

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.01 RAQAMLI ILMIY KENGASH**

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

HAKIMOV MUNISJON MURODOVICH

**JAMOL KAMOL IJODINING MAVZU KO‘LAMI VA G‘OYAVIY-BADIIY
XUSUSIYATLARI**

10.00.02 – O‘zbek adabiyoti

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2024

Falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida muayyan muallif mahorat qirralari, ijodining mavzu ko‘lami, asarlarining g‘oyaviy-badiiy xususiyatlari, faol poetik shakllarning xilma-xilligi, voqelikni badiiy idrok etishdagi yetakchi tamoyillar, an‘ana va novatorlik muammolari singari masalalar doim diqqat markazida turadi. Jumladan, biografik tahlil usuli orqali muallifning individual uslub qirralari, janr, poetik shakl, mavzu, g‘oya va obrazlar olamini ochib berish muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida mavzu ko‘lami va badiiy g‘oyaning muayyan xalq adabiyotida alohida o‘rin tutadigan ijodkorlar asarlari misolida o‘rganilishi muallifning ilmiy, badiiy, falsafiy, ijtimoiy-siyosiy dunyoqarashi miqyoslarini aniqlash borasida sezilarli natijalarga erishilgan. Ijodkor uslubi, poetik mahorati, adabiy jarayondagi mavqeyini tanlangan mavzu va g‘oyalar miqyosida o‘rganishga e‘tibor singarilar shu sababli ham adabiyotshunoslikning doimiy dolzarb muammolaridan hisoblanadi.

O‘zbek adabiyotshunosligida turli davrlar adabiyotining rivojiga sezilarli hissa qo‘shgan yetakchi ijodkorlar asarlarining davr nuqtayi nazaridan dolzarb muammolar talqiniga bag‘ishlangan jihatlarini o‘rganishga e‘tibor alohida o‘rin tutadi. «Adabiyot va san‘atga, madaniyatga e‘tibor – bu, avvalo, xalqimizga e‘tibor, kelajagimizga e‘tibor ekanini, buyuk shoirimiz Cho‘lpon aytganidek, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo‘q»¹ ekan, adabiyotshunoslikning barcha sohalarida zamonaviy talablar darajasidagi tadqiqotlar olib borish ham shu qadar dolzarbdur. Jumladan, O‘zbekiston xalq shoiri Jamol Kamol she‘riyati mavzu jihatidan naqadar ko‘lamdor bo‘lsa, asarlarida aks etgan g‘oyalar insoniyatni ezgulikka, birdamlikka, taraqqiyotga, adolatga, tenglikka, iymonga, halollikka da‘vat qilishi nuqtayi nazaridan bu ijod namunalarini mavzu mundariyasi va g‘oyaviy-badiiy jihatdan tadqiq etish muhim ahamiyatga ega. Ijodkor badiiy niyatining amalga oshishida syujet, obraz va lirik unsurlarning o‘rni salmoqli. Ularning mavzuni yoritish, g‘oyani ifodalashdagi o‘rnini shoir ijodi misolida o‘rganish mavzuga monografik yondashuvni talab qiladi. Ayni shu jihatlar tadqiqot mavzusining dolzarbligini ko‘rsatadi.

Tadqiqot Prezidentimizning 2017-yil 17-fevraldagi PF-4947-son «O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida»gi Farmoni, 2017-yil 24-maydagi PQ-2995-son «Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida», 2017-yil 13-sentyabrdagi PQ-3271-son «Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida»gi qarorlari, shuningdek, mazkur yo‘nalishdagi bir qator me‘yoriy-huquqiy hujjatlardagi ko‘rsatmalarning amaldagi ijrosi sifatida xizmat qiladi.

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг “Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий олами юксалтиришнинг мустахкам пойдеворидир” мавзусида Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи. 2017, 4 август.

Tadqiqotning respublika fan va texnologiyalarni rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Dissertatsiya O‘zbekiston Respublikasi fan va texnologiyalari taraqqiyotining «Demokratik va huquqiy jamiyatni ma‘naviy-axloqiy va madaniy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish» yo‘nalishiga muvofiq tarzda amalga oshirildi.

Mavzuning o‘rganilganlik darajasi. Jamol Kamol ijodiga oid bir qancha maqola va tadqiqotlar yaratilgan. Jumladan, O.Safarov, N.Rahimjonov, Ibrohim Haqqul, Asror Samad, Sh.Hasanov, D.Quvvatova, Xurshid Davron, R.Raupov, D.Rajabov, V.Qodirov, Q.To‘qsonov, G.Ashurova, Sh.Aldasheva, D.Nazarova, K.Qarshiyev, S.Akramova kabilarning ilmiy izlanishlari bu jihatdan ahamiyatga ega². Professor O.Safarov shoirning umr yo‘li va ijodiga umumiy yo‘sinda to‘xtalib o‘tsa, professor N.Rahimjonov ijodkor she‘riyatining yetakchi xususiyatlarini tahlilga tortgan. Professor Ibrohim Haqqul shoirning hasbi hol yo‘nalishdagi va jamiyat muammolari ko‘tarilgan she‘rlari, adabiyotshunos Asror Samad mumtoz she‘rlari haqida fikr yuritgan. Filologiya fanlari doktorlari Sh.Hasanov va D.Quvvatovalarning dissertatsiyalarida Jamol Kamolning dostonnavislik mahorati yoritib berilgan. Xurshid Davron, R.Raupovlar maqolalarida Jamol Kamol ijodidagi adolat va haqiqat uchun kurashchanlik borasida so‘z yuritilsa, D.Rajabov, V.Qodirovlar shoir she‘rlarining shakliy o‘ziga xosligiga diqqat qaratganlar. Ijodkorning tarjimonlik mahorati E.Ochilov va Q.To‘qsonov ilmiy izlanishlarida tadqiq etilgan. Shuningdek, G.Ashurova o‘z tadqiqotida Jamol Kamol g‘azal va ruboiylaridagi shakliy barqarorlik va yangilanishlardan bahs yuritadi. Sh.Aldasheva Jamol Kamol sakkizliklaridagi ta’sir va talqin hamda badiiy imkoniyatlarni tahlilga tortgan. Jamol Kamol ijodi yuzasidan dissertatsion tadqiqot yaratgan filologiya fanlari bo‘yicha falsafa doktorlari D.Nazarova shoir ijodining poetik xususiyatlari, K.Qarshiyev bu she‘riyatning shakily jihatlariga e’tibor qaratganlar. S.Akramova shoir she‘riyatidagi tojikcha-o‘zbekcha so‘zlarni tilshunoslik nuqtayi nazaridan tadqiq etgan.

² Сафаров О. Улкан шоир ва истеъдодли таржимон / Аср ҳақиқатларининг шеърий тараннуми. Зиёрат замнамалари ёхуд “Сафар дафтари” шеърий туркуми. Бухоро адабий ҳаракатчилиги тарихидан лавҳалар. – Бухоро: Дурдона, 2015 – Б. 379–405; Раҳимжонов Н. Ёруғликнинг ҳарорат даражаси / Жамол Камол. Булбулнома. VI жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 451–477; Ҳаққулов И. Шеърият – дард ва умид демак / Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. – Тошкент: Ғ. Ғулом номидаги НМУ, 2018. – Б. 5-21; Самад А. Сувайдо. Жамол Камол. Яна кўнглимда ул ой. – Тошкент: MERIYUS, 2010. – Б. 3–14; Ҳасанов Ш. Истеъдоднинг рангин жилолари // Шарқ юлдузи, 2019, №1. – Б. 109-115; Қувватова Д. XX аср ўзбек дostonчилигининг тараққиёт хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2016. – 268 б.; Даврон Х. Кўкси куйик шоир. <https://kh-davron.uz/kutubxona/uzbek/jamol-kamol-xurshid-davron-koksi-kuyik-shoir.html>; Очилов Э. Рубоий таржимасида шакл ва мазмун бирлиги: Филол. фан. номз. ... дисс. – Тошкент, 1994. – 168 б.; Раупов Р. Миллатнинг ташриф қoғoзи ёки қалбини ҳақиқатга топширган шоир. <https://kh-davron.uz/yangiliklar/muborak-kin/jamol-kamol-adabiyot-nurli-soz.html>; Ражабов Д. Бадий образ ва ритм табиати. – Бухоро: Бухоро давлат университети, 2002. – 102 б.; Қодиров В. Ҳозирги замон ўзбек ғазалларининг айрим хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 1993. – 154 б.; То‘қсанов Қ. Jamol Kamol – mohir tarjimon // BuxDU Ilmiy axboroti, 2020, № 4. – В.181-190; Ашурова Г. Абдулла Орипов шеъриятида анъана ва бадий маҳорат (образ, ғоя ва тасвир): Филол. фан. номз. ... дисс. – Тошкент, 2008. – 148 б.; Алдашева Ш. 70-90 йиллар ўзбек лирикасида тўртлик, саккизлик ва шеърий туркум табиати: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Тошкент, 2019. – 150 б.; Назарова Д. Жамол Камол шеърияти поэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Бухоро, 2021. – 166 б. Қаршиев К. Жамол Камол шеъриятида жанрлар ва шакллар ранг-баранглиги: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2022. – 149 б.; Akramova S. Jamol Kamol she‘riyatida tojikcha-o‘zbekcha leksemalarning leksik-semantik xususiyatlari. Filol.fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Samarqand, 2023. – 47 b.

Biroq mazkur maqola va tadqiqotlar Jamol Kamol ijodining mavzu ko'lamini, g'oyaviy-badiiy jihatlarini yaxlit va tizimli tarzda o'rganishni o'z oldiga maqsad qilib qo'ymagan. Jamol Kamol ijodining mavzu ko'lamini belgilash, obrazlar olamini kuzatish, ularda ilgari surilayotgan g'oyalarning ifoda etilishini monografik o'rganish alohida tadqiqotni talab qiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya mavzusi O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy tadqiqot ishlari rejasining OT – F1-80 «Globallashuv muammolarining badiiy talqini va zamondosh obrazi» nomli fundamental loyihasi doirasida bajarildi.

Tadqiqotning maqsadi. Mazkur tadqiqotning maqsadi Jamol Kamol ijodining mavzu ko'lamini belgilash, obrazlar olami, g'oyaviy-badiiy xususiyatlari va shoir uslubining o'ziga xosliklarini yoritib berishdan iboratdir.

Tadqiqotning vazifalari:

Jamol Kamol ijodini mavzu ko'lamini jihatidan o'rganish va tasniflash, muayyan g'oya ifodasidagi mahoratini tadqiq etish;

shoir publitsistikasida ijtimoiy illat o'laroq ko'tarilgan dolzarb muammolarning she'rga aylanib, badiiy qiyofaga ega bo'lish jarayonini tekshirish;

shoirning she'riy obrazlarni qo'llashdan ko'zlagan maqsadi va ularning mavzu va g'oyani ifodalashdagi o'rni, tarixiy obrazlarni davrga xizmat qildirish usullarini tahlil qilish;

Jamol Kamol olg'a surgan yetakchi g'oyalarning jamiyat ma'naviy qiyofasini shakllantirishdagi o'rnini ko'rsatish;

ijodkorning dostonchilikdagi tajribalarini g'oya, obraz va xarakter yaratish, tasvir va ifoda mahorati nuqtayi nazaridan ko'rsatib berish.

Tadqiqotning obyekti qilib Jamol Kamol adabiy merosini o'zida jamlagan «Asr bilan vidolashuv», «Yonayotgan dala», «Abadiyat ostonasida», «She'r san'ati», «Anvar Mirzo hikoyatlari», «Bulbulnoma», «Shayxurrais» kabi yetti jildlik tanlangan asarlari³ va turli yillarda nashr qilingan to'plamlari, matbuotda e'lon qilingan maqolalari olindi.

Tadqiqotning predmeti Jamol Kamol ijodining mavzu ko'lamini, obrazlar olami, she'riyatidagi an'anaviylik va unga shoirning yondashuvi, ijodkorning mavzuni yoritish va g'oyani ifodalashdagi uslubi kabi masalalarni ijodiy o'ziga xoslik va qiyosiy tipologik jihatdan ilmiy-nazariy asoslashdan iborat.

Tadqiqotning metodologik asosi va tadqiq usullari. Mazkur tadqiqotni yaratishda adabiyotshunoslikning qiyosiy-tipologik, biografik, lingvistik va analitik usullariga asoslandik.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Jamol Kamol ijodining vatan, istiqloq, ishq, tabiat, axloq kabi bir qator mavzular ko'lamini va ularning she'r, doston, publitsistik maqola singari adabiy matn bilan bog'liq ijtimoiy, ma'rifiy, madaniy, ta'limiy mazmunlari ochib berilgan;

shoir ijodining g'oyaviy-badiiy xususiyatlari yoritilib, lafz (qonun, burch va kelishuvga sadoqat), yelkadoshlik, mehmondo'stlik, rozi-rizolik, ota-onaga hurmat

³ Жамол Камол. Сайланма. VII жилдлик. – Тошкент: Янги аср авлоди, 2018 – 2022.

kabi milliy va diniy bag'rikenglik, o'zaro totuvlik, barcha millat-u elatlarning urf-odatlarini e'zozlash singari umuminsoniy qadriyatlarga muallif yondashuvi dalillangan;

Jamol Kamolning sevgi-muhabbat, yurtga sadoqat, mehnatsevarlik kabi mavzularni yoritishda Vatan, ona, do'st, ma'shuqa, oshiq, ko'z, dehqon, g'arib singari obrazlardan foydalanishi davr va zamon o'zgarishlariga doir mustaqillik, vatanparvarlik, bunyoqkorlik g'oyalariga yondashuvi asosida isbotlangan;

Jamol Kamolning «Shayxurrais», «Navoiy muhabbati», «Faylasuf», «Shayxzoda» dostonlari kompozitsiya, syujet, obrazlar tizimi, ma'nolar olami kabi jihatlariga ko'ra ochib berilib, tashbeh, mubolag'a, tashxis, ruju', tardi aks singari badiiy san'atlarning she'riy matn mazmunini yuzaga chiqarishi isbotlangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Jamol Kamol asarlarining mavzu ko'lami rang-barang bo'lib, ular o'z ichida kichik mavzularga bo'linishi misollar asosida belgilangan;

shoir she'riyatida qaysi mavzu yoritilmasin, ijodkor barmoq vaznida ham, aruz vaznida ham keng imkoniyatlardan foydalana olgan;

Jamol Kamolning bir mavzuga turli rakurslardan yondashganligi misollar asosida isbotlangan;

dunyo, ko'ngil, tun kabi an'anaviy obrazlar bugungi kun muammolarini yoritishda ham keng qo'llana olishi shoir ijodi misolida yoritib berilgan;

Jamol Kamol dostonlarida ilgari surilgan g'oyalar badiiy ifodasidagi yetakchi xususiyatlar ochib berilgan;

tarixiy obrazlarning shoir ijodidagi o'ziga xos o'rni, ularning millat va xalq birligi yo'lidagi xizmatlarining badiiy adabiyotda aks etishi ko'rsatilgan.

Tadqiqot natijalarining ishonchliligi mavzuning tadqiq doirasi aniq ko'rsatilishi, xulosalarning ilmiy-nazariy asoslanganligi, qiyosiy-tipologik, analitik va germeneytik usullar qo'llanganligi hamda tahlil mobaynida adabiyot nazariyasi, xalq og'zaki poetik ijodi, o'zbek mumtoz adabiyoti va XX asr o'zbek she'riyati poetikasi qonuniyatlaridan kelib chiqqanligi bilan izohlanadi.

Tadqiqotning ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Jamol Kamol ijodining mavzu ko'lami, g'oyaviy-badiiy xususiyatlari, obrazlar olamidagi o'ziga xos jihatlar, ijodi mavzu jihatidan ko'lamdor ekanligi, mazuni yoritishda turli usullardan foydalanish imkoniyati kengligi, g'oyaning badiiy ifodasida ijodkor qator manbalardan oziqlanganligi, mumtoz adabiyotga xos badiiy imkoniyatlardan bugungi adabiyotda ham mahorat bilan foydalana olish mumkin ekanligi aniqlanganligida namoyon bo'lib, keltirilgan nazariy fikr-mulohazalardan o'zbek adabiyoti va adabiyotshunosligi tarixini o'rganishda, «Adabiyot nazariyasi», «Adabiyotshunoslikka kirish», «Hozirgi o'zbek adabiyoti», «Badiiy tahlil asoslari» kabi fanlarini o'qitishda, shu fanlar bo'yicha darsliklar, o'quv qo'llanmalarini yaratishda tayanch manba bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati tadqiqot natijalaridan nafaqat Jamol Kamol ijodining mavzu ko'lami, uning g'oyaviy-badiiy olamini o'rganuvchilar, balki adabiyot nazariyasi, adabiy jarayon va adabiy tanqid, badiiy publitsistika, hozirgi zamon o'zbek she'riyati vakillarining ijodi bilan qiziquvchilar, badiiy asar mavzusi,

g'oyasi, obraz va xarakterga oid tadqiqot olib boruvchilarga, filologiya fakultetlari talabalariga qo'llanma sifatida foydalanishga tavsiya etish mumkinligida namoyon bo'ladi.

Tadqiqot natijalarining joriy qilinishi. Jamol Kamol mavzu ko'lami va g'oyaviy-badiiy xususiyatlari tadqiqining ilmiy xulosalari quyidagi yo'nalishlarda joriy qilingan:

Jamol Kamol ijodining vatan, istiqlol, ishq, tabiat, axloq kabi bir qator mavzular ko'lami va ularning she'r, doston, publisistik maqola singari adabiy matn bilan bog'liq ijtimoiy, ma'rifiy, madaniy, ta'limiy mazmunlari ochib berilgani bilan bog'liq xulosalardan Qo'qon davlat pedagogika institutida bajarilgan AL-32210302020 «Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb sayt va elektron platforma yaratish» mavzusidagi amaliy loyihada foydalanilgan (Qo'qon davlat pedagogika institutining 2024 yil 28-martdagi 356/04-son ma'lumotnomasi). Natijada Qo'qon adabiy muhiti vakillari ijodidagi uslubiy xoslik, an'anaviylik va mahorat masalalari yoritilgan;

shoir ijodining g'oyaviy-badiiy xususiyatlari yoritilib, lafz (qonun, burch va kelishuvga sadoqat), yelkadoshlik, mehmondo'stlik, rozi-rizolik, ota-onaga hurmat kabi milliy va diniy bag'rikenglik, o'zaro totuvlik, barcha millat-u elatlarning urf-odatlarini e'zozlash singari umuminsoniy qadriyatlarga muallif yondashuvi dalillanganiga oid yangiliklardan Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan IL-402104474 «bolalaradabiyoti.uz» elektron platforma va uning mobil ilovasini yaratish» mavzusidagi innovatsion loyihada foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 30-sentabrdagi 04/1-2663 son ma'lumotnomasi). Natijada platforma va uning mobil ilovasi vazifalari to'g'ri belgilangan va zaruriy ma'lumotlar bilan boyitilgan;

Jamol Kamolning sevgi-muhabbat, yurtga sadoqat, mehnatsevarlik kabi mavzularni yoritishda Vatan, ona, do'st, ma'shuqa, oshiq, ko'z, dehqon, g'arib singari obrazlardan foydalanishi davr va zamon o'zgarishlariga doir mustaqillik, vatanparvarlik, bunyoqkorlik g'oyalariga yondashuvi asosida isbotlangani haqidagi xulosalardan Toshkent davlat pedagogika universitetida 2015-2017 yillarda bajarilgan F-1-118 "Navoiy obrazining tasviriy va talqinlariga oid o'quv qo'llanmani tayyorlash va nashr etish" nomli loyiha doirasida belgilangan vazifalar ijrosini ta'minlashda foydalanilgan (Toshkent davlat pedagogika universitetining 2024 yil 9-apreldagi 11-05-16/34-son ma'lumotnomasi). Buning samarasi o'laroq, loyihada Jamol Kamol ijodida Navoiy obrazining millatning yo'lchi yilduzi, ma'naviyat otasi, buyuk gumanist singari qiyofalari oydinlashtirilgan;

Jamol Kamolning «Shayxurrais», «Navoiy muhabbati», «Faylasuf», «Shayxzoda» dostonlari kompozitsiya, syujet, obrazlar tizimi, ma'nolar olami kabi jihatlariga ko'ra ochib berilib, tashbeh, mubolag'a, tashxis, ruju', tardi aks singari badiiy san'atlarning she'riy matn mazmunini yuzaga chiqarishi isbotlanganiga doir xulosalardan O'zbekiston Milliy teleradiokompaniyasi «Madaniyat va ma'rifat» telekanali» davlat muassasasining Jamol Kamol hayoti va ijodiga bag'ishlangan «Umr daftari» ko'rsatuvi hamda Navoiy tavalludining 582 yilligiga atab o'tkazilgan telemarafon ssenariylarini tayyorlashda foydalanilgan (O'zbekiston Milliy

teleradiokompaniyasi «Madaniyat va ma’rifat» telekanali» davlat muassasasining 2024-yil 23-apreldagi 01-16/98-son ma’lumotnomasi). Natijada Jamol Kamol hayoti va ijodi, bugungi ijodkorlarning Navoiydan ilhomlanishi keng jamoatchilikka yetkazilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot ishi natijalari 8 ta (3 ta xalqaro va 5 ta respublika) ilmiy-nazariy anjumanlarda aprobatsiyadan o’tgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiyaning umumiy mavzusi bo’yicha jami O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, jumladan, 8 tasi respublika va 1 tasi xorijiy jurnallarda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa hamda foydalanilgan adabiyotlar ro’yxatidan tarkib topgan. Tadqiqotning umumiy hajmi 145 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o’rganilganlik darajasi, maqsadi va vazifalari, obyekti va predmeti tavsiflangan, ishning respublika fan va texnologiyalari rivojlanishining ustuvor yo’nalishiga mosligi ko’rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo’yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Jamol Kamol she’riyatining mavzu mundarijasi**” deb nomlangan ilk bobi ikki fasldan tashkil topgan. Birinchi faslda “**Shoir she’riyatining mavzu ko’lami**” masalasi tadqiq qilingan. Jamol Kamolning umr yo’liga e’tibor berilsa, uning shoir, tarjimon, olim, publitsist, dramaturg sifatida faoliyat yuritganiga guvoh bo’lish mumkin. Uning ijodi Vatan, tabiat, sadoqat, mehr, muhabbat, ma’rifat kabilardan tortib adolat, do’stlik, ota, ona, halollik, diyonat singari ezgulikka, taraqqiyotga, hayotda kurashchanlikka chorlovchi ko’plab mavzularni qamrab olgan. Mavzularning bu qadar ko’lamdorligi ijodkorning keng qamrovli tafakkuri bilan bog’liq, albatta. Taniqli rus adibi M.Gorkiy: «mavzu muallif tajribasida bunyodga kelgan, hayotning o’zi ko’rsatib bergan, ammo hozircha muallif tasavvurida hali to’la-to’kis shakllanmagan bir holda saqlanib, obrazlarda gavdalantirishni talab qilib, muallifda ishlashga mayl uyg’otadigan g’oyadir»⁴, – deganda ham mavzu va g’oyaning muallif tafakkuri qamroviga bog’liqligini ta’kidlaydi.

Kuzatishlarimiz asosida Jamol Kamol she’riyatining mavzu ko’lamini quyidagicha tasnifladik:

1. Ishq-muhabbat mavzudagi she’rlar;
2. Vatan mavzusidagi she’rlar;
3. Ma’naviy-axloqiy mavzudashi she’rlar;
4. Diniy-ma’rifiy mavzudagi she’rlar;
5. Siyosiy-ijtimoiy mavzudagi she’rlar v.b.

⁴ Бадий ижод ҳақида. – Тошкент: Ўзадабийнашр, 1960. – Б.9.

Shoir ijodidagi «Eng buyuk tuproq», «Tun. Bog'imda kezaman...», «O'zbekiston tuni», «Buyuk trassa ilhomi», «Ufuqlar», «Tasavvur» kabi dastlabki she'rlarda Ona vatanning daryolari-yu kengliklari, tog'lari-yu bog'lari, tunlari-yu tonglari – barcha-barchasidan hayratlanish ustuvorligi ko'zga tashlanadi.

Vatan mavzusi – Jamol Kamolning g'azallarida ham asosiy mavzulardan biri. Uning «Vatan», «Avval Vatan, keyin jon» kabi she'rlari mumtoz janrlarda ham bu mavzuda qalam tebratish mumkinligini to'la-to'kis isbotlab bergan.

Shoir ijodining dastlabki namunalarida Vatan va uning tabiatidan hayratlanish kuzatilsa, keyingi davrlariga xos she'rlarda mavzuga falsafiy mushohada yuritish bilan yondashilgan. Jamol Kamol uchun Vatan eng buyuk boylikdir. Uni asrash har bir inson chekiga tushgan eng avvalgi vazifa:

*Kiprik ketar, ko'z qolar,
Qolar Vatan – jonajon.
Jamoldan shu so'z qolar:
Avval Vatan, keyin jon!..*⁵

She'riyatda «Avval Vatan, keyin jon!..» deya urilgan bong Jamol Kamolning o'ziga xos topilmasi. Ifoda usullarini qo'llashda shoir janr imkoniyatlariga mohirlik bilan yondashadi. Shuningdek, keng qamrovli mavzu o'z ichida torroq mavzularga bo'linadi. Shoir qaysi mavzuda yozsa ham o'tmishdan kelajakkacha, zarradan koinotgacha – barchasini hissiy tafakkur prizmasida tizadi.

Bobning keyingi fasli **“Ijtimoiy mavzu va badiiy talqin”** deb nomlanib, unda Jamol Kamolning publitsistik mahorati, shu bilan birga ba'zi ijtimoiy mavzularining she'rga aylanish tamoyillari tahlil qilingan.

Jamol Kamolning ijtimoiy-ma'rifiy mavzudagi she'rlarida jamiyatni oyoqqa turg'izish, millatga o'zligini anglatish, ma'naviyatni yuksaltirish borasida bir qator g'oyalar ilgari suriladiki, bu g'oyalarning aksariyati global ahamiyat kasb etadi. Ijodkorning maqolalaridagi mazvular uning she'riyatida ham qayta gavadalangan. Shoirning «Avval vatan, keyin jon...», «O'zbekiston ayblidurmu?», «Yonayotgan dala...», «Xalqim», «Azaliy savol», «BMTga maktub», «Usmon Nosir», «Menga nima? Senga nima?», «Aylama», «Aytsinlar», «Qo'shnilar», «Yetdingmu?», «Taajjub qilaman...» kabi qator she'rlari bu borada fikrimizni to'la asoslay oladi.

Publitsist jamiyatimizning faol a'zosi sifatida «Eshiksiz qo'rg'on» nomli suhbatda sobiq Sovet Ittifoqining parchalanishi, yangi davlatlarning paydo bo'lishi, iqtisodiy muammolarning yuzaga kelishidan so'z yuritir ekan, globallashuvning ob'yektiv tarixiy jarayon ekanligiga ishora qiladi. Jamol Kamol jumhuriyatimizning sho'ro tuzumidagi yetmish uch yilini uy-qamoqqa mengzaydi. Turli-tuman siyosiy atamalar o'rnida qo'llangan o'xshatish fikrni barcha o'quvchi uchun birday aniq, sodda va ravon qilib tushuntirishga asqotgan.

Dunyo davlatlari bizdan yuzlab yillar ilgarilab ketgan. Kutib turishga fursat yo'q. Taraqqiyot uchun dunyo iqtisodiyotiga qo'shilish kerak. Jamol Kamolga ko'ra, «*dunyodan uzilgan taraqqiyotdan uziladi. Dunyoga tutashgan taraqqiyotga tutashadi*»⁶. Ya'ni «O'tgan asrning to'qsoninchi yillariga kelib ... globallashuv

⁵ Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 6.

⁶ Жамол Камол. Сайланма. VII жилдлик. III жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 23.

g'oyasining ommalashuv davri boshlandi»⁷. Bu g'oya «tambalangan eshiklar» o'sha Sovet Ittifoqi hududlariga ham kirib kela boshlagan edi.

Ushbu fikrlar shorning «Dunyo yo'li» g'azalida ham akslangan:

*Boq, bugun qaydin kelib,
Ketgay qayon dunyo yo'li,
Har qadam mehnat-mashaqqat,
Tashvish-u g'avg'o yo'li...*⁸

Yurtlarni tashqi dunodan sun'iy uzish mumkin emas. Bu bilan taraqqiyotga erishib bo'lmaydi.

Jamol Kamol «Navoiy va biz» maqolasida e'tibor qaratgan jihati Navoiy ijodini din, shariat bilan cheklab bo'lmashligidadir. Lekin mutaassiblar «siyratga emas, suvratga boqishgan. Aql-u zakovat egalariga qarshi kaltak ko'tarishgan, ne-ne buyuklarning payini qirqishgan... Darvoqe, dunyoda yashash dunyoni uzluksiz kashf etishdan iborat emasmi?»

Xullas, Jamol Kamol nafaqat, ma'naviy saviyani ko'tarishda, balki jamiyatning haq-huquqini himoya qilishda, adolatni qaror toptirishda, vatanni sevib, ko'z qorachig'idek asrashda jonbozlik ko'rsatgan. Jamol Kamol publitsistikasi bilan tanishar ekanmiz, unda din va e'tiqoddan tortib ilm-u ma'rifatgacha, siyosiy, iqtisodiy qoloqlikdan taraqqiyotgacha, ekologik muammolardan til, millat va uning ma'naviyatigacha keng kamrovli mavzularda fikr yuritilganligiga guvoh bo'lamiz. Publistsist o'z qarashlarini obrazli ifodalarda sodda va ravon uslubda, millatning jonkuyar farzandi sifatida bayon etgan. Uning publitsistikasidagi aktual mavzular ijtimoiy-siyosiy, ma'naviy-ma'rifiy she'riyatida ham qayta gavdalangan.

Dissertatsiyaning ikkinchi bobi **“Jamol Kamol she'riyatining obrazlar olami”** deb nomlanib, uning birinchi faslida **“Jamol Kamol she'riyatida an'anaviy obrazlar”** tadqiq etilgan.

Ko'ngil obrazi Jamol Kamol ijodida ham muhim o'rin egallaydi. Shoirning o'z ta'biri bilan aytganda, ko'ngil – Allohning mo'jizasi. Shunday ekan, uning she'riyatida ham bu mo'jizaviy obraz alohida ahamiyat kasb etadi. Chunki shoir she'r yozmaydi, balki qalbni tarjima etadi:

*Shoiro, sindir qalamni,
Qo'y, kerakmas jimjima,
Sen mening ruhimga kir,
Qalbimni etgil tarjima...*⁹

Jamol Kamol she'riyati ko'ngilni obrazlashtirish jarayonida uning holatlarini turli xil usullarda ochib beradi: 1) ko'ngil gapirtirilishi (intoq) orqali; 2) lirik qahramon falsafiy qarashlari vositasida; 3) lirik qahramonning ko'ngilga gapirish yo'li bilan va hokazo.

«Olam kirar yuragimga» she'ri Jamol Kamol she'riyat olamiga kirib kelgan ilk yillarida yozilgan. «Tuyg'ulariga suqlangan lirik qahramonning orzulari tasvirlangan ushbu misralar o'zbek adabiyotiga voqeaband kechinmalarning lirik musavviri

⁷ Глобаллашув: бадий талкин, замон ва қаҳрамон. – Тошкент: «Фан», 2018. – Б. 7.

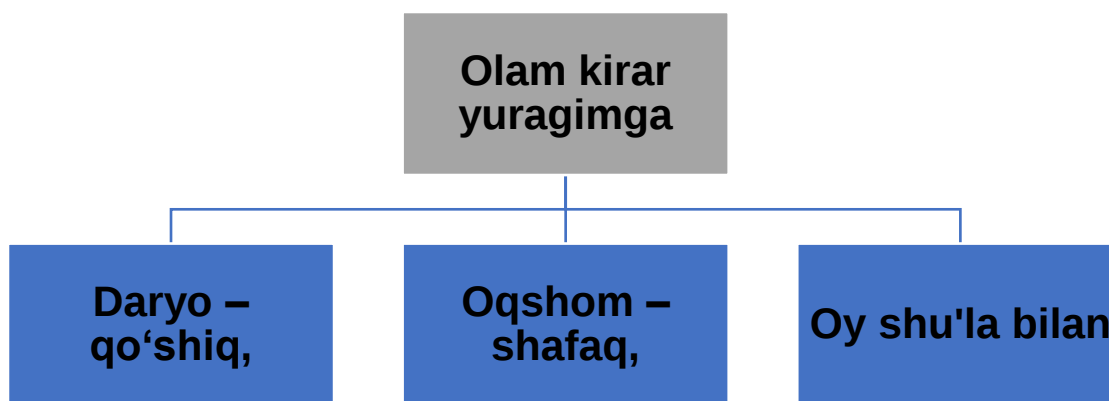
⁸ Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 118.

⁹ Жамол Камол. Яна қўнғимда ул ой. – Тошкент: MERIUS. 2010. – Б. 149.

bo'lgan buyuk qalb egasi kirib kelishidan dalolat edi».¹⁰ O'shanda u 22 yoshda edi. Bu davrda shoir qalbi tabiat go'zalligidan ilhomlanish, olamning sirlarini bilish, yoshlik zavqidan bahramand bo'lish, sirli kelajakdan umid tug'yonlari bilan to'lgan payt. O'sha paytlardanoq yosh Jamol tunlar bilan suhbat qurib she'r dunyosiga kirib keldi. Tunning osudaligi, oyning shu'lasini, daryoning «qo'shig'i» uni ilhomlantirdi.

*Olam kirar yuragimga
ming jilva bilan,
Daryo – qo'shiq,
Oqshom – shafaq,
Oy shu'la bilan,*¹¹

Satrlar kuchini sxemalarda ko'rsak, fikr yanada oydinlashadi:



Adabiyotdagi an'anaviy obrazlardan biri **dunyo obrazidir**. Dunyoning buqalamunligi – makr-u hiylalarga egaligini ifodalovchi she'rlar mumtoz adabiyotda ko'plab uchraydi. Ahmad Yassaviy «*Vafosi yo'q yalg'onchidur ushbu dunyo*» desa, Alisher Navoiy bunday insho etadi:

*Jahoni buqalamun ichra tushmish elga gudoz,
Magarki tosig'a o't yoqti charxi shu'badaboz.*¹²

Ya'ni: aldamchi dunyoning tog'orasiga o'yinchi charx o't yoqqani uchun xalq kuyadi – ozor chekadi. Jamol Kamol ham olamni qancha ko'p kuzatsa, uning sir-sinoatlarga boyligini shuncha ko'p anglaydi. Shoirga ko'ra, bu tovlanishlarni tavsif va talqin etish qiyin, albatta:

*... Olamni o'yladim gahi,
Olam sinoati
Qoshimga keldi bosh egib,
Talqin etolmadim. (57-b.)*

Xullas, Jamol Kamol she'riyatida an'anaviy obrazlar ko'plab uchraydi. Shoir she'riyatida bu obrazlar shunchaki takror emas, balki davr nuqtayi nazaridan yangilangan obrazlardir. Shoir bu obrazlardan xoh barmoq vaznida bo'lsin, xoh

¹⁰ Қаршиев К. Жамол Камол шеъриятида жанрлар ва шакллар ранг-баранглиги: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2022. – Б. 121.

¹¹ Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 24.

¹² Алишер Навоий. Тўла асарлар тўплами. X жилдлик, I жилд – Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа ижод уйи, 2011. – Б. 220.

aruzda, zamonaviy she'riyatda ham birday foydalanish, ezgulikni ulug'lovch g'oyalarni bugungi kunda ham badiiy ifodalashda qo'llash mumkinligini isbotlab bera olgan. Hatto an'anaviy obrazlarni turli janrdagi she'rlarda ham yangi qirralari bilan qo'llagan. Uning an'anaviy obrazlar aks etgan she'rlari kitobxonni mumtoz she'riyatga tomon yetaklaydi va, o'z navbatida, mumtoz she'riyatga bugunning nafasini olib kiradi.

Bobning keyingi faslida **“Jamol Kamol ijodida Navoiy siymosi”** o'rganilgan. Jamol Kamol mumtoz, xususan, Navoiy ijodiga xos she'riy an'analarni munosib tarzda davom ettirib, ularga o'zining keng qamrovli tafakkuri bilan yondashgan shoir sifatida buyuk shoirning obraziga ham takror va takror murojaat qildi. Jamol Kamol Navoiyga ergashib g'azal yozishga kirishar ekan, ramali musammani mahzuf vazni yordamga keladi:

Mir Alisher xoki poyin

Ko'zga surtarman, Jamol,

To yozay deb ko'z nurim birlan

*Guli ra'no g'azal...*¹³

«Navoiy qo'lga kiritgan ijodiy yutuqlarning bosh sababi uning til san'atkori o'laroq o'zbek tilining go'zalligi va ifoda imkoniyatlarini ochishda behad ilgarilab ketganidir»¹⁴, – deydi taniqli navoiyshunos Ibrohim Haqqul. Chunki shoirning yuksak ma'naviy va ma'rifiy qarashlari o'zbekona yangradi. Jamol Kamol ham, ayniqsa, ona tili masalasiga kelganda Navoiy dahosini yuksak qadrlaydi. Barcha umidni undan kutadi.

Mutafakkir shoir xalqimizga o'zbek tilini nurli shamshir yanglig' toblab berdi. Shuning uchun Navoiy bashariyatga iymon nuri bo'ldi, demoqchi shoir. Chunki «Alisher Navoiy turkiy tilning buyuk qudratini avval amaliy isbotlab, keyin ilmiy asoslagan edi»¹⁵.

Xullas, Jamol Kamol she'rlarida Alisher Navoiy obrazi ulug' ustoz, ham ijodi, ham amali bilan ma'naviy rahnamo – pir sifatida keltirilgan. Bu she'riyatda Navoiy yaratgan asarlarni o'qish, uning qahramonlari bilan yaqindan tanishishga da'vat bor. Ayniqsa, millat, til, Vatan, adabiyot mavzulari tarannum etilgan she'rlarda mutafakkirning buyuk siymosi bosh mezon vazifasini o'tagan.

Tadqiqotning uchinchi bobida **“Jamol Kamol dostonlarida mavzu, mazmun va g'oya mutanosibli”** o'rganilib, bobning birinchi fasli **“Doston syujeti va tarixiy shaxs talqini”** deb nomlanadi. Jamol Kamolning dostonnavislikda yuksak natijalarga erishgani ma'lum. Professor N.Rahimjonov shoir dostonlarini tahlil qilar ekan, «Tosh tug'yon»da Oybekning ijodiy tasavvurida jonlangan o'tmish voqeligining xarakterli kartinalari, holatlari poetik assotsiatsiya orqali o'quvchi ko'z o'ngida gavdalantirilganligi, «Armon»da qahramon taqdiri o'zining psixologik kechinmalari, ruhiy tasviri orqali assotsiativ planda aks ettirilganini aytadi¹⁶. Filologiya fanlari doktori Sh.Hasanov Jamol Kamol va boshqalarning dostonchiligida «60-yillardan e'tiboran Vatan xususidagi asarlarda tarixiylik,

¹³ Жамол Камол. Сайланма. VII жилдлик. I жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 261.

¹⁴ И.Ҳаққул. Навоийга қайтиш – 2. – Тошкент: Фан, 2011. – Б. 5.

¹⁵ Жамол Камол. Сайланма. VII жилдлик. III жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 242-243.

¹⁶ Раҳимжонов Н. Ўзбек совет адабиётида поэма. – Тошкент: Фан. 1986. – Б. 48.

o'tmish ajdodlarning yodi va ruhi yetakchi tasvir usuli»¹⁷ bo'lganligiga diqqat qaratgan. Chindan ham Jamol Kamol qaysi mavzuda doston yozmasin, vatanparvarlik ruhi sezilib turadi.

Mazkur tadqiqotida uning hali yetarlicha bahosini olmagan «Navoiy muhabbati», «Shayxurrais», «Faylasuf», «Shayxzoda» kabi so'nggi dostonlarini tahlilga tortilgan.

Jamol Kamol umr bo'yi Navoiyning muhibi, muxlisi, izdoshi bo'lib yashadi. Mutafakkir shoirning ummon yanglig' ijodi, hayot yo'li uni ohanrabodek o'ziga tortdi. Bu bedorlikning samarasi o'laroq shoir hayotining so'nggi yillarida «Navoiy muhabbati» dostonini yaratdi. Oybekning «Guli va Navoiy» dostoni ham ayni mavzuda. Ikkala asar syujetini qiyoslab, aytish mumkinki, Jamol Kamol Oybekning dostonidan ta'sirlanmagan deyish noo'rin. Ammo Oybek asarini afsona syujetiga asoslanib bitgan bo'lsa, Jamol Kamol dostoni syujetini Navoiy ijodidagi badiiy faktlarga tayanib quradi.

Dostonda Jamol Kamol Alisher ko'plab ustozlardan tahsil olganligini, Ulug'bek, al-Buxoriy, Moturudiy kabi allomalarning asarlari bilan yaqindan tanishganligini nazmga solgan. Navoiyning Hirotdan Mashhadga, u yerdan Samarqandga ko'chish voqealarini muallif doston syujeti talabidan kelib chiqib muhabbat rakursida aks ettirgan. Navoiyning real hayoti bilan bog'liq ko'plab voqealardan voz kechgan yoki ularni asar syujetiga xizmat qildirgan.

G'azal devoni elga manzur erdi,

*G'azal bobida nomi mashhur erdi.*¹⁸

«Navoiy muhabbati» dostonida muallif faxriya baytlarni, fikr va g'oya bilan bir qatorda, asar vazniga mos «Farhod va Shirin» dostonidan keltiradi.

Asardagi barcha qahramonlar tarixiy shaxs bo'lib, undagi voqealar ham, deyarli, tarixiy voqelikning nazmga solingan shaklidir. Bu esa o'quvchiga doston mazmunini anglab olishda qo'l keladi.

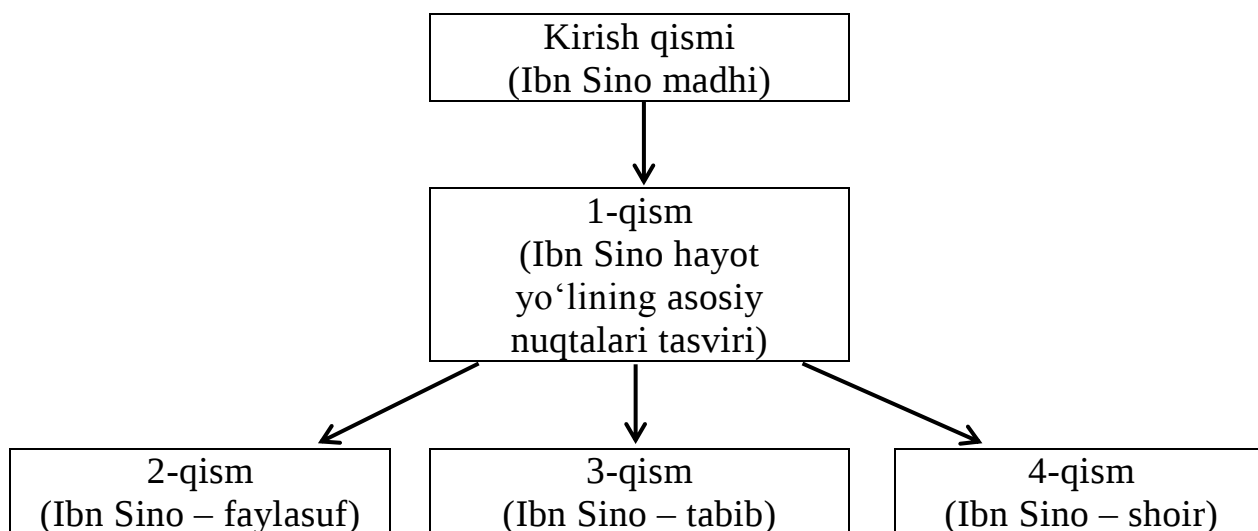
Jamol Kamolning «Shayxurrais» dostoni buyuk tabib va faylasuf Ibn Sino haqida. Sharq-u G'arbni o'z tafakkuri bilan lol qoldirgan donishmand haqida o'zbek adabiyotida ilgari ham asarlar yaratilgan. Donishmand haqidagi Jamol Kamol dostoni ulardan syujeti va uslubi bilan ajralib turadi, albatta. Xususan, u bilan bir janrda yozilgan «Hakim va ajal» dostonida syujet bir voqeaga asoslansa, «Shayxurrais» dostoni Ibn Sino hayotini obzor tarzda yoritadi. «Hakim va ajal» dostonida Abu Ali Ibn Sino hayoti va taqdiri misolida hayot va o'lim masalasi ijtimoiy-falsafiy yo'nalishda o'rganiladi. Ezgulik va yovuzlikning boqiy kurashi tarzida badiiy talqin etiladi».¹⁹ Jamol Kamol dostonida Ibn Sinoning ilm yo'lidagi chekkan zahmatlari evaziga erishgan yutuqlari, mashhurlikka erishishi qalamga olingan.

Doston voqealari bog'liqligini quyidagi sxemada ko'rish mumkin:

¹⁷ Хасанов Ш. Замонавий дoston поэтикаси. – Самарқанд, 2001. – Б. 48.

¹⁸ Жамол Камол. Сайланма. VII жилдлик. VII жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 93.

¹⁹ Жабборов И. Абдулла Орипов шеъриятида тарихий шахс концепцияси ва лирик қаҳрамон масаласи: Филол.фан.номз. ... дисс. автореф. – Тошкент, 2008. – Б. 14.



Dostonnavislikda yuksak natijalarga erishgan Jamol Kamol bu janrda tarixiy shaxslar hayotini ham oʻziga xos uslubda yoritgan. Jamiyatni maʼrifatli qilish, millatni hur va ozod koʻrish, adolatni bosh mezon qilish kabi gʻoyalarni ifodalashda tarixiy shaxslarning hayot yoʻli, amallari va asarlaridan samarali foydalangan. Bunda u, avvalo, tarixiy shaxslar hayotini, qoldirgan maʼnaviy merosini yaqindan oʻrgangan. Ijodkor tarixiy shaxslar hayoti bilan bogʻliq faktlarga mantiqiy asosda badiiy yondashgan, oʻz nuqtai nazaridan mavzuni yoritgan.

Bobning keyingi fasli ham yuqoridagi mavzuning uzviy davomi boʻlib, unda muammo **“Zamonaviy mavzudagi dostonlarda obraz, lirik qahramon va muallif «men»i”** tarzida tadqiq etilgan. Tadqiqotchi D.Nazarova Jamol Kamol dostonlariga diqqat qaratib ularning mazmun-mundarijasini besh guruhga ajratgan: a) tarixiy mavzudagi dostonlar («Varaxsha»); b) urush mavzusidagi dostonlar («Armon», «Eshikda oy toʻlqini», «Quyosh chashmasi»); d) zamonaviy mavzudagi dostonlar («Hasan va oy»); e) milliy ozodlik mavzusidagi dostonlar («Jamila»); f) axloqiy mavzu talqinidagi dostonlar («Shahribonu»)²⁰.

D.Nazarovanning shoir dostonlarining mavzu mundarijasini bu tarzda guruhlashtirishi, bizningcha, biroz noaniq. Tarixiy va zamonaviylik mavzu emas, balki doston voqeasining kechish davri jihatidan guruhlanishi lozim. Qolaversa, «Hasan va oy» dostonida sujet zamon bilan bogʻlanmagan, yaʼni inson umrining bir qismi – bolalik haqida. Bizningcha, Jamol Kamol dostonlarining mavzu koʻlamini turli rakursdan belgilash lozim: a) dostonning qaysi mavzuga oidligiga koʻra; b) doston voqelarining qaysi davrga tegishliligiga koʻra.

Dostonning qaysi mavzuga oidligiga koʻra, shoir dostonlarining mavzu mundarijasini quyidagicha koʻrsatish maqsadga muvofiq: 1. Urush mavzusidagi dostonlar («Armon», «Eshikda oy toʻlqini», «Quyosh chashmasi»); 2. Yurt oʻtmishi yoritilgan dostonlar («Varaxsha»); 3. Bolalik mavzudagi dostonlar («Hasan va oy»); 4. Milliy ozodlik mavzusidagi dostonlar («Jamila»); 5. Tarbiyaviy mavzu talqinidagi dostonlar («Shahribonu»); 6. Buyuk siymolar haqidagi dostonlar («Shayxurrais», «Navoiy muhabbati», «Faylasuf», «Shayxzoda»).

²⁰ Қаранг: Назарова Д. Жамол Камол шеърини поэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Бухоро, 2021.– Б. 116.

Doston voqelarining qaysi davrga tegishliligiga ko'ra esa ularni: 1. Uzoq o'tmishga aloqador mavzu yoritilgan dostonlar («Varaxsha», («Shahribonu», «Shayxurrais», «Navoiy muhabbati»); 2. Yaqin o'tmishga aloqador mavzu yoritilgan dostonlar («Jamila», «Armon», «Eshikda oy to'lqini», «Quyosh chashmasi»); 3. Zamonaviy mavzudagi dostonlar («Faylasuf», «Shayxzoda»); 4. Zamonga emas, balki inson umrining muayyan davriga aloqador mavzudagi dostonlar («Hasan va oy») kabi guruhlarga bo'lish mumkin.

Jamol Kamolning «Faylasuf» dostonida o'zbekning dunyoga mashhur faylasuf olimi, akademik Ibrohim Mo'minov hayot yo'li asos qilib olingan. Doston Ibrohim Mo'minov tilidan yozilgan. Shoir «Faylasuf» dostonini yaratgunga qadar Ibrohim Mo'minov haqida «Ibrohim Mo'minov sabog'i» kabi she'ri va bir qancha maqolalarida olim haqidagi fikrlari, iliq xotiralarini bayon etar ekan, yirik janrdagi asariga zamin hozirlab keldi.

«Faylasuf» dostonining mazmun mundarijasi allomaning haqiqat uchun kurashganligi, mutafakkirligi, g'ayratli va chidamliligi, halolligi, vatanparvarligi, samimiyligi, mehribon va to'g'ri yo'l ko'rsatuvchi ustoz ekanligi kabi fazilatlarini yoritish asosida shakllangan. Ya'ni she'rdagi urug' fikrlar «Faylasuf» dostonida yanada kengaytirilib, qayta ishlangan variant kabi liro-epik usulda bayon qilingan»²¹.

Dostonda voqealar lirik qahramonning ichki kechimalaridan ko'ra xotiralari tarzida berilganligi uni liro-epik doston, deb belgilashga asos bo'ladi.

Asar boshida keltirilgan olam → odam → Alloh uchligi asarni nihoyalab ham bergan. Ya'ni muallif nazdida alloma Ibrohim Mo'minov ana shu uchlik mag'zini chaqqan, unga amal qilgan shaxs. Uning hayot yo'lini bugungi avlodga, millatga ibrat qilib ko'rsatish uning maqsadi. Doston ana shu maqsaddan kelib chiqib yaratilgan. Dostondagi dramatik voqealar jarayon tarzida emas, xotira tarzida berilganligi bois asarda dramatism yetmagan o'rinlar mavjud. Qolaversa, voqealarning muallif nutqidan emas, lirik qahramon nutqidan so'zlanishi ham bu imkoniyatni cheklagan.

Jamol Kamolning «Shayxzoda» dostoni lirik qahramoni muallif. U kitobxonga ozar va o'zbek xalqining buyuk farzandi, shoir va adabiyotshunos Maqsud Shayxzoda haqida hikoya qilar ekan, so'zlar qo'shiqdek jarang sochadi. Shoirning o'zi dostonni faxriya deb atagan. Turli hajmdagi o'n bir qismdan iborat lirik doston «Kim edi u aslida bu dunyoda?» degan tugun bilan boshlanadi. Asar davomida lirik qahramon bu savolga kechinma asosida javob beradi.

Vatanini, millatini chin dildan sevganlarga hech zamonda oson bo'lmagan. Sadoqatli farzandlar esa qarshilik va azoblarga qaramay tanlagan yo'lida sobit odimlayverishgan:

*Yengilmadi, yenga oldi
Shayxzoda,
Shayxzoda bo'lib qoldi
Shayxzoda!*²²

²¹ Қаршиев К. Жамол Камол шеъриятида жанрлар ва шакллар ранг-баранглиги: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2022. – Б. 108.

²² Жамол Камол. Шайхурраис. Сайланма. VII жилдлик. VII жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 129.

Dostonda kontrastning qahramon hayot yo'li misolida berilishi kitobxon ko'z o'ngida voqelikni ravshanroq gavdalantirgan.

Uning kulminatsiyasi Shayxzodaning ikki xonali «tor hujra»da yashab, «Sakinaxon yori yig'lab siqta»shi bilan uch xonali uyga tobutda olib kirilishidir. Holatga lirik qahramonning munosabati kulminatsiya drammatizmini yana oshirgan.

Asar, ta'bir joiz bo'lsa, boshdan oxir Shayxzoda shaxsi, ijodi haqida yaratilgan qasida kabi o'qiladi. Bunga Jamol Kamolning ustoz Shayxzodaga cheksiz muhabbati sabab. Doston ma'lum tarixiy davr va tarixiy shaxs bilan bog'liq voqealardan so'zlashi bilan epiklik kasb etsa, voqealarga lirik qahramon orqali muallif «men»i munosabat bildirishi lirik usulni yuzaga keltirgan. Ya'ni u o'zida ham lirik, ham epik xususiyatlarni namoyon etuvchi liro-epik asardir.

Jamol Kamolning zamonaviy mavzudagi dostonlaridagi obrazlar millat, ona yurt uchun kurashgan ma'rifatparvarlardir. «Faylasuf» dostonida bosh obraz lirik qahramonning o'zi bo'lsa, «Shayxzoda» dostonida lirik qahramon muallif «men»i bilan birga harakatlanadi. Bu dostonlarda obrazlar ko'p bo'lmay, lirik chekinishlar va falsafiy mushohadalar syujetni boyitishga xizmat qilgan.

XULOSA

Jamol Kamol ijodiining mavzu ko'lami va g'oyaviy-badiiy olami tadqiqidan quyidagi ilmiy-nazariy xulosalarga kelish mumkin:

Birinchidan, Jamol Kamol ijodi mavzusiga ko'ra keng ko'lamli. Unda vatan, ona, ota, do'st, mehr-muhabbat, haqiqat, adolat, birdamlik, bag'rikenlik, tarix, millat, din, til, ilm-ma'rifat, ma'naviyat, sadoqat va vafo, tarqqiyot, dunyoga bo'ylashish, ona tabiatni asrash, erk va mustaqillik kabi turli mavzularda so'z boradi. Shoir she'riyatidagi har bir mavzu yana ichki mavzularga bo'linadi va g'oyani ifodalashda turli rakurslardan mavzuga yondashiladi. U xoh barmoq vazni bo'lsin, xoh aruz, xoh to'rtlik bo'lsin, xoh g'azal vatan mavzusini yoritishda zarra qadar cheklovni sezmaydi. Janriy an'analardan unumli foydalanib, yangi imkoniyatlarni kashf etadi.

Ikkinchidan, mavzu jihatdan ko'lamdor bo'lgan Jamol Kamol publitsistikasi davrning muammolarini yoritgan. Publitsistning maqolalari, suhbatlarida ilgari surilgan g'oyalar jamiyatni ozodlikka, madaniy oqartuvga, ilm-ma'rifatga, iqtisodiy taraqqiyotga, ona tabiatni asrashga chorlaydi. Ularda ko'tarilgan til, milliy o'zlik, jamiyatni ma'rifatli qilish masalalari Jamol Kamol she'riyatidagi mavzularning uzviy davomi yoki shoir bu mavzularga she'rlarida millatimizning jonkuyar farzandi sifatida yana murojaat etgan.

Uchinchidan, Jamol Kamol she'riyatiga razm solinsa, an'anaviy obrazlarni ko'plab uchratish mumkin. Bu she'riyatda an'anaviy obrazlar shunchaki takrorlanmaydi, balki shoir ularga mahorat bilan yondashgan. Xoh mumtoz, xoh zamonaviy janrda bo'lsin, ijodkor an'anaviy obrazlarni birday qo'llaydi.

To'rtinchidan, Jamol Kamol she'riyatidagi an'anaviy obrazlardan biri ko'ngildir. Uning she'riyatida lirik qahramon ko'ngil shaydosi. Ko'ngil uni o'z hukmida olib yuradi. Shoir she'riyatida ko'ngil (qalb, yurak) e'tiqod, imon kabi tushunchalar bilan doimiy vobasta. Bu she'riyatda ko'ngil Ka'ba, oyina, jahon, yer,

osmonga qiyoslanadi. Ya'ni ko'ngilda ishq zuhur toparkan, u ilohiy. Insonda qalb borligi bois u barcha maxluqotlarning buyugi. Ko'ngil sohibi – ezgulik sohibi.

Beshinchidan, tun (kecha) obrazi ijodkor she'riyatidagi an'anaviy obrazlardan biridir. Bu she'riyatda tun sirlar makoni, oshiqning iztirob chekish vaqti kabi ma'nolarda an'anaviylik kasb etsa, yoshlik zavqi, kelajakka ishonch, millat va vatanni tanish singari ma'nolarda o'ziga xoslik jihatlarini namoyon etadi.

Oltinchidan, dunyo Jamol Kamol she'riyatida aldov va nayrang bilan sifatlangan an'anaviy obraz qiyofasida namoyon bo'lgan. Lirik qahramon dunyoni tanishga, uning sir-sinoatlarini kashf etishga intiladi. Bunda shoir Yassaviy, Navoiy, Bobur, Mashrab kabi mumtoz shoirlarning an'alariga o'ziga xos uslubda yondashadi. Uning she'riyatida dunyo qaysi ma'noda qo'llanmasin, insonni kamolotga yetaklash, globallashuv jarayonida milliylikni asrab qolish, ma'naviy tubanlikdan taraqqiyotga chorlov bor.

Yettinchidan, Jamol Kamol millatni birlashtirish, vatan, til mavzusidagi she'rlarida yurtning buyuk farzandlari obrazlaridan unumli foydalangan. Ayniqsa, Navoiyni bu borada etalon bilgan. Vatan, ozodlik, adolat, millat mavzusidagi she'rlarida mutafakkir obraziga qayta-qayta murojaat qilgan. Uning uchun Navoiy millatning ma'naviy rahnamosi, ona tilimizning asoschisi. Qolaversa, bu she'riyatda mutafakkir obrazi nafaqat millatimiz, balki bashariyatni birlashtiruvchi gumanistdir.

Sakkizinchidan, Jamol Kamol Navoiy ijodini, gumanistik g'oyalarini umr bo'yi mushohada etar ekan, «Navoiy muhabbati» dostonini yaratdi. Navoiy hayoti bilan bog'liq badiiy dalillar doston syujetiga asos bo'lgan. Voqealar Navoiy obrazi bilan harakatga keladi. Dostonda tarixiy manbalarga asoslangan muallif ayrim o'rinlarda bundan chekinib Navoiy Samarqandda ekan, uni mashhur shoir sifatida tasvirlaydi. Bu yurti tasvirlashda ham «Saddi Iskandariy»da berilgan tasvirga hamohang navoiyona satrlar yaratadi. Navoiyning oshiq sifatidagi monologi obrazning yanada jonli qiyofalanishiga asos bo'lgan.

To'qqizinchidan, ijodkorning «Shayxurrais» dostoni Ibn Sino haqida obzor tarzda hikoya qiladi. Asar syujetiga e'tibor berilganda muallifning niyati faktik ma'lumotlarni sanash emasligi ayonlashadi. Muallif muammolarning mohiyatidan mushohada yuritadi. Ya'ni voqelik real syujet emas, kechinma syujet ko'rinishida ro'y beradi. Doston Ibn Sino haqida yaratilgan asarlar, xususan, dostonlardan syujet qurilishi, kompozitsiyasi, muallifning o'ziga xos uslubi bilan ajralib turadi. Asarda donishmand hayoti va ijodi islomiy qarashlar bilan to'yintirilgan badiiy ifodalarda yoritilgan.

O'ninchidan, shoirning «Faylasuf» dostoni kitobxonga akademik Ibrohim Mo'minov haqida hikoya qiladi. Dostonda lirik qahramon va bosh obraz I.Mo'minovning o'zi. Asarda u Haq va uni tanishga intilgan faylasuf, millatga o'zligini anglatishga uringan olim, ozodlik, adolat uchun kurashgan millat farzandi, jonkuyar ustoz qiyofasida gavdalangan. Doston o'quvchini qahramonning umr yo'li bilan tanishtirarkan, hayotning mohiyati, insoniylik haqida mushohada yuritishga chorlaydi. Faylasuf bu boradagi qarashlarini Qur'on va hadislariga tayanib bayon qiladi, ya'ni uning yuksalishida din ilmi muhim omil bo'lgan.

O‘n birinchidan, Jamol Kamolning «Shayxzoda» dostoni o‘quvchini Maqsud Shayxzoda hayot yo‘li bilan tanishtiradi. Unda Shayxzoda millat fidoyisi, yurt tarixi va adabiyotining sinchkov kuzatuvchisi, hurlik yalovbardori, hassos shoir, olim, tarjimon sifatidagi bo‘rtma qiyofada gavdalanadi. Asarda muallif bandlar va qismlar hajmiga qat’iy chegara qo‘ymaydi. Mutlaq qofiya, ridfi zoyidli qofiya, musajja’ kabi qofiyaning bir necha turlari, mustahzodga xos orttirilgan misra mohirona qo‘llanishi dostonning qo‘shiq yanglig‘ o‘qilishini ta’min etgan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.01 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

KHAKIMOV MUNISJON MURODOVICH

**THE SUBJECT SCOPE AND IDEOLOGICAL-ARTISTIC FEATURES OF
JAMAL KAMAL'S WORK**

10.00.02 – Uzbek literature

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD) ON
PHILOLOGICAL SCIENCES**

Tashkent – 2024

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan with the number B2023.2.PhD/Fil3374

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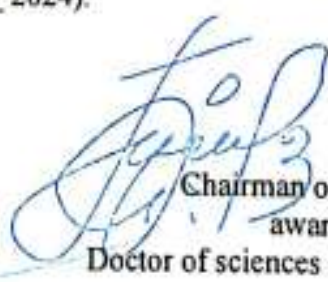
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The dissertation available in the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered by the number 85). Address: 100100, Tashkent, Ziyolilar street, 13. Tel: (99871) 262-74-58.

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INTRODUCTION (Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. When studying world literature, it is essential to analyze several key aspects: the authorial abilities, the thematic scope of the works, ideological and artistic features, the diversity of poetic forms, and the leading principles of artistic perception of reality. Additionally, the examination of tradition and innovation, along with the portrayal of images and characters, is crucial. The balance between content and form is also important. A central focus remains on how individuality is expressed through the use of visual media. When studying a creator's work, it is important to incorporate biographical analysis alongside literary theory. This includes examining the author's individual style, classifying the genre, poetic form, themes, ideas, and imagery. Conducting monographic studies in these areas is crucial for a comprehensive understanding.

In world literature, studying the artistic ideas presented by key authors from various cultures has yielded significant insights into their scientific and artistic thoughts, as well as their philosophical and socio-political perspectives. Focusing on the analysis of creative styles, poetic skills, and the role of authors in the literary landscape, especially in relation to specific themes and ideas, has become a pressing issue in literary criticism.

In Uzbek literary studies, particular attention is given to the examination of key authors who have greatly contributed to the development of literature across various periods. This study focuses on interpreting current issues in the context of these time frames. As the poet Chulpan said, "We must remember that our focus on literature, art, and culture is fundamentally a focus on our people and our future. If literature and culture thrive, then the nation can thrive."²³ Therefore, it is crucial to conduct research that meets contemporary standards in all areas of literary studies. The poetry of Jamal Kamal, the national poet of Uzbekistan, covers a wide range of subjects. His works convey profound ideas that encourage humanity to embrace goodness, unity, progress, justice, equality, faith, and honesty. Researching his poetry from both a subject-content and ideological-artistic perspective reveals the importance of plot, imagery, and lyrical elements in realizing the artist's vision. A monographic approach is necessary to thoroughly examine these aspects and their role in expressing the poet's ideas. This highlights the relevance of the research topic.

The research work serves the Decree of the President of February 17, 2017, No. PD-4947 "On the Strategy of Actions for Further Development of the Republic of Uzbekistan", No. PR-2995 of May 24, 2017 "Preservation of Ancient Written Sources, on measures to further improve the research and promotion system",

²³ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг "Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий олами юксалтиришнинг мустаҳкам пойдеворидир" мавзусида Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи. 2017, 4 август.

Decisions of September 13, 2017, No. PD-3271 “On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture”, as well as the actual implementation of instructions in several regulatory and legal documents in this direction.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the republican scientific and technical development “In the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state, the formation of a system of innovative ideas and ways of their implementation.”

The extent of study of the problem. Several articles and studies have been created on Jamal Kamal’s work. Notable contributors include O. Safarov, N. Rahimjonov, Ibrahim Hakkul, Asror Samad, Sh. Hasanov, D. Kuvvatova, Khurshid Davron, R. Raupov, D. Rajabov, V. Kadirov, Q. Tuksonov, G. Ashurova, Sh. Aldasheva, D. Nazarova, and K. Karshiev. Their scientific research is significant in this context.²⁴ Professor O. Safarov studied the life and work of the poet in general, while Professor N. Rahimjonov analyzed the leading features of his poetry. Professor Ibroni Hakkul commented on his poems in the direction of social problems, and literary critic Asrar Samad commented on his classical poems. In the dissertations of doctors of philological sciences, Sh. Hasanov and D. Kuvvatova, Jamal Kamal’s epic writing skill is highlighted. The articles of Khurshid Davron and R. Raupov talk about the struggle for justice and truth in the work of Jamal Kamal, while D. Rajabov and V. Kadirov pay attention to the formal uniqueness of the poet’s poems. The artist’s translation skill was researched in E. Ochilov’s and K. Tuksanov’s research work. Also, in her research, G. Ashurova discusses the formal stability and updates in Jamal Kamal’s ghazals and rubaiyat. Sh. D. Nazarova, Doctor of Philology, who created a dissertation research on Jamal Kamal’s work, paid attention to the poetic

²⁴ Сафаров О. Улкан шоир ва истеъдодли таржимон / Аср ҳақиқатларининг шеърий тараннуми. Зиёрат замзамалари ёхуд “Сафар дафтари” шеърий туркуми. Бухоро адабий ҳаракатчилиги тарихидан лавҳалар. – Бухоро: Дурдона, 2015 – Б. 379–405; Раҳимжонов Н. Ёруғликнинг ҳарорат даражаси / Жамол Камол. Булбулнома. VI жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 451–477; Ҳаққулов И. Шеърият – дард ва умид демак / Жамол Камол. Сайланма. Олти жилдлик. I жилд. Аср билан видолашув. – Тошкент: Ғ. Ғулом номидаги НМУ, 2018. – Б. 5-21; Самад А. Сувайдо. Жамол Камол. Яна кўнглимда ул ой. – Тошкент: МЕРИЮС, 2010. – Б. 3–14; Ҳасанов Ш. Истеъдоднинг рангин жилолари // Шарқ юлдузи, 2019, №1. – Б. 109-115; Қувватова Д. XX аср ўзбек дostonчилигининг тараққиёт хусусиятлари: Филол. фан. д-ри ... дисс. – Тошкент, 2016. – 268 б.; Даврон Х. Кўкси куйик шоир. <https://kh-davron.uz/kutubxona/uzbek/jamol-kamol-xurshid-davron-koksi-kuyik-shoir.html>; Очилев Э.З. Рубоий таржимасида шакл ва мазмун бирлиги: Филол. фан. номз. ... дисс. – Тошкент, 1994. – 168 б.; Раупов Р. Миллатнинг ташриф қoғoзи ёки қалбини ҳақиқатга топширган шоир. <https://kh-davron.uz/yangiliklar/muborak-kin/jamol-kamol-adabiyot-nurli-soz.html>; Ражабов Д. Бадий образ ва ритм табиати. – Бухоро: Бухоро давлат университети, 2002. – 102 б.; Қодиров В. Ҳозирги замон ўзбек ғазалларининг айрим хусусиятлари: Филол. фан. номз. ... дисс. – Тошкент, 1993. – 154 б.; То‘қсанов Қ. Jamol Kamol – mohir tarjimon // BuxDU Ilmiy axboroti, 2020, № 4. – В.181-190; Ашурова Г. Абдулла Орипов шеъриятида анъана ва бадий маҳорат (образ, ғоя ва тасвир): Филол. фан. номз. ... дисс. – Тошкент, 2008. – 148 б.; Алдашева Ш. 70-90 йиллар ўзбек лирикасида тўртлик, саккизлик ва шеърий туркум табиати: Филол. фан. бўйича фалс. д-ри ... дисс. автореф. – Тошкент, 2019. – 150 б.; Назарова Д. Жамол Камол шеърияти поэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Бухоро, 2021. – 166 б. Қаршиев К. Жамол Камол шеъриятида жанрлар ва шакллар ранг-баранглиги: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2022. – 149 б.; Akramova S. Jamol Kamol she’riyatida tojikcha-o‘zbekcha leksemalarning leksik-semantik xususiyatlari. Filol.fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Samarqand, 2023. – 47 b.

features of the poet's work, and K. Karshiyev focused on the stylistic aspects of this poetry. S. Akramova studied Tajik-Uzbek words in the poet's poetry from the point of view of linguistics.

However the existing articles and research do not comprehensively examine the subject matter, ideological themes, and artistic aspects of Jamal Kamal's work. To fully understand the scope of his work, explore the imagery he creates, and conduct a detailed analysis of the ideas expressed in his pieces, a separate, dedicated study is necessary.

The connection of the research with the research work of the research institution where the dissertation was completed. The topic of the dissertation was carried out within the framework of the fundamental project of the scientific research plan of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, OT-F1-80 "Artistic interpretation of globalization problems and contemporary image".

The purpose of the research is to explore the thematic breadth of Jamol Kamol's work, highlighting the world of imagery, as well as the ideological and artistic traits, and the distinct elements of the poet's style.

The tasks of the research:

study and classification of Jamal Kamal's works by subject, and research into his ability to express specific ideas;

to explore how the transformation of current social issues into poetry contributes to the artistic expression found in the poet's journalism.

to analyze the purpose behind the poet's use of poetic imagery and its role in conveying themes and ideas, as well as the methods used to present historical images.

to examine the significance of the main ideas introduced by Jamal Kamal in shaping the spiritual identity of society.

to reflect on the creator's experiences in the epic, focusing on the development of ideas, the creation of images and characters, and the skillful use of imagery and expression.

The object of the study is the literary heritage of Jamol Kamol, embodied in his selected works, including the seven-volume series "Farewell to the Century," "The Burning Steppe," "At the Threshold of Eternity," "The Art of Poetry," "Stories of Anvar Mirzo," "Bulbulnameh," and "Shaykhurrais"²⁵ as well as various collections published in different years and articles published in the press.

The subject of the research is scientific-theoretical substantiation of such issues as the subject scope of Jamal Kamal's work, the world of images, traditionalism in his poetry and the poet's approach to it, the artist's method of covering the subject and expressing the idea, in terms of creative originality and comparative typology.

Methodological basis of research and research methods. In conducting this research, we utilized comparative-typological, biographical, linguistic, and analytical methods.

The scientific novelty of the research consists from:

²⁵ Жамол Камол. Сайланма. VII жилдлик. –Тошкент: Янги аср авлоди, 2018 – 2022.

the subject scope of Jamal Kamal's work and its internal aspects are revealed;
the poet's work is analyzed based on an ideological and artistically integrated system, ideas formed based on national and universal values are shown, and the author's approach to them is revealed;

Jamal Kamal's use of images to highlight the chosen topic, and the poet's ability to approach traditional images in a new way are shown;

Jamal Kamal's fruitful work in the epic genre, poetic meaning, and artistic expression of leading ideas are highlighted.

The practical results of the research are as follows:

the themes in Jamal Kamal's works are diverse, and their classification into subthemes is based on specific examples.

the poet skillfully employs a wide range of techniques, both through the weight of his artistic touch and the power of imagination, regardless of the subject matter addressed in his poems.

Jamal Kamal's ability to approach the same topic from different perspectives is demonstrated through various examples.

Jamal Kamal's work illustrates how traditional imagery, such as peace, love, and night, can be effectively utilized to highlight contemporary issues.

the key features of the artistic expression of ideas presented in Jamal Kamal's epic works are revealed.

the unique role of historical imagery in the poet's work, along with its contribution to national identity and unity, is reflected in his writings.

The reliability of the research results is explained by the clear delineation of the research scope, the scientific-theoretical grounding of the conclusions, the application of comparative-typological, analytical, and hermeneutic methods, and the analysis being based on the principles of literary theory, oral poetic traditions, Uzbek classical literature, and the poetics of 20th-century Uzbek poetry.

Scientific and practical significance of research results. The scientific significance of this study's results lies in the scale of Jamal Kamal's creativity. This includes his unique ideological and artistic features, as well as his distinct contributions to the visual arts. The vastness of his creativity is evident in his ability to explore various methods of image enhancement and in the creative range of his artistic expressions. His work is enriched by diverse sources, demonstrating that the artistic techniques of classical literature can be skillfully applied to modern literature. The study covers essential subjects such as "Theory of Literature," "Introduction to Literary Criticism," "Modern Uzbek Literature," and "Fundamentals of Artistic Analysis." Additionally, it emphasizes the creation of textbooks and teaching materials on these topics, reinforcing their importance as key resources for education

The practical significance of this research is rooted not only in the scope of Jamal Kamal's work and the students influenced by his ideological and artistic vision but also in the realms of literary theory, the literary process, literary criticism, artistic journalism, and the contributions of contemporary Uzbek poetry. This research can serve as a valuable guide for those interested in studying themes, ideas, images, and characters in artistic works, as well as for students in philology programs.

Implementation of research results. The scientific conclusions of Jamal Kamal's study on the subject scope and its ideological-artistic features are presented in the following directions:

The Kokan State Pedagogical Institute implemented the project AL-32210302020 entitled "Creation of a website and electronic platform about the life and work of the authors of the Kokan literary environment." Its goal was to highlight the influence of early writers on the style of later poets and to demonstrate how traditionalism developed in the work of representatives of Kokan literature (Certificate No. 356/04 of Kokand State Pedagogical Institute dated March 28, 2024.) Consequently, the issues of stylistics, traditionalism, and skill in the works of representatives from the Kokan literary environment have been highlighted.

In a number of poems, epics and journalistic articles, the artist wrote about his childhood, called on young people to study, the epics "Hasan and the Moon", "Navoi Muhabbati", "Shaykhurrais" and his numerous poems reflect the worldview of the intelligentsia. Specific aspects, psychological and ideological factors influencing the character and psyche of the young reader, as well as technological factors influencing his mind and heart, in a number of articles he called on teenagers to love the Motherland, to be aware of their individuality, to read. books "Bolalaradabiyoti.uz" IL-402104474, performed at the Tashkent State University of the Uzbek Language and Literature, are one of the places where it is shown that it is necessary to protect young people from the threat of "mass culture" in the process of globalization. was used in an innovative project to create a platform and its mobile application (Reference number 04/1-2663 dated September 30, 2024 of Tashkent State University of the Uzbek Language and Literature.) The platform and its mobile application have well-defined tasks enriched with essential information;

The image of Navoi in the poetry of Jamal Kamal is examined, focusing on the role Navoi plays in the spiritual life of the Uzbek people. This analysis highlights Alisher Navoi's love for life, his thirst for knowledge and education, his glorification of justice, and his empathy for the suffering of the people. The ideals of compassion and related themes are illustrated in Jamal Kamal's poetry. While he honors the poetic traditions of Navoi, Kamal also approaches them with a unique perspective. The study includes an interpretation of how Kamal creatively portrays Alisher Navoi in his work, particularly in the project titled "Descriptive and Interpretative Analysis of the Image of Navoi," completed at Tashkent State Pedagogical University between 2015 and 2017. Jamal Kamal's ability to depict Navoi as a thinker using Alisher Navoi's poetic traditions aligns with the goals of the project "Preparation and Publication of a Teaching Aid." (Reference number 11-05-16/34 dated April 9, 2024 Tashkent State Pedagogical University). As a result, Jamal Kamal's project clarified the image of Navoi as the guiding star of the nation, a father of spirituality, and a great humanist;

National Television and Radio Company of Uzbekistan the state institution "Madaniyat va ma'rifat" TV channel was used in the preparation of the program "Life notebook" dedicated to the life and work of Jamal Kamal, as well as telethon scripts dedicated to the 582nd anniversary of Navoi's birth (National Television and

Radio Company of Uzbekistan Reference number 01-16/98 dated April 23, 2024 of the state institution “Madaniyat va ma’rifat” TV channel). As a result, the life and work of Jamal Kamal, and the inspiration of today’s artists from Navoi, were brought to the general public.

Approbation of the research results. The results of the study were approved at 8 scientific conferences, including 3 international and 5 national.

Publication of the research results. 9 scientific works have been published on the subject of the dissertation, of which 6 articles have been published in scientific publications, including 8 national and 1 foreign journals, in which the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

The structure and scope of the dissertation. The research consists of 150 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

MAIN CONTENT OF THE DISSERTATION

The introduction outlines the importance and necessity of the topic, detailing the level of study, goals, tasks, and the object and subject of the research. It highlights how the work aligns with the priority directions for the development of science and technology in the republic. The introduction also describes the research methods, scientific innovations, and practical results achieved. It reveals the scientific and practical significance of the findings and includes information about the implementation of these research results, as well as the structure of the dissertation.

The first chapter of the dissertation titled “**Thematic Content of Jamal Kamal’s Poetry**” consists of two sections. The first section explores the “Thematic Scope of the Poet’s Poetry.” By examining Jamal Kamal’s life, it becomes evident that he was not only a poet but also a translator, scientist, publicist, and dramatist. His works encompass a wide range of themes, including the homeland, nature, loyalty, kindness, love, enlightenment, justice, friendship, and familial bonds such as those with father and mother, as well as concepts like honesty and religion. A broad range of topics is linked to the author’s comprehensive thinking. The famous Russian writer M. Gorky stated, “The theme is created from the author’s experience, shaped by life itself, yet it remains in the author’s imagination in an incomplete form, necessitating embodiment through imagery. It is an idea that longs to be expressed.”²⁶ This emphasizes that both the theme and the idea are influenced by the depth of the author’s thinking.

Based on our observations, we have classified the subject scope of Jamal Kamal’s poetry as follows:

1. Poems on love;
2. Poems on the theme of the homeland;
3. Poems on spiritual and moral topics;

²⁶ Бадий ижод ҳақида. – Тошкент: Ўзадабийнашр, 1960. – Б.9.

4. Poems on religious and educational topics;
5. Poems on political and social topics, etc.

Jamol Kamol's early poems reveal a clear appreciation for the beauty of the Motherland, evident in his reflections on rivers, vast landscapes, mountains, and gardens. He often expresses a sense of wonder in his work. Examples of this can be found in poems like "The Greatest Soil," "Night. I Wander in My Garden...," "Uzbekistan Night," "Great Highway Inspiration," "Horizons," and "Imagination."

The theme of the homeland is one of the main themes in Jamal Kamal's ghazals. His poems such as "Motherland", "First Motherland, then Soul" fully proved that it is possible to write a pen on this subject even in classical genres.

In the early examples of the poet's work, admiration for the Motherland and its nature is observed, while in the poems typical of his later periods, the subject was approached with philosophical observation. For Jamal Kamal, the Motherland is the greatest wealth. Protecting it is the first task of every person:

*The eyelash leaves, but the eyes
Remain the dearest homeland.
Jamal's words'll never be forgotten:
First the Motherland, then the soul!..*²⁷

In the poetry, "First the Motherland, then the soul" is Jamal Kamal's unique invention. In using the methods of expression, the poet skillfully approaches the possibilities of the genre. Also, a broad topic is divided into narrower topics. No matter what the poet writes about, from the past to the future, from the particle to the universe, he arranges everything in the prism of emotional thinking.

The next part of the chapter is titled "**Social Topics and Artistic Interpretation.**" It analyzes Jamal Kamal's journalistic skills and the principles of transforming social topics into poetry.

In Jamal Kamal's journalistic work, a range of ideas is presented to elevate society, convey the nation's identity, and enhance spirituality. Many of these ideas hold global significance. The themes explored in his articles often echo in his poetry. The titles of his poems—such as "First Homeland, Then Life...", "Is Blame on Uzbekistan?," "Burning Field...", "My People," "The Ancient Question," "Letter to the UN," "Uzman Nasir," "What About Me? What's Wrong With You?," "Don't do it," "Let them say it," "Neighbors," "Do you reach it?," and "I'm surprised..."—effectively support this perspective.

As an active member of our society, the publicist discusses the disintegration of the former Soviet Union, the emergence of new states, and the economic challenges that followed in the interview "The Castle without doors" He emphasizes that globalization is an objective historical process. Jamal Kamal spent seventy-three years under house arrest within the Soviet system of our republic. The use of analogies in place of various political terms helps to convey these ideas clearly, simply, and fluently for all readers.

²⁷ Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 6.

The countries of the world are hundreds of years ahead of us. There is no time to wait. For development, it is necessary to join the world economy. According to Jamal Kamol, “*whoever is cut off from development will be cut off from the world. However, whoever is close to development will be connected with the world.*”²⁸ That is, “By the nineties of the last century ... the period of popularization of the idea of the globalization began.”²⁹ This idea began to enter the territories of the Soviet Union as well.

These thoughts are also reflected in the ghazal “Dunyo Yoli” by Shor:

*Boq, bugun qaydin kelib,
Ketgay qayon dunyo yo ‘li,
Har qadam mehnat-mashaqqat,
Tashvish-u g‘avg‘o yo ‘li...*³⁰

It is impossible to completely isolate a country from the outside world, as such actions do not lead to progress.

Jamal Kamal’s article “Navoi and we” emphasizes that Navoi’s creativity should not be confined by religion and Sharia. However, certain fanatics do not draw their strength from genuine teachings; instead, they put down intellectuals and stifle greatness. Isn’t living in the world a continuous journey of discovery?

Jamal Kamal demonstrated bravery not only by elevating moral standards but also by safeguarding the rights of society. He sought justice, showed love for his homeland, and protected it as one would cherish an apple of their eye. Through his public writings, Jamal Kamal addresses a wide range of topics, including religion and faith, science and enlightenment, political and economic challenges, development, environmental issues, language, and the spirituality of the nation. His views are expressed through vivid imagery in a clear and engaging style, reflecting his deep passion for his country. Current themes in his journalism are woven into his social-political and spiritual-educational poetry.

The second chapter of the dissertation is titled “**The World of Images in Jamal Kamal’s Poetry,**” while the first section is called “**Traditional Images in Jamal Kamal’s Poetry.**”

The image of the heart holds significant importance in Jamal Kamal’s works. According to the poet, the heart is a miracle of God, making this miraculous image particularly meaningful in his poetry. As he expresses, a poet does not merely write poetry; rather, they translate the language of the heart.

*Shoiro, sindir qalamni,
Qo ‘y, kerakmas jimjima,
Sen mening ruhimga kir,
Qalbimni etgil tarjima...*³¹

Jamal Kamal’s poetry captures the states of the mind during the process of visualization in various ways: 1) through the expression of thought (intoq), 2) through

²⁸ Жамол Камол. Сайланма. VII жилдлик. III жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 23.

²⁹ Глобаллашув: бадий талқин, замон ва қахрамон. – Тошкент: «Фан», 2018. – Б. 7.

³⁰ Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 118.

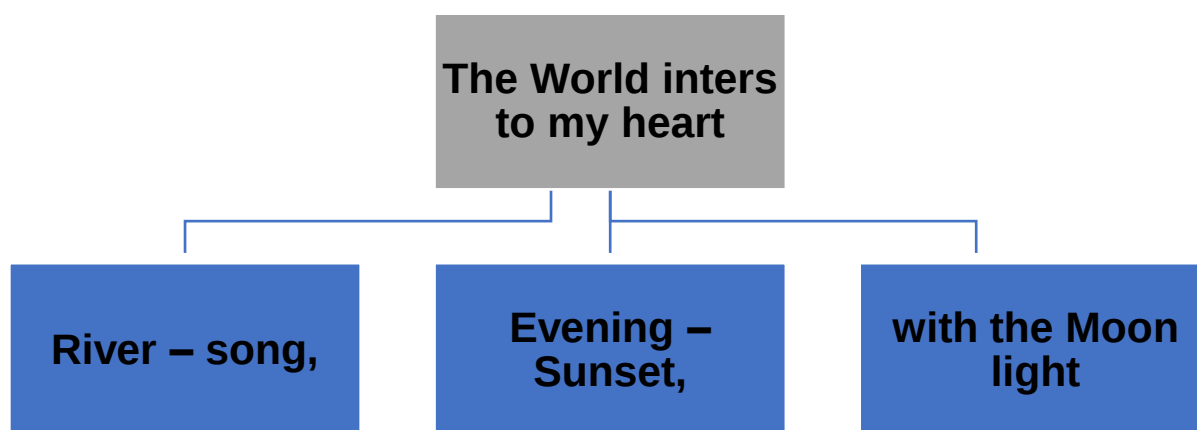
³¹ Жамол Камол. Яна кўнглимда ул ой. – Тошкент: MERIUS. 2010. – Б. 149.

the philosophical views of the lyrical hero, and 3) by the lyrical hero's way of communicating with the heart, among other methods.

His poem “The World Enters My Heart” was written during the early years of Kamal’s foray into poetry. These verses, which express the dreams of a lyrical hero profoundly moved by his emotions, signify the emergence of a remarkable soul – a lyricist with rich experiences – within Uzbek literature. At just 22 years old, the poet’s heart was filled with inspiration drawn from the beauty of nature, the mysteries of the universe, the joys of youth, and the hope for an enigmatic future. Thus, young Jamal began his journey into poetry by conversing with the nights. The tranquility of night, the glow of the moon, and the “song” of the river served as his greatest sources of inspiration.

*The World enters to my heart
with a thousand plays,
River – song,
evening – sunset,
with the Moon light, –³²*

The idea becomes clearer if we see the power of lines in the diagrams:



One of the traditional images in literature is the **image of the world**. There are a lot of poems in classical literature that express the world’s cunningness. Ahmed Yassavi says, “*This world is a liar without loyalty*,” Alisher Navoi writes:

*Jahoni buqalamun ichra tushmish elga gudoz,
Magarki tosig ‘a o ‘t yoqti charxi shu ‘badaboz.*³³

In other words, the people will be burned and hurt because the playing wheel has set fire to the circle of the deceitful world. The more Jamal Kamal observes the world, the more he realizes its rich mysteries. According to the poet, it is difficult to describe and interpret these temptations, of course:

*... Olamni o ‘yladim gahi,
Olam sinoati
Qoshimga keldi bosh egib,*

³² Жамол Камол. Сайланма. VII жилдлик. II жилд. – Тошкент: Янги аср авлоди. 2018. – Б. 24.

³³ Алишер Навоий. Тўла асарлар тўплами. X жилдлик, I жилд – Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа ижод уйи, 2011. – Б. 220.

Talqin etolmadim. (57-b.)

Jamal Kamal's poetry features many traditional images, but these are not simply repeated; instead, they are updated for a modern audience. The poet demonstrates that it is possible to incorporate these images into contemporary poetry, whether dealing with concepts like "finger weight" or dreams. He shows that ideas celebrating goodness can still find expression in today's artistic landscape. Moreover, he employs traditional images in innovative ways across various genres of poetry. His use of these images connects readers to classical poetry while simultaneously infusing it with a contemporary breath of fresh air.

In the next part of the chapter, titled "**The Character of Navoi in the Work of Jamal Kamal,**" the focus shifts to how Jamal Kamal effectively continued the poetic traditions characteristic of Navoi's work. He frequently referenced the image of Navoi as a great poet, highlighting his comprehensive thinking. As Jamal begins to write ghazals inspired by Kamal Navoi, he cleverly employs the mahzuf weight of ramali to enhance his poetry.

Mir Alisher xoki poyin

Ko 'zga surtarman, Jamol,

To yozay deb ko 'z nurim birlan

*Guli ra'no g'azal...*³⁴

"The main reason for Navoi's creative achievements is that he, as a language artist, made great strides in opening up the beauty and expressive possibilities of the Uzbek language,"³⁵ says Ibrahim Hakkul, a well-known Navoi scholar because the high spiritual and educational views of the poet sounded Uzbek. Jamal Kamal also appreciates Navoi's genius, especially when it comes to mother tongue. He expects all hope from him.

The thinker-poet brought the Uzbek language to our nation with a bright sword. Therefore, the poet wants to say that Navoi became the light of faith for humanity because "Alisher Navoi first proved the great power of the Turkish language practically and then scientifically based it."³⁶

So, in the poems of Jamal Kamal, the image of Alisher Navoi is presented as a great teacher, a spiritual leader – mentor, both in his work and in his work. In this poetry, there is an invitation to read the works created by Navoi, to get to know his heroes. In particular, the great figure of the thinker served as the main criterion in poems celebrating the themes of nation, language, homeland, and literature.

The third chapter of the study focuses on "**The Theme, Content, and Idea Proportion in the Epics of Jamal Kamal.**" The first part is titled "**The Plot of the Epic and the Interpretation of the Historical Figure.**" Jamal Kamal is recognized as a poet who has excelled in epic writing. In analyzing the poet's epics, Professor N. Rahimjonov observed that in "Stone and feeling," the vivid

³⁴ Жамол Камол. Сайланма. VII жилдлик. I жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 261.

³⁵ И. Ҳаққул. Навоийга қайтиш – 2. – Тошкент: Фан, 2011. – Б. 5.

³⁶ Жамол Камол. Сайланма. VII жилдлик. III жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 242-243.

depictions of past realities are brought to life in Oibek's creative imagination and presented to the reader through poetic associations. In "Dreams did not come true," the fate of the hero is explored through his psychological experiences and mental imagery. Doctor of Philology Sh. Hasanov emphasized that since the 1960s, the themes of historicity, memory, and the spirit of ancestors have been predominant in works concerning the Motherland, particularly in the epics of Jamal Kamal and others. Indeed, regardless of the topic Jamal Kamal addresses, a strong sense of patriotism is evident throughout his work. There has been analysed his books like "Navoi's love", "The Philosopher", "Shaikhurrais", "Shaikhzada" and his last epic.

Jamal Kamal was Navoi's admirer, admirer and follower all his life. The creative work of the thinker poet, the way of life, attracted him like an iron rod. As a result of this awakening, the poet created the epic "Navoi's Love" in the last years of his life. Aybek's epic "Guli and Navoi" is also on the same topic. Comparing the plots of both works, it can be said that it is inappropriate to say that Jamal Kamal was not influenced by Aybek's epic. But while Aybek finished his work based on the plot of the legend, Jamal builds the plot of Kamal's saga based on the artistic facts of Navoi's work.

In the poem, Jamal Kamal Alisher wrote that he studied under many teachers and was closely acquainted with the works of scholars such as Ulugbek, al-Bukhari, Moturudi. The author depicted the events of Navoi's migration from Herat to Mashhad and from there to Samarkand in the perspective of love based on the demands of the epic plot. He experienced many events related to Navoi's real life or used them for the plot of the work.

*G'azal devoni elga manzur erdi,
G'azal bobida nomi mashhur erdi.*³⁷

In the epic "Navoi's love", the author cites honorary verses, along with thoughts and ideas, from the epic "Farhad and Shirin", suitable for the weight of the work.

All the characters in the work are historical figures, and the events in it are almost a poetic form of historical reality. This will help the reader to understand the content of the epic.

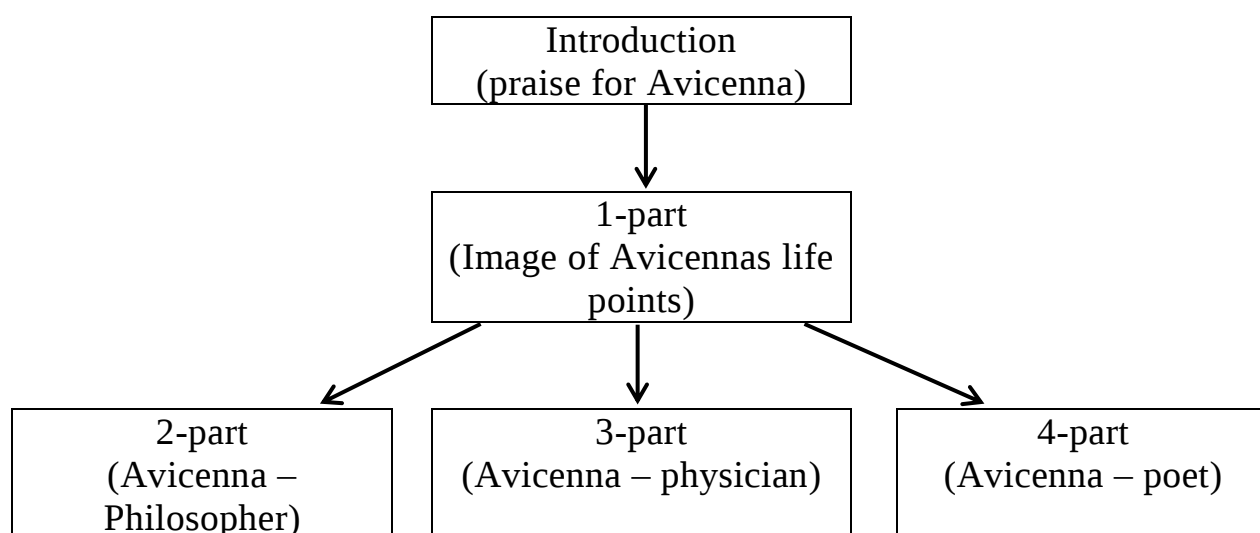
Jamal Kamal's epic "Shaikhurrais" is about the great physician and philosopher Ibn Sina. Uzbek literature has written works about the wise man who amazed the East and the West with his thinking. Jamal Kamal's saga about the wise man differs from them in its plot and style, of course. In particular, the epic "Hakim wa Ajal", written in the same genre, is based on one event, while the epic "Shaikhurrais" illuminates Ibn Sina's life in a vivid way. In the saga "Hakim and Death" the issue of life and death is studied in a socio-philosophical direction on the example of the life and fate of Abu Ali Ibn Sina. It is artistically interpreted in the form of the eternal struggle

³⁷ Жамол Камол. Сайланма. VII жилдлик. VII жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 93.

between good and evil.³⁸ In the epic of Jamal Kamal, the achievements and fame of Ibn Sina due to his hard work in the field of science are written.

The connection of the events of the epic can be seen in the following scheme:

Jamal Kamal, known for his exceptional skills in epic writing, explored the lives of historical figures in a unique style. He effectively used their life stories, accomplishments, and contributions to convey themes such as societal enlightenment, national freedom, and the pursuit of justice. To achieve this, he thoroughly studied these figures and their spiritual legacies. Kamal approached their lives and experiences with a logical perspective, illuminating the topics from his own viewpoint.



The key part of the chapter is also a continuation of the above topic, in which the problem is researched in the style of **“I” is an image, a lyrical hero and an author in epics on modern themes**. Researcher D. Nazarova paid attention to the epics of Jamal Kamal and divided their content into five groups: a) epics on historical themes (“Varakhsha”); b) epics on the theme of war (“Dreams did not come true”, “Moon wave at the door”, “Sun spring”); d) epics on a modern theme (“Hasan and the moon”); e) epics on the theme of national liberation (“Jamila”); f) epics in the interpretation of a moral theme (“Shahribonu”).³⁹

D. Nazarova’s grouping of the subject content of the poet’s epics in this way, in our opinion, is a little unclear. Historical and modern should be grouped in terms of the period of the epic event, not the subject. In addition, in the epic “Hasan and the Moon”, the subject is not connected with time, that is, it is about a part of human life – childhood. In our opinion, the subject scope of Jamal Kamal’s epics should be defined from different angles: a) according to the topic of the epic; b) according to the period to which the events of the epic belong.

³⁸ Жабборов И. Абдулла Орипов шеъриятида тарихий шахс концепцияси ва лири қаҳрамон масаласи: Филол.фан.номз. ... дисс. автореф. – Тошкент, 2008. – Б. 14.

³⁹ Қаранг: Назарова Д. Жамол Камол шеърияти поэтикаси: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Бухоро, 2021.– Б. 116.

According to the theme of the epic, it is appropriate to show the content of the poet's epics as follows: 1. Epics on the theme of war ("Dreams did not come true", "Moon wave at the door", "Spring of the Sun"); 2. Epics that illuminate the country's past ("Varakhsha"); 3. Childhood epics ("Hasan and the moon"); 4. Epics on the topic of national liberation ("Jamila"); 5. Epics in the interpretation of educational theme ("Shahribonu"); 6. Epics about great figures ("Shaikhurrais", "Love of Navoi", "Philosopher", "Sheikhzada").

According to the period to which the events of the epic belong, they are: 1. Epics with a theme related to the distant past ("Varaxha", ("Shahribonu", "Shaikhurrais", "Navoi's Love") 2. A theme related to the recent past is covered epics ("Jamila", "Moon wave at the door"), 3. Epics with a modern theme ("The Philosopher", "Sheikhzade") 4. Related to a certain period of human life can be divided into groups such as epics on the subject ("Hasan and the moon").

Jamal Kamal's epic "The Philosopher" is based on the life path of the world-famous Uzbek philosopher-scientist, academician Ibrahim Mominov. The story was written in the language of Ibrahim Mominov. Before creating the epic "Philosopher", the poet wrote about Ibrahim Mominov in his poem "The Lesson of Ibrahim Mominov" and expressed his thoughts and warm memories about the scientist in several articles, preparing the ground for his large-scale work.

The content of the epic "The Philosopher" was formed based on highlighting the qualities of the scholar, such as fighting for the truth, thoughtfulness, zeal and endurance, honesty, patriotism, sincerity, being a kind and guiding teacher. That is, the seed ideas in the poem are further expanded and reworked in the epic "The Philosopher" and are described in a lyrical-epic way.⁴⁰

The fact that the events in the epic are presented in the form of memories rather than the inner experiences of the lyrical hero is the basis for defining it as a lyric-epic epic.

The trinity of universe → man → God presented at the beginning of the work also completed the work. In other words, in the eyes of the author, Alloma Ibrahim Mominov is a person who has grasped and followed this triple core. His goal is to show his way of life as an example to today's generation and the nation. The epic was created based on this goal. Because the dramatic events in the epic are presented in the form of memory, not in the form of a process, there are places where drama is lacking in the work. In addition, the fact that the events are told not from the author's speech, but from the speech of the lyrical hero also limited this possibility.

The lyrical hero of Jamal Kamal's epic "Sheikhzoda" is the author. As he tells the story about the great child of the Uzbek people, the poet and literary critic Maqsud Shaikhzada, the words ring out like a song. The poet himself called the epic an honor. "Who was he really in this world?" starts with the node. During the work, the lyrical hero answers this question based on his experience.

⁴⁰ Қаршиев К. Жамол Камол шеърлятида жанрлар ва шакллар ранг-баранглиги: Филол. фан. бўйича фалсафа д-ри (PhD) ... дисс. – Самарқанд, 2022. – Б. 108.

It has never been easy for those who truly love their country and nation. Loyal children, despite opposition and suffering, continued to walk steadfastly on their chosen path:

*He wasn't defeated, but victory belonged
to Shaikhzada,
Shaikhzada is still
Shaikhzada!*⁴¹

Contrasting the hero's life path within the epic makes the reality clearer for the reader.

The climax highlights that Sheikhzade lived in a two-room "narrow chamber" and was ultimately brought to a three-room house in a coffin, with "crying of Sakinakhan." The lyrical hero's reaction to this situation intensifies the drama of the climax.

The work reads like an ode to the personality and contributions of Sheikhzadeh, largely due to Jamal Kamal's deep admiration for his teacher. While the epic gains its grandeur by discussing events related to a specific historical figure and period, the author, represented by "I," reacts to these events through the lyrical hero, thereby creating a lyrical framework. This results in a lyrical-epic work that showcases both lyrical and epic qualities.

In Jamal Kamal's modern epics, the characters are enlightened individuals who fought for their nation and homeland. In the epic 'Philosopher,' the main character embodies the lyrical hero himself, while in "Sheikhzoda," the lyrical hero journeys alongside the author "I." Although there are not many characters in these epics, lyrical digressions and philosophical reflections enrich the narrative.

CONCLUSION

The following scientific and theoretical conclusions can be drawn from the study of the subject matter and ideological-artistic themes in Jamal Kamal's work:

1. Jamal Kamal's work encompasses a wide range of subjects. He explores themes such as homeland, motherhood, fatherhood, friendship, love, truth, justice, solidarity, tolerance, history, nationhood, religion, language, knowledge, spirituality, loyalty, and progress. Additionally, he addresses various topics, including growing up, environmental protection, freedom, and independence. Each theme in the poet's poetry is further divided into subtopics, which he approaches from multiple perspectives. Kamal does not impose any limitations on his exploration of the theme of homeland, whether through forms such as finger weight, aruz, or ghazal. He effectively utilizes traditional genres while also discovering new possibilities.

2. Jamal Kamal's public writings are extensive and address various significant issues of his time. His articles and interviews advocate for freedom, cultural enlightenment, knowledge, economic development, and the protection of nature. The themes of language, national identity, and societal enlightenment that he discusses

⁴¹ Жамол Камол. Шайхурраис. Сайланма. VII жилдлик. VII жилд. – Тошкент: Янги аср авлоди, 2018. – Б. 129.

reflect the same concerns found in his poetry, showcasing his deep passion as a devoted representative of our nation.

3. Jamal Kamal's poetry features many traditional images. These images are not merely repeated; the poet engages with them skillfully. Whether in a classic or modern context, the artist effectively incorporates traditional imagery throughout his work.

4. One of the traditional images in Jamal Kamal's poetry is the heart. In his work, the lyrical hero embodies the struggle of the heart, which governs its judgments. The heart is intricately linked to concepts such as belief and faith. In his poetry, the heart is compared to the Kaaba, a mirror, the world, the earth, and the sky. When love emerges in the heart, it is seen as divine. Since humans possess a soul, they are regarded as the greatest of all creatures. Thus, the owner of the heart is also the owner of goodness.

5. The imagery of night is a recurring theme in the artist's poetry. In this work, night carries traditional meanings, such as a space for secrets and a time for the suffering of lovers. However, it also expresses unique aspects, such as the joy of youth, confidence in the future, and a connection to the nation and homeland.

6. The world is depicted in the poetry of Jamal Kamal through traditional imagery characterized by deception and trickery. The lyrical hero seeks to understand the world and uncover its secrets. In this pursuit, the poet draws on the traditions of classical poets such as Yassavi, Navoi, Babur, and Mashrab, expressing them in his own style. Regardless of its meaning, Kamal's poetry calls for individuals to strive for perfection, maintain their cultural identity amid globalization, and rise from spiritual lows.

7. Jamal Kamal effectively utilized images of the country's great figures in his poems that focus on national unity, the homeland, and language. Notably, he often referenced Navoi as a standard in this context. Kamal repeatedly portrayed Navoi as a thinker in his works that address themes of homeland, freedom, justice, and nationhood. To him, Navoi represents the spiritual leader of the nation and the founder of our mother tongue. Furthermore, the depiction of the thinker in these poems embodies humanism, uniting not only our nation but also humanity as a whole.

8. Jamal Kamal, inspired by Navoi's creativity and humanist ideas, created the epic "Navoi's Love." The plot is based on artistic elements related to Navoi's life. The story begins with an image of Navoi himself. Drawing from historical sources, the author diverges at times, presenting Navoi as a renowned poet during his time in Samarkand. While describing this region, he crafts poetic lines that resonate with the imagery found in "Saddi Iskandarii." Navoi's monologue as a lover serves as a foundation for a more vivid portrayal of his character.

9. The author's epic "Shaikhurrais" narrates the story of Ibn Sina. Upon examining the plot, it becomes evident that the author's intention is not merely to present factual information. Instead, the author delves into the essence of the issues at hand. In this work, reality unfolds through an experienced narrative rather than a

straightforward account. The depictions of Ibn Sina's life, especially in comparison to traditional epics, are characterized by unique plot construction, composition, and the author's distinctive style. In the book the wise man's life and contributions are artistically expressed, deeply infused with Islamic perspectives.

10. The poet's epic "Philosopher" tells the story of the academician Ibrahim Mominov, who serves as both the lyrical hero and the main character. In the narrative, he is portrayed as a philosopher seeking the Truth, a scientist attempting to convey his identity to his nation, a child of the nation fighting for freedom and justice, and a humorous teacher. The epic invites readers to explore the essence of life and humanity while tracing the hero's life journey. The philosopher expresses his views based on the Qur'an and hadiths, highlighting the significance of religious knowledge in his development.

11. Jamal Kamal's epic "Sheikhzada" introduces readers to the life of Maqsud Sheikhzada. In this work, Sheikhzada is depicted as a devoted nationalist, a keen observer of his country's history and literature, a supporter of freedom, a sensitive poet, a scientist, and a translator. The author does not impose strict limits on the structure of clauses and sections. The epic features various types of rhymes, including absolute rhyme, ridfi zayid rhyme, and musajja', as well as skillful use of mustahzad's acquired verses, which give the work a unique reading experience.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ХАКИМОВ МУНИСЖОН МУРОДОВИЧ

**ТЕМАТИКА И ИДЕЙНО-ХУДОЖЕСТВЕННЫЕ ОСОБЕННОСТИ
ТВОРЧЕСТВА ДЖАМАЛЯ КАМАЛЯ**

10.00.02 – Узбекская литература

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2024

Тема диссертации доктора наук (PhD) по филологическим наукам зарегистрирована за номером B2023.2.PhD/Fil3374 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора АН РУз.

Автореферат диссертации размещен на трех языках (узбекский, английский, русский, (резюме)) на веб-сайте www.tai.uz и на информационно-образовательном портале «ZiyoNet» по адресу www.ziyo.net.uz.

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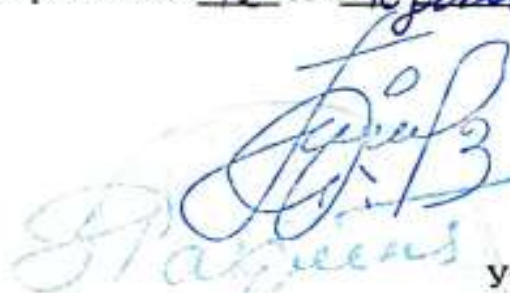
Ведущая организация:

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Защита диссертации состоится на заседании Научного совета DSc.27.06.2019.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «22» декабря 2024 года в 16. (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit.@uzsci.net)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 85). Адрес: 100100, Ташкент, Зиелилар, 13. Тел. (99871) 262-74-58.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – определить тематический объем творчества Джамала Камала, пролить свет на мир образов, идейно-художественные особенности, особенности стиля поэта.

Объектами исследования являются произведения «Прощание с веком», «Пылающее поле», «На пороге вечности», «Искусство поэзии», «Рассказы Анвара Мирзы», «Булбулнаме», «Шейхурраис», а также семь томов избранных произведений и сборников Джамала Камала, изданных в разные годы, и статьи, опубликованные в прессе.

Научная новизна исследования заключается в следующем:

раскрываются темы творчества Джамала Камала и внутренние аспекты его творчества;

творчество поэта проанализировано на основе идейно-художественно целостной системы, показаны идеи, сформированные на основе национальных и общечеловеческих ценностей, раскрыт подход автора к ним;

демонстрируется использование Джамалом Камалом образов для освещения выбранной им темы, а также мастерство поэта в новом подходе к традиционной образности;

подчеркивается плодотворное творчество Джамала Камала в эпическом жанре, его поэтическая ценность и художественное выражение его ведущих идей.

Внедрение результатов исследования. Научные выводы исследования Джамала Камала предметного объема и идейно-художественных особенностей представлены по следующим направлениям:

AL-32210302020 «Создание сайта и электронной платформы о жизни и творчестве творцов коканской литературной среды» осуществлено в Коканском государственном педагогическом институте с целью подчеркнуть влияние произведений предшественников на стиль более поздних поэтов, показать традиционность и ее перевоплощение в произведениях представителей коканской литературной среды, использованных в практическом проекте (справка № 356/04 Коканского государственного педагогического института от 28 марта 2024 г.). В результате были освещены вопросы стилистики, традиционализма и мастерства в творчестве представителей коканской литературной среды;;

В ряде поэм, эпосов и публицистических статей автор описывал свое детство, призывал молодежь учиться и стараться создавать хорошее будущее, поэтому в таких произведениях как «Хасан и луна», «Любовь Навои», «Шайхурраис» и многих других поэмах отражены особенности детского мировоззрения, характера, духовные, идеологические и технологические факторы, которые влияют на характер и духовный мир юного читателя, воздействуя на его ум и сердце, в ряде статей, призванных побудить подростков любить свою родину, осознавать свою идентичность, любовь к книгам,

анализируются их взгляды на уважение к языку и знание истории, а также необходимость защиты молодежи от угрозы «массовой культуры» в процессе глобализации, и все это было использовано в инновационном проекте IL-402104474 «bolalaradabiyoti.uz» на тему создания электронной платформы и ее мобильного приложения, завершено в Ташкентском государственном университете узбекского языка и литературы (справка Ташкентского государственного университета узбекского языка и литературы от 30 сентября 2024 года № 04/1-2663). В результате задачи платформы и ее мобильного приложения корректно определяются и обогащаются необходимой информацией;

Исследуется образ Навои в поэзии Джамала Камала, анализируется роль Навои в духовном мире узбекского народа на примере творчества поэта, жизнелюбия Алишера Навои, жажды знаний и просвещения, прославления справедливости, и чувствовать боль народа анализ того, как идеалы, прославляющие такие идеи, как сочувствие, воплощаются в поэзии Джамала Камала, он не просто повторил поэтические традиции Навои, но умело приблизился к ним, интерпретацию произведений поэта традиции в создании образа Алишера Навои в своих произведениях и как анализ по умению Джамала Камала создать образ мыслителя с использованием поэтических традиций Алишера Навои было использовано для обеспечения выполнения задач, поставленных в рамках проекта Ф-1-118 «Об описательных и интерпретациях образа Навои» и «Подготовка и издание учебного пособия», выполненном в Ташкентском государственном педагогическом университете в 2015-2017 годах, (справка Ташкентского государственного педагогического университета № 11-05-16/34 от 9 апреля 2024 года). В результате этого в проекте уточнился образ Навои в творчестве Джамала Камала как путеводной звезды нации, отца духовности, великого гуманиста;

Телеканал Национальной телерадиокомпании Узбекистана «Маданият и Маърифат» использовался при подготовке программы «Дневник жизни», посвященной жизни и творчеству Джамала Камала, а также сценариев телемарафона, посвященный 582-летию со дня рождения Алишера Навои (Национальная телерадиокомпания Узбекистана Справка №01-16/98 от 23 апреля 2024 года государственного учреждения «Телеканал «Культура и просвещение»). В результате жизнь и творчество Джамала Камала, а также вдохновение сегодняшних художников из Навои были доведены до широкой публики.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 150 страниц.

E'LON QILINGAN ISHLAR RO'YHATI
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**Avtoreferat “O‘zbek tili va adabiyoti”
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