasize regional distinctiveness, but also ensure the vividness of the depiction and the fluency of artistic expression. For instance, in such poems by the poet as “O’rgiloyin bo’ylaringdan”, “Uvoli bordir”, “Sayron bo’ldi yuragim” and “Oy baldog’i oy yuziga beradi nur” one can see the masterly use of words characteristic of the ancient oasis dialect.

In the poet’s poem “Sayron bo’ldi yuragim” (“My Heart Went Wandering”), imbued with Surkhan melodies, words belonging to the dialect of the Surkhandarya region are used in many places. The poem is written in a folk-humorous vein and tells of a young man who has fallen in love with Sayyora, “the pen-browed beauty of Surkhan”. The lover, whose heart goes wandering if he does not see Sayyora for a single moment and whose enamoured soul is laid waste on the roads of Surkhandarya, goes at night to the stream beside her house intending to declare his love:

To make it known, I waited for my love by the stream at night,
But my heart was troubled, for her checha came out.
Did she sense my intent? The wretched checha called out “Hey!”,
“You are no match for this girl, woe to your state!” she said.⁵⁴

In this stanza the poet uses the word “checha”, characteristic of the oasis. In the “Explanatory Dictionary of the Uzbek Language” this word is defined as follows: “CHECHA dial. Elder brother’s wife, sister-in-law. ‘When Go’ro’g’li looked so eagerly, the one approaching was his checha, like Kholjuvon.’ ‘The Birth of Go’ro’g’li’. At the end of the conversation Do’stboy, who had taken offence,

⁵³Solijonov Y. Badiiy nutq uslubi. – Toshkent: Fan, 1998. – P.121.

⁵⁴Omon M. O’rtamizda ishqning gulxani. – Toshkent: O’zbekiston, 2018. – P.175.

crumpled the fringe of the tablecloth and thought long and hard, and at last, smiling brokenly, said: ‘Hey checha, they were right when they said that one does not become a Muslim until one becomes a stranger...’ A.Yo‘ldosh, ‘In Places Where We Have Not Been’. Gulafzal checha, the wife of Zikir the Tirriq, chief accountant of the Uzbek village, returns from her sister’s house in a neighbouring village two days earlier than she had intended. A.Yo‘ldosh, ‘Boy’”⁵⁵. The character brought into the poem in order to inform the young man of the situation – “the elder brother’s wife” – could simply have been called “yanga”. In this place, however, in order to convey the delicate situation to the young man bluntly and directly, the poet prefers the word “checha”, which is encoded in the reader’s mind with the features of a “brisk, blunt-spoken” woman. For both in the Uzbek national mentality and in a number of works of our national literature the “yanga” is depicted as modest and unassuming; a “yanga” saying to a young man “hey, you are no match for this girl, woe to your state” would not have its full effect on the reader. For this reason, as noted above, Muhiddin Omon’s “checha” not only serves to emphasize regional distinctiveness but also ensures the vividness of the depiction and the fluency of artistic expression.

The influence of oral folk art is clearly felt in Muhiddin Omon’s poems, and in many places he makes masterly use of folk proverbs. In particular, in such poems as “Sometimes the Jackal Struts, Calling Itself a Lion”, “Strange Dreams, or the Birds That Entered a Dream” and “May It Be Honoured” he effectively employs synthesized folklorisms. A synthesized folklorism arises as a result of the fusion of folklore elements with the writer’s individual style. In this case folklore motifs, images or poetic devices are creatively reworked by the author and acquire a new artistic form. As a result, the folklore element is absorbed into the internal structure of the work and may not be directly perceived by the reader. In the poet’s poem “Sometimes the Jackal Struts, Calling Itself a Lion”, the proverbs “Stones are thrown at the fruit-bearing tree”, “The dog barks, the caravan passes” and “A beggar’s enemy is a beggar”, as well as the expression “the feet became the head”, are absorbed into the general content of the poem. The poem opens with the popular notion of “the jackal puffing out its chest, calling itself a lion”.

Sometimes the jackal struts, calling itself a lion,
Sometimes even the elephant is led by a monkey.

In the course of life there is an eternal wisdom:

Parables and fairy tales do not fall from the sky.⁵⁶

In these opening lines the poet, who effectively employs allegory, seeks to express “certain” relations among people through the images of animals. The jackal taking itself for a lion and the elephant being led by a monkey allude to the unhealthy atmosphere in society, and he indicates that such situations described in fairy tales are in fact drawn from everyday life.

Muhiddin Omon’s poem “Inoyat qil...” (“Bestow Your Grace...”) is likewise of particular importance from the point of view of the uniqueness of the writer’s

⁵⁵O‘zbek tilining izohli lug‘ati: in 5 vol. – Tashkent: O‘zbekiston milliy ensiklopediyasi davlat ilmiy nashriyoti, 2020–2022. – P.768.

⁵⁶Omon M. O‘rtamizda ishqning gulxani. – Toshkent: O‘zbekiston, 2018. – P.119.

language. In particular, this poem clearly demonstrates the aesthetic function of linguistic units, the means of creating imagery and the author's distinctive style. The text of the poem is written in an amorous vein, in which the writer's inner experiences are poeticized to a high degree through language.

She crossed my path, as though an angel,
My mind reeled: is this waking, or a dream?!
Her silken hair enchanted me,
As if She were Layli and I became Majnun⁵⁷.

It should be noted that there are a great many words with an emotional and expressive coloring in the poem. Such units as *malak*, *afsun*, *mehrigiyo*, *xanjardek*, *gulob*, *vasl*, *taqvodor*, *sarxush*, *pari*, *inoyat* and *karam* make up a poetic vocabulary characteristic of the traditions of classical Eastern poetry. On the one hand, they indicate that the writer is well acquainted with the models of classical lyric poetry; on the other hand, semantically they serve to express exaltation, divinity and amorous suffering. In particular, through the lexemes “*malak*” and “*pari*” used in the poem with reference to the beloved, it is not simply a beloved but her deified image that is embodied before the reader's eyes.

At this point it is also worth noting the poet's contribution to enriching the lexicon of the Uzbek language. Candidate of Philological Sciences, literary scholar and translation scholar Zuhridin Isomiddinov, speaking about the role of poets and writers in the development of the language, mentioned the name of Muhiddin Omon in particular. The scholar's words – “The poet Muhiddin Omon rendered ‘приоритет’ beautifully as ‘ustuvor’ (приоритетные задачи – *ustuvor vazifalar*), ‘ценность’ as ‘qadriyat’, ‘конкурентоспособность’ as ‘raqobatbardosh’ and ‘сейсмостойкость’ as ‘zilzilabardosh’, and thus introduced them into our language”⁵⁸ – were a worthy assessment of the poet's contribution to his native language.

The second section of the chapter analyzes “**The Diversity of Artistic Ideas and Themes in Muhiddin Omon's Work**”. One of the important factors determining the artistic thinking, worldview and aesthetic ideal of the writer in the literary process is the scope and diversity of the themes reflected in his works. From this point of view, Muhiddin Omon's work is distinguished by its thematic diversity and ability to reflect real life from different perspectives.

It is appropriate to define the themes of Muhiddin Omon's poems, in their essentials, as follows:

1. Poems devoted to the theme of the Homeland.
2. Poems on the theme of love.
3. Poems on religious and moral themes.
4. Poems on socio-political themes.
5. Poems on the theme of nature.

In modern Uzbek poetry, and in Muhiddin Omon's poems in particular, the theme of the Homeland appears as one of the central aesthetic and ideological

⁵⁷Omon M. *Bahorlar qaytadi*. – Toshkent: Sahhof, 2023. – P.223.

⁵⁸Isomiddinov Z. *Eshiklar ochiq, lekin...* // *Ma'naviy hayot*. – 2024. – № 1. – P.20.

categories. Doctor of Philological Sciences U.Hamdani, speaking of the theme of the Homeland in Muhiddin Omon's work, expressed the view that "in Muhiddin Omon's poems such experiences as patriotism, readiness to serve the people and the land, and devotion to the native soil are expressed as the inner shimmering of feelings. Over the past years a number of his poems have been gathered into collections and have reached the hands of readers"⁵⁹. In such poems of his as "The Sun Longs for Your Face", "The Worlds Are Ours", "My Father's Abode", "Mighty Samarkand", "The Poem of Fergana", "Who Does Not Know Bukhara", "A Land Blessed by the Huma – Uzbekistan", "The Melodies of an Ancient Land", "My Constitution", "Navoi-30" and "Aspiration", the Homeland is sung in lofty tones. In such poems as "Again My Poem Was Dedicated to You", "Your Radiant Face Is Ever in My Heart", "I Wait Impatiently for You to Say That Word", "Why Are You Weeping, Why Are You Hurt?", "Longing", "I Have Wings like Longing", "Do Not Say You Are Unwell", "How Beautiful You Are, How Radiant You Are", "The Flowers Turn Yellow from Longing for You", "You Left, and a Single Strand of Your Hair...", "There Is Fire in Your Glance", "You Said Farewell, Our Paths Are Parted", "The Delicate Smile upon Your Face" and "Whenever I See You, There Is a Tumult in My Heart", pure love is depicted to the utmost degree. A multi-layered semantics of love is observed in Muhiddin Omon's lyrics. First of all, it contains the traditional individual form of love directed towards the image of the beloved. Yet this depiction of love is far from simple descriptiveness and is attuned rather to spiritual experiences, inner drama and the lyrical subject's process of self-awareness.

In the poet's poems on the theme of love, the motifs of separation and of love turned into unfulfilled longing are the leading ones. His lyrical hero lives with the memory of the beloved who captivated his heart in his youth. Even as the years pass, he remains faithful to his pure feelings for her and regards everything that reminds him of her as sacred. In particular, in the poem that begins with the line "You left, and a single strand of your hair...", the poet depicts how he cannot forget even a single strand left to him as a keepsake by his beloved. In the poem the strand of hair performs the function of a "rope" between youthful love and memory.

You left, and a single strand of your hair
Wound itself around my hands.
Was it a spell, your last recourse,
That this hair bent me to your will...⁶⁰

The poet so skillfully depicts the moment of separation that the reader, familiarizing himself with the verses, fully visualizes the image of the girl turning around and the young man remaining behind her with his arms outstretched. At that moment, the long strands of the girl's hair are caught in the young man's fingers hanging in the air, and this "spell" – a strand of hair – is enough to captivate the young man for the rest of his life.

⁵⁹Hamdamov Y. Sevgi va muhabbatga oshufta ko'ngil // Hurriyat. – 2026. – 22 April. – P.6.

⁶⁰Omon M. Bahorlar qaytadi. – Toshkent: Sakhof, 2023. – P.175.

The third chapter of the dissertation is devoted to the issues of “The Place of Muhiddin Omon’s Work in the Literary Process”, and the first section of the chapter is entitled “The Genre System of Muhiddin Omon’s Work”.

From the analysis of Muhiddin Omon’s work, it becomes clear that the poet’s work attracts special attention as a unique artistic and aesthetic phenomenon in modern Uzbek literature. This uniqueness is also reflected in the genre structure of the poet’s poetry. The diversity of genres, their mutual harmony, and the synthesis of traditional and modern forms are clearly manifested in his works. While some of his poems contain elements characteristic of classical Eastern lyrics, some of his works contain features characteristic of world poetry. Therefore, studying Muhiddin Omon’s work from the point of view of the genre system makes it possible not only to understand the poet’s poetics more deeply, but also to identify important trends in the development of Uzbek poetry.

In the literary process, some genres have been formed and consolidated on the basis of centuries-old traditions and theoretical norms, while others appear as individual genre definitions that emerged as a result of the author’s artistic experience. In this regard, it is appropriate to divide modern genre forms into two large groups:

codified genres;

authorial genre nominations.

Codified genres are understood as those genres that are recognized by literary tradition and possess certain poetic features. Analyzing Muhiddin Omon’s creative laboratory, we may find in it such classical genres as the ghazal, the rubai, the muhammas, the musaddas and the masnavi. In particular, such poems of his as “Have You Grown Heartsick, O Heart”, “When the Heart Sings”, “May It Be Honoured”, “Ask Those Who Did Not Attain”, “Alhazar”, “Let It Not Be Deceived”, “Your Eyes” and “O Heart” may be cited as fine examples of modern ghazal writing.

Authorial genre nominations are individual genre definitions that arise as a result of the author’s desire to interpret the poetics of the work more broadly or differently than the traditional genre boundaries. They are individual genre nominations given by the author to express the artistic nature of the work, its aesthetic concept and attitude to traditional genre norms, and are often expressed in the form of a genre epigraph, determining the strategy for the work’s reception. Genres such as epic-phantasmagoria, fantasy, and spiritual-expressive etude in the work of Muhiddin Omon are examples of the above-mentioned authorial genre definitions.

It is known that the word “ghazal” means “compliment to a woman” and that, although it was at first written only on the theme of love, beautiful examples of the ghazal were later created on religious, philosophical and socio-political themes as well. In particular, in Muhiddin Omon’s ghazal “When the Heart Sings” the present spiritual state of the lyrical hero is conveyed through beautiful similes and fresh images. The ghazal consists of six couplets and is written in the hazaji musammani mahzuf meter of aruz. The words devorim, dutorim, xummorim, sardorim, sitorim, bemorim and darkorim are taken as rhymes; by its structure the rhyme is an absolute one, and by the composition of the root it is of the murdaf type. In the opening

couplet (matla) of the ghazal the poet, making use of the device of quotation, cites verbatim Usmon Azim's line "I am a garden in the embrace of the wind – it seems my wall is missing". The use of this very line served not merely as ornament but to express fully the present condition of the lyrical subject.

"I am a garden in the embrace of the wind – it seems my wall is missing,"

When my heart would sing, it seems my dutar is missing.⁶¹

In the line "I am a garden in the embrace of the wind – it seems my wall is missing", the boundless condition of the lyrical hero in this turbulent world is conveyed through metaphorical expression. Here the injuries and torments inflicted by people are likened to the wind. The absence of a wall signifies that this world is unprotected, open and unstable, and it is understood that, just as everyone reaches out to a garden that has no wall, the lyrical hero too has become a target for all manner of arrows. Through the absence of the dutar in the second line, the breaking off of the spiritual melody is expressed. In the couplet the dutar serves not merely as a musical instrument but as a symbol of inner longing and aesthetic harmony. As a result, the disturbed state of the lyrical hero's inner and outer balance is figuratively depicted.

Muhiddin Omon's work also includes beautiful examples of the rubai genre. The collection "The Bonfire of Love Between Us" includes 72 rubai poems by the poet. An analysis of the art of classical lyrical genres shows that the writers presented the content and form as a whole and strictly adhered to this rule. In particular, in the rubai poems of Muhiddin Omon, the same feature – the presentation of meter, rhyme and artistic device as a whole – is systematically implemented.

It is known from classical poetics that there are two types of rubai according to the rhyme: taronayi rubai and xossa rubai. If the rubai rhymes in the aaaa style, it is taronayi rubai, and if it rhymes in the aaba style, it is xossa rubai. Just as the number of xossa rubai in rubai writing is greater than that of taronayi rubai, this type of rubai was also widely used in the work of Muhiddin Omon. In particular, of the 72 rubai included in the poet's collection "The Bonfire of Love Between Us", 69 are xossa rubai, one is taronayi rubai, and the remaining two do not meet the requirements of the genre, but the poet included them among the rubais.

Another of the genres found in Muhiddin Omon's poetry is the quatrain, which is considered one of the poetic forms with a complete expression of meaning. It consists of four lines, and the rhyme can be in the form of abab, abba, aabb or aaaa. Quatrains differ from rubais in their meter and content composition, and in the fact that the idea is not presented in a condensed form.

Ten quatrains are included in Muhiddin Omon's collection "Springs Will Return" and forty-three in the collection "The Bonfire of Love Between Us"; these quatrains are important for their artistic finish and for the way they invite philosophical reflection. A distinctive feature of the poet's quatrains is that in the collection the writer presents them as cycles of quatrains. In particular, five quatrains included in the collection "The Bonfire of Love Between Us" are given under the

⁶¹Omon M. O'rtamizda ishqning gulxani. – Toshkent: O'zbekiston, 2018. – P.59.

title “Forget the Cure of the Poor Heart”, and an amorous content predominates in them.

The genre system of Muhiddin Omon’s work is exceedingly multi-layered, and alongside forms characteristic of Eastern poetry one may also find in it genres characteristic of Western literature. His work contains rare examples of such genres of world literature as the ballad, the etude, the elegy, the epic-phantasmagoria and the lyrical fantasy. In particular, the ballad genre occupies a special place in the poet’s work. Six ballads are included in the writer’s collection “Springs Will Return” and four in the collection “The Bonfire of Love Between Us”. Such ballads of the poet as “A Girl Walking Weeping in the Autumn Garden”, “A Ballad about the Autumn Garden and the Poppy”, “On Belated Love, or the Writings of Fate”, “The Old Album” and “The Tale of the Nightingale and the Rose” are considered fine examples of the genre in our modern literature.

Above, we cited genres such as epic-phantasmagoria, lyrical fantasy, and spiritual-expressive etude as the poet’s authorial genre definitions. His spiritual-expressive etude “Autumn Landscapes”, epic-phantasmagoria “Strange Dreams, or the Birds That Entered a Dream”, lyrical fantasies “You, Me and the Summer Rain” and “Autumn Sonata” clearly demonstrate the diffusion of traditional genres and the author’s aesthetic approach. In particular, although the epic-phantasmagoria “Strange Dreams, or the Birds That Entered a Dream” is a poetic epic from the point of view of a traditional genre, the writer prefers to call it an epic-phantasmagoria due to the primacy of the fantastic spirit in it, the artistic space and reality depicted in the work not being completely subordinate to the laws of real life. In this case, the epic expresses the compositional basis of the work, and phantasmagoria expresses its artistic method of thinking and aesthetic model. This nomination used by the author appears as an individual genre definition, indicating the work’s belonging to both the epic and phantasmagoric poetic systems at the same time. Such a nomination reflects the modification of the traditional genre model based on the author’s aesthetic views.

In the second section of the chapter the issue of “The Significance of Muhiddin Omon’s Translations in the Development of Modern Translation Studies” is analyzed. The honorable son of our people, the great Jadid enlightener Abdulhamid Sulaymon o‘g‘li Cho‘lpon, speaking about literary translations at the beginning of the 20th century, emphasized that representatives of this field approach their work irresponsibly⁶², calling translators a “class that has been left in the shadows”. Doctor of Philological Sciences, Professor D.Kuronov, speaking about this field in his article “Translation of Bygone Days: Analysis and Recommendations”, emphasizes that even today there are areas in which literary translation needs to be improved⁶³. There are, of course, shortcomings in the field of literary translation. However, it cannot be denied that a number of hardworking representatives of the field skillfully translate outstanding works of world literature into our language. In particular, translators such as I.G‘ofurov, J.Kamol, Y.Egamova and R.Jabborov have

⁶²Cho‘lpon. Works: in 4 vol. – Tashkent: Akademnashr, 2016. – P.42.

⁶³Kuronov D. O‘tkan kunlar tarjimasi: tahlil va tavsiyalar. Quronov.uz.

contributed to the development of the field to the best of their ability. In addition, it can be said that Muhiddin Omon's translations have also made an important contribution to the development of Uzbek literary translation.

Doctor of Philological Sciences, Professor No'monjon Rahimjonov, speaking about Muhiddin Omon's translations, said: "In this regard, the literary translations he made from the works of the classical representatives of world literature were undoubtedly a certain school of experience for him. In particular, he also rendered into Uzbek the sonnets and redondils of the Portuguese classical poet Luis de Camões, a contemporary of Babur Mirzo. In connection with Camões's work, Muhiddin Omon introduced into the Uzbek literary landscape the redondil, a genre new to Uzbek literature and extremely complex in structure"⁶⁴.

A special place in Muhiddin Omon's work is occupied by the collection "If They Remember Us...", which includes rare works of world classical poetry. This collection contains translations of the works of such masters of the word as Luis de Camões from Portuguese literature; the ballads of Robin Hood, John Keats and Dylan Thomas from English literature; Jean de La Fontaine from classical French literature; Bai Juyi from Chinese literature; Herman Gorter, Jan Hendrik Leopold and Willem Kloos from Dutch poetry; Ojārs Vācietis, Imants Auziņš and Pēteris Zirnītis from Latvian literature; Mirza Hasan Qarabaghi from Azerbaijani literature; Yeghishe Charents and Avetik Isahakyan from Armenian literature; and Aleksey Apukhtin, Konstantin Balmont, Boris Pasternak and Zoya Tumanova from Russian poetry.

The translations of Luis de Camões's poems included in the collection "If They Remember Us..." are of particular importance. On the one hand they stand out for the translator's evident mastery, and on the other they are significant because genres of European poetry not previously found in Uzbek literature were translated into our language for the first time. According to the poet himself, this came about thanks to the advice and suggestion of the People's Poet of Uzbekistan Rauf Parfi, who at that time worked in the editorial office of the journal "World Literature" and was in many respects a mentor to Muhiddin Omon. When Rauf Parfi handed Camões's works to Muhiddin Omon for translation, he emphasized the need to pay particular attention to the redondil genre in his work.

Doctor of Philological Sciences U.Hamdani, in his article "A Heart Enamoured of Love and Affection", gives a high assessment of Muhiddin Omon's work as a translator. In particular, the scholar's words – "Muhiddin Omon's translations from world literature, and likewise from the literature of fraternal peoples, are also noteworthy. Reading his poems in the book entitled 'The Bonfire of Love Between Us', as well as the specimens of poems and ghazals he rendered into Uzbek from the works of the great masters of the word of world classical literature and of the poetry of fraternal peoples, one may receive very great impressions. One further consideration: we should like to emphasize that the translations which occupy an important place in Muhiddin Omon's work deserve to become the subject of separate study and research. For we would not be exaggerating if we said that, as a translator

⁶⁴Rahimjonov N. Yuragida cho'g'i bor shoir // Omon M. Bizni yod etsalar. – Toshkent, 2018. – P.12.

who has splendidly rendered into Uzbek the poems and ghazals of the great masters of the word of world classical literature – in particular of the poetry of England, Portugal, Holland, Latvia, Azerbaijan and Armenia – he occupies a distinctive place”⁶⁵ – show how important it is to study this direction of the writer’s activity separately.

Muhiddin Omon’s mastery as a translator is especially clearly manifested in his translation of the poem “Avond” (“Evening”) by Willem Kloos, an eminent representative of world literature.

CONCLUSION

As a result of the research carried out on Muhiddin Omon’s work in the light of artistic style and poetic mastery, the following conclusions have been reached:

1. The holistic analysis of Muhiddin Omon’s work in the light of style and poetic mastery has shown that the writer’s individual style is an integral system formed in the unity of artistic thinking, the principles of image creation and the aesthetic ideal; it is precisely this integrity that defines the poet as a distinctive representative of modern Uzbek poetry.

2. The core of the poet’s aesthetic ideal is the concept of “treasuring every moment of life, gratitude and active love of life”. This ideal consists of a synthesis of Eastern mystical-ethical (mortality and eternity, patience, gratitude) and Western existential (conscious choice, responsibility, inner will) thinking, and is manifested as the leading ideological principle in such poems as “Everything is transient, the adversary of nothingness”, “We come into the world but once, my dear” and “Life is tangled and complex for everyone”.

3. In the poet’s poetic language, the dialectisms of the southern-oasis dialect are not confined to creating mere regional color, but perform the function of an artistic and aesthetic means that creates an image and a dramatic situation and enlivens the depiction; this is an important indicator of the writer’s linguopoetic individuality.

4. In the poet’s poetry, synthesized and analytical folklorisms are absorbed into the internal structure of the text, while the metaphorical model based on the parallelism “nature – the human psyche” constitutes the writer’s distinctive artistic “signature”; these three mechanisms are the principal factors distinguishing the poet’s language from that of other writers.

5. The thematic range of the poet’s lyrics (the Homeland, love, religious-moral, socio-political and nature themes) is broad, and statistical analysis has shown the predominance of love and of religious-moral-philosophical themes; this thematic diversity testifies to the many-sidedness of the poet’s artistic thinking and to his social responsibility.

6. The genre system of Muhiddin Omon’s work consists of the unity of the codified classical Eastern (ghazal, rubai, muhammas, musaddas, masnavi) and Western (ballad, elegy) genres together with the author’s individual genre form – the “epic-phantsmagoria”.

⁶⁵Hamdamov Y. Sevgi va muhabbatga oshufta ko’ngil // Hurriyat. – 2026. – 22 April. – P.6.

7. The mutual synthesis of Eastern and Western genres serves as a structural factor ensuring the uniqueness of the poet's style; each genre is chosen on the basis of a particular ideological and aesthetic necessity: in the ghazal the traditional-philosophical, in the ballad the symbolic-philosophical, and in the quatrain and the rubai the personal and socio-philosophical interpretation predominates.

8. Muhiddin Omon was the first to introduce into national literary circulation the European lyrical genre – the redondil (on the example of the work of Luis de Camões) – previously unknown in Uzbek literature. The leading criterion of his mastery as a translator is the harmony of “preserving the spirit of the original while activating the possibilities of the national language”.

9. In general, tradition and innovation are manifested in the poet's work in organic harmony, and he creates on the basis of a synthesis of national and universal human values; therefore Muhiddin Omon's work may be assessed as a distinctive literary phenomenon that has made a worthy contribution to the renewal of artistic style and poetic mastery in the current Uzbek literary process.

**НАУЧНЫЙ СОВЕТ PhD.03/2025.27.12.Phil.25.03 ПО
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ
КОКАНДСКОМ УНИВЕРСИТЕТЕ**

КОКАНДСКИЙ УНИВЕРСИТЕТ

ЗИЯУДИНОВА ГУЛНОЗАХОН ИКБОЛЖОН КИЗИ

**ПРОБЛЕМЫ ХУДОЖЕСТВЕННОГО СТИЛЯ И ПОЭТИЧЕСКОГО
МАСТЕРСТВА (на примере творчества Мухиддина Омона)**

10.00.14 – Узбекская литература XX века и современный литературный процесс

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

Коканд – 2026

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Академии наук Республики Узбекистан под номером B2026.1.PhD/Fil7265.

Диссертация выполнена в Кокандском университете.

Автореферат диссертации размещён на трёх языках (узбекском, английском, русском (резюме)) на веб-странице Научного совета (www.kokanduni.uz) и на Информационно-образовательном портале «Ziyouneb» (www.ziyouneb.uz).

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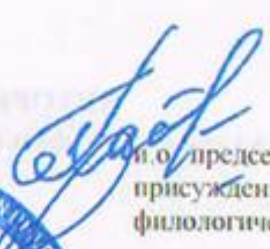
Ургенчский государственный педагогический институт

Защита диссертации состоится «12» 10 2026 года в 8⁰⁰ часов на заседании Научного совета PhD.03/2025.27.12.Phil.25.03 по присуждению учёных степеней при Кокандском университете (адрес: 150700, Ферганская область, город Коканд, улица Туркистон, дом 28-А. Тел.: (99873) 545-55-55; электронная почта: info@kokanduni.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Кокандского университета (зарегистрирована под номером 43). Адрес: 150700, Ферганская область, город Коканд, улица Туркистон, дом 28-А. Тел.: (99873) 545-55-55; электронная почта: info@kokanduni.uz.

Автореферат диссертации разослан «30» 09 2026 года
(протокол реестра рассылки № 6 от «30» 09 2026 года)




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ВВЕДЕНИЕ (АННОТАЦИЯ ДИССЕРТАЦИИ)

Целью исследования является определение стиля Мухиддина Омона, жанрового состава и поэтических особенностей его творчества, установление его места в современном литературном процессе и обоснование значимости его переводов.

Объектом исследования послужили поэтические сборники Мухиддина Омона «Огонь любви между нами», «Светлая тоска», «Осенняя соната», «Вёсны возвращаются» и сборник переводов «Если нас вспомнят...».

Предметом исследования являются художественный стиль, поэтическое мастерство, система образов, средства художественного изображения, композиционное построение и особенности индивидуального творческого мышления, проявляющиеся в поэтических произведениях Мухиддина Омона.

Научная новизна исследования заключается в следующем:

в поэзии Мухиддина Омона впервые выделена концепция «умение ценить каждое мгновение жизни, благодарность и активное жизнелюбие» как ведущее содержательно-эстетическое ядро индивидуального стиля и доказано, что эстетический идеал поэта сформировался на основе синтеза восточного суфийско-этического (бренность и вечность, терпение, благодарность, довольство) и западного экзистенциального (осознанный выбор, ответственность, внутренняя воля) мышления;

определены три основных механизма, обеспечивающих индивидуальность поэтического языка поэта: функция диалектизмов южно-оазисного говора как художественно-эстетического средства, создающего образ и драматическую ситуацию, а не просто региональный колорит; внедрение синтезированных и аналитических фольклоризмов во внутреннюю структуру текста; метафорическая модель, основанная на параллелизме «природа – человеческая душа», – и они обоснованы как лингвопоэтическая «подпись» художника слова;

впервые теоретически классифицирована жанровая система творчества Мухиддина Омона, в которой наряду с классическими восточными (газель, рубаи, мухаммас) и западными (баллада, элегия) жанрами выделена индивидуальная авторская жанровая форма – «дастан-фантазмагория», и доказано, что восточно-западный межжанровый синтез является структурным фактором, обеспечивающим своеобразие стиля поэта;

определено место переводов Мухиддина Омона в современном узбекском переводоведении и доказано, что он первым ввёл в национальный литературный оборот европейский лирический жанр – редондиль, ранее не встречавшийся в узбекской литературе; обосновано, что ведущим критерием переводческого мастерства поэта является гармония «сохранения духа оригинала и активизации возможностей национального языка».

Внедрение результатов исследования. Выводы, сделанные в ходе исследования вопроса художественного стиля и поэтического мастерства в творчестве Мухиддина Омона, и достигнутые научные результаты внедрены следующим образом:

положения, в которых в поэзии Мухиддина Омона впервые выделена концепция «умение ценить каждое мгновение жизни, благодарность и активное жизнелюбие» как ведущее содержательно-эстетическое ядро индивидуального стиля и доказано, что эстетический идеал поэта сформировался на основе синтеза восточного суфийско-этического (бренность и вечность, терпение, благодарность, довольство) и западного экзистенциального (осознанный выбор, ответственность, внутренняя воля) мышления, использованы при организации и проведении мероприятий на тему «Актуальные вопросы формирования нового духовного пространства, объединения просветителей, интеллигенции, государственных и общественных деятелей в этом направлении, а также организации пропагандистско-агитационной работы по реализации „Мечты о Новом Узбекистане“» в рамках направления «Вопросы идеи и идеологии, пропаганда науки и просвещения», определённого в программе мероприятий Республиканского центра духовности и просветительства на 2025 год (справка Республиканского института социально-духовных исследований № 10/398 от 4 июня 2026 года). В результате научно-просветительский потенциал мероприятий повысился благодаря раскрытию значения художественной литературы как средства воспитания;

положения, в которых определены три основных механизма, обеспечивающих индивидуальность поэтического языка поэта, – функция диалектизмов южно-оазисного говора как художественно-эстетического средства, создающего образ и драматическую ситуацию, а не просто региональный колорит; внедрение синтезированных и аналитических фольклоризмов во внутреннюю структуру текста; метафорическая модель, основанная на параллелизме «природа – человеческая душа», – и обоснованы как лингвопоэтическая «подпись» художника слова, использованы на отчётных заседаниях Совета по поэзии Союза писателей Узбекистана и на духовно-просветительских конференциях в рамках проекта «Маърифат улашиб» (справка Союза писателей Узбекистана № 01-03/292 от 25 июня 2026 года);

положения, в которых впервые теоретически классифицирована жанровая система творчества Мухиддина Омона, где наряду с классическими восточными (газель, рубай, мухаммас) и западными (баллада, элегия) жанрами выделена индивидуальная авторская жанровая форма – «дастан-фантазмагория», и доказано, что восточно-западный межжанровый синтез является структурным фактором, обеспечивающим своеобразие стиля поэта, использованы в проекте № AL322103020, выполненном в Кокандском государственном университете (справка № 01/03-611 от 1 июня 2026 года). В результате пользователи платформы получили возможность ознакомиться с новой информацией ещё об одном важном источнике;

положения, в которых определено место переводов Мухиддина Омона в современном узбекском переводоведении, доказано, что он первым ввёл в национальный литературный оборот ранее не встречавшийся в узбекской литературе европейский лирический жанр – редондиль, и обосновано, что

ведущим критерием переводческого мастерства поэта является гармония «сохранения духа оригинала и активизации возможностей национального языка», использованы в сценариях передач «Ғазал бўстони» и «Таълим ва тараққиёт», подготовленных творческим коллективом телерадиоканала «O‘zbekiston» Национальной телерадиокомпании Узбекистана, в выпусках 2024–2025 годов и января 2026 года (справка телерадиоканала «O‘zbekiston» № 05-09-1575 от 17 марта 2026 года). В результате слушатели получили сведения о жанровой системе творчества Мухиддина Омона, о его месте в узбекской поэзии и о переводческом мастерстве поэта, научная и художественная ценность передач возросла.

Апробация результатов исследования. Результаты диссертационной работы изложены в виде докладов и прошли апробацию на 5 научно-практических конференциях, в том числе на 3 международных и 2 республиканских.

Опубликованность результатов исследования. По теме диссертации опубликовано 9 научных работ, в том числе 2 – в научных изданиях, рекомендованных Высшей аттестационной комиссией для публикации основных научных результатов докторских диссертаций, и 1 статья – в зарубежном журнале.

Структура и объём диссертации. Диссертация состоит из 140 страниц и включает введение, три основные главы, заключение и список использованной литературы.

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

I bo'lim (I часть; I part)

1. Ziyaudinova G. Muhiddin Omonning tarjimonlik faoliyatiga doir// Qo'qon universiteti xabarnomasi ilmiy-elektron jurnali.- 2026. № 17. - B.195-196.
DOI: <https://doi.org/10.54613/ku.v17i.1401>
https://herald.kokanduni.uz/index.php/public_html/article/view/1401
2. Ziyaudinova G. Muhiddin Omon lirikasida vaqt konsepti: poetik zamonning falsafiy talqini. Xorazm Ma'mun akademiyasi axborotnomasi, 2025, 12(5), 241–245.
<https://mamun.uz/bulletin> <https://doi.org/10.5281/zenodo.21157687>
3. Ziyaudinova, G. Metaphorical Thinking and the System of Imagery in Muhiddin Omon's Works: A Cognitive-Linguistic Analysis. Texas filologiya, madaniyat va tarix jurnali, 2025 49, 24–28. <https://doi.org/10.5281/zenodo.21154686>
<https://zienjournals.com/index.php/tjpc/article/view/6591/5341>
4. Ziyaudinova G. Muhiddin Omon ijodida Alisher Navoiy an'analari. "Nizomi va Navoiyning adabiyot merosi: badiiy timsol va inson falsafasi uyg'unligi" mavzusidagi xalqaro ilmiy-amaliy konferensiya, Qo'qon, 2026
<https://doi.org/10.5281/zenodo.21157737>
<https://scholar.kokanduni.uz/index.php/rb/article/view/1170/1088>
5. Ziyaudinova G. Muhiddin Omon she'riyatida ijtimoiy-siyosiy motivlar va peyzaj lirikasining badiiy talqini. "Globallashuv sharoitida ona tili va adabiyotning ijtimoiy ahamiyati va uni saqlash tamoyillari" mavzusidagi 2-xalqaro ilmiy-amaliy konferensiya, Qo'qon, 2026. <https://doi.org/10.5281/zenodo.21154800>
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6. Ziyaudinova G. Muhiddin Omon she'rlarida umr sarhisobining poetik talqini. "Uzluksiz ta'lim: xalqaro tajriba, innovatsiya va transformatsiya masalalari" mavzusidagi Respublika ilmiy-amaliy konferensiyasi, Qo'qon, 2025.
<https://scholar.kokanduni.uz/index.php/rb/article/view/1168/1086>
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7. Ziyaudinova G. Muhiddin Omon she'riyatida g'azal janri va uning badiiy-estetik xususiyatlari. "Jadidlarning milliy pedagogika rivojiga qo'shgan hissasi" mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. -Qo'qon. -B. 256-261.
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8. Ziyaudinova G. Muhiddin Omon she'riyatida estetik ideal va baxt konsepsiyasining badiiy-falsafiy talqini. "Shaxs ma'naviyatining shakllanishida til va adabiyotning roli" mavzusidagi xalqaro konferensiya, Qo'qon, 2025
<https://scholar.kokanduni.uz/index.php/rb/article/view/1166/1084>
<https://doi.org/10.5281/zenodo.21154923>

II bo'lim (II часть; II part)

9. Ziyaudinova G. She'riyatda vatan mavzusi. "Pedagogika va psixologiyani o'qitishda innovatsion va kompyuter texnologiyalarining o'rni" mavzusidagi xalqaro ilmiy-amaliy konferensiya, Qo'qon, 2025.
<https://scholar.kokanduni.uz/index.php/rb/article/view/1167/1085>
<https://doi.org/10.5281/zenodo.21154878>

Avtoreferat Qo‘qon universiteti
“Ilmiy axborotnomasi” jurnali tahririyatida tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: 29.09.2026-yil.
Bichimi 60x84 $\frac{1}{16}$ Hajmi 3,4 bosma taboq.
Times New Roman garniturasida. Ofset usulida bosildi.
Buyurtma raqami –29/09/01, Adadi 60 nusxa.

“Vodiy Poligraf” MCHJ bosmaxonasida chop etildi.
Namangan sh., 5-kichik tuman, G‘alaba ko‘chasi, 19-uy.