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**DILSHOD RAJAB SHE'RIYATIDA BADIY TAFAKKUR VA USLUBIY
IZLANISHLAR**

**ХУДОЖЕСТВЕННОЕ МЫШЛЕНИЕ И МЕТОДОЛОГИЧЕСКИЕ
ИССЛЕДОВАНИЯ В ПОЭЗИИ ДИЛШОДА РАДЖАБА**

**ARTISTIC THINKING AND METHODOLOGICAL RESEARCH IN THE
POETRY OF DILSHOD RAJAB**

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Annotatsiya: Ushbu maqolada iste'dodli bolalar shoiri Dilshod Rajab ijodining o'ziga xos badiiy xususiyatlari va uslubi tadqiq etilgan. Maqolada shoir she'rlaridagi soddalik, ravonlik, xalqchilik hamda so'z o'yinlaridan foydalanish mahorati yoritib berilgan. Shuningdek, ijodkorning manzara she'rlaridagi topqirlik, tabiatga bo'lgan cheksiz mehr va bolalar ruhiyatini teran ifodalashdagi o'ziga xos yondashuvlari tahlil qilingan. Maqola davomida shoirning ijodiy yo'li, uning falsafiy va ijtimoiy-estetik qarashlari asarlari misolida ko'rsatib o'tilgan.

Kalit so'zlar: Bolalar she'riyati, badiiy uslub, manzara she'rlar, lirik qahramon, so'z o'yini, estetik tarbiya, ijodiy o'ziga xoslik, poetik yaxlitlik, struktural tahlil.

Аннотация: В данной статье исследуются своеобразные художественные особенности и стиль талантливого детского поэта Дилшода Раджаба. В статье освещены мастерство поэта в использовании простоты, беглости, народности и игры слов в своих стихах. Также анализируются находчивость автора в пейзажной лирике, бесконечная любовь к природе и уникальные подходы к глубокому выражению детской психологии. На протяжении статьи на примере произведений поэта показаны его творческий путь, философские и социально-эстетические взгляды.

Ключевые слова: Детская поэзия, художественный стиль, пейзажные стихи, лирический герой, игра слов, эстетическое воспитание, творческое своеобразие, поэтическая целостность, структурный анализ.

Abstract: This article examines the unique artistic features and style of the talented children's poet Dilshod Rajab. It highlights the poet's mastery of simplicity, fluency, and folk-style writing, as well as his skillful use of wordplay. Additionally, the author's ingenuity in landscape poetry, his boundless love for nature, and his profound approach to expressing children's psychology are analyzed. Throughout the





article, the poet's creative path, as well as his philosophical and socio-aesthetic views, are illustrated through his works.

Key words: Children's poetry, artistic style, landscape poems, lyrical hero, wordplay, aesthetic education, creative uniqueness, poetic integrity, structural analysis.

Kirish. Har bir shoirning ijod olamida uni boshqalardan ajratib turadigan o'ziga xos uslubi bo'ladi. Shu bois, shoir uslubi haqida so'z yuritganda uning badiiy tafakkuri, obrazlar yaratish mahorati va til boyligiga nazar tashlash muhimdir.

Uslubni ataylab yaratib bo'lmaydi. Mehnat va qunt tufayligina haqiqiy ijodkor ruhining shakli yozganlarida ufura boshlaydi. Uslub – iste'dodning ko'rinishi. Uslub ijodkor o'zligining namoyon bo'lishidir.¹ U adabiyotshunoslikda keng va tor ma'nolarda talqin qilinadi. Keng ma'noda biron-bir davr adabiyotiga xos bo'lgan va boshqa davrlardan farq qiluvchi o'ziga xos jihatlar – mavzular ko'lami, badiiy tasvir vositalaridagi o'ziga xosliklar, poetik obraz va timsollar yaratishdagi izlanishlar, mushtaraklik va badiiyatdagi boshqa o'ziga xosliklar nazarda tutiladi. Tor ma'noda esa, uslub tushunchasi orqali muayyan ijodkorni boshqalardan farqlantirib, ajratib turuvchi, faqat uning o'zigagina xos bo'lgan yozish manerasi nazarda tutiladi. Biroq shuni ta'kidlash zarurki, keng va tor ma'nolardagi uslublar o'rtasida muayyan darajada bog'liqlik mavjud.²

Asosiy qism. Dilshod Rajab ijodi va uning boshqa shoirlardan ajralib turadigan o'ziga xos tomonlarini o'rganar ekanmiz, uning she'rlarida namoyon bo'ladigan badiiy tasvir vositalari hamda ifoda usullariga e'tibor qaratamiz. Shoir, asosan, bolalar uchun she'rlar yozganini hisobga olsak, bola tafakkurini ochishda o'ynoqilik va jonli-jonsiz predmetlarga munosabatning qay darajada shakllanganligi muhim omildir.

Istiqlol davri o'zbek bolalar adabiyotining o'ziga xosligi an'anaviy mavzularda yozilgan asarlarning ham poetik mazmuniga, ham badiiy ifodasiga ko'ra yangilanganligida ko'zga tashlanadi. Bundan tashqari, bu davr adabiyotida, ayniqsa, she'riyatida sho'ro davriga xos bo'lmagan topqirlik – manzara she'rlar, rasmi she'rlar, savolli she'rlar, raqamli she'rlar kabi bir qator ijodiy izlanishlar, adabiy eksperimentlar amalga oshirildiki, bu hol bolalar shoirlarining poetik nigohi g'oyat o'tkirligidan dalolat beradi. Shu jihatdan, bugungi o'zbek bolalar she'riyatida Dilshod Rajab o'z o'rniga ega shoirlardan biri.

Shoir bugungi bolalar adabiyoti haqida so'z yuritar ekan shunday deydi: "Bugungi bolalar adabiyoti meni uncha ham qoniqtirmaydi. Bolalar shoiri, yozuvchilari bor. Lekin "yarq" etib ko'zga tashlanadigan, yaxshi ma'noda "shov-

¹ Azim Usmon. So'ng so'zlar. "Ilm-ziyo-zakovat" nashriyoti. Toshkent, 2020. – 226 b.

² Bashorat Jamilova. Bolalar adabiyotida zamonaviylik/O'quv qo'llanma. "Bukhara HAMD PRENT" nashriyoti. Buxoro, 2023. – 41 b.





shuv” bo‘ladigan asarlar yaratilmayapti-da. Bu o‘zi oson ish ham emas. Lekin bolalar kitobxonligi bilan bolalarga yaxshi asarlar kam yaratilayotganini bog‘lash to‘g‘ri emas. Bular boshqa-boshqa masala. Ko‘pincha bolalar kam o‘qiyotganiga sabab qilib, yaxshi asarlar kam yozilayotganini ko‘rsatishadi. Aslida agar bola o‘qiyman, desa shu paytgacha yaratilgan o‘zbek va jahon bolalar adabiyotining sara namunalari to‘lib-toshib yotibdi. Shunday ekan, kitob o‘qimaslikka hech qanday bahona ham, asos ham yo‘q. Bolalar ko‘p kitob o‘qishi kerak, mayli keyinchalik qaysi soha egasi bo‘lmasin, ular avvalo, inson. Kitob esa Inson qalbini, didini tarbiyalaydi. Men, kitob va adabiyotni eng tengsiz ustozlarim, deb bilaman. Adabiyotsiz hayot yoq. Adabiyotdan yiroq inson to‘laonli shaxs sifatida kamol topmaydi”.³

Shoir ijodkor bo‘lish uchun nima qilmoq kerak degan savolga: “Har bir inson bolalikdan tabiatga mehr bilan ulg‘ayishi kerak. Faqat ijodkor bolalarni emas, umuman, hamma og‘il-qizlarni tabiatga yaqinlashtirish kerak. Texnika, ilg‘or texnologiyalar aqlni charxlashi aniq. Tabiat, maftunkor borliq esa, betakror zavq-shavq beradi. Qalbgga jo‘shqinlik tuhfa etadi, qalbni tarbiyalaydi – deya javob beradi, va shoirning: «Har faslning o‘z xislati bor», degan satrlari nihoyatda rost, hayotiy. Ayniqsa, bizning jannatmonand yurtimizda shunday: har bir faslning o‘z fayzi, tarovati bor. Shu xususida men ham yozgan edim:

Yurtimizning to‘rt fasli,

Bizga atalgan asli:

Yoz – ochiq ayvonimiz,

Kuz to‘kin dasturxondir.

Qish – momiq chaponimiz,

Bahor – yashil maydondir!⁴

deya qo‘shimcha qiladi shoir.

Dilshod Rajabning she‘rlari o‘zining soddaligi, bir nafasda o‘qilishi, ravonligi va xalqchilligi bilan ham ajralib turadi. Shoir she‘rlarida so‘z o‘yinlaridan ham mohirlik foydalanadi. Buni “Jumboq bola”, “So‘zboylovchi”, “Harflarga hazil(lashma)”, “Bosh harfi olinsa”, “Ehtiyot shart” kabi bir qator she‘rlarida kuzatishimiz mumkin.⁵

Dilshod Rajabning manzara she‘rlarida favqulodda topqirlik yaqqol ko‘zga tashlanadi. U qalamga olinayotgan mavzuning eng xarakterli jihatlarini badiiy obraz darajasigacha ko‘tarib, yumor bilan katta estetik mazmunni yengil va ta’sirchan tarzda yosh kitobxon qalbiga yetkaza oladi. Uning she‘rlarini o‘qigan yosh kitobxon o‘zi kunda ko‘rib-bilib yurgan, lekin deyarli e’tibor bermagan narsa-hodisalarning favqulodda nafis va topqirlik bilan chizilgan manzaralaridan hayratga tushadi.

³ Dilshod Rajab. Badiiyat jozibasi. “Muxarrir” nashriyoti. Toshkent. 2026. – 202 b.

⁴ Dilshod Rajab. Yo‘lim quyosh tomondir. Cho‘lpon nomidagi nashriyot-matbaa ijodiy uyi, Toshkent. 2019. – 167 b.

⁵ Rahmatulla Barakayev, Ergash Ochilov. Badiiy tasvir mahorati. “Muxarrir” nashriyoti. Toshkent. 2021 – 46 b.





Muhimi shundaki, bu manzaralar shunchaki chizilmaydi, balki ularga salmoqli ijtimoiy-estetik vazifa singdirilgan bo‘ladi. Shu tariqa, bolalarga atalgan, sirdan qaraganda “quvnoqqina” she‘r o‘ziga xos tarzda falsafiy mazmun bilan boyitilganligini kuzatamiz. Shu jihatdan shoirning “Otamning bog‘i” (1996), “Daryo ko‘ngil” (1997) kabi she‘riy to‘plamlariga kiritilgan bir turkum she‘rlari xarakterlidir. Dilshod Rajab she‘rlari teran mazmunga egaligi, favqulotda topilma va obrazlar, badiiy tasvir vositalariga boyligi, samimiy yumorga yo‘g‘rilganligi, hajmining ixcham va lo‘ndaligi, ifoda tarzining aniq va ravonligi bilan alohida ajralib turadi. Ayniqsa qisqalik va lo‘ndalik – shoirning shiori, she‘rlarining asosiy xususiyati. Dilshod Rajab fikrni qisqa va lo‘nda ifodalashning rosa hadisini olgan.

Xulosa. Adabiyot tarixida hech bir ijodkor o‘qimasdan, boshqalardan o‘rganmasdan, so‘z san‘atining sehrli olamiga mehr qo‘ymasdan qo‘liga qalam tutmagan. Alisher Navoiy Fariduddin Attorning “Mantiqut-tayr” asaridan qay darajada ta’sirlangan bo‘lsa, A.S. Pushkin enagasi aytgan ertaklardan bahra olgan, Quddus Muhammadiy ijodida yoshligida Islom shoirga adabiy kotiblik qilgani bois xalq og‘zaki ijodi an‘analari qay darajada o‘rin tutgan bo‘lsa, ustoz shoirlarning voqelikka estetik munosabati atrof-olamdagi narsa-hodisalar tufayli ko‘ngilda tug‘iladigan ishtibohlarni ichki hissiyot va hayrat tuyg‘usi bilan quvnoq yumor vositasida tasvirlash uslubi Dilshod Rajab ijodiga muayyan turtki bergani shubhasizdir.

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