

The Artistic, Aesthetic, And Scientific Significance Of Shukrullo's Work "Javohirot Sandig'I" ("The Casket Of Jewels")

Norqulova Rayhon Umrzoqovna

Basic Doctoral student at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Uzbekistan

Received: 19 July 2025; **Accepted:** 15 August 2025; **Published:** 17 September 2025

Abstract: This article presents some reflections on Shukrullo Yusupov, one of the beloved writers and poets of our people. His memoir "Javohirot sandig'i" ("The Casket of Jewels") and the recollections of Abdulla Qahhor, Oybek, and G'afur G'ulom contained within it are analyzed. The article discusses how the events and valuable lessons from mentors described in this memoir influenced Shukrullo's creativity. Shukrullo holds a unique place in Uzbek literature with his diverse short stories, novels, and powerful poems. Here we focus more closely on another distinctive dimension of his work—his memoir writing.

Keywords: Memoir, remembrance, memory, mentors, social life, literature, spirituality, Oybek, Abdulla Qahhor, literary work.

Introduction: The development of Uzbek literature in the 20th century is closely connected with the names of many prominent creators. During this period, not only in poetry and prose but also in the memoir genre, a number of significant works were produced. Memoirs embody personal experiences, historical realities, and the literary environment, and are valued as historical sources. One such work is "Javohirlar sandig'i" ("The Casket of Jewels") created by Shukrullo Yusupov (1921–2020), which is recognized as a work that has entered the golden treasury of Uzbek literature. Poet Shukrullo wrote memoirs and recollections about his mentors and contemporaries. In this work, he provided valuable insights about unique writers and poets who were true figures of literature. Comprising two volumes, this work has found its readership in Uzbek literature.

In this article, the content, artistic features, and scholarly and spiritual significance of Shukrullo's "Javohirlar sandig'i" are analyzed in depth. The title of the work carries symbolic meaning: the "casket" represents the author's memories, while the "jewels" signify the outstanding representatives of our literature.

METHOD

The story "Javohirlar sandig'i" belongs to the memoir genre. In it, the author poetically narrates his childhood experiences, the lifestyle of Tashkent neighborhoods, the occupations and characters of his fellow residents, as well as the personalities, traits, and worldviews of his contemporaries such as G'afur G'ulom, Mirtemir Shayxzoda, and Hamid Olimjon during the period when he was becoming a poet. He recalls these figures in a sincere tone. Alongside the lives of writers and poets, the work also highlights a number of human virtues. One of the striking stories reflects the Uzbek tradition of hospitality: "An Andijani man's mother was on the verge of death, and the house was filled with cries of grief. At that moment, there was a knock at the gate. When the host opened the door, he found a guest on horseback who had arrived from a distant town. The host immediately went inside, calmed the weeping family, and, as if nothing had happened, welcomed the guest into the house. He set a table for him with a cheerful face, fed him well, and gave him a place to stay for the night. Only at dawn did the guest realize what had happened. The host explained that he had concealed the event because if the guest had known, he would not have eaten, and since he was tired from a long journey, he might have left again in the middle

of the night.” The memoir also portrays the personal qualities of writers, such as Oybek’s modesty and the human devotion of Zulfiya and Mirtemir. In particular, Oybek’s loyalty to literature and his service to the nation are described as remarkable, inspiring deep admiration in readers. Shukrullo depicts them as sincere and pure-hearted individuals. His creative observations—such as Qahhor’s sharp critical spirit or G’afur G’ulom’s folk humor and wit—add vividness to the narrative.

Furthermore, the work highlights the warm relationships, compassion, and friendship among the literary figures. The mutual respect and support between Hamid Olimjon, G’afur G’ulom, Mirtemir, and others are shown as the highest expressions of humanity. The memoir also explores the interaction between writers and the social environment, particularly the issues of Soviet ideology, censorship, and creative freedom.

One of the most important aspects of the social environment depicted in the work is Soviet ideology and its impact on literature and the lives of writers. “The 1930s–1950s remained in the history of Uzbek literature as a period of repression, censorship, and ideological pressure. In his memoirs, Shukrullo sincerely recalls the difficulties of this era.” In particular, the restriction of creative freedom and the evaluation of writers’ activities from a political perspective are revealed as negative features of the social environment. In describing the literary atmosphere and creative collaboration, Shukrullo emphasizes the friendship, cooperation, and spiritual solidarity among writers. “Writers such as Oybek, Hamid Olimjon, Mirtemir, and G’afur G’ulom brought warmth to the environment not only through their creativity but also through their human qualities.” The memoir also provides insights into the tragedies in the personal lives of writers and the obstacles these created for their literary work. Repression and tragic destinies are among the negative consequences of the era’s social environment: “One of the negative outcomes of the period was the repressions, unjust punishments, and tragic destinies experienced by literary figures. In *Javohirlar sandig’i*, these painful episodes in the lives and creativity of some writers are depicted based on historical truth.” While describing these scenes, Shukrullo also conveys the inner torments of the writers. Despite the difficult circumstances, the efforts of the writers portrayed in the work to preserve national identity, their inspiration from folk oral traditions and classical literature, are evaluated as important socio-spiritual phenomena. In this sense, “*Javohirlar sandig’i*” not only reveals the spirit of the era but also demonstrates the continuity of

national literary thought.

Shukrullo’s “*Javohirlar sandig’i*” is a vivid example of memoir prose in which the social environment is widely reflected through artistic description. The pressure of Soviet ideology, the cooperation within the literary community, the tragedies of repression, and the spirit of national revival form the main social layers of the work. In this respect, the book is not only a collection of personal memories but also a document that depicts the literary processes and social atmosphere of its time.

In the work, facts are expressed in an artistic style. Shukrullo narrates events with precision, adds journalistic commentary, and enriches them with artistic imagery. The use of journalistic style in Uzbek memoir prose makes the literary process more relevant and impactful. Memoirs, while describing personal experiences, also play an important role in highlighting social problems. Shukrullo’s “*Javohirlar sandig’i*” is both a literary memoir and a work with journalistic expression, which makes it a valuable source for literary studies.

The book is a successful example of the application of journalistic style, where factual accuracy, the reflection of the spirit of the era, emotional tone, and the link between society and literature are clearly evident. These features allow the work to be appreciated not only as a memoir but also as a journalistic document of socio-political life.

Artistic and stylistic features. Facts in the book are conveyed in an artistic manner. Shukrullo presents events with precision, interprets them with journalistic commentary, and enriches them with imagery. In “*Javohirlar sandig’i*”, each writer’s personality is revealed in a unique way. For example, when describing Oybek, the author highlights his human qualities, calling him “a mentor both in literature and in life.” In Qahhor’s image, he emphasizes that “in a single phrase, one could feel the criticism of the era.”

The book reflects the very nature of memoir prose. While expressing his life events, literary observations, and the image of the time, Shukrullo relies not only on documentary accuracy but also on artistic means of description. Imagery is especially strong in the work. The author does not limit himself to presenting dry facts about writers’ lives but instead provides figurative portrayals. Through vivid lines, he manages to convey both the external appearance and the inner emotional experiences of each literary figure.

The artistic and aesthetic value of the book is exceptionally high. The author’s personal emotions, joys, and sorrows attract the reader’s attention. Shukrullo’s style feels as if he is directly conversing with the reader, which adds sincerity and makes the book

more engaging and enjoyable to read, while also increasing its scholarly significance.

The influence of folk oral creativity is clearly felt in Uzbek memoir prose, and Shukrullo's "Javohirlar sandig'i" holds special scholarly importance in this respect. Along with depicting the author's life, the realities of the time, and the literary environment, the work expresses the national spirit more vividly through elements of folklore.

The role of folklore elements: tales and legends.

When recalling his childhood, the writer emphasizes the influence of folk tales and legends. He presents them not simply as memories but as important factors in the development of national values, imagination, and aesthetic worldview. According to the author, the tales and legends he heard in his childhood not only enriched his imagination but also directly influenced the formation of his literary outlook.

The active use of proverbs is also notable. Shukrullo employs them effectively to explain events, draw life lessons, and bring the atmosphere of the era to life. For example, in some chapters, proverbs expressing the wisdom of the people are presented in harmony with the writer's personal observations, thereby increasing not only the artistic but also the social and philosophical value of the book. When emphasizing the educational significance of the circle of mentors, he cites the proverb: "El bilan yurgan el bo'lar, yo'ldan chiqqan kul bo'lar" ("One who walks with the people will remain part of them, one who strays will turn to dust"), expressing the role of literary circles in human life through popular wisdom. Similarly, when describing the kindness of neighbors and community members, he recalls the proverb: "Odam bolasini odam qiladi – odamlardir" ("It is people who make a human out of a human").

The central idea of "Javohirlar sandig'i" is also expressed in the spirit of a proverb: "O'tgan kun — o'qilgan kitob" ("The past day is a book already read"). This proverb serves as a generalizing conclusion to the author's life experiences, personal reflections, and historical events. Proverbs in Shukrullo's memoir prose demonstrate the folkloric roots of his work. They serve as key tools for explaining events, reinforcing the writer's views, and illuminating national thought. They bring sincerity, life wisdom, and national spirit to the book. The author uses them not merely as decoration but as a way to imprint conclusions onto the reader's consciousness.

In addition, the book includes numerous examples of folk songs and epics performed by bards (baxshi) that the author heard and sang in his youth. According to Shukrullo, songs represent the expression of the

people's spirit, while epics embody the artistic memory of national history. Thus, he skillfully employs these genres in his memoirs to help readers gain a deeper understanding of national spirituality.

One of the most important stylistic features of "Javohirlar sandig'i" is its colloquial tone. Shukrullo's language is free of bookish artificiality, built in a natural and sincere style. His text is filled with wise sayings, symbolic expressions, and simple, lively sentences that are common in folk oral tradition. This style ensures that the book resonates deeply with readers.

The use of folklore elements in "Javohirlar sandig'i" allows for several valuable scholarly conclusions: it illustrates how national spirit is preserved and transmitted through memory, it highlights the close link between personal experience and collective cultural heritage, and it demonstrates the interplay of documentary accuracy with artistic creativity in Uzbek memoir prose.

Firstly, it shows the crucial role of the nation's cultural heritage in shaping the writer's personality.

Secondly, the artistic and aesthetic value of the memoir is enhanced through reliance on folk oral creativity.

Thirdly, the work provides a scientific basis for proving the continuity of national spirit and popular thought within written literature.

In "Javohirlar sandig'i", Shukrullo makes extensive use of folklore, thereby presenting his work not only as a collection of personal memories but also as the historical and spiritual memory of the people. Tales, proverbs, songs, and colloquial expressions enriched the author's style, giving the book a national spirit and folk sincerity. For this reason, "Javohirlar sandig'i" serves as an important source for studying the organic connection between oral folklore and written literature in Uzbek memoir writing.

The significance of the work for the younger generation:

1. The work serves as a source of spiritual education for young readers. It fosters respect for literary figures and conveys the hardships as well as the greatness of creative labor. Through the book, young readers become acquainted with the brightest representatives of Uzbek literature. They gain a deeper understanding of the roots of national literature, its stages of development, and the service of writers to the people and the homeland. This has a positive effect on strengthening national identity and patriotism in the younger generation.

2. The life experiences and human qualities of the writers depicted in the book act as a school of example for youth. For instance, Oybek's devotion to

knowledge, Hamid Olimjon's humanistic views, and G'afur G'ulom's populism guide young readers toward maturity.

3. The writer narrates the literary process and creative environment in an engaging and sincere way. This encourages young people to read more and strengthens their interest in literature.

4. Formation of creative thinking. The book inspires youth to think creatively and to interpret their own life experiences artistically. "Javohirlar sandig'i" not only commemorates the writers of the past but also calls upon the younger generation to become creators of spiritual heritage themselves.

5. Respect for historical memory and heritage. The book also reflects the socio-political processes of Uzbek literature in the 20th century. This teaches young readers to preserve historical memory and to treat their nation's spiritual heritage with respect.

CONCLUSION

In conclusion, "Javohirlar sandig'i" serves as a source for the younger generation to cultivate respect for national values, spiritual purity and kindness, love for knowledge and literature, and appreciation of folk oral creativity. By combining his personal memories with reflections on literature, Shukrullo elevated the memoir to a work of not only literary but also educational significance. For this reason, it is advisable that "Javohirlar sandig'i" be widely used in educational institutions and in the process of shaping the spiritual values of youth.

REFERENCES

1. Shukrullo "Javohirlar sandig'i" –Toshkent G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 2000
2. Qahhor.A Tanlangan asarlar.- Toshkent Adabiyot va san'at, 1981
3. Karimov .N " XX asr o'zbek adabiyoti tarixi" Toshkent Fan, 2010
4. Yo'ldoshev. Q Adabiyot nazariyasi- Toshkent: O'zbekiston milliy ensiklopediyasi, 2005
5. Rasulov. A "Xotiraviy nasrda davr va shaxs"- Toshkent: Fan va texnologiya, 2015.
6. Jo'rayev M. O'zbek adabiyotida xotira janri.- Toshkent: Fan, 2009.
7. O'zbek adabiyoti tarixi.5-jild. –Toshkent: Fan, 2009.
8. Shodmonov .Q. XX asr o'zbek adabiyotida memuaristik nasr.- Toshkent: Ma'naviyat, 2012.
9. Qodirov O. Oybek hayoti va ijodi.- Toshkent: Fan , 1985.
10. Karimov M. Hamid Olimjon lirikasida gumanizm.-

Toshkent : Fan, 1991.

11. G'afur G'ulom. Tanlangan asarlar.- Toshkent: G'afur G'ulom nashriyoti, 1978.
12. Zulfiya. She'rlar va maqolalar.- Toshkent: G'afur G'ulom nashriyoti, 1980.
13. Usmonov .S Adabiyot va ma'naviyat.-Toshkent : Fan,2006
14. Oripov A. She'riyat va ma'naviyat haqida.- Toshkent: Ma'naviyat, 1999
15. Shukrullo. Ko'ngil daftari.- Toshkent: Ma'naviyat 2001.
16. Husanov X. Shukrullo adabiy merosi.- Toshkent: Fan, 2005
17. Qosimov B. O'zbek adabiyotida milliy uyg'onish.- Toshkent: Ma'naviyat, 2001.
18. Mirvaliyev H. Adabiy tanqid va xotira nasri.- Toshkent: Universitet, 2007.
19. Yoqubov .N. O'zbek adabiyotida shaxs va davr.
20. G'ulomov M. Adabiyot va yoshlar.- Toshkent: Fan, 1987.