ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/2025.27.12.Fil.41.01 RAQAMLI ILMIY KENGASH

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

MO‘MINOVA SHOHIDA TOSHTEMIR QIZI

HOZIRGI O‘ZBEK BOLALAR SHE’RIYATIDA BADIIY OBRAZ YARATISH MAHORATI

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

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Toshkent – 2026

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Ilmiy rahbar:	**Jo‘rayeva Gulnoza Axmatovna** filologiya fanlari doktori, professor
Rasmiy opponentlar:	**Yoqubov Islomjon Axmedjanovich** filologiya fanlari doktori, professor
	Jamilova Bashorat Sattorovna filologiya fanlari doktori, professor
Yetakchi tashkilot:	**Nizomiy nomidagi O‘zbekiston milliy pedagogika universiteti**

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/2025.27.12.Fil.41.01 raqamli Ilmiy kengashning 2026-yil “____” _____ soat _____ dagi majlisida bo‘lib o‘tadi (Manzil: Toshkent shahri Yakkasaroy tumani Yusuf Xos Hojib ko‘chasi, 103. Tel: (99871) 281-42-44; faks:(99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz)

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

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I. A. Ismoilov
Ilmiy darajalar beruvchi Ilmiy kengash raisi, filol.f.d., professor

Sh. N. Amonov
Ilmiy darajalar beruvchi Ilmiy kengash ilmiy kotibi, filol.f.d., professor

U. H. Jo‘raqulov
Ilmiy darajalar beruvchi Ilmiy kengash qoshidagi ilmiy seminar raisi, filol.f.d., professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Tadqiqot mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida zamonaviy bolalar she’riyatining taraqqiyot tamoyillarini tadqiq etishda badiiy obraz yaratish masalasi markaziy o‘ringa chiqmoqda. Bugungi kunda bolalar uchun yaratilayotgan she’riy asarlarda obrazlilik shunchaki tashqi tasvir vositasi emas, balki bola dunyoqarashi va estetik tafakkurini shakllantiruvchi asosiy omil sifatida baholanmoqda. Zamonaviy bolalar she’riyatida badiiy obraz yaratishning yetakchi tamoyillari an’anaviy didaktikadan uzoqlashib, ko‘proq bola ruhiyatining ichki qatlamlarini badiiy kashf etishga, intellektual va emotsional obrazlar tizimini yaratishga yo‘naltirilganligi bilan xarakterlanadi.

Dunyo adabiy jarayonida, xususan, o‘zbek bolalar she’riyatida obraz yaratish mahorati yangi sifat bosqichiga ko‘tarildi. Endilikda shoirlar ijodida obrazlar rang-barangligi faqatgina hayvonot olami yoki tabiat hodisalari tasviri bilan cheklanib qolmay, balki bola tafakkuridagi murakkab assotsiatsiyalar, vizual va mantiqiy bog‘lanishlar orqali namoyon bo‘lmoqda. Bu jarayonda lirik qahramon olamini yangicha talqin qilish, obrazli tafakkurni noziklashtirish va bolaning ruhiy dunyosiga mos keladigan badiiy qoliplarni izlab topish zamonaviy she’riyatning ustuvor tamoyillaridan biriga aylandi.

Mamlakatimizda amalga oshirilayotgan ijtimoiy-ma’rifiy islohotlar sharoitida yosh avlodning intellektual salohiyatini oshirishga xizmat qiluvchi bolalar she’riyatida obraz yaratishning konseptual asoslari tubdan yangilanmoqda. Bugungi kunda o‘zbek bolalar shoirlari oldiga nafaqat o‘qituvchi-murabbiy, balki mahoratli psixolog va novator san’atkor sifatida badiiy obrazlar orqali bolaning ichki “men”ini ifodalash vazifasi qo‘yilmoqda. Shu bois, hozirgi bolalar she’riyatida obrazlilikning janriy-uslubiy xususiyatlarini, shoirlarning individual mahoratini hamda asarlardagi badiiy qahramon va bola ruhiyati mutanosibligini ilmiy nuqtayi nazardan tadqiq etish adabiyotshunoslikning dolzarb masalalaridan biri bo‘lib qolmoqda “Yoshlarni zamonaviy bilim va tajriba, milliy va umumbashariy qadriyatlar asosida mustaqil va mantiqiy fikrlaydigan, ezgu fazilatlar egasi bo‘lgan insonlar etib voyaga yetkazishimiz shart”[1].

Shu bois, O‘zbekiston Respublikasi Prezidentining 2017-yil 20-apreldagi PQ-2909-sonli “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi qarori, 2020-yil 6-noyabrdagi PF-6108-sonli “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi Farmoni, 2020-yil 29-dekabrdagi Oliy Majlisga Murojaatnomasi hamda 2022-yil 28-fevraldagi PF-60-sonli “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi”da belgilangan vazifalar mazkur tadqiqotning me’yoriy-huquqiy asosini tashkil etadi. Ushbu dissertatsiya mazkur hujjatlarda nazarda tutilgan ta’lim sifatini oshirish, zamonaviy o‘quv adabiyotlarini yaratish va ta’lim mazmunini

[1] O‘zbekiston Respublikasi Prezidentinint Oliy Majlisga Murojaatnomasi // Xalq so‘zi, 2018-yil 29-dekabr.

takomillashtirishga oid vazifalarni amalga oshirishga muayyan darajada xizmat qiladi. Bolalar adabiyotini, xususan, bolalar she'riyatini ilmiy o'rganish, zamondosh ijodkorlar asarlarini badiiy talqin etish mazkur tadqiqot ishining zarurati va dolzarbligini belgilaydi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahonda bolalar va o'smirlar uchun ijod qiluvchi adiblar asarlarini o'rganish, ularni ilmiy jihatdan tahlil va tanqid qilish an'anasi yaxshi shakllangan. 1973-yilda AQSHda "Bolalar adabiyoti assotsiatsiyasi" tuzilib, u hozirgi kungacha samarali faoliyat olib bormoqda[2]. Lekin undan ancha oldin ham bolalar uchun yaratilgan asarlarni ilmiy jihatdan tahlil qilishga oid bir qancha ishlar mavjud edi va ular soni tobora ortib bordi. Masalan, G.S. Hol[3], A.Adler[4], V.M. Friche[5], Z.A. Grisenko[6], I.Kon[7] singari olimlarning ishlarida bolalar adabiyotining rivoji, uning bola psixologiyasida, umumpedagogikada tutgan o'rni, bolalarni kitobsevarlikka o'rgatish zarurati haqida qimmatli fikrlar mavjud. O'zbek olimlaridan Q.Qahramonov[8], N.Qurbonova[9], A.Qosimov[10], R.Barakayev[11], B.Jamilova[12], N.Safarova[13], N.To'xtayeva[14], O.Abobakirova[15], D.Rajabov[16] kabilar o'zbek va jahon bolalar adabiyotini ilmiy tadqiqi borasida salmoqli izlanishlar olib borishgan. Lekin zamon talablaridan kelib chiqqan holda bugungi bolalar shoirlarining mahoratini, ular ijodidagi umumiylik va individuallikni, XXI asr bolalariga taqdim etilayotgan she'riy asarlarning

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[2] Qarang: Assotsiyaning rasmiy sahifasi URL: https://www.childlitassn.org/ (murojaat sanasi: 05.10.2025)

[3] Hall G.S. The Contents of Children's Minds on Entering School. – New York and Chicago: E. L., Kellogg & co., 1893.

[4] Adler A. Superiority and Social Interest: A Collection of Later Writings. – Norton, 1979.

[5] Фриче В. Проблемы искусствоведения, сборник статей по вопросам социологии искусства и литературы. – Москва: ГИЗ, 1930.

[6] Гриценко З. А. Детская литература. Методика приобщения детей к чтению. – Москва: Academia, 2008.

[7] Кон И. Ребёнок и общество. Историко-этнографические перспективы. – Москва: Academia, 2003.

[8] Кахрамонов К. Роль литературной критики в развитии реалистических принципов в узбекской советской етской литературе: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1988.

[9] Qurbonova N. O'zbek bolalar marosim folklori: Filol. fan. nomz. ... diss. – Toshkent, 1994.

[10] Qosimov A. Adabiyotda bolalik ma'naviyaxloqiy kategoriya sifatida (A. de Sent-Ekzyuperining "Kichkina shahzoda" va Ch.Aytmatovning "Oq kema" asarlari asosida): Filol. fan. nomz. … diss. avtoref. – Toshkent, 1994.

[11] Barakayev R. XX asr boshlaridagi o'zbek bolalar adabiyoti va Abdulla Avloniy ijodi: Filol. fan. nomz... diss. – Toshkent, 1994.

[12] Jamilova B. O'zbek bolalar publitsistikasi va uning rivojlanish tamoyillari: Filol. fan. nomz… diss. – Toshkent, 2004.

[13] Safarova N. O'zbek bolalar o'yin folklorining janriy tabiati, genezisi va badiiy xususiyatlari: Filol. fan. nomz... diss. – Toshkent, 2005.

[14] To'xtayeva N. Istiqlol davri o'zbek bolalar she'riyatining yetakchi xususiyatlari: Filol. fan. b. fals. dok. (PhD). … diss. – Toshkent, 2019.

[15] Abobakirova O. O'zbek bolalar hikoyachiligida badiiy uslub va qahramon masalasi (N.Fozilov, L. Mahmudov, A.Obidjon ijodi misolida): Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg'ona, 2021.

[16] Rajabov D. 80-yillar o'zbek bolalar she'riyatida poetik mahoratning ayrim masalalari: Filol. fan. nomz. ... diss. – Toshkent, 1995.

qimmatini adabiy jarayon kontekstida tahlil qilish va tadqiq qilish g‘oyat muhim. Kavsar Turdiyeva, Abdurahmon Akbar, Dilshod Rajab she’rlarida o‘ziga xoslikni, bolalarning olamiga bu jajji she’riyat namunalari qanday ta’sir etishini, ular she’rlaridagi mavzular rang-barangligini, shoirlarning mahorat sirlarini, lirik qahramon yaratishdagi yondashuvlarini, shakliy-mazmuniy originalligini o‘rganish ham dolzarbdir. Ushbu mualliflar ijodi zamonaviy bolalar she’riyatidagi ikki etakchi tendensiyani, ya’ni folklor an’analariga tayangan holda obraz yaratish (K.Turdiyeva) hamda vizual-grafik va shakliy novatorlik (A.Akbar, D.Rajab) tamoyillarini o‘zaro qiyosiy tadqiq etish imkonini berganligi uchun obyekt sifatida tanlab olindi. Zotan, istiqlol sharofati bilan milliy, madaniy, adabiy, tarixiy qadriyatlarimizning tiklanishi va ularning o‘zbek bolalar she’riyatida o‘ziga xos tarzda namoyon bo‘lishi, ushbu davr bolalar she’riyatining ma’rifiy-tarbiyaviy xususiyatlari hamda, bugungi bolalar she’riyatining qahramoni kim bo‘lishi kerak? degan savollarga bolalar she’riyatimiz etakchi namoyandalari she’rlari tahlili vositasida javob topish zarur. Zero, bugungi kun bolalar adabiyotiga bo‘lgan e’tibor undagi yangilanish va o‘ziga xosliklarni tadqiq etishni kun tartibidagi dolzarb masalalar qatoriga qo‘ymoqda.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya tadqiqoti Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq “Adabiyotshunoslikning dolzarb muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Hozirgi o‘zbek bolalar she’riyatida badiiy obraz yaratish mahorati muammosini tadqiq etish, shoirlarning obraz yaratishdagi o‘ziga xos konseptual yondashuvlari, badiiy mahorat qirralari va poetik yangilanish tamoyillarini ilmiy asoslab berishdan iborat.

Tadqiqotning vazifalari:

zamonaviy o‘zbek bolalar she’riyatining mavzu ko‘lami, obrazlar tizimi hamda bola obrazini yaratishdagi ijodiy mahoratni jahon adabiyoti kontekstida tahlil qilish;

bolalar shoirlari ijodida badiiy obrazlar rang-barangligi va badiiy mahorat qirralarini, an’anaviy hamda zamonaviy tasvir usullari uyg‘unligini aniqlash;

Kavsar Turdiyevaning folklor an’analariga asoslangan hamda Abdurahmon Akbar va Dilshod Rajabning shaklan yangi (geometrik shakllar, rasmlar, raqamlar bilan boyitilgan) she’rlari misolida bolalar she’riyatidagi shakliy-uslubiy yangilanishlarni qiyosiy o‘rganish;

o‘zbek bolalar shoirlarining uslubiy individualligi, novatorligi hamda obraz yaratishdagi o‘ziga xos mahoratini belgilash;

bolalar she’riyatida shoir “men”i va bola ruhiyatining yangicha talqinlarini, lirik qahramon olamini ochib berishda poetik unsur va detallarning o‘rnini tadqiq etish orqali XXI asr o‘zbek bolalar she’riyatidagi yutuq va tendensiyalarni ko‘rsatib berishdan iborat.

Tadqiqot obyekti etib Kavsar Turdiyeva, Abdurahmon Akbar, Dilshod Rajabning bolalar uchun yozgan she’rlari belgilandi. Bundan tashqari, o‘zbek bolalar folklori va jahon bolalar she’riyati namunalari qiyos uchun tahlilga tortildi.

Tadqiqotning predmetini zamonaviy o‘zbek bolalar shoirlarining obraz yaratish mahorati, ularning she’rlaridagi shakliy-mazmuniy izlanishlar, lirik qahramon badiiy olamini aks ettirgan badiiy tasvir vositalari, ma’rifiy, badiiy-estetik o‘ziga xosliklarni tadqiq etish tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada struktural, formal, germenevtik, qiyosiy-tarixiy, biografik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

hozirgi o‘zbek bolalar she’riyatida an’anaviy obrazlar (tabiat, hayvonot olami) bilan bir qatorda texnologik taraqqiyot va global axborotlashuv natijasida shakllangan yangi turdagi intellektual obrazlar tizimi hamda ularning bolalar dunyoqarashini boyitishdagi badiiy-estetik funksiyalari jahon bolalar she’riyati kontekstida tizimlashtirilgan;

Kavsar Turdiyeva ijodida milliy folklor an’analarining namoyon bo‘lish usullari, Abdurahmon Akbar va Dilshod Rajab she’riyatida esa vizual-grafik shakllarning modernizatsiyalashuv jarayoni bolalik olamini anglash va estetik tafakkurni rivojlantirishning muhim omili ekanligi ilmiy jihatdan asoslangan;

bolalar shoirlari ijodida qo‘llangan metafora, tashbeh va jonlantirish kabi tasvir vositalarining bolalar psixologiyasini aks ettiruvchi shakllari ijodkor individual uslubi hamda obrazli-assotsiativ tafakkur orqali namoyon bo‘lishi dalillangan;

hozirgi o‘zbek bolalar she’riyatida shoir “men”i va bola ruhiyati mutanosibligi, lirik qahramon olamining yangicha talqinlari hamda ruhiyat tasvirida qo‘llanilgan poetik unsurlarning bolalar adabiyotidagi psixologizm ko‘lamini kengaytirishi aniqlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

mamlakatimiz hamda jahon olimlarning ilmiy-nazariy qarashlariga asoslangani; muallif tomonidan nashr qilingan tezis va maqolalar, ilmiy jurnallardagi tadqiqotlarning tegishli muassasalar tomonidan tasdiqlangani va dissertatsiya vazifalariga mos keluvchi, o‘zaro bir-birini to‘ldirib boruvchi tadqiqot metodlari qo‘llanilgani; bolalar adabiyoti va adabiyotshunoslik metodologiyasi yordamida tahlil va talqin amalga oshirilgani; dissertatsiyada ilgari surilgan amaliy taklif, tavsiya hamda xulosalarning asoslanganligi bilan belgilanadi.

Tadqiqot natijalarining ishonchliligi mamlakatimiz hamda jahon olimlarning ilmiy-nazariy qarashlariga asoslangani; muallif tomonidan nashr qilingan tezis va maqolalar, ilmiy jurnallardagi tadqiqotlarning tegishli muassasalar tomonidan tasdiqlangani va dissertatsiya vazifalariga mos keluvchi, o‘zaro bir-birini to‘ldirib boruvchi tadqiqot metodlari qo‘llanilgani; bolalar adabiyoti va adabiyotshunoslik metodologiyasi yordamida tahlil va

talqin amalga oshirilgani; dissertatsiyada ilgari surilgan amaliy taklif, tavsiya hamda xulosalarning asoslanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

tahlilga tortilgan she’rlar misolda o‘zbek bolalar shoirlarining mahorati masalasiga doir ilmiy xulosalardan maktabgacha ta’lim nazariyasi, bolalar adabiyoti, she’riy asarlar poetikasi va adabiyot nazariyasi masalalari hamda o‘zbek she’riyatiga oid tadqiqotlarda foydalanish mumkinligi bilan belgilanadi.

Tadqiqotning amaliy ahamiyati oliy ta’lim tizimidagi “Yangi o‘zbek adabiyoti”, “Bolalar adabiyoti”, “Pedagogika” kabi fanlardan darslik, o‘quv qo‘llanmalar yaratishda yordamchi material sifatida hamda adiblar ijodi bo‘yicha alohida seminar va maxsus kurslarda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Hozirgi davr o‘zbek bolalar she’riyatida badiiy mahorat masalasi bo‘yicha erishilgan ilmiy natijalar asosida:

Hozirgi o‘zbek bolalar she’riyatida an’anaviy obrazlar (tabiat, hayvonot olami) bilan bir qatorda texnologik taraqqiyot va global axborotlashuv natijasida shakllangan yangi turdagi intellektual obrazlar tizimi hamda ularning bolalar dunyoqarashini boyitishdagi badiiy-estetik funksiyalariga oid ilmiy-nazariy xulosalardan davlat ilmiy-texnik dasturlari doirasida 2021–2023-yillarda bajarilgan PF-201912258 “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2026-yil 19-martdagi №04/1-1481-son ma’lumotnomasi). Natijada bolalar adabiyotiga xos ijtimoiy-falsafiy, ma’naviy-ma’rifiy mavzularning o‘zbek adabiyotida yoritilishi, badiiy reallikka doir obrazlarning bolalar she’riyatidagi o‘rnini ochib berishga xizmat qiluvchi ilmiy materiallar tayyorlangan;

tadqiqot natijalarining o‘rinli va samarali qo‘llanilishi Kavsar Turdiyevaning an’anaviy usuldagi, folklor an’analariga asoslangan, Abdurahmon Akbar va Dilshod Rajabning geometrik shakllar, rasmlar, raqamlar bilan boyitilgan, shaklan yangi she’rlari misolida bolalar she’riyatidagi o‘ziga xosliklarni qiyosiy o‘rganilgani bois loyiha mavzusiga oid nazariy va amaliy tavsiyalar bergan. Ushbu ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023-yillarga mo‘ljallangan IL-402104474 “Bolalaradabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2026-yil 26-yanvardagi №04/1-407-son ma’lumotnomasi). Natijada platforma bolalar adabiyotiga oid nazariy bilimlar, zamonaviy bolalar she’riyatiga doir ma’lumotlar bilan boyitilgan;

tadqiqotning bolalar shoirlari ijodida qo‘llangan metafora, tashbeh va jonlantirish kabi tasvir vositalarining bolalar psixologiyasini aks ettiruvchi shakllari, ijodkor individual uslubi hamda obrazli-assotsiativ tafakkur orqali namoyon bo‘lishi, shuningdek, hozirgi o‘zbek bolalar she’riyatida shoir

“men”i va bola ruhiyati mutanosibligi, lirik qahramon olamining yangicha talqinlari hamda ruhiyat tasvirida qo‘llanilgan poetik unsurlarning psixologizm ko‘lamini kengaytirishiga oid ilmiy xulosalardan “O‘zbekiston tarixi” telekanalining “Hamma uchun” ko‘rsatuvi ssenariylarini tayyorlash jarayonida foydalanilgan (O‘zbekiston teleradiokompaniyasining 2024-yil 24-dekabrdagi 06-28/846-sonli ma’lumotnomasi). Natijada dasturlar mazmuni ilmiy dalillar bilan boyitilgan, ilmiy-ommaboplik xususiyati kuchaytirilgan, mazkur ko‘rsatuv va eshittirishlarga yosh tomoshabin hamda tinglovchilarning qiziqishi oshirilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 3 ta xalqaro va 2 ta respublika anjumanida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 11 ta ilmiy ish nashr etilgan. Shulardan, Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 3 ta ilmiy maqola, 2 ta xalqaro maqola chop qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 6 faslni o‘z ichiga olgan uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Ishning hajmi 147 betni tashkil etadi.

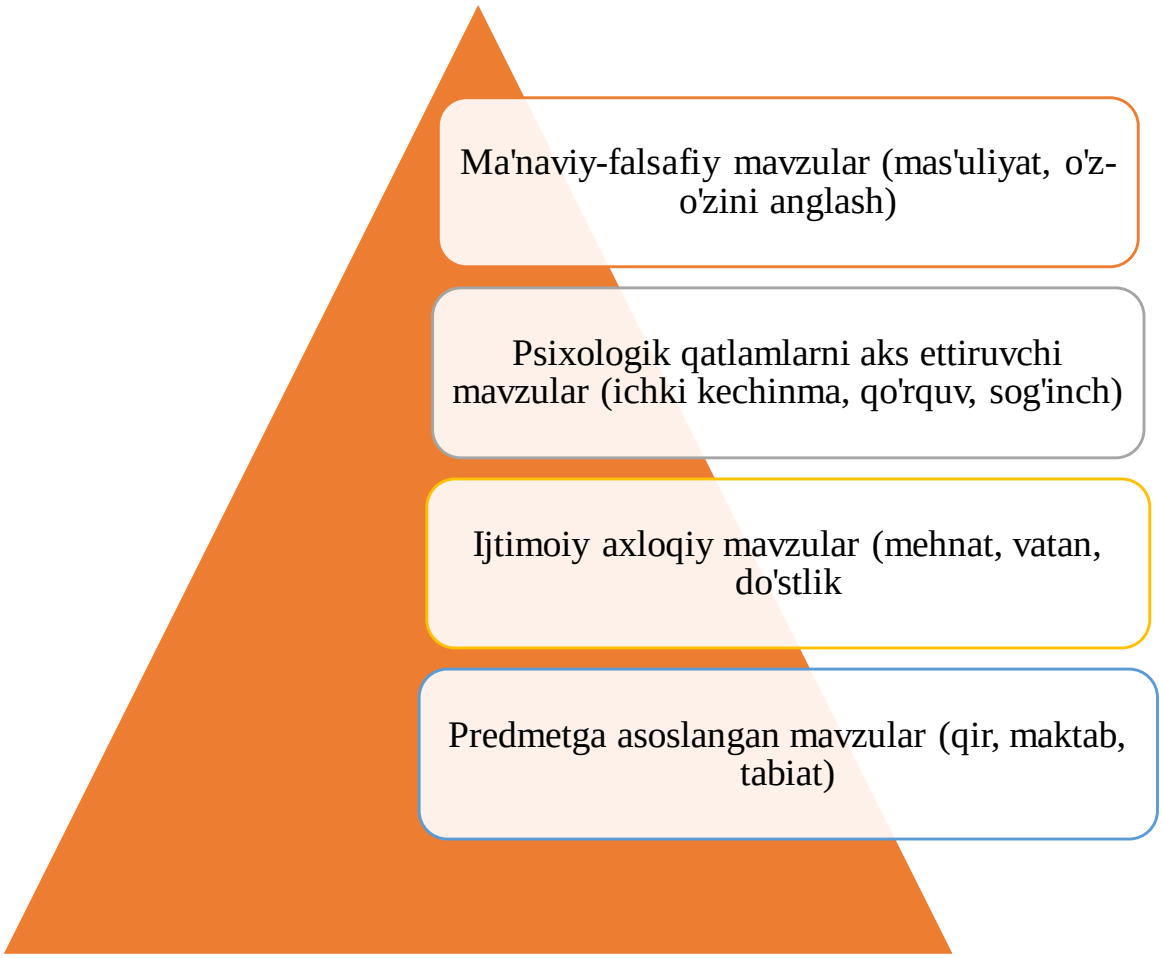
DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmetlari tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning **“Adabiy jarayon va yangi o‘zbek bolalar she’riyati tamoyillari”** deb nomlangan birinchi bobi ikki fasldan iborat. Uning uning **“*Bolalar she’riyatining mavzu ko‘lami va obrazlar talqini*”** deb nomlangan birinchi faslida hozirgi o‘zbek bolalar she’riyatida mavzu va obrazlar tizimidagi tadrijiy o‘zgarishlar ilmiy tahlil qilingan. Bolalar she’riyatida mavzu masalasini yoritishda avvalo badiiy ijodning o‘ziga xos tabiatini inobatga olish zarur. “Badiiy asar insonning go‘zallik haqidagi tasavvuri, ruhiy tajribasi va estetik qarashlari asosida yaratiladi. Shoir she’r yozar ekan, u faqat tashqi voqeani tasvirlamaydi, balki o‘z ichki dunyosini ham shu matn ichiga singdiradi. Shu bois har qanday badiiy asarda kompozitsiya, mavzu va g‘oya o‘zaro uzviy bog‘liq holda amal qiladi”[17]. Bolalar she’riyatida g‘oya ayniqsa ehtiyotkorlik bilan shakllantirilishi lozim. Bola ongiga singdirilayotgan fikr sun’iy didaktik ohangda emas, obraz va vaziyat orqali etib borishi zarur . Masalan, do‘stlik, vatanparvarlik yoki mehr-muhabbat mavzulari faqat shior sifatida emas, konkret hayotiy vaziyatlar orqali berilganda ta’sirchan bo‘ladi.

[17] Ulug‘ov A. Adabiyotshunoslik nazariyasi. – Toshkent: G‘.G‘ulom, 2018.

G‘oya mavzudan uzilib qolmasligi, aksincha, mavzuning ichki rivojidan tabiiy ravishda kelib chiqishi kerak. Mazmun qatlamida ayniqsa mavzu va g‘oya yetakchi ahamiyat kasb etadi. Bolalar she’riyatida mavzu va g‘oya bir-biridan ajralgan holda mavjud bo‘lmaydi. Mavzu hayotiy materialga tayansa, g‘oya shu materialning estetik talqini orqali yuzaga chiqadi. Mavzu g‘oyaviy yo‘nalish bilan aniqlanadi, g‘oya esa mavzu rivoji jarayonida ochiladi. Shu jihatdan bolalar she’riyatida mavzu tanlash masalasi alohida mas’uliyat talab qiladi. Tadqiqotda bolalar she’riyatida mavzu tushunchasi shunchaki hayotiy material emas, balki bolalar idrokiga mos ravishda badiiy qayta ishlangan estetik hodisa ekanligi asoslangan. Fikrimizcha, zamonaviy bolalar she’riyatida mavzu ko‘lamining kengayishi quyidagi iyerarxik bosqichlarda namoyon bo‘lishi aniqlandi:



1-chizma. O‘zbek bolalar she’riyatida mavzu ko‘lamining iyerarxik o‘zgarishi

Qisqacha aytganda, “bolalar she’riyatida mavzu konkretlikdan boshlanadi va asta-sekin umumlashtirish darajasiga ko‘tariladi”[18]. Hajm jihatidan kichik bo‘lgan lirik asarlarda ham bir nechta mavzu qatlami mavjud bo‘lishi mumkin. Asosiy mavzu bilan birga unga xizmat qiluvchi kichik mavzular shakllanadi. Masalan, maktab haqidagi she’rda bilim mavzusi bilan birga do‘stlik, intizom

[18] Abdullaeva G.V. The Issue Of Lyric Heroism In Children’s Poetry // EPRA International Journal of Multidisciplinary Research (IJMR). Peer Reviewed. 2021.05. – B. 560 – 562.

yoki orzu kabi ikkilamchi yo‘nalishlar ham uchraydi. Bu kichik mavzular asosiy mazmunni boyitadi va umumiy g‘oyaning ochilishiga xizmat qiladi.

Faslda Tursunboy Adashboyev, Rustam Nazar va Anvar Obidjon kabi shoirlar ijodi misolida mavzularning semantik chuqurlashuvi dalillandi. Xususan, an’anaviy “Vatan”, “Mehnat” yoki “Tabiat” mavzulari endilikda ochiq didaktikadan voz kechib, bola ruhiyatidagi murakkab jarayonlar (tush, qo‘rquv, mantiqiy paradoks) orqali talqin qilinayotgani yoritildi. Tadqiqot davomida hozirgi bolalar she’riyatida subyektning o‘zgarganligi, ya’ni bolaning shunchaki qabul qiluvchi emas, balki ma’no hosil qiluvchi shaxs sifatida namoyon bo‘layotgani ilmiy xulosa sifatida ilgari surildi. Shuningdek, zamonaviy o‘zbek bolalar she’riyatining tayyor axloqiy qoliplardan mushohada maydoniga, tashqi tasvirdan ichki kechinmaga siljish tamoyillari aniqlab berildi.

Bobning ***“Obrazlar rang-barangligi va badiiy mahorat qirralari”*** deb nomlangan ikkinchi faslida bolalar she’riyatida obraz yaratishning estetik mezonlari, ularning tasnifi va ijodkorlarning individual mahorat qirralari aniq poetik namunalar asosida tadqiq etilgan. Bolalar she’riyatida obraz masalasi alohida ilmiy yondashuvni talab qiladi. Chunki bu adabiy turda obraz nafaqat tasvir vositasi, balki ma’no ifodasining asosiy tayanchidir. XX asrda V. Jirmunskiy[19] va L. Ginzburg[20] obrazning personaj, muhit va detal bilan bog‘liq shakllarini farqlaydi. M. Baxtin obrazning dialogik tabiatini ochadi, ya’ni xarakter nutq orqali shakllanishini ta’kidlaydi. L. Vygotskiy esa badiiy timsolning hissiy ta’sir mexanizmini tahlil qiladi. Bolalar adabiyoti nazariyotchisi Peter Hant bolalar matnida obraz tashqi soddalik ortida ichki murakkablikni yashirishini ko‘rsatadi. Bola uchun tushuncha tasvir orqali anglashiladi. Shu bois bolalar she’rida obraz g‘oyani bezab turuvchi unsur emas, balki mazmunni ochuvchi markazdir. O‘zbek adabiyotshunosligida obraz hayot hodisasining badiiy umumlashmasi sifatida talqin qilinadi. Biroq bolalar she’riyatida bu umumlashma soddalashtirilgan shaklda emas, idrokka yaqin timsol orqali amalga oshadi. Bola murakkab ta’rifni emas, jonli tasvirni qabul qiladi. Shuning uchun bolalar she’rida obrazning aniqligi, ravshanligi va ta’sirchanligi asosiy badiiy talab hisoblanadi. Tadqiqotda bolalar she’riyatidagi badiiy obraz shunchaki g‘oyani bezovchi unsur emas, balki mazmunni ochuvchi asosiy estetik markaz ekanligi asoslanib, uning rivojlanish bosqichlarini ifodalovchi uch darajali modeli ishlab chiqildi:

[19] Жирмунский В. М. Введение в литературоведение: Курс лекций / Под ред. З. И. Плавскина, В. В. Жирмунской. – СПб.: Изд- во С.-Петербург. ун-та, 1996. – С. 440.
[20] Гинзбург Л. Я. О лирике. 2 изд., доп. – Л.: Сов. писатель, 1974. – С. 408.



2-chizma. Bolalar she'riyatidagi obrazning uch bosqichli modeli

Faslda obraz qurilishining nutq va ohang bilan bog‘liqligi Anvar Obidjonning “Bezori” she’ri misolida tahlil qilinib, bezori qarg‘aning “Vey, Laylak, yeganmisan hech kaltak?” kabi keskin nutqi va qisqa satrli ritmi personaj xarakterini ochuvchi asosiy vosita ekanligi ilmiy dalillandi. Bu tahlil shuni ko‘rsatadiki, bolalar she’riyatida personaj obrazi soddalashtirilgan emas, balki dramatik harakat asosida qurilmoqda. Qarg‘a qush emas, ijtimoiy xulq egasiga aylangan. Obraz–personaj mustaqil kuch sifatida maydonga chiqadi. Ammo obraz qurilishi faqat personaj bilan cheklanmaydi. Muhit ham faol rol o‘ynaydi. Dilshod Rajabning “Varraklar quvonchi”[21] she’riga murojaat qilamiz:

O‘tib ketdi badqovoq
Qishning achchiq ayozi,
Tabiat kiymoqda shod
Bayramona libosin.

Bu yerda manzara obrazi ustuvor. Qish va bahor tasviri mavjud. Biroq manzara passiv fon emas. U jonlantiriladi va kayfiyatga aylanadi. Keyingi bosqichda obraz ramziy darajaga ko‘tariladi. Odil Abdurahmonning “Oy allasi”[22] she’ridagi satrlar:

Oy ona emish,
Bolasi – yulduz.
Alla aytarmish:
Oppog‘im qunduz
Ko‘zim nurini
Senga tutdim-o,
Otangday bo‘l, deb,
Yo‘ling kutdim-o.
Otam qayda, deb
So‘rama, bolam,
Otang – Quyoshdan
Bahramand olam.

She’rda kosmik jismlar oilaviy timsolga aylantirilgan. Ramziy obrazning asosiy belgisi – ko‘chma ma’no qatlamining ustuvorligidir. Oy faqat osmon

[21] Дилшод Р. Хайрли тонг. – Тошкент: Muharrir, 2019. – Б. 73.
[22] Абдурахмон О. Беланчак. – Тошкент: Шарқ, 2019. – Б. 32.

jismini emas, ona mehrini ifodalaydi. Yulduz farzand, Quyosh ota sifatida talqin qilinadi. Peter Hant ta'kidlagan ikki qatlamlilik shu yerda namoyon bo'ladi. Bola osmonni ko'radi, lekin ayni paytda oila timsolini anglaydi. Shu tarzda uch ko'rinish aniqlanadi: personaj obrazi, muhit obrazi va ramziy timsol. Ularning o'zaro almashinuvi bolalar she'riyatidagi rang-baranglikni ta'minlaydi. Shoirlarning badiiy mahorati obrazning ko'p qatlamli tabiatida namoyon bo'lishi Kavsar Turdiyevaning "Muloyim ko'chasi" she'ridagi "*Sehrgar tushib pastga, nimadir dedi asta*" satrlari tahlili orqali ko'rsatildi; bunda sehrli hodisa (tashqi qatlam) va nutq madaniyati lug'ati (ichki qatlam) o'zaro uyg'unlashib, muloyimlik tushunchasi axloqiy mezon darajasiga ko'tarilgani asoslandi. Abdurahmon Akbarning "Qish sabog'i" she'rida "to'rtta cho'ntak" detalining markazlashuvi orqali bolaning mas'uliyatsizligi va beparvoligi kulgi hamda ogohlantirish uyg'unligida ko'rsatilgani ijodkorning konstruktiv mahorati sifatida baholandi. Dilshod Rajabning "So'nggi yaproq" she'rida daraxtning yaproqni "chaqa" sifatida asrab-avaylashi, yaproqning esa umid va so'nggi tayanch ramziga aylanishi detalning ramziy darajaga ko'tarilishini isbotlaydi. Kavsar Turdiyevaning "Sodiq do'st" she'rida ayiq o'yinchog'ini almashtirmaslik sababini "*Ayiq do'stim. Do'stlarni almashtirib bo'lmaydi*" deya izohlash orqali predmetning ma'naviy darajaga ko'tarilishi va sadoqat tushunchasining shakllanishi tahlil qilindi. Tadqiqot davomida zamonaviy o'zbek bolalar she'riyatida timsollarning bir yo'nalishli ibrat vazifasidan voz kechib, murakkab ichki mushohadalar maydoniga aylanayotgani, badiiy mahorat esa kichik bir detalda (yaproq, ayiq, cho'ntak) katta ma'no yukini jamlay olish qobiliyati bilan belgilanishi ilmiy xulosa sifatida ilgari surildi.

Dissertatsiyaning ikkinchi bobi **"Bolalar she'riyatida shakliy-uslubiy yangilanish va obraz yaratish"** deb nomlanib, uning **"*Bolalar she'riyatida shakl originalligi va poetik obraz takomili*"** deya atalgan birinchi faslida hozirgi o'zbek bolalar she'riyatidagi shakliy izlanishlar va ularning poetik obraz takomiliga ta'siri keng qamrovli tahlil etiladi. Professor Q.Yo'ldoshev istiqlol davri adabiyotining o'ziga xos xususiyatlari haqida shunday yozadi: "Bugungi adabiyot odamlarga yo'l ko'rsatishni gardaniga olmaydi, o'quvchiga aql o'rgatmaydi, muallimlik da'vosini qilmaydi. U tasvirning ingichkaligi, ifodalarning kutilmaganligi bilan o'quvchida munosabat uyg'otadi. Shuni aytish kerakki, istiqlol adabiyotimizning jozibasi sirtida emas, botinda, matn zamirida"[23]. Darhaqiqat, bolalarni adabiyotga, so'z san'atiga mehr qo'yishi uchun nasihatomuz jumlalar emas, o'ynoqi va "kosa tagida nim kosa" tarzidagi she'riyatning o'rni beqiyos. Bugungi kunda umumta'lim maktablari "O'qish va yozish savodxonligi" va "Tarbiya" singari darsliklarga kiritilgan o'nlab bolalar she'riyati namunalari shakliy va mazmuniy o'zgarishlarni o'zida mujassam etgan go'zal she'rlardir va aynan shu she'rlar orqali kichkintoylar bolalar adabiyotini anglashni o'rganmoqdalar. Shu darslikda shoir Abdurahmon

[23] Тўхтаева Н. Истиқлол даври ўзбек болалар шеъриятининг етакчи хусусиятлари: Филол. фан. б. фалс. док. (PhD) … дисс. автореф. – Тошкент, 2019.

Akbarning “Metroda” she’ri keltiriladi. Ushbu she’r ham o‘zining uslubiy ravonligi va poetik imkoniyatlardan maksimal foydalanilgani bilan diqqatga sazovordir. Ushbu she’rda oddiy hayotiy holat orqali jamiyatda hurmat va odob-axloq qadriyatlari tarannum etiladi. Muallif voqeani yumor va istehzoli ohangda ifodalagan, ammo unda chuqur ma’nolar mujassam. Keling, she’rni poetik jihatdan tahlil qilib, uning original jihatlarini ko‘rib chiqaylik. She’r kundalik hayotimizda ko‘p uchraydigan vaziyat – transportda joy bo‘shatish madaniyatini, o‘zaro hurmat va ehtiromni tasvirlaydi. G‘oya shundaki, odob-axloq, kattalarga hurmat ko‘rsatish va kichiklar bilan do‘stona muomala – jamiyatimizning muhim qadriyatlari. Muallif ushbu vaziyat orqali kishilar o‘rtasidagi hamjihatlik, bir-biriga mehr ko‘rsatish kabi fazilatlarni madh etadi. She’rda poetik ifoda va tasviriy vositalar sodda, ravon va jonli usulda qo‘llangan. She’rdagi ayrim badiiy vositalarga e’tibor qaratamiz:

Dialog: She’rda keltirilgan dialoglar (masalan, “O‘tiring, aka”, “Qo‘yavering”) jonli va haqiqiy bo‘lib, o‘quvchini voqeaning ichiga tortadi. Dialoglar bilan boyitilgan she’r o‘z o‘quvchisiga yaqin va o‘quvchining ko‘z oldida o‘sha holatni jonlantiradi.

Simvolizm: She’rda “bola”, “otaxon”, “kelin” obrazlari jamiyatning turli qatlamlarini aks ettiradi. Bu obrazlar shaxsiy emas, balki ramziydir; ular orqali muallif yosh va qari avlod o‘rtasidagi hurmat va munosabatni ko‘rsatgan.

Ironiya: She’rning yakunida bir oz istehzoli ohang seziladi. Hammaning hurmat ila joy bo‘shatishi va nihoyat oxirida joyning o‘zi “bo‘sh” qolishi holati o‘quvchida kulgi uyg‘otadi. Bu istehzoli ohang orqali muallif barchaning bir-biriga ehtiromi va kamsuqumligi holatini yengil kinoya bilan yetkazadi.

Tadqiqotda bolalar adabiyotining o‘ziga xos tarbiya vositasi sifatidagi maqomi saqlangan holda, uning estetik-badiiy imkoniyatlari yangi bosqichga ko‘tarilganini ko‘rish mumkin. Xususan, so‘nggi chorak asr o‘zbek bolalar she’riyatida shakl va grafik ifoda imkoniyatlari shunchaki tashqi bezak emas, balki mazmunni ochuvchi faol badiiy mexanizmga aylanadi. Abdurahmon Akbarning raqamli she’rlarida raqam va harf o‘rtasidagi grafik o‘xshashlikning qo‘llanilishi bolani passiv kitobxondan faol mushohada yurituvchi shaxsga aylantiradi. Shoirning

Vaqt topib yozib yubor
Yana 2 enlik xat,
Sog‘inibman chamasi,
3 yapti ko‘zim ham

kabi misralarida raqamning bevosita matnga kirib kelishi bolalar tafakkurini mantiqiy o‘yinga jalb etadi. Shuningdek, “*Uchqunjonning toychog‘i, Shamoldan ham 3qur*” kabi satrlarda raqamning harakat va tezlikni vizual tarzda ifodalashi poetik obrazning vizuallashuviga xizmat qiladi. Raqam so‘zning ichiga singib, harakat va yorqinlik ma’nosini kuchaytiradi. Bola she’rni o‘qir ekan, grafik shakl va ma’no birlashadi. Natijada obraz yanada jonlanadi. Biroq shuni ham alohida qayd etish zarurki, poetik originallikka intilish yo‘lida raqamlashtirish usulini haddan tashqari keng qo‘llash har doim

ham kutilgan natijani bermaydi. Shakliy yangilik o‘z-o‘zicha estetik qiymat yaratmaydi. Agar u mazmunning ichki mantig‘idan kelib chiqmasa, aksincha, mazmunga putur yetkazishi mumkin.

Faslda Dilshod Rajabning vatanparvarlik mavzusidagi she’rlarida an’anaviy ulug‘vorlikdan tasviriy samimiylikka o‘tilganini kuzatish mumkin. Shoirning misralarida Vatan timsoli bolalar dunyoqarashiga yaqin obrazlar orqali yangicha talqin topadi. Kavsar Turdiyeva she’riyatida esa tabiatning insoniylashuvi va original tashbehlarning qo‘llanilishi alohida o‘rin tutadi. Uning

Baland, mag‘rur bu tog‘lar
Go‘yo uzun karvondir.
Quyoshjonni tepaga
Kuzatuvchi narvondir.

kabi bandlarida tog‘ning “narvon”ga o‘xshatilishi orqali kutilmagan poetik obraz takomili yuzaga keladi. Xulosa qilib aytganda, she’riyatda har bir so‘z tanlovi asarning umumiy ta’sirini belgilovchi omil hisoblanadi. Har bir so‘z nafaqat she’rning ritmik va semantik tuzilishini shakllantiradi, balki uning badiiy qiymatini ham oshiradi. Shoirning so‘z tanlashdagi izchilligi va puxtaligi esa she’rning o‘quvchi ongiga yetkazadigan hissiy ta’sirini kuchaytiradi, uni yanada boyroq va chuqurroq qiladi. She’riyat bolalarga tilni o‘rganish jarayonida muhim vosita bo‘lib xizmat qiladi va ularni yangi so‘zlar bilan tanishtirishda o‘ziga xos ko‘prik vazifasini bajaradi. Shoirning o‘z ijodida so‘z tanlashga bo‘lgan puxta yondashuvi, ayniqsa, bolalar uchun yozilgan she’rlarda o‘z aksini topadi. So‘zlarning ma’nosini aniq yetkazish va hissiy ta’sirini oshirish uchun shoir sinonimlarning keng spektrini ko‘rib chiqadi va ulardan eng mosini topishga intiladi. Bu jarayon nafaqat shoir uchun ijodiy qiyinchilik, balki bolalar uchun ma’naviy boyish imkoniyatini ham taqdim etadi. Ammo shakl va mazmun uyg‘unligi saqlangan taqdirdagina raqamli she’rlar poetik ta’sir kuchini oshiradi. Aks holda, shakliy o‘yin mazmunni siqib chiqarishi mumkin. Bolalar she’riyatida esa badiiy mukammallik, avvalo, estetik ishonarlilik va ichki izchillik bilan belgilanadi.

She’riyat bolalarga yangi so‘zlar bilan tanishish va ularni chuqur anglash imkonini beradi. Shoirning so‘z tanlashdagi ijodiy yondashuvi va she’rlarning ritmik-qofiyaviy tuzilishi bola til o‘rganish jarayonini qiziqarli va samarali qiladi. Shu bilan birga, she’riyat bolalarning nafaqat til boyligini, balki estetik didini ham rivojlantirishga xizmat qiladi. Bolalar o‘zlari tinglagan asarlari yordamida asta-sekin atrof-muhit bilan tanishadilar, ona-yurtga mehr-oqibatli bo‘lishni, tabiatni asrashni, mehnatni sevishni o‘rganadilar.

Bobning ***“Uslubiy individuallik va obraz yaratish mahorati”*** deb nomlangan ikkinchi faslida har bir ijodkorning bolalar dunyoqarashiga yaqin va tushunarli uslub yaratishdagi o‘ziga xos yondashuvini ko‘rish mumkin. Obraz yaratishda fantastik va real elementlarning uyg‘unligiga e’tibor beriladi. Masalan, fantastik qahramonlar ko‘p uchraydi va ular bolalarga qiziqarli, ular tasavvur qiladigan yoki o‘ziga yaqin his qiladigan obrazlarda tasvirlanadi. Ayniqsa, ertaklarda yoki sehrli hikoyalarda bunday obrazlar orqali ijodkor

bolalarni o‘z yaratgan dunyosiga olib kiradi. Shuningdek, asardagi qahramonlar ko‘pincha sodda va to‘g‘ridan-to‘g‘ri xarakterga ega bo‘lib, ular o‘z his-tuyg‘ularini yashirmasdan ifodalaydi. Bu bolalarga qahramonlarning xarakterini tushunishda va ularning harakatlari bilan o‘zaro bog‘lanishda yordam beradi. Ijodiy-uslubiy individuallik bolalar adabiyotida asarning yodda qolishi va o‘quvchilarda qiziqish uyg‘otishida muhimdir. Bu yondashuv o‘quvchiga qiziqarli va mazmunli hikoyalar etkazish orqali yosh avlodning axloqiy va estetik rivojlanishiga hissa qo‘shadi.

Tadqiqotda ijodiy-uslubiy individuallik badiiy tasvirning soddaligi, samimiyligi va bolalar psixologiyasiga moslashgan timsollar tizimi orqali belgilanadi. Faslda Kavsar Turdiyeva ijodidagi poetik mahorat va pedagogik ahamiyat uyg‘unligi uning

Bizning mahalla va ko‘y,
Har bir xonadon va uy.
Mehrlarga to‘lmoqda
Shundan obod bo‘lmoqda[24]

kabi misralari misolida yoritildi. Shoiraning “Mahalla” obrazi orqali Vatanni “kichik o‘lka” sifatida talqin qilishi bolalar ruhiyatiga yaqin samimiy uslub ekanligi dalillandi. Shuningdek, uning

Alishaylik, og‘ayni,
Senga beray qayiqni.
... Ayiq do‘stim. Do‘stlarni
Almashtirib bo‘lmaydi

kabi satrlari tahlil qilinib, o‘yinchoq obrazi orqali sadoqat kabi murakkab ma’naviy qadriyatning shakllanishi shoiraning uslubiy yutug‘i sifatida ko‘rsatildi. Abdurahmon Akbar she’riyatidagi individuallik mantiqiy va analitik fikrlashga yo‘naltirilganligi bilan izohlanadi. Shoirning

Kitobni ko‘p o‘qiydigan ukam
Nimagadir juda ham kamgap.
... Va shivirlar: – Hali kelmabdi
Suvlar suvga o‘xshaydigan kun[25].

misralari orqali bolaning falsafiy mushohada darajasiga ko‘tarilgan lirik qahramon qiyofasi yaratilganini kuzatish mumkin. Uning “Uch o‘g‘il va chaqaloq” kabi “qo‘shaloq she’r”larida “*Oyim kelsa eshikdan, / Ukam kular beshikdan*” kabi ichki matnlarning hosil bo‘lishi so‘z ustida ishlash mahoratining yangi bosqichi sifatida baholanadi. Dilshod Rajab ijodidagi uslubiy yangilanishlar esa milliy ruh va zamonaviy grafik ifodaning sintezi sifatida tadqiq etildi. Shoirning

...Niyatlari pok - asl
Ichida yo‘q kir - qorasi,
Uning jondan suygani
Dalasi-yu bolasi[26].

[24] Turdiyeva K. Piyodalar qo‘shig'i. – Toshkent: Sharq, 2003. – B. 34.
[25] Абдурахмон А. Осмоннинг боласи. – Тошкент: Ғафур Ғулом. – Б. 18.
[26] Rajab D. Baxshi bola – yaxshi bola. – Toshkent: O‘qituvchi, 2016. – B. 14.

kabi satrlarida o‘zbekona bag‘rikenglik obrazini yaratishdagi o‘ziga xoslik yoritildi. Uning grafik she’riyat namunalari, jumladan, “Minnatdorchilik” she’rida ko‘tarma kranning so‘zlar yordamida vertikal chizilishi vizual va poetik obraz uyg‘unligining original uslubiy namunasi sifatida diqqatga sazovordir:

Minnatdorchilik

Yashash qanday zavqlidir,
Osmono‘par uylarda.
Qurib bergan ularni,
Bizga ishchi kranlar.
Qo‘lim yetsa gul taqib,
Qo‘yardim, – der Sojida.
Huv, KO‘TARMA KRANning
Ko‘kka yetgan boshiga.

Huv, K R A N N
O‘ I
T N
A G
R
M
KO‘KKA YETGAN
BOSHIGA

Tadqiqot natijasida zamonaviy o‘zbek bolalar shoirlari o‘zlarining individual uslublari orqali bolalarni nafaqat estetik zavq olishga, balki mantiqiy, tahliliy va falsafiy fikrlashga undovchi subyekt darajasiga ko‘targanliklari haqida ilmiy xulosalar chiqarildi.

Dissertatsiyaning uchinchi bobi **“Hozirgi bolalar she’riyatida qahramon yaratish mahorati”** deb nomlanib, uning fasllarida lirik qahramon ruhiyatini tasvirlashdagi zamonaviy tamoyillar va poetik unsurlarning o‘rni tahlil qilinadi. ***“Shoir ‘men’i va bola ruhiyatining yangicha talqini”*** deb nomlangan birinchi faslda yangi davr bolalar she’riyati qahramonining didaktik qoliplardan xoli bo‘lib, mustaqil mushohada yurituvchi shaxs sifatida namoyon bo‘lishini ko‘rish mumkin. Hozirgi zamon bolalar she’riyatining asosiy xususiyatlaridan biri – ularning bolalar hayotiga yaqin va oson anglashiladigan tilda yozilganligidir. Misol uchun, Kavsar Turdiyeva, Abdurahmon Akbar va Dilshod Rajab kabi shoirlarning ijodida bola ruhiyatining nozik jihatlarini aks ettirishga katta e’tibor qaratiladi. Ularning she’rlarida bolalarning hayoti, ularning kundalik muammolari, quvonchlari va orzulari samimiy, ba’zan yumoristik tarzda tasvirlanadi. Bu esa o‘quvchilarni o‘ziga jalb qiladi va ularning she’rga bo‘lgan qiziqishini oshiradi.

Bu borada o‘zbek bolalar she’riyatining yorqin vakili Kavsar Turdiyeva ijodi alohida o‘ringa ega. Shoira o‘z she’rlarida bola ruhiyatining yangicha talqinlari yaqqol ko‘zga tashlanadi. Kavsar Turdiyevaning “Sodiq do‘st” she’rida bola ruhiyatining yangi va o‘ziga xos tahlili berilgan bo‘lib, unda

bolalarning hissiy dunyosi va do‘stlik tushunchasiga bo‘lgan munosabatlari sodda, ammo juda ta’sirchan ifodalangan:

Alishaylik, og‘ayni,
Senga beray qayiqni.
Sen-chi, menga berasan,
Huv, o‘yinchoq ayiqni.
Og‘aynim-chi, norozi,
So‘zlaydi-yu kulmaydi:
Ayiq do‘stim. Do‘stlarni
Almashtirib bo‘lmaydi[27].

Bola uchun o‘yinchoqlar oddiy narsalardan ko‘ra, ularga bog‘langan hissiyotlar va ramziy ahamiyatga ega. O‘yinchoq ayiqni “do‘st” deb atashi bolaning o‘yinchoqlar orqali do‘stlikni his qilishini va bu tushunchaga katta e’tibor qaratishini ko‘rsatadi. Bu o‘yinchoqni almashtirish taklifi orqali bolaning do‘stlik haqidagi chuqurroq va samimiy tushunchasi yuzaga chiqadi. She’rda “Do‘stlarni almashtirib bo‘lmaydi” degan qat’iy fikr bolaning do‘stlikning ahamiyatini anglashini ochib beradi va bolaning sezgirligi hamda ma’naviy qadriyatlarini yaqqol aks ettiradi. Bola ruhiyatidagi bu murakkab jarayon oddiy harakatlar va sodda tilda tasvirlangan bo‘lib, o‘yin jarayonida bolaning individual qadriyatlari shakllanishi va rivojlanishi ta’kidlanadi. Shu tarzda she’r bolalar dunyosidagi oddiylik orqali ulkan psixologik haqiqatlarni ifoda etadi va do‘stlikni sadoqat bilan tenglashtiruvchi falsafiy xulosaga olib keladi. Dilshod Rajab ijodida bola ruhiyati yangilikka ochiq, falsafiy fikrlashga moyil talqin etiladi. Shu bois ham shoir she’rlarida jumboqli va ramziy tasvirlar ko‘p uchraydi. Xususan, shoirning “Toshbaqaning bulbulga degani” she’ri ana shunday tashbehlarga boyligi bilan e’tiborga molik:

Qo‘nib olib butoqqa,
Ko‘rardim sayrashingni,
Tushsang edi botqoqqa.
Agar rostdan bo‘lsang zo‘r,
Botqoqda bir sayrab ko‘r.

Dilshod Rajabning “Toshbaqaning bulbulga degani” she’rida bola ruhiyati o‘ziga xos teranlik bilan talqin etilgan bo‘lib, asarda toshbaqa va bulbul obrazlari orqali inson xulq-atvori, hayotdagi sinovlarga munosabat va haqiqiy kuchning namoyon bo‘lishi ramziy usulda yoritiladi. Bola ruhiyatini anglashda shoir bolalarga xos qiziqish, tanqidiy fikrlash, va ichki dunyodagi sinovlarga nisbatan o‘ziga xos nigohni aks ettiradi. She’rda toshbaqaning bulbulga murojaati orqali bolaning hayotdagi hodisalarga o‘ziga xos mantiqiy va o‘ychan qarashi o‘z ifodasini topadi. She’rda toshbaqa bulbulga murojaat qilib, uning sayrashdagi go‘zalligi va kuchini og‘irroq sharoitda sinab ko‘rishni taklif etadi. Toshbaqaning: “Ko‘rardim sayrashingni, tushsang edi botqoqqa” degan so‘zlari orqali bola ruhiyati odatiy go‘zallik yoki muvaffaqiyatni cheklovsiz qabul qilishdan ko‘ra, ularning ichki mustahkamligini sinab ko‘rishga moyil ekanligi ko‘rsatiladi.

[27] Turdiyeva K. Dunyoni saqlar bolalar. – Toshkent: Bekinmachoq-plyus, 2012. – B. 8.

Abdurahmon Akbarning topishmoq-she’rlari, jumladan, “O‘rtog‘im” va “G‘aroyib sovg‘a” kabi qisqartma-topishmoqlari, bola ruhiyatiga sezilarli ta’sir o‘tkazuvchi asarlar sirasiga kiradi. Bu she’rlar bolalarda fikrlash jarayonini faollashtirish, o‘ziga xos qiziqish uyg‘otish va ijodkorlikni rivojlantirishga xizmat qiladi. Shuningdek, ular bolalarning atrof-muhitni anglash va undagi obyektlar va hodisalar o‘rtasidagi bog‘liqlikni o‘rganishga bo‘lgan qiziqishini oshiradi. Ushbu topishmoq-she’rlar o‘z shakli va mazmuni bilan bolalarning ichki dunyosini boyituvchi omil sifatida katta ahamiyatga ega. Tadqiqotda ko‘rish mumkinki, zamonaviy lirik qahramon shunchaki o‘yin bilan band bo‘lgan bola emas, balki atrofidagi voqealarga nisbatan o‘z munosabatiga ega bo‘lgan shaxs sifatida namoyon bo‘ladi. Xususan, Dilshod Rajabning “Baxshi bola – yaxshi bola” turkumida bolaning milliy qadriyatlarga bo‘lgan munosabati uning ichki g‘ururi orqali ochib beriladi. Bolaning o‘zini baxshilarga o‘xshatishi va dutor chertib, xalq dostonlaridagi qahramonlarni eslashi uning ruhiyatida tarixiy xotira va milliy o‘zlik kurtaklari shakllanayotganini namoyon etadi. Shoirning “Ona yurt” she’rida esa bolaning Vatanni “oftob kabi hamma uchun birday issiq” deb his qilishi uning olamni yaxlit va mehrli idrok etishini ifodalaydi. Faslda Abdurahmon Akbarning “Nog‘ora” she’ri tahlilida bolaning o‘z harakatlaridan g‘ururlanishi va o‘zini e’tirof etishga bo‘lgan ruhiy ehtiyoji ko‘zga tashlanadi. Bolaning nog‘ora chalib, hamma uni tinglashini istashi lirik qahramonning dunyoda o‘z o‘rnini topishga bo‘lgan ilk intilishi sifatida talqin etiladi. Shuningdek, shoirning “Qushcha” she’rida bolaning qushni ushlab olib, so‘ng uning “qafasdagi g‘amgin holini” ko‘rib, erkinlikka uchirib yuborishi uning ruhiyatida empatiya (boshqalar dardini his qilish) va ozodlik tuyg‘ularining shakllanishini ko‘rsatadi. Kavsar Turdiyevaning “Salom, maktab” turkumida esa bolaning yangi ijtimoiy muhitga, ya’ni maktabga kirib borishidagi hayajoni va ruhiy tayyorgarligi tahlil qilinadi. Lirik qahramonning kitob va daftar bilan “do‘stlashishi”, ularni jonli narsa sifatida qabul qilishi bolalikning beg‘ubor tasavvur dunyosini namoyon etadi. Tadqiqotda amalga oshirilgan tahlillar shuni ko‘rsatadiki, zamonaviy bolalar shoirlari lirik qahramonni nafaqat uy ichidagi, balki keng ijtimoiy muhitdagi (maktab, mahalla, Vatan) faol subyekt darajasiga ko‘targanlarini kuzatish mumkin.

Bu she’rlar bolalarning diqqati va e’tiborini jamlashga yordam beradi, ularning tahliliy fikrlash qobiliyatini rivojlantiradi. Har bir topishmoq bolani javobni izlash jarayonida hayratlanish va zavqlanishga undaydi, bu esa ularda ijodiy qobiliyatlarning rivojlanishi uchun zamin yaratadi. She’rlarning qisqa va sodda shakli, o‘ziga xos ritm va qofiyadoshligi bolalarda estetik didni shakllantiradi.

Uchinchi bobimizning ***“Ruhiyat tasvirida poetik unsurlarning o‘rni”*** deb nomlangan ikkinchi faslida Kavsar Turdiyeva, Abdurahmon Akbar, Dilshod Rajab she’rlari tahlil qilingan.

Abdurahmon Akbarning “Dadamning qalbi” she’ri bola ruhiyati tasviri jihatidan alohida e’tiborga loyiq asar hisoblanadi. She’rda otaning qalbi orqali insoniy tuyg‘ular, ichki kechinmalar va inson ruhiyatining serqirraligi poetik tarzda ochib berilgan:

Armon uyasimish dadamning qalbi.
Dadamning qalbida kularmish sevinch.
Dadamning qalbida ummon bor emish.
Bor emish dadamning qalbida ilinj.
Yozgan uch-to‘rt she’ri dadam qalbining topgan quvonchi-yu, ozori emish.
Dadamning yuragi dunyo ko‘rmagan sonsiz fikrlarning mozori emish...

Ushbu she’rda bola qalbining otasi bilan bog‘liq hissiyotlari, hurmat va mehr-muhabbat hislari samimiy va ta’sirchan usulda ifoda etilgan. She’rda “armon uyasi”, “ummon”, “quvonch”, “ozor” kabi tasvirlar orqali otaning qalbini tushunishga urinish yaqqol ko‘rinadi. Bola otasining qalbida nafaqat sevinch va quvonchni, balki qayg‘u va armonni ham his etadi. “Dadamning qalbida ummon bor emish” degan tasvir orqali otaning ichki dunyosining cheksizligi va uning hayotiy tajribalari bola nazarida ulug‘vorlikka ega ekanligi aks ettiriladi. Jonlantirish va simvolizm orqali turli muhim hayotiy xulosalar berish shoira Kavsar Turdiyeva ijodida ham alohida o‘rin tutadi. Masalan, Kavsar Turdiyevaning “Quyoshli kun” she’ri bola ruhiyatini tasvirlashda poetik obrazlarning estetik kuchini samarali qo‘llashning yorqin namunasidir:

Chaqmoq chaqdi – chaqinidan,
Choparlardek chopdik biz.
Yomg‘ir yog‘di yog‘inidan,
Yopinchiqlar yopdik biz.

She’rda quyosh obrazi markaziy poetik timsol sifatida talqin etilib, nafaqat tabiat hodisasi, balki bolalarning ichki dunyosi, orzu-umidlari va hayotga bo‘lgan iliq munosabatining ramzi sifatida namoyon bo‘ladi. Quyosh va unga bog‘liq boshqa obrazlar bola ruhiyatini chuqur va nozik tarzda yoritib beradi. She’rning boshidan oxirigacha shoir bolalarning tabiat voqealariga, xususan, quyosh va yomg‘irga nisbatan jo‘shqin va ijodkorona munosabatini aks ettiradi. “Chaqmoq chaqdi – chaqinidan, / Choparlardek chopdik biz” misralarida chaqmoq va bolalarning faoliyati o‘rtasidagi bog‘lanish o‘ziga xos dinamik tuyg‘u orqali tasvirlangan. Bu yerda bola tasavvurining jonli va harakatchanligi poetik obrazlar vositasida aniq ifoda etiladi. Chaqmoq chaqishi bolalarda tabiiy harakatga bo‘lgan ehtiyojni uyg‘otadi, bu esa ularning o‘yin va quvnoq ruhiyatining tabiiy qismi sifatida ko‘riladi.

She’riy matnning emotsional-estetik funksiyasi nafaqat muallif tomonidan avvaldan kiritilgan hissiyotlar orqali, balki o‘quvchining individual idroki orqali ham shakllanadi. Bola matnni o‘z dunyoqarashi, ruhiy holati va emotsional tajribasiga tayanib talqin qiladi. Bu holat reseptiv estetika doirasida bolalar adabiyotiga interaktiv yondashuvning zarurligini ko‘rsatadi. Poetik obrazlar bola ruhiyatini tasvirlashda hayotiy va samimiy bo‘lishi bilan ajralib turadi. Ular orqali bolalar uchun murakkab bo‘lib tuyulgan tushunchalar ham oson va qiziqarli qilib talqin qilinadi. Masalan, quyosh, yomg‘ir yoki ona allasi kabi obrazlar bolalar tasavvuri bilan uyg‘unlashadi. Abdurahmon Akbarning she’riyatida tabiat obrazlari, hayvonlar, o‘yinchoqlar va kundalik hayotdagi kichik detallar bolaning fikrlash va his-tuyg‘ulariga chuqur mos ravishda

tasvirlanadi. Uning she’rlarida bola dunyosi beg‘ubor, lekin chuqur ma’no bilan to‘yingan. Masalan, uning qush yoki daraxt haqidagi she’rlari orqali bolalar nafaqat tabiatni sevishni, balki undagi murakkab o‘zaro bog‘liqlikni his etishni ham o‘rganadi. Bu obrazlar bolaning dunyoni estetik anglash qobiliyatini rivojlantirishga xizmat qiladi. Shu orqali Abdurahmon Akbar bola ruhiyatini poetik vositalar bilan yanada rang-barang yoritadi.

Kavsar Turdiyevaning ijodida esa bola ruhiyati hissiyotlarning rang-barangligi va chuqur ma’naviy ko‘lamda ifodalanadi. Uning she’rlari orqali bolalar mehr, do‘stlik, samimiyat va halollik kabi qadriyatlar bilan tanishadi. Kavsar Turdiyevaning she’rlari bolalar ongini nafaqat ruhan, balki axloqiy jihatdan ham boyitishga qaratilgan. Masalan, uning do‘stlik va ota-ona haqidagi she’rlari bolaning ichki hissiyotlari va munosabatlariga bevosita ta’sir ko‘rsatadi. Shoira poetik obrazlarni jonli va samimiy tarzda yaratib, ularni bolalarning real hayotiy tajribalariga uyg‘unlashtiradi.

Dilshod Rajab esa poetik obrazlarni ma’lum bir vaziyat yoki voqeani tasvirlashdan tashqari, bolaning ichki dunyosidagi ziddiyatlarni ham ko‘rsatishga yo‘naltiradi. Uning “Pufak” yoki “Tulki” she’rlari bolaning hissiy dunyosini noziklik bilan ochib beradi. Bunda u nafaqat quvonch va beg‘uborlikni, balki xafalik, o‘zini anglashdagi qiyinchiliklar kabi murakkab jarayonlarni ham tasvirlaydi. Bu yondashuv bolaning murakkab hissiy va ijtimoiy rivojlanish bosqichlarini yoritishda muhim ahamiyatga ega.

Yuqoridagi tahlillardan kelib chiqib, yangi o‘zbek bolalar she’riyatida bola ruhiyatining talqini poetik obrazlarning xilma-xilligi va chuqurligi bilan ajralib turadi. Har bir shoirning ijodiy uslubi orqali bolaning ichki dunyosi, hissiy kechinmalari va ijtimoiy munosabatlari keng va ta’sirchan ifodalanadi. Abdurahmon Akbarning tabiatga asoslangan obrazlari, Kavsar Turdiyevaning hissiy-ma’naviy boyituvchi obrazlari va Dilshod Rajabning psixologik chuqurlikka ega obrazlari bola ruhiyatini yangi qirralarda talqin qilish imkonini beradi. Shu boisdan yangi o‘zbek bolalar she’riyatida poetik obrazlar faqat badiiy vosita sifatida emas, balki bola hayotini, uning ichki olamini anglashning asosiy kaliti sifatida namoyon bo‘lmoqda.

XULOSA

Yangi davr bolalar she’riyati bola ruhiyatini tasvirlashda serqirra va ta’sirchan vositalardan foydalanadi. Obrazlilik, emotsional boylik, dialog shakli, ritmik tuzilish va yumor orqali bu she’rlar bolalarning ma’naviy va ruhiy rivojlanishiga xizmat qilmoqda. Shu sababli, yangi davr bolalar she’riyati nafaqat bolalar adabiyotining, balki bolalar tarbiyasi va rivojlanishining ham ajralmas qismidir. Shu bois biz tadqiqotimiz asosida quyidagi xulosalarga keldik:

1. Abdurahmon Akbar, Kavsar Turdiyeva va Dilshod Rajab ijodida yangi badiiy izlanishlar orqali bolalar she’riyatiga estetik va hissiy teranlik olib kirildi. Poetik izlanishlar bolalarning hayotiy voqelikka qiziqishini kuchaytiruvchi obrazlar orqali ifodalangan, bu esa ularning o‘z

dunyoqarashlarini shakllantirishiga yordam beradi. Shoirlar o‘z ijodida bolalar ruhiyati va qiziqishlariga mos keladigan poetik tilda ifoda topgan badiiy namunalar yaratganlar.

2. Yangi bolalar she’riyatida lirik, epik va dramatik janrlar o‘zaro uyg‘unlashib, bolalar tasavvuriga yaqin qahramonlar va hikoyalar yaratishga xizmat qilmoqda. Ushbu uch janrning uyg‘unlashuvi orqali yaratilgan she’riy namunalarda bolalar uchun yorqin, qiziqarli va mazmunli qahramonlar hamda hikoyalar yuzaga keladi. Bunday qahramonlar bolaning o‘zini tanishi, dunyoni anglash va atrof-muhitga bo‘lgan munosabatini shakllantirishga xizmat qiladi. Janrlarning uyg‘unligi bolalar she’riyatini nafaqat badiiy jihatdan, balki tarbiyaviy ahamiyatga ega asarlar bilan ham boyitadi. Bu uyg‘unlik, ayniqsa, zamonaviy bolalar adabiyotining estetik qirralarini yanada teranlashtirib, ularning ma’naviy dunyosini yanada yuksaltirishga yordam beradi.

3. Abdurahmon Akbar, Kavsar Turdiyeva va Dilshod Rajab she’riyatida janrlar takomiliga e’tibor qaratilib, zamonaviy mavzular va voqelik poetik shaklda ifoda etilgan. Janrlar takomili bola tabiatini badiiy tasvirlashning rang-barangligini ta’minlagan, bu esa bolalar she’riyatiga mavzular va uslubiy ko‘lam keltirdi.

4. Abdurahmon Akbar ijodida qisqa va sodda shakllar orqali bolalar uchun oddiy voqealar hayotiy va qiziqarli tarzda tasvirlanadi, bu usul bolaning tasavvurini boyitadi. Masalan, uning “O‘g‘rigina hakkajon” she’rida jonli dialog va yumoristik ohang bilan bola ruhiyatiga yaqin qahramon yaratilgan. Shoirning bunday yondashuvi poetik shaklni bolalar uchun oson anglanadigan va estetik jihatdan jozibador darajaga olib chiqadi.

5. Kavsar Turdiyeva she’rlarida shakl originalligi va ritmik tuzilish orqali bolaning o‘z dunyoqarashiga mos muhit yaratilgan. Shakliy originallik va poetik takomil o‘quvchini o‘ziga jalb qilish va uni chuqur badiiy fikrlashga undash vositasi sifatida ko‘zga tashlanadi.

6. Bola ruhiyatining yangi talqinlari orqali shoirlar bolalarning kundalik hayoti, tabiat va jamiyat bilan aloqalarini badiiy ifoda qilishga erishgan. Masalan, Abdurahmon Akbarning “O‘g‘rigina hakkajon” she’rida bola va qush obrazlari orqali kundalik hayot va tabiat o‘rtasidagi aloqalar sodda va samimiy tarzda tasvirlangan. Shoir bu orqali bolalarning hayotga, tabiatga bo‘lgan mehrini kuchaytiradi.

7. Abdurahmon Akbar va Kavsar Turdiyevaning ijodi bola ruhiyatidagi murakkab, ammo jonli jihatlarni yoritishda muhim ahamiyat kasb etadi. A.Akbarning qiziqarli va quvnoq shakldagi she’rlari bilan bir qatorda, Turdiyevaning “Quyoshli kun” kabi she’rlari bolaning ijobiy hissiyotlarini uyg‘otadi va uning hayotga bo‘lgan muhabbatini kuchaytiradi. Ushbu shoirlar bola ruhiy olamini tabiiylik va samimiyat orqali tasvirlaydi.

8. Bolalar she’riyatida zamonaviy qahramonlar orqali bolaning o‘ziga xos qiziqishlari va hissiy dunyosini aks ettirishga intilish kuzatiladi. Dilshod Rajabning “Kichkina chaqmoq” she’rida bola qahramonning qiziqishlari tabiat bilan uyg‘unlashib, bolaning o‘z dunyoqarashini kengaytirishga xizmat qiladi.

Zamonaviy qahramonlar bolalarning kundalik hayotiga yaqin va ularning hissiy dunyosiga mos keladi.

9. Bola ruhiyatini yoritishda poetik obrazlar bolaning tabiat bilan uyg‘unligi va his-tuyg‘ularining tabiiy ifodalanishini ta’minlaydi. Kavsar Turdiyevaning “Quyoshli kun” she’rida quyosh va bulut obrazlari orqali bolalarning tabiatni his etish qobiliyati poetik til vositasida ochib berilgan. Bunday obrazlar bolaning estetik va hissiy dunyosini boyitadi.

10. Kavsar Turdiyeva va Dilshod Rajab ijodida poetik obrazlar bolaning estetik didi va ma’naviy dunyosini boyitish vositasi sifatida foydalanilgan. Turdiyevaning “Vatan – baxt demak” she’rida Vatan obrazini bolaning qalbiga yaqin tarzda tasvirlash orqali milliy va ma’naviy qadriyatlar singdiriladi. Rajabning asarlarida esa bolaning atrof-muhitga ijobiy qarashlarini shakllantirishga yordam beruvchi poetik obrazlar qo‘llaniladi.

11. Poetik obrazlar orqali bola ruhiyati va o‘zligini shakllantirishga ko‘maklashuvchi ijodiy-uslubiy mahorat amalda namoyon bo‘lgan. Abdurahmon Akbarning yumoristik va jonli obrazlari orqali bolalar hayotni quvonchli va qiziqarli ko‘rishni o‘rganadilar. Shoirlar bola ruhiyatini badiiy tasvirlashda sodda, ammo ta’sirchan vositalar orqali ularga ma’naviy-estetik zavq bag‘ishlaydilar.

SCIENTIFIC COUNCIL FOR THE AWARDING OF SCIENTIFIC DEGREES No. DSc.03/2025.27.12.Fil.41.01 UNDER ALISHER NAVOI TASHKENT STATE UNIVERSITY OF THE UZBEK LANGUAGE AND LITERATURE

ALISHER NAVOI TASHKENT STATE UNIVERSITY OF THE UZBEK LANGUAGE AND LITERATURE

MUMINOVA SHOHIDA TOSHTEMIR QIZI

THE ART OF CREATING ARTISTIC IMAGES IN CONTEMPORARY UZBEK CHILDREN'S POETRY

10.00.14 – 20th-Century Uzbek Literature and the Contemporary Literary Process

ABSTRACT
of the dissertation for the degree of doctor of philosophy (PhD)
in PHILOLOGICAL SCIENCES

Tashkent – 2026

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Scientific consultant:	**Juraeva Gulnoza Akhmatovna** Doctor of Philological Sciences, Professor
Official opponents:	**Yoqubov Islomjon Akhmedjanovich** Doctor of Philological Sciences, Professor
	Jamilova Bashorat Sattorovna Doctor of Philological Sciences, Professor
Leading organization:	**Nizami Uzbek National Pedagogical University**

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The dissertation is available for review at the Information Resource Center of Alisher Navoi Tashkent State University of the Uzbek Language and Literature (registration number _____). Address: 100100, Tashkent, Yakkasaray District, Yusuf Khos Khojib Street, 103. Tel.: (99871) 281-42-44; Fax: (99871) 281-42-44; www.tsuull.uz.

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I. A. Ismoilov
Chairman of the Scientific Council for the Awarding of Scientific Degrees, Doctor of Philological Sciences, Professor

Sh. N. Amonov
Scientific Secretary of the Scientific Council for Awarding Scientific Degrees, Doctor of Philological, Professor

U. H. Jurakulov
Chairman of the Scientific Seminar under the Scientific Council for the Awarding of Scientific Degrees, Doctor of Philological Sciences, Professor

INTRODUCTION

(Annotation of the Doctor of Philosophy (PhD) Dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the issue of creating artistic images is becoming central in the study of the developmental tendencies of contemporary children's poetry. Today, imagery in poetic works created for children is evaluated not merely as an external means of depiction, but as the principal factor shaping the child's worldview and aesthetic thinking. The leading principles of creating artistic images in contemporary children's poetry are characterized by a departure from traditional didacticism and by a greater orientation toward the artistic discovery of the inner layers of the child's psychology, as well as toward the creation of systems of intellectual and emotional images.

In the global literary process, particularly in Uzbek children's poetry, the art of creating images has risen to a new qualitative stage. Images in the works of poets are no longer limited merely to depictions of the animal world or natural phenomena, but are now manifested through complex associations and visual-logical connections in the child's thinking. In this process, the reinterpretation of the world of the lyrical hero, the refinement of figurative thinking, and the search for artistic forms corresponding to the spiritual world of the child have become among the leading principles of contemporary poetry.

Under the conditions of the socio-educational reforms being implemented in our country, the conceptual foundations of creating images in children's poetry, which serves to enhance the intellectual potential of the younger generation, are being fundamentally renewed. Today, Uzbek children's poets are faced not only with the task of being teachers and mentors, but also of expressing the child's inner "self" through artistic images as skillful psychologists and innovative artists. Therefore, the scientific study of the genre-stylistic features of imagery in contemporary children's poetry, the individual mastery of poets, and the correspondence between the artistic hero and the child's psychology in literary works remains one of the urgent issues of literary studies. As President Shavkat Mirziyoyev particularly noted, "We must raise young people to become independently and logically thinking individuals, possessing noble qualities, on the basis of modern knowledge and experience, as well as national and universal values"[1]. Therefore, in the Resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev No. RP-2909 dated April 20, 2017 "On Measures for the Further Development of the Higher Education System", the creation of a new generation of educational literature and its broad introduction into the educational process of higher educational institutions, as well as the provision of higher educational institutions with modern educational, educational-methodological, and scientific literature, were defined as among the most important tasks for the future development of the higher education system. Likewise, the Resolution No. RP-6108 dated November 6, 2020 "On Measures for

[1] O'zbekiston Respublikasi Prezidentinint Oliy Majlisga Murojaatnomasi // Xalq so'zi, 2018-yil 29-dekabr.

the Development of the Spheres of Education, Upbringing, and Science in the New Period of Uzbekistan's Development" particularly emphasized the establishment of a national education system capable of withstanding today's intense global competition, the improvement of textbooks and teaching manuals on the basis of modern requirements, the creation of their new generation, and the optimization of educational programs and standards. Moreover, in the Presidential Address to the Oliy Majlis dated December 29, 2020, it was emphasized that, in order to radically improve the quality of education, it is first necessary to adapt curricula and methodological manuals for teachers and mentors to advanced international standards, and to create meaningful and understandable textbooks for children in order to develop their analytical and creative thinking abilities. Consequently, the State Program related to the implementation of the Strategy of New Uzbekistan for 2022–2026, approved by Resolution No. RP-60 dated February 28, 2022, also serves, to a certain extent, in carrying out the tasks defined in improved educational manuals, textbooks, educational-methodological guides, and other regulatory legal documents related to the field as the basis of quality education.

The scholarly study of children's literature, particularly children's poetry, and the artistic interpretation of the works of contemporary authors determine the necessity and relevance of this research work.

Correspondence of the research to the priority directions of the development of science and technology in the republic. The dissertation research was carried out in accordance with the priority direction "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual, and educational development of an information-oriented society and democratic state" within the development of science and technology in the republic.

Degree of study of the problem. In world scholarship, the tradition of studying, scientifically analyzing, and criticizing the works of writers creating for children and adolescents has been well established. In 1973, the "Children's Literature Association" was established in the United States and continues to function effectively to this day[2]. However, long before that, a number of studies devoted to the scientific analysis of works created for children already existed, and their number steadily increased. For example, the works of scholars such as G. Stanley Hall[3], Alfred Adler[4], V. M. Friche[5], Z. A. Grisenko[6], and Igor Kon[7] contain valuable ideas concerning the development of children's literature, its role in child psychology and general pedagogy, and the necessity of cultivating children's love of reading. Among Uzbek scholars, Q. Qahramonov[8],

[2] See: Official page of the Assosiation URL: https://www.childlitassn.org/ (Date accessed: 05.10.2025)
[3] Hall G.S. The Contents of Children's Minds on Entering School. – New York and Chicago: E. L., Kellogg & co., 1893.
[4] Adler A. Superiority and Social Interest: A Collection of Later Writings. – Norton, 1979.
[5] Фриче В. Проблемы искусствоведения, сборник статей по вопросам социологии искусства и литературы. – Москва: ГИЗ, 1930.
[6] Гриценко З. А. Детская литература. Методика приобщения детей к чтению. – Москва: Academia, 2008.
[7] Кон И. Ребёнок и общество. Историко-этнографические перспективы. – Москва: Academia, 2003.
[8] Кахрамонов К. Роль литературной критики в развитии реалистических принципов в узбекской советской детской литературе: Автореф. дисс. ... канд. филол. наук. – Ташкент, 1988.

N. Qurbonova[9], A. Qosimov[10], R. Barakayev[11], B. Jamilova[12], N. Safarova[13], N. To‘xtayeva[14], O. Abobakirova[15], and D. Rajabov[16] conducted substantial research on Uzbek and world children’s literature. However, proceeding from the demands of the time, it is extremely important to analyze and study the mastery of today’s children’s poets, the commonality and individuality in their creativity, and the value of poetic works presented to twenty-first century children within the context of the literary process.

It is also relevant to study the originality in the poetry of Kavsar Turdieva, Abdurahmon Akbar, and Dilshod Rajab, the influence of these small poetic works on the world of children, the diversity of themes in their poetry, the secrets of the poets’ mastery, their approaches to creating the lyrical hero, and their formal and semantic originality. The works of these authors were selected as the object of study because they make it possible to comparatively investigate two leading tendencies in contemporary children’s poetry, namely the creation of images based on folklore traditions (K. Turdieva) and the principles of visual-graphic and formal innovation (A. Akbar, D. Rajab). Indeed, due to independence, the restoration of our national, cultural, literary, and historical values and their unique manifestation in Uzbek children’s poetry, the educational and pedagogical characteristics of children’s poetry of this period, and the necessity of finding answers to the question “Who should be the hero of contemporary children’s poetry?” through the analysis of poems by leading representatives of our children’s poetry have become especially important. Therefore, the contemporary attention directed toward children’s literature places the study of its innovations and distinctive features among the urgent issues on the agenda.

Connection of the research with the scientific research plans of the higher educational institution where the dissertation was carried out. The dissertation research was conducted within the framework of the topic “Current Problems of Literary Studies” in accordance with the scientific research plan of Alisher Navoiy Tashkent State University of Uzbek Language and Literature.

The purpose of the research is to investigate the problem of the art of creating artistic images in contemporary Uzbek children’s poetry, and to scientifically substantiate the poets’ distinctive conceptual approaches to image creation, the facets of their artistic mastery, and the principles of poetic renewal.

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[9] Qurbonova N. O‘zbek bolalar marosim folklori: Filol. fan. nomz. ... diss. – Toshkent, 1994.

[10] Qosimov A. Adabiyotda bolalik ma’naviyaxloqiy kategoriya sifatida (A. de Sent-Ekzyuperining “Kichkina shahzoda” va Ch.Aytmatovning “Oq kema” asarlari asosida): Filol. fan. nomz. … diss. avtoref. – Toshkent, 1994.

[11] Barakayev R. XX asr boshlaridagi o‘zbek bolalar adabiyoti va Abdulla Avloniy ijodi: Filol. fan. nomz... diss. – Toshkent, 1994.

[12] Jamilova B. O‘zbek bolalar publitsistikasi va uning rivojlanish tamoyillari: Filol. fan. nomz… diss. – Toshkent, 2004.

[13] Safarova N. O‘zbek bolalar o‘yin folklorining janriy tabiati, genezisi va badiiy xususiyatlari: Filol. fan. nomz... diss. – Toshkent, 2005

[14] To‘xtayeva N. Istiqlol davri o‘zbek bolalar she’riyatining yetakchi xususiyatlari: Filol. fan. b. fals. dokt. (PhD). … diss. – Toshkent, 2019.

[15] Abobakirova O. O‘zbek bolalar hikoyachiligida badiiy uslub va qahramon masalasi (N.Fozilov, L. Mahmudov, A.Obidjon ijodi misolida): Filol. fan. b. fals. dok. (PhD) … diss. avtoref. – Farg‘ona, 2021.

[16] Rajabov D. 80-yillar o‘zbek bolalar she’riyatida poetik mahoratning ayrim masalalari: Filol. fan. nomz. ... diss. – Toshkent, 1995.

The objectives of the research are:

to analyze the thematic scope, the system of images, and the creative mastery of creating the child image in contemporary Uzbek children's poetry within the context of world literature;

to identify the diversity of artistic images and the facets of artistic mastery in the works of children's poets, as well as the harmony of traditional and contemporary methods of depiction;

to comparatively study formal and stylistic innovations in children's poetry on the example of Kavsar Turdieva's poems based on folklore traditions and the formally innovative poems of Abdurahmon Akbar and Dilshod Rajab enriched with geometric forms, illustrations, and numbers;

to determine the stylistic individuality, innovativeness, and distinctive mastery of Uzbek children's poets in creating images;

to reveal new interpretations of the poet's "self" and the child's psychology, as well as the world of the lyrical hero in contemporary children's poetry;

to demonstrate the achievements and tendencies of twenty-first century Uzbek children's poetry through the study of the role of poetic elements and details in the depiction of the child's psychology.

The object of the research consists of children's poems written by Kavsar Turdieva, Abdurahmon Akbar, and Dilshod Rajab. In addition, examples of Uzbek children's folklore and world children's poetry were comparatively analyzed.

The subject of the research is the study of the image-creating mastery of contemporary Uzbek children's poets, the formal and semantic explorations in their poems, the artistic means reflecting the artistic world of the lyrical hero, and their educational, artistic, and aesthetic peculiarities.

Research methods. Structural, formal, hermeneutic, comparative-historical, and biographical analysis methods were employed in the dissertation.

The scientific novelty of the research consists of the following:

in contemporary Uzbek children's poetry, alongside traditional images (nature, the animal world), the system of new types of intellectual images formed as a result of technological progress and global informatization, as well as their artistic-aesthetic functions in enriching children's worldview, have been classified and systematized in mutual correspondence;

it has been scientifically substantiated that the contemporary interpretation of national folklore traditions in the works of Kavsar Turdieva, and the modernization of visual-graphic forms in the poetry of Abdurahmon Akbar and Dilshod Rajab, constitute important factors in developing the child's process of perceiving the world and logical thinking;

it has been scientifically proven that adapted variants of traditional artistic devices such as metaphor, simile, and personification in the works of children's poets, as well as the authors' individual style and artistic mastery, are manifested precisely through figurative-associative thinking;

it has been determined that in contemporary Uzbek children's poetry, the harmony between the poet's "self" and the child's psychology, new interpretations

of the world of the lyrical hero, and the poetic details used in the depiction of psychology expand the scope of psychologism in children's literature;

The practical results of the research consist of the following:

they are based on the scientific-theoretical views of scholars from our country and the world; the theses and articles published by the author, as well as the studies published in scientific journals, were approved by relevant institutions, and research methods corresponding to the objectives of the dissertation and complementing one another were applied; analysis and interpretation were carried out through the methodology of children's literature and literary studies; and they are determined by the substantiation of the practical proposals, recommendations, and conclusions put forward in the dissertation.

The reliability of the research results is determined by the fact that they are based on the scientific-theoretical views of scholars from our country and the world; the theses and articles published by the author, as well as the studies published in scientific journals, were approved by relevant institutions, and research methods corresponding to the objectives of the dissertation and complementing one another were applied; analysis and interpretation were carried out through the methodology of children's literature and literary studies; and the practical proposals, recommendations, and conclusions advanced in the dissertation are well substantiated.

Scientific and practical significance of the research results.

The scientific significance of the research is determined by the possibility of using the scientific conclusions regarding the issue of the mastery of Uzbek children's poets, drawn on the basis of the analyzed poems, in studies related to preschool education theory, children's literature, the poetics of poetic works, issues of literary theory, and Uzbek poetry.

The practical significance of the research lies in the possibility of using it as auxiliary material in creating textbooks and teaching manuals for such subjects in the higher education system as "New Uzbek Literature", "Children's Literature", and "Pedagogy", as well as in separate seminars and special courses devoted to the works of writers.

Implementation of the research results. On the basis of the scientific results achieved concerning the issue of artistic mastery in contemporary Uzbek children's poetry:

the theoretical conclusions regarding the study of the issue of individual mastery in the works of contemporary children's poets within the context of general literature, particularly world children's poetry, were used in the applied project PF-201912258 "Creation of a multilingual (Uzbek, Russian, and English) electronic platform of Uzbek literature," carried out within the framework of state scientific-technical programs during 2021–2023 (Reference No. 04/1-1475 dated March 18, 2026, of Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, it served as a basis for preparing scientific materials related to the coverage in Uzbek literature of socio-philosophical and spiritual-educational themes characteristic of children's literature, as well as the issue of the place of images related to artistic reality in children's poetry;

The appropriate and effective application of the research results provided theoretical and practical recommendations related to the project topic due to the comparative study of the distinctive features of children's poetry on the example of the traditional, folklore-based poems of Kavsar Turdieva and the formally innovative poems of Abdurahmon Akbar and Dilshod Rajab enriched with geometric forms, illustrations, and numbers. These scientific conclusions were used in the applied project "Creation of the 'bolalaradabiyoti.uz' electronic platform and its mobile application" (IL-402104474), planned for 2021–2023 at Alisher Navoi Tashkent State University of Uzbek Language and Literature (Reference No. 04/1-407 dated January 26, 2026, of Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the platform was enriched with theoretical knowledge on children's literature and information concerning contemporary children's poetry;

Moreover, the results were used in the preparation process of the scripts for the program "Hamma uchun" on the "O'zbekiston tarixi" television channel (Reference No. 06-28/846 dated December 24, 2024, of the National Television and Radio Company of Uzbekistan). As a result, the content of the programs was enriched with scientific evidence, their popular-scientific character was strengthened, and the interest of young viewers and listeners in these programs and broadcasts was increased.

Approbation of the research results. The results of this research were discussed at 3 international and 2 republican conferences.

Publication of the research results. A total of 11 scientific works on the dissertation topic were published. Of these, 3 scientific articles and 2 international articles were published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations.

Structure and volume of the dissertation. The dissertation consists of an introduction, three main chapters comprising 6 sections, a conclusion, and a list of references. The volume of the work is 147 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the research topic, describes the purpose and objectives of the research, as well as its object and subject, indicates its correspondence to the priority directions of the development of science and technology in the republic, presents the scientific novelty and practical results of the research, reveals the scientific and practical significance of the obtained results, and provides information on the implementation of the research results into practice, the published works, and the structure of the dissertation.

The first chapter of the dissertation, entitled **"The Literary Process and the Principles of New Uzbek Children's Poetry"**, consists of two sections. In its first section, entitled *"The Thematic Scope of Children's Poetry and the Interpretation*

of Images", the progressive changes in the system of themes and images in contemporary Uzbek children's poetry are scientifically analyzed. In illuminating the issue of theme in children's poetry, it is first necessary to take into account the specific nature of artistic creation itself. "A literary work is created on the basis of a person's conception of beauty, spiritual experience, and aesthetic views. When a poet writes poetry, he does not merely depict an external event, but also imbues the text with his inner world. Therefore, in any literary work, composition, theme, and idea function in inseparable interconnection"[17]. In children's poetry, the idea must be formed with particular care. The thought being instilled into the child's consciousness should reach the child not through an artificial didactic tone, but through image and situation. For example, themes such as friendship, patriotism, or affection become effective not when presented merely as slogans, but through concrete life situations. The idea should not become detached from the theme; on the contrary, it should naturally emerge from the internal development of the theme. Within the layer of content, theme and idea possess especially leading significance. In children's poetry, theme and idea do not exist separately from one another. While the theme relies upon life material, the idea emerges through the aesthetic interpretation of that material. The theme is determined by the ideological orientation, while the idea is revealed in the process of the theme's development. From this point of view, the issue of selecting themes in children's poetry requires particular responsibility. The research substantiates that the concept of theme in children's poetry is not merely life material, but an aesthetic phenomenon artistically reworked in accordance with children's perception. In our opinion, it was determined that the expansion of the thematic scope in contemporary children's poetry manifests itself in the following hierarchical stages:

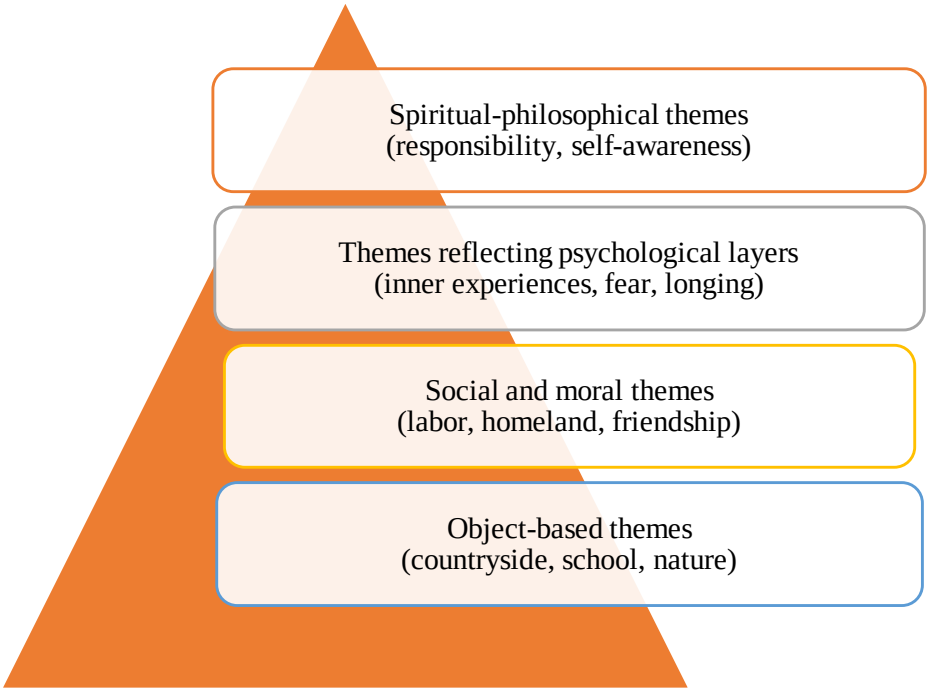


Figure 1. Hierarchical Transformation of the Thematic Scope in Uzbek Children's Poetry.

[17] Ulug'ov A. Adabiyotshunoslik nazariyasi. – Toshkent: G'.G'ulom, 2018.

In short, “in children’s poetry, the theme begins with concreteness and gradually rises to the level of generalization”[18]. Even in lyrical works that are small in volume, several thematic layers may exist. Alongside the main theme, secondary themes serving it are formed. For example, in a poem about school, together with the theme of knowledge, secondary directions such as friendship, discipline, or dreams may also appear. These subsidiary themes enrich the main content and contribute to the development of the general idea.

In the section, the semantic deepening of themes is substantiated through the example of the works of Tursunboy Adashboev, Rustam Nazar, and Anvar Obidjon. In particular, it is shown that traditional themes such as “Motherland”, “Labor”, or “Nature” are now abandoning open didacticism and are being interpreted through complex processes within the child’s psychology (dreams, fear, logical paradoxes). During the research, the scientific conclusion was advanced that the subject in contemporary children’s poetry has changed, namely, that the child is appearing not merely as a recipient, but as a creator of meaning. Furthermore, tendencies in contemporary Uzbek children’s poetry toward a shift from ready-made moral patterns to a field of reflection, and from external depiction to inner experience, were identified.

In the second section of the chapter, entitled *“The Diversity of Images and the Facets of Artistic Mastery”*, the aesthetic criteria of image creation in children’s poetry, their classification, and the individual facets of the creators’ artistic mastery are investigated on the basis of specific poetic examples. The issue of imagery in children’s poetry requires a special scholarly approach. This is because in this literary type, the image is not only a means of depiction, but also the principal support of meaning expression. In the twentieth century, Viktor Zhirmunsky[19] and Lidiya Ginzburg[20] distinguished forms of the image connected with character, environment, and detail. Mikhail Bakhtin reveals the dialogic nature of the image, emphasizing that character is formed through speech. Lev Vygotsky, in turn, analyzes the mechanism of the emotional impact of the artistic image. Children’s literature theorist Peter Hunt demonstrates that in children’s texts, the image conceals inner complexity behind external simplicity. For the child, concepts are understood through images. Therefore, in children’s poetry, the image is not an element decorating the idea, but rather the center revealing the content. In Uzbek literary studies, the image is interpreted as an artistic generalization of life phenomena. However, in children’s poetry, this generalization is realized not in a simplified form, but through an image close to perception. A child perceives not a complex definition, but a vivid depiction. Therefore, clarity, lucidity, and expressiveness of the image constitute the principal artistic requirements in children’s poetry. The research substantiates that the artistic image in

[18] Abdullaeva G.V. The Issue Of Lyric Heroism In Children’s Poetry // EPRA International Journal of Multidisciplinary Research (IJMR). Peer Reviewed. 2021.05. – B. 560–562.
[19] Жирмунский В. М. Введение в литературоведение: Курс лекций / Под ред. З. И. Плавскина, В. В. Жирмунской. – СПб.: Изд- во С.-Петербург. ун-та, 1996. – С. 440.
[20] Гинзбург Л. Я. О лирике. 2 изд., доп. – Л.: Сов. писатель, 1974. – С. 408.

children's poetry is not merely an element embellishing the idea, but the principal aesthetic center revealing the content, and a three-level model expressing the stages of its development was elaborated:

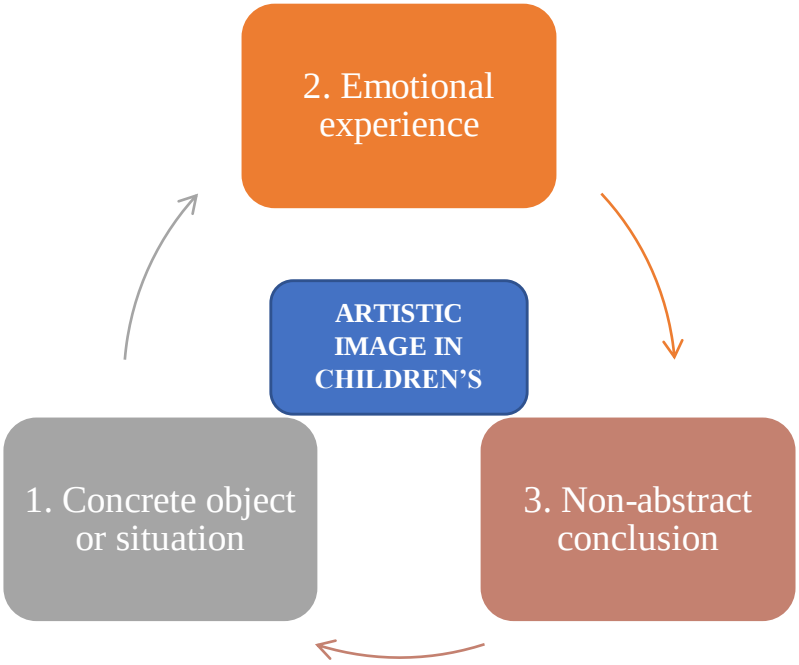


Figure 2. Three-Level Model of the Artistic Image in Children's Poetry.

In the section, the connection of image construction with speech and tone is analyzed through the example of Anvar Obidjon's poem "Bezori", and it is scientifically substantiated that the harsh speech of the hooligan crow, such as "Vey, Laylak, eganmisan hech kaltak?" and the rhythm of the short lines serve as the principal means revealing the character of the personage. This analysis demonstrates that in children's poetry, the image of the character is not simplified, but is constructed on the basis of dramatic action. The crow becomes not merely a bird, but a bearer of social behavior. The image–personage emerges as an independent force.

However, the construction of the image is not limited only to the character. The environment also plays an active role. Let us turn to Dilshod Rajab's poem "Varraklar quvonchi"[21]:

O'tib ketdi badqovoq
Qishning achchiq ayozi,
Tabiat kiymoqda shod
Bayramona libosin.

Here, the landscape image predominates. There is a depiction of winter and spring. However, the landscape is not a passive background. It is animated and transformed into mood. At the next stage, the image rises to a symbolic level. The following lines from Odil Abdurahmon's poem "Oy allasi"[22]:

[21] Дилшод Р. Хайрли тонг. – Тошкент: Muharrir, 2019. – Б. 73.
[22] Абдурахмон О. Беланчак. – Тошкент: Шарқ, 2019. – Б. 32.

Oy ona emish,
Bolasi – yulduz.
Alla aytarmish:
Oppog‘im qunduz
Ko‘zim nurini
Senga tutdim-o,
Otangday bo‘l, deb,
Yo‘ling kutdim-o.
Otam qayda, deb
So‘rama, bolam,
Otang – Quyoshdan
Bahramand olam.

In the poem, cosmic bodies are transformed into a family symbol. The principal characteristic of the symbolic image is the predominance of the figurative semantic layer. The Moon expresses not merely a celestial body, but maternal affection. The star is interpreted as a child, and the Sun as a father. The dual-layered nature emphasized by Peter Hunt is manifested here. The child sees the sky, but at the same time understands the symbol of the family. In this way, three forms are identified: the character image, the environmental image, and the symbolic image. Their interrelation and interchange ensure the diversity of children's poetry. The manifestation of the poets' artistic mastery in the multilayered nature of the image was demonstrated through the analysis of the lines "Sehrgar tushib pastga, nimadir dedi asta" from Kavsar Turdieva's poem "Muloyim ko‘chasi"; here, the magical event (the external layer) and the vocabulary of speech culture (the internal layer) harmoniously unite, substantiating that the concept of gentleness rises to the level of a moral criterion. In Abdurahmon Akbar's poem "Qish sabog‘i", the centralization of the detail "four pockets" demonstrates the child's irresponsibility and carelessness through the harmony of humor and warning, which was evaluated as the creator's constructive mastery. In Dilshod Rajab's poem "So‘nggi yaproq", the tree's cherishing of the leaf "like a coin", and the transformation of the leaf into a symbol of hope and the final support, proves the elevation of detail to a symbolic level. In Kavsar Turdieva's poem "Sodiq do‘st", the explanation for not replacing the toy bear through the words "*Ayiq do‘stim. Do‘stlarni almashtirib bo‘lmaydi*" was analyzed as an elevation of the object to a spiritual level and as the formation of the concept of loyalty. During the research, the scientific conclusion was advanced that in contemporary Uzbek children's poetry, symbols are abandoning their one-dimensional instructive function and are turning into a field of complex inner reflection, while artistic mastery is determined by the ability to concentrate a great semantic load within a small detail (a leaf, a bear, a pocket).

The second chapter of the dissertation is entitled **"Formal-Stylistic Renewal and Image Creation in Children's Poetry"**, and its first section, called *"The Originality of Form and the Development of the Poetic Image in Children's Poetry"*, comprehensively analyzes formal explorations in contemporary Uzbek children's poetry and their influence on the development of the poetic image. Professor Q. Yuldoshev writes the following about the distinctive characteristics of the literature of the independence period: "Today's literature does not assume the burden of showing people the way, does not teach wisdom to the reader, and does not claim the role of a mentor. Through the subtlety of depiction and the unexpectedness of expression, it awakens a response in the reader. It should be said that the charm of our independence-period literature lies not on the surface, but in

the depths, within the essence of the text"[23]. Indeed, in order for children to develop affection for literature and the art of words, not moralizing phrases, but playful poetry with hidden meanings is of incomparable significance. Today, dozens of examples of children's poetry included in such textbooks of general secondary schools as "Reading and Writing Literacy" and "Education" are beautiful poems embodying formal and semantic changes, and it is precisely through these poems that children are learning to understand children's literature. In this textbook, the poem "Metroda" by the poet Abdurahmon Akbar is presented. This poem is also noteworthy for its stylistic fluency and the maximal use of poetic possibilities. In this poem, through an ordinary life situation, the values of respect and etiquette in society are glorified. The author expresses the event in a humorous and ironic tone, et deep meanings are embodied within it. Let us analyze the poem poetically and consider its original aspects. The poem depicts a situation frequently encountered in everyday life – the culture of giving up one's seat in public transport, mutual respect, and esteem. The idea is that etiquette, respect for elders, and friendly treatment of younger people are important values of our society. Through this situation, the author praises such qualities as solidarity and kindness among people. In the poem, poetic expression and figurative devices are employed in a simple, fluent, and vivid manner. Let us pay attention to certain artistic devices in the poem:

Dialogue: The dialogues presented in the poem (for example, "O'tiring, aka", "Qo'yavering") are lively and authentic, drawing the reader into the event. A poem enriched with dialogues becomes close to its reader and vividly revives the situation before the reader's eyes.

Symbolism: In the poem, the images of the "child", the "old man", and the "young bride" reflect different strata of society. These images are not individual, but symbolic; through them, the author demonstrates respect and relationships between the younger and older generations.

Irony: At the conclusion of the poem, a slightly ironic tone is felt. The situation in which everyone respectfully gives up their seat, and finally the seat itself remains "empty", evokes laughter in the reader. Through this ironic tone, the author conveys with gentle sarcasm the state of mutual respect and modesty among people.

The research demonstrates that while children's literature has preserved its status as a distinctive means of education, its aesthetic and artistic possibilities have risen to a new stage. In particular, during the last quarter century, the possibilities of form and graphic expression in Uzbek children's poetry have become not merely external decoration, but an active artistic mechanism revealing meaning. In Abdurahmon Akbar's numerical poems, the use of graphic similarity between numbers and letters transforms the child from a passive reader into an active reflective thinker. In lines such as:

[23] Тўхтаева Н. Истиқлол даври ўзбек болалар шеъриятининг етакчи хусусиятлари: Филол. фан. б. фалс. док. (PhD) … дисс. автореф. – Тошкент, 2019.

Vaqt topib yozib yubor
Yana 2 enlik xat,
Sog‘inibman chamasi,
3 yapti ko‘zim ham

the direct inclusion of numbers into the text draws children’s thinking into a logical game. Likewise, in such lines as “*Uchqunjonning toychog‘i, Shamoldan ham 3qur*”, the visual expression of movement and speed through numbers serves the visualization of the poetic image. The number merges into the word itself, intensifying the meaning of movement and brightness. As the child reads the poem, graphic form and meaning unite. As a result, the image becomes even more vivid. However, it is also necessary to emphasize that, in striving for poetic originality, the excessive use of the method of numerical representation does not always produce the expected result. Formal innovation does not create aesthetic value by itself. If it does not arise from the internal logic of the content, it may, on the contrary, damage the meaning.

In the section, it is possible to observe in Dilshod Rajab’s patriotic poems a transition from traditional grandeur to pictorial sincerity. In the poet’s lines, the image of the Motherland acquires a new interpretation through images close to the worldview of children. In the poetry of Kavsar Turdieva, meanwhile, the humanization of nature and the use of original similes occupy a special place. In her poetry,

Baland, mag‘rur bu tog‘lar
Go‘yo uzun karvondir.
Quyoshjonni tepaga
Kuzatuvchi narvondir.

in such stanzas, the comparison of the mountain to a “ladder” gives rise to an unexpected development of the poetic image. In conclusion, every choice of word in poetry is regarded as a factor determining the overall impact of the work. Each word not only shapes the rhythmic and semantic structure of the poem, but also enhances its artistic value. The consistency and precision of the poet’s word choice strengthen the emotional impact of the poem upon the reader’s consciousness, making it richer and deeper. Poetry serves as an important means for children in the process of language acquisition and acts as a unique bridge in introducing them to new words. The poet’s careful approach to word choice is especially reflected in poems written for children. In order to convey the meanings of words precisely and increase their emotional impact, the poet considers a broad spectrum of synonyms and strives to find the most appropriate one. This process presents not only a creative challenge for the poet, but also an opportunity for children’s spiritual enrichment. However, numerical poems increase their poetic impact only when harmony between form and content is preserved. Otherwise, formal play may suppress the content. In children’s poetry, artistic perfection is determined primarily by aesthetic credibility and internal consistency.

Poetry gives children the opportunity to become acquainted with new words and to understand them deeply. The poet’s creative approach to word choice and the rhythmic-rhyming structure of poems makes the child’s process of language

learning interesting and effective. At the same time, poetry serves to develop not only children's vocabulary, but also their aesthetic taste. Through the works they listen to, children gradually become acquainted with the surrounding world, learn to love their homeland, protect nature, and value labor.

In the second section of the chapter, entitled *"Stylistic Individuality and the Art of Creating Images"*, one may observe each creator's distinctive approach to forming a style that is close and understandable to the child's worldview. Attention is paid to the harmony of fantastic and realistic elements in image creation. For example, fantastic characters occur frequently, and they are depicted in images that are interesting for children, that they can imagine or feel close to themselves. Especially in fairy tales or magical stories, through such images the creator draws children into the world he has created. Likewise, the characters in the work are often simple and straightforward in nature, openly expressing their feelings without concealment. This helps children understand the characters and relate to their actions. Creative-stylistic individuality is important in children's literature for making a work memorable and arousing readers' interest. Through delivering engaging and meaningful stories, this approach contributes to the moral and aesthetic development of the younger generation.

The research determines that creative-stylistic individuality is manifested through the simplicity and sincerity of artistic depiction and through a system of images adapted to children's psychology. In the section, the harmony of poetic mastery and pedagogical significance in the works of Kavsar Turdieva is illustrated through such lines as:

Bizning mahalla va ko'y,
Har bir xonadon va uy.
Mehrlarga to'lmoqda
Shundan obod bo'lmoqda[24].

It is substantiated that the poetess's interpretation of the Motherland as a "small homeland" through the image of the "mahalla" constitutes a sincere style close to children's psychology. Likewise, the following lines:

Alishaylik, og'ayni,
Senga beray qayiqni.
... Ayiq do'stim. Do'stlarni
Almashtirib bo'lmaydi

were analyzed, and the formation of such a complex spiritual value as loyalty through the image of a toy was shown as a stylistic achievement of the poetess. The individuality of Abdurahmon Akbar's poetry is explained by its orientation toward logical and analytical thinking. Through the following lines:

Kitobni ko'p o'qiydigan ukam
Nimagadir juda ham kamgap.
... Va shivirlar: – Hali kelmabdi
Suvlar suvga o'xshaydigan kun[25].

[24] Turdiyeva K. Piyodalar qo'shig'i. – Toshkent: Sharq, 2003. – B. 34.
[25] Абдурахмон А. Осмоннинг боласи. – Тошкент: Ғафур Ғулом. – Б. 18.

one may observe the creation of the image of a lyrical hero elevated to the level of philosophical reflection. In his "double poems", such as "Uch o'g'il va chaqaloq", the emergence of inner texts like "*Oyim kelsa eshikdan, / Ukam kular beshikdan*" is evaluated as a new stage in the mastery of working with words.

The stylistic innovations in the works of Dilshod Rajab were studied as a synthesis of national spirit and contemporary graphic expression. In such lines as:

...Niyatlari pok - asl
Ichida yo'q kir - qorasi,
Uning jondan suygani
Dalasi-yu bolasi[26].

the poet's originality in creating the image of Uzbek tolerance is illuminated. His examples of graphic poetry, particularly in the poem "Minnatdorchilik", where a crane is vertically depicted through words, are noteworthy as an original stylistic example of the harmony between visual and poetic imagery:

Minnatdorchilik

Yashash qanday zavqlidir,
Osmono'par uylarda.
Qurib bergan ularni,
Bizga ishchi kranlar.
Qo'lim yetsa gul taqib,
Qo'yardim, – der Sojida.
Huv, KO'TARMA KRANning
Ko'kka yetgan boshiga.

Huv, K R A N N
O' I
T N
A G
R
M
KO'KKA YETGAN
BOSHIGA

As a result of the research, scientific conclusions were drawn that contemporary Uzbek children's poets, through their individual styles, have elevated children not only to the level of recipients of aesthetic pleasure, but also to the level of subjects capable of logical, analytical, and philosophical thinking.

The third chapter of the dissertation is entitled "**The Art of Creating Characters in Contemporary Children's Poetry"**, and its sections analyze modern tendencies in depicting the psychology of the lyrical hero and the role of poetic elements. In the first section, entitled *"New Interpretations of the Poet's 'Self' and the Child's Psychology"*, it can be observed that the hero of children's poetry in the new era is free from didactic patterns and appears as an individual capable of independent reflection. One of the main characteristics of contemporary

[26] Rajab D. Baxshi bola – yaxshi bola. – Toshkent: O'qituvchi, 2016. – B. 14.

children's poetry is that it is written in a language close to children's lives and easy for them to understand. For example, in the works of poets such as Kavsar Turdieva, Abdurahmon Akbar, and Dilshod Rajab, great attention is paid to reflecting the delicate aspects of children's psychology. In their poems, children's lives, their everyday problems, joys, and dreams are depicted sincerely, and at times humorously. This attracts readers and increases their interest in poetry.

In this regard, the works of Kavsar Turdieva, a prominent representative of Uzbek children's poetry, occupy a special place. In the poetess's poems, new interpretations of children's psychology are clearly visible. In Kavsar Turdieva's poem "Sodiq do'st", a new and distinctive analysis of children's psychology is presented, in which children's emotional world and their attitude toward the concept of friendship are expressed simply, et very impressively:

Alishaylik, og'ayni,
Senga beray qayiqni.
Sen-chi, menga berasan,
Huv, o'yinchoq ayiqni.
Og'aynim-chi, norozi,
So'zlaydi-yu kulmaydi:
Ayiq do'stim. Do'stlarni
Almashtirib bo'lmaydi[27].

For a child, toys possess not merely the value of ordinary objects, but emotional attachment and symbolic significance. Calling the toy bear a "friend" demonstrates that the child experiences friendship through toys and attaches great importance to this concept. Through the proposal to exchange the toy, the child's deeper and more sincere understanding of friendship is revealed. The firm statement in the poem, "Friends cannot be exchanged", reveals the child's understanding of the importance of friendship and vividly reflects the child's sensitivity and spiritual values. This complex process in the child's psychology is depicted through simple actions and plain language, emphasizing the formation and development of the child's individual values in the course of play. In this way, the poem expresses profound psychological truths through the simplicity of the children's world and leads to the philosophical conclusion that equates friendship with loyalty.

In the works of Dilshod Rajab, the child's psychology is interpreted as being open to novelty and inclined toward philosophical thinking. Therefore, enigmatic and symbolic depictions frequently occur in the poet's poems. In particular, the poet's poem "Toshbaqaning bulbulga degani" is noteworthy for its richness in such figurative expressions:

Qo'nib olib butoqqa,
Ko'rardim sayrashingni,
Tushsang edi botqoqqa.
Agar rostdan bo'lsang zo'r,
Botqoqda bir sayrab ko'r.

[27] Turdiyeva K. Dunyoni saqlar bolalar. – Toshkent: Bekinmachoq-plyus, 2012. – B. 8.

In Dilshod Rajab's poem "Toshbaqaning bulbulga degani", the child's psychology is interpreted with a distinctive depth, and through the images of the tortoise and the nightingale, human behavior, attitudes toward life's trials, and the manifestation of true strength are symbolically illuminated. In understanding the child's psychology, the poet reflects children's characteristic curiosity, critical thinking, and unique perspective toward inner challenges. Through the tortoise's address to the nightingale, the child's distinctive logical and reflective view of life's phenomena finds expression. In the poem, the tortoise addresses the nightingale and proposes testing the beauty and strength of its singing under more difficult conditions. Through the tortoise's words, "Ko'rardim sayrashingni, tushsang edi botqoqqa", it is shown that the child's psychology is inclined not to accept ordinary beauty or success unconditionally, but to test their inner resilience. Abdurahmon Akbar's riddle-poems, including abbreviated riddles such as "O'rtog'im" and "G'aroyib sovg'a", belong to the category of works exerting a significant influence on children's psychology. These poems serve to activate children's thinking processes, awaken distinctive curiosity, and develop creativity. At the same time, they increase children's interest in understanding the surrounding world and in studying the connections between objects and phenomena within it. By their form and content, these riddle-poems possess great significance as a factor enriching children's inner world. The research demonstrates that the contemporary lyrical hero appears not merely as a child occupied with play, but as an individual possessing a personal attitude toward surrounding events. In particular, in Dilshod Rajab's cycle "Baxshi bola – yaxshi bola", the child's attitude toward national values is revealed through inner pride. The child's comparison of himself to *"bakhshis"* and his playing of the *"dutar"* while recalling heroes of folk epics demonstrate the formation within his psychology of the first sprouts of historical memory and national identity. In the poet's poem "Ona yurt", meanwhile, the child's perception of the Motherland as "oftob kabi hamma uchun birday issiq" expresses his holistic and affectionate perception of the world. In the section, the analysis of Abdurahmon Akbar's poem "Nog'ora" reveals the child's pride in his own actions and his psychological need for recognition. The child's wish to beat the drum and have everyone listen to him is interpreted as the lyrical hero's first aspiration to find his place in the world. Likewise, in the poet's poem "Qushcha", the child catches a bird and later, seeing its "sad condition in the cage", releases it to freedom, demonstrating the formation within his psychology of empathy (the ability to feel others' suffering) and a sense of freedom. In Kavsar Turdieva's cycle "Salom, maktab", the child's excitement and psychological preparation upon entering a new social environment, namely school, are analyzed. The lyrical hero's "friendship" with books and notebooks, and his perception of them as living things, reveal the innocent imaginative world of childhood. The analyses carried out in the research show that contemporary children's poets have elevated the lyrical hero not only to the level of a subject within the home, but also to the level of an active subject within a broad social environment (school, neighborhood, Motherland).

These poems help children concentrate their attention and develop their analytical thinking abilities. Each riddle encourages the child to experience wonder and enjoyment in the process of searching for the answer, thereby creating a foundation for the development of creative abilities. The short and simple form of the poems, together with their distinctive rhythm and rhyme, shapes children's aesthetic taste.

In the second section of our third chapter, entitled *"The Role of Poetic Elements in the Depiction of Psychology"*, the poems of Kavsar Turdieva, Abdurahmon Akbar, and Dilshod Rajab are analyzed.

Abdurahmon Akbar's poem "Dadamning qalbi" is a work especially worthy of attention from the point of view of depicting children's psychology. In the poem, through the father's heart, human feelings, inner experiences, and the multifaceted nature of the human psyche are poetically revealed:

Armon uyasimish dadamning qalbi.
Dadamning qalbida kularmish sevinch.
Dadamning qalbida ummon bor emish.
Bor emish dadamning qalbida ilinj.
Yozgan uch-to'rt she'ri dadam qalbining topgan quvonchi-yu, ozori emish.
Dadamning yuragi dunyo ko'rmagan sonsiz fikrlarning mozori emish...

In this poem, the child's feelings connected with his father, as well as feelings of respect and affection, are expressed sincerely and impressively. In the poem, through such images as "a nest of regrets", "an ocean", "joy", and "pain", the child's attempt to understand the father's heart is clearly visible. The child senses in his father's heart not only happiness and joy, but also sorrow and regret. Through the image "Dadamning qalbida ummon bor emish", the boundlessness of the father's inner world and the greatness of his life experience in the eyes of the child are reflected. The presentation of important life conclusions through personification and symbolism also occupies a special place in the works of the poetess Kavsar Turdieva. For example, Kavsar Turdieva's poem "Quyoshli kun" is a vivid example of the effective use of the aesthetic power of poetic images in depicting children's psychology:

Chaqmoq chaqdi – chaqinidan,
Choparlardek chopdik biz.
Yomg'ir yog'di yog'inidan,
Yopinchiqlar yopdik biz.

In the poem, the image of the sun is interpreted as the central poetic symbol, appearing not only as a natural phenomenon, but also as a symbol of children's inner world, hopes, dreams, and warm attitude toward life. The sun and other related images illuminate children's psychology in a deep and subtle manner. From beginning to end, the poet reflects children's enthusiastic and creative attitude toward natural events, particularly toward the sun and rain. In the lines "Chaqmoq chaqdi – chaqinidan, / Choparlardek chopdik biz", the connection between the lightning and the children's activity is depicted through a distinctive sense of dynamism. Here, the vividness and mobility of children's imagination are clearly expressed through poetic images. The flash of lightning awakens in children the

need for natural movement, which is viewed as a natural part of their playful and cheerful psychology.

The emotional-aesthetic function of a poetic text is formed not only through the feelings previously embedded by the author, but also through the reader's individual perception. The child interprets the text relying upon his or her worldview, psychological state, and emotional experience. This situation demonstrates the necessity of an interactive approach to children's literature within the framework of receptive aesthetics. Poetic images are distinguished by their vitality and sincerity in depicting children's psychology. Through them, even concepts that may seem difficult for children are interpreted in an easy and engaging way. For example, such images as the sun, rain, or a mother's lullaby harmonize with children's imagination. In Abdurahmon Akbar's poetry, images of nature, animals, toys, and small details from everyday life are depicted in profound accordance with children's thoughts and feelings. In his poems, the child's world is innocent, et filled with deep meaning. For instance, through his poems about birds or trees, children learn not only to love nature, but also to sense the complex interconnections within it. These images serve to develop the child's capacity for aesthetic perception of the world. In this way, Abdurahmon Akbar illuminates children's psychology in an even more colorful manner through poetic devices.

In the works of Kavsar Turdieva, meanwhile, children's psychology is expressed through the diversity of emotions and within a deep spiritual dimension. Through her poems, children become acquainted with such values as kindness, friendship, sincerity, and honesty. Kavsar Turdieva's poetry is directed toward enriching children not only spiritually, but also morally. For example, her poems about friendship and parents exert a direct influence on children's inner feelings and relationships. The poetess creates poetic images in a vivid and sincere manner, harmonizing them with children's real-life experiences.

Dilshod Rajab, in turn, directs poetic images not only toward depicting a particular situation or event, but also toward revealing contradictions within the child's inner world. His poems "Pufak" and "Tulki" delicately reveal the child's emotional world. In them, he depicts not only joy and innocence, but also complex processes such as sadness and difficulties in self-understanding. This approach possesses important significance in illuminating the complex stages of children's emotional and social development.

Proceeding from the analyses above, it can be concluded that in new Uzbek children's poetry, the interpretation of children's psychology is distinguished by the diversity and depth of poetic images. Through each poet's creative style, the child's inner world, emotional experiences, and social relationships are expressed broadly and impressively. The nature-based images of Abdurahmon Akbar, the emotionally and spiritually enriching images of Kavsar Turdieva, and the psychologically profound images of Dilshod Rajab make it possible to interpret children's psychology from new perspectives. Therefore, in new Uzbek children's poetry, poetic images appear not merely as artistic devices, but as the principal key to understanding the child's life and inner world.

CONCLUSION

Children's poetry of the new era employs multifaceted and expressive means in depicting children's psychology. Through imagery, emotional richness, dialogic form, rhythmic structure, and humor, these poems contribute to the spiritual and psychological development of children. Therefore, contemporary children's poetry constitutes not only an integral part of children's literature, but also of children's upbringing and development. On the basis of our research, we arrived at the following conclusions:

1. Through new artistic explorations in the works of Abdurahmon Akbar, Kavsar Turdieva, and Dilshod Rajab, aesthetic and emotional depth was introduced into children's poetry. Poetic explorations were expressed through images that intensify children's interest in life realities, thereby helping them shape their own worldview. The poets created artistic examples expressed in a poetic language corresponding to children's psychology and interests.

2. In new children's poetry, lyric, epic, and dramatic genres harmoniously combine to create characters and stories close to children's imagination. Through the integration of these three genres, vivid, engaging, and meaningful characters and stories emerge for children. Such characters help children recognize themselves, understand the world, and shape their attitude toward the surrounding environment. The harmony of genres enriches children's poetry not only artistically, but also with works of educational significance. This harmony, especially, deepens the aesthetic dimensions of contemporary children's literature and contributes to elevating children's spiritual world.

3. In the poetry of Abdurahmon Akbar, Kavsar Turdieva, and Dilshod Rajab, attention is paid to the development of genres, while contemporary themes and realities are expressed in poetic form. The development of genres ensured diversity in the artistic depiction of child nature, bringing thematic and stylistic breadth to children's poetry.

4. In the works of Abdurahmon Akbar, ordinary events are depicted in a lively and engaging manner for children through short and simple forms, enriching the child's imagination. For example, in his poem "O‘g‘rigina hakkajon", a character close to children's psychology is created through vivid dialogue and humorous tone. Such an approach elevates poetic form to a level that is both aesthetically attractive and easily understandable for children.

5. In the poems of Kavsar Turdieva, a world corresponding to the child's worldview is created through originality of form and rhythmic structure. Formal originality and poetic development stand out as means of attracting the reader and encouraging deeper artistic reflection.

6. Through new interpretations of children's psychology, poets succeeded in artistically expressing children's everyday life and their relations with nature and society. For example, in Abdurahmon Akbar's poem "O‘g‘rigina hakkajon", connections between daily life and nature are depicted sincerely and simply through the images of a child and a bird. In this way, the poet strengthens children's affection toward life and nature.

7. The works of Abdurahmon Akbar and Kavsar Turdieva are of significant importance in illuminating the complex et vivid aspects of children's psychology. Alongside the entertaining and cheerful poems of Akbar, Turdieva's poems such as "Quyoshli kun" evoke positive emotions in children and strengthen their love for life. These poets depict the child's spiritual world through naturalness and sincerity.

8. In children's poetry, there is an observable tendency to reflect children's unique interests and emotional world through contemporary characters. In Dilshod Rajab's poem "Kichkina chaqmoq", the child protagonist's interests harmonize with nature and contribute to broadening the child's worldview. Contemporary characters are close to children's everyday life and correspond to their emotional world.

9. In portraying children's psychology, poetic images ensure the natural expression of children's feelings and their harmony with nature. In Kavsar Turdieva's poem "Quyoshli kun", children's ability to perceive nature is revealed through the images of the sun and clouds by means of poetic language. Such images enrich the child's aesthetic and emotional world.

10. In the works of Kavsar Turdieva and Dilshod Rajab, poetic images are used as a means of enriching the child's aesthetic taste and spiritual world. In Turdieva's poem "Vatan – baxt demak", national and spiritual values are instilled through the depiction of the Motherland in a way close to the child's heart. In Rajab's works, poetic images that help form a positive attitude toward the surrounding world are employed.

11. Through poetic images, creative-stylistic mastery that contributes to shaping children's psychology and identity is manifested in practice. Through the humorous and vivid images of Abdurahmon Akbar, children learn to perceive life as joyful and interesting. In artistically depicting children's psychology, poets provide children with spiritual and aesthetic pleasure through simple et expressive means.

УЧЁНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.41.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

МУМИНОВА ШОХИДА ТОШТЕМИР КИЗИ

МАСТЕРСТВО СОЗДАНИЯ ХУДОЖЕСТВЕННОГО ОБРАЗА В СОВРЕМЕННОЙ УЗБЕКСКОЙ ДЕТСКОЙ ПОЭЗИИ

10.00.14 – Узбекская литература XX века и современный литературный процесс

АВТОРЕФЕРАТ ДИССЕРТАЦИИ
НА СОИСКАНИЕ УЧЁНОЙ СТЕПЕНИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2026

Тема диссертации на соискание учёной степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Академии наук Республики Узбекистан под номером B2024.3.PhD/Fil4981.

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Автореферат диссертации опубликован на трёх языках (узбекском, английском, русском (резюме)) на веб-сайте Научного совета (www.tsuull.uz) и на информационно-образовательном портале "ZiyoNet" (www.ziyonet.uz).

Научный консультант:	**Жураева Гулноза Ахматовна** доктор филологических наук, профессор
Официальные оппоненты:	**Якубов Исломжон Ахмеджанович** доктор филологических наук, профессор
	Джамилова Башорат Сатторовна доктор филологических наук, профессор
Ведущая организация:	**Национальный педагогический университет Узбекистана имени Низами**

Защита диссертации состоится на заседании Научного совета по присуждению учёных степеней DSc.03/2025.27.12.Fil.41.01 в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в «____» _____ 2026 года в ____ часов (Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована под № _____). Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; www.tsuull.uz.

Автореферат диссертации распространён «_____» _____ 2026 года.

(Протокол регистрационной записи № ____ от «_____» _____ 2026 года)

И. А. Исмоилов
Председатель Научного совета по присуждению учёных степеней, доктор филологических наук, профессор

Ш. Н. Амонов
Учёный секретарь Научного совета по присуждению учёных степеней, доктор филологических наук, профессор

У. Х. Журакулов
Председатель научного семинара при Научном совете по присуждению учёных степеней, доктор филологических наук, профессор

ВВЕДЕНИЕ

(аннотация диссертации на соискание ученой степени доктора философии (PhD))

Актуальность и необходимость темы исследования. В мировом литературоведении проблема создания художественного образа выходит на центральное место при исследовании тенденций развития современной детской поэзии. В настоящее время образность в поэтических произведениях, создаваемых для детей, оценивается не просто как средство внешнего изображения, а как основной фактор формирования мировоззрения ребёнка и его эстетического мышления. В современной детской поэзии ведущие принципы создания художественного образа характеризуются отходом от традиционной дидактики и направленностью прежде всего на художественное раскрытие внутренних пластов детской психологии, создание системы интеллектуальных и эмоциональных образов.

В мировом литературном процессе, в частности в узбекской детской поэзии, мастерство создания образа поднялось на новый качественный уровень. Теперь многообразие образов в творчестве поэтов не ограничивается лишь изображением мира животных или явлений природы, а проявляется через сложные ассоциации, визуальные и логические связи в детском мышлении. В этом процессе новое осмысление мира лирического героя, углубление образного мышления и поиск художественных форм, соответствующих духовному миру ребёнка, стали одними из приоритетных принципов современной поэзии.

В условиях осуществляемых в нашей стране социально-просветительских реформ концептуальные основы создания образа в детской поэзии, служащей повышению интеллектуального потенциала молодого поколения, коренным образом обновляются. Сегодня перед узбекскими детскими поэтами ставится задача выступать не только в роли учителя-наставника, но и как талантливого психолога и новаторского художника, выражающего внутреннее «я» ребёнка посредством художественных образов. В связи с этим исследование жанрово-стилистических особенностей образности в современной детской поэзии, индивидуального мастерства поэтов, а также соотношения художественного героя и детской психологии в произведениях с научной точки зрения остаётся одной из актуальных проблем литературоведения. Как особо отметил Президент Шавкат Мирзиёев: «Мы обязаны воспитывать молодёжь как самостоятельно и логически мыслящих людей, обладающих благородными качествами, на основе современных знаний и опыта, национальных и общечеловеческих ценностей». Поэтому в постановлении Президента Республики Узбекистан Ш. Мирзиёева от 20 апреля 2017 года ПП-2909 «О мерах по дальнейшему развитию системы высшего образования» среди важнейших задач дальнейшего развития системы высшего образования определены создание учебной литературы нового поколения и широкое внедрение её в образовательный процесс высших учебных заведений, обеспечение вузов современными учебными, учебно-методическими и научными изданиями. Также в Указе УП-6108 от 6 ноября 2020 года «О мерах по развитию сфер образования, воспитания и науки в новый период развития

Узбекистана» особо подчёркивается необходимость создания национальной системы образования, способной выдерживать современную жёсткую мировую конкуренцию, совершенствования учебников и учебных пособий в соответствии с требованиями времени, создания их нового поколения, оптимизации учебных программ и стандартов. Кроме того, в Послании Президента Олий Мажлису от 29 декабря 2020 года также отмечалась необходимость коренного улучшения качества образования, прежде всего посредством приведения учебных программ, методических пособий для учителей и наставников в соответствие с передовыми международными стандартами, а также создания содержательных и понятных учебников для развития аналитического и креативного мышления детей. Следовательно, государственная программа по реализации Указа УП-60 от 28 февраля 2022 года «Стратегия развития Нового Узбекистана на 2022–2026 годы» также в определённой степени служит выполнению задач, обозначенных в усовершенствованных учебных пособиях, учебниках, учебно-методических пособиях и других нормативно-правовых документах, связанных с данной сферой, составляющих основу качественного образования.

Научное изучение детской литературы, в частности детской поэзии, художественная интерпретация произведений современных авторов определяют необходимость и актуальность данного исследования.

Объектом исследования определены стихотворения для детей, написанные Кавсар Турдиевой, Абдурахмоном Акбаром и Дилшодом Раджабом. Кроме того, для сравнительного анализа были привлечены образцы узбекского детского фольклора и мировой детской поэзии.

Научная новизна исследования заключается в следующем:

в современной узбекской детской поэзии наряду с традиционными образами (природа, животный мир) классифицирована и систематизирована система новых типов интеллектуальных образов, сформировавшихся в результате технологического прогресса и глобальной информатизации, а также их художественно-эстетические функции в обогащении мировоззрения детей;

научно обосновано, что современная интерпретация национальных фольклорных традиций в творчестве Кавсар Турдиевой, а также модернизация визуально-графических форм в поэзии Абдурахмона Акбара и Дилшода Раджаба являются важным фактором развития процесса познания мира ребёнком и его логического мышления;

научно доказано, что адаптированные к детской психологии варианты традиционных средств художественного изображения, таких как метафора, сравнение и олицетворение, а также индивидуальный стиль и художественное мастерство авторов проявляются именно через образно-ассоциативное мышление;

выявлено, что в современной узбекской детской поэзии соотношение авторского «я» поэта и детской психологии, новые интерпретации мира лирического героя, а также поэтические детали, используемые при изображении внутреннего мира, расширяют масштабы психологизма в детской литературе;

Внедрение результатов исследования. На основе научных результатов, достигнутых по проблеме художественного мастерства в современной узбекской детской поэзии:

теоретические выводы, касающиеся изучения проблемы индивидуального мастерства в творчестве современных детских поэтов в контексте общей литературы, в частности мировой детской поэзии, были использованы в практическом проекте PF-201912258 «Создание многоязычной (на узбекском, русском и английском языках) электронной платформы узбекской литературы», выполненном в рамках государственных научно-технических программ в 2021–2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 18 марта 2026 года №04/1-1475). В результате это послужило основой для подготовки научных материалов, посвящённых освещению в узбекской литературе социально-философских, духовно-просветительских тем, характерных для детской литературы, а также проблеме места образов художественной реальности в детской поэзии;

Целесообразное и эффективное применение результатов исследования дало теоретические и практические рекомендации по теме проекта благодаря сравнительному изучению своеобразия детской поэзии на примере традиционных, основанных на фольклорных традициях стихотворений Кавсар Турдиевой, а также формально новых стихотворений Абдурахмона Акбара и Дилшода Раджаба, обогащённых геометрическими формами, рисунками и цифрами. Данные научные выводы были использованы в практическом проекте IL-402104474 «Создание электронной платформы “bolalaradabiyoti.uz” и её мобильного приложения», рассчитанном на 2021–2023 годы и реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 26 января 2026 года №04/1-407). В результате платформа была обогащена теоретическими знаниями по детской литературе и материалами о современной детской поэзии;

Кроме того, результаты исследования были использованы в процессе подготовки сценариев передачи «Hamma uchun» телеканала «O‘zbekiston tarixi» (справка Национальной телерадиокомпании Узбекистана от 24 декабря 2024 года №06-28/846). В результате содержание программ было обогащено научными фактами, усилен их научно-популярный характер, повышен интерес молодых зрителей и слушателей к данным передачам и программам.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, включающих 6 разделов, заключения и списка использованной литературы. Объём работы составляет 147 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
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