

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMY DARAJALAR
BERUVCHI DSc.03/30.12.2019.Fil.19.01
RAQAMLI ILMY KENGASH**

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

RAHMONOVA SHAHNOZA MUHITDINOVNA

O‘ZBEK EPIK POEZIYASI TAKOMILIDA ARUZ TIZIMINING O‘RNI

10.00.02 – O‘zbek adabiyoti

**Filologiya fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2023

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**Оглавление автореферата диссертации доктора наук (DSc) по
филологическим наукам**

Rahmonova Shahnoza Muxitdinovna

О‘zbek epik poeziyasi takomilida aruz tizimining o‘rni..... 3

Rakhmonova Shakhnoza Mukhitdinovna

The Role of the Aruz System in Improving Uzbek Epic Poetry..... 29

Рахмонова Шахноза Мухитдиновна

Роль системы аруз в усовершенствовании узбекской эпической поэзии..... 54

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ 59

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KIRISH

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida epik poeziya xususiyatlari, jumladan, metrika, masnaviydagi she'r tuzilishi, kompozitsiya, misra, bayt, band, qofiya, radif va qator poetik vositalarning aruz tizimi bilan bog'liq tadqiqi muhim yo'nalishni tashkil etadi. Metrika va aruz tizimida yaratilgan epik asarlarni tahlil qilish, ulardagi metrik xususiyatlarni vazn va mazmun mutanosibligi kesimida tadqiq etish, dunyo tajribalari asosida she'riy matnning boshqa shakliy o'lchovlar: chanda (hind), gekzometr (yunon), aruz (arab), qofiya, radif, tasviriy vositalar bilan munosabati, doston mazmuni bilan uyg'unligini o'rganish masalalari adabiyotshunoslikning takomilini ta'minlaydigan muhim omillardan hisoblanadi.

Dunyo adabiyotshunosligida epik poeziya xarakteri bilan bog'liq masalalar, xususan, metrika va aruz tizimi hamda uning evolyutsion taraqqiyoti, Sharq mumtoz epik poeziyasida aruz tizimi, muayyan dostonlardagi vazn va mazmun uyg'unligini tadqiq etish borasida ko'plab ishlar amalga oshirilgan va samarali natijalarga erishilgan. Xususan, aruziy birliklar: juzv, rukn, bahr, vazn, taqti', aruz doiralari, vazn ko'rsatkichlari singari nazariy tushunchalarning o'ziga xos xususiyatlari, tasnifi; epik dostonlardagi qofiya tizimi, badiiy san'atlar, ularning she'r tarkibidagi o'rni, manba bilan aloqasiga oid masalalarni tahlil qilishga alohida e'tibor qaratilgan. Biroq o'zbek epik poeziyasi takomilida aruz tizimining o'rni, unda yaratilgan dostonlarning o'lchov imkoniyatlari, ularning mumtoz an'analardan ta'sirlanish darajasi, vazn va mavzu uyg'unligi bilan aloqador masalalarni o'rganish bugungi aruzshunoslikning dolzarb vazifalaridan biri bo'lib qolmoqda.

O'zbekistonda mamlakat strategik rivojining bosh omillari belgilanar ekan, tarixiy, madaniy, adabiy va san'at asarlari, xususan, epik poeziya namunalarini o'rganish, tadqiq etish, ulardagi milliy va madaniy merosimizga oid g'oyalarni chuqur va atroflicha tahlil qilish yosh avlod ma'naviy kamolotida katta ahamiyat kasb etadi. Jamiyatda yuz berayotgan har qanday islohot, avvalo, badiiy adabiyot va madaniyatda o'z ifodasini topadi, zero, «adabiyot va san'atga, madaniyatga e'tibor – bu, avvalo, xalqimizga e'tibor, kelajagimizga e'tibor»dir¹. Masnaviy shaklidagi dostonlar ham xalqimiz badiiy tafakkuri mahsuli bo'lib, aruz tizimida yaratilgan ushbu ijod namunalari adabiyotimiz mavzu ko'lami va badiiyatini belgilashda o'ziga xos taraqqiyot bosqichlariga ega. Shu ma'noda epik poeziyaning o'lchov imkoniyatlarini vazn va mavzu uyg'unligi kesimida tahlilga tortish muhim ahamiyatga ega.

Aruz tizimining o'ziga xos xususiyatlari ritm va mazmun, vazn va qofiya, vazn va radif kabi unsurlar bilan o'zaro aloqadorlikda namoyon bo'ladi. Shu maqsadda ushbu tadqiqot Yusuf Xos Hojib, Ahmad Yugnakiy, Qutb, Xorazmiy, Sayfi Saroyi, Xo'jandiy, Yusuf Amiriy, Sayyid Ahmad, Haydar Xorazmiy, Durbek, Gulshahriy, Alisher Navoiy, Sayyid Qosimiy, Rizoiy, Muhammad Solih, Majlisiy, Xoja, Sobir Sayqaliy, Nishotiy, Huvaydo, Nodir-Uzlat, Xiromiy,

¹ Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Т., 2017 йил 4 август.

Uvaysiy, Olim Devona, Miriy, Tabibiy, Sirojiddin Sidqiy, Xolis Toshkandiy, Habibiy, Jamol Kamol dostonlaridagi aruz tizimiga xos jihatlarni o'rganish, ularni mumtoz aruz tizimi bilan qiyoslash, yetakchi vaznlarni aniqlash, aruzning epik asar mazmunini ochib berishdagi o'rnini tadqiq qilishga qaratilgani ham dissertatsiyaning dolzarb ilmiy muammo yechimiga bag'ishlanganini tasdiqlaydi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son «Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini tashkil etish to'g'risida», 2019-yil 21-oktabrdagi PF-5850-son «O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida»gi Farmonlari, 2017-yil 20-apreldagi PQ-2909-son «Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida», 2017-yil 13-sentabrdagi 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, O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi «Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir» va BMT Bosh Assambleyasi 72-sessiyasida so'zlangan nutqlaridagi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi¹.

Jahon adabiyotshunosligida epik poeziya xususiyatlari, shuningdek, she'r tuzilishi va aruzshunoslikni o'rganishga oid tadqiqotlar jahonning qator yetakchi ilmiy markazlarida, jumladan, Oksford universiteti, Kembrij universiteti (Buyuk Britaniya); دانشگاه تهران (Eron); İstanbul Üniversitesi, Ankara Üniversitesi, Gazi Üniversitesi (Turkiya); Balx davlat universiteti (Afg'oniston), Aligarh Muslim University, Delhi University (Hindiston); Azərbaycan milli elmlər akademiyası Nizami adına ədəbiyyat İnstitutu va Z. Bünyadov adına Şərqsünaslıq İnstitutu (Ozarbayjon); Восточный факультет при СПбГУ, Институт восточных рукописей в Санкт-Петербурге (Rossiya); Институт востоковедения АН Украины им. А.Крымского (Ukraina); Донишгоҳи миллии Тоҷикистон, Институти забон, адабиёт, шарқшиносӣ ва мероси хаттии ба

¹Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi <https://arts.unimelb.edu.au/nceis>; <https://www.westernsydney.edu.au>; <https://sllc.umd.edu/persian/about>; <http://nelc.uchicago.edu>; <https://nelc.osu.edu>; <http://ut.ac.ir>; <http://www.um.ac.ir>; <https://www.amu.ac.in>; <http://www.du.ac.in/du>; <http://www.istanbul.edu.tr/tr>; <https://www.ankara.edu.tr>; <http://gazi.edu.tr>; <https://www.orientalstudies.az/ru>; <http://literature.az/?lang=aze>; <http://www.kaznu.kz/ru>; www.iaas.msu.ru; <https://www.ivran.ru>; <https://spbu.ru>; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; <http://oriental-studies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institut-yazyka-literatury-vostokovedeniya-i-pismennogo-naslediya-im-rudaki>; <http://tashgiv.uz/ru/>; <http://navoiy-uni.uz/uz-k>; <http://www.samdu.uz> va boshqa manbalar asosida amalga oshirildi.

номи Рӯдакӣ (Tojikiston); O'zbek tili, adabiyoti va folklori instituti, O'zbekiston Milliy universiteti, Toshkent davlat sharqshunoslik universiteti, Toshkent davlat o'zbek tili va adabiyoti universiteti, Samarqand davlat universiteti, O'zbekiston xalqaro islom akademiyasi (O'zbekiston)da olib borilmoqda.

Dunyo epik poeziyasida antik va zamonaviy she'r tizimlari, ularning shakllanish va rivojlanish tamoyillari, vazn va mazmun, vazn va mavzu uyg'unligiga doir quyidagi natijalarga erishilgan: antik davr she'riyati metrikasi xususiyatlari, jumladan, islom davri epik poeziyasida aruz tizimi va uning evolyutsion taraqqiyoti va genezisi ochib berilgan (Oksford universiteti, دانشگاه تهران, İstanbul Üniversitesi, Gazi Üniversitesi, Azərbaycan milli elmler akademiyasi Nizami adına ədəbiyyat İnstitutu, Институты забон, адабиёт, шарқшиносӣ ва мероси хаттии ба номи Рӯдакӣ, Alisher Navoiy nomidagi O'zRFA o'zbek tili, adabiyoti va folklori instituti, Toshkent davlat sharqshunoslik universiteti, Toshkent davlat o'zbek tili va adabiyoti universiteti, O'zbekiston xalqaro islom akademiyasi).

Jahon epik poeziyasida she'riy tizimlarni yangi yondashuvlar va texnik imkoniyatlar yordamida tadqiq etish uchun quyidagi yo'nalishlarda tadqiqotlar olib borilmoqda: qadimgi va zamonaviy metrik qurilish hamda ularning ichki imkoniyatlarini nazariy-amaliy jihatdan qiyoslash, aruz tizimida vazn, qofiya, ritm, band, ritmik urg'u, ritmik variatsiya, badiiy vositalar kabi she'riy unsurlar mutanosibligini o'rganish; epik poeziyadagi yangi qarashlar, yondashuvlar va nazariyalarning o'ziga xos xususiyatlarini aniqlash; aruz nazariyasiga oid epik poeziya manbalarini o'rganish.

Muammoning o'rganilganlik darajasi. Har bir tarixiy davrda tadqiqotchilar e'tiborini epik poeziyaning tarixi, rivojlanish tamoyillari, o'lchov imkoniyatlari, umuman, masnaviy shaklida yaratilgan dostonlarning poetik taraqqiyoti bilan bog'liq muammolar o'ziga jalb qilib kelgan. Ayniqsa, epik poeziya nazariyasida aruz vazni va mazmun uyg'unligi, vaznning mavzuga ta'siri hanuz to'laligicha o'z yechimini topgan emas. Bu esa aruz tizimi va epik poeziya taraqqiyotini tarixiy-qiyosiy yo'nalishda o'rganishni taqozo etadi.

Epik poeziya, she'r tizimlarini o'rganish, olimlarning bu boradagi yondashuv va qarashlari, mumtoz adabiyotning badiiy vositalari va aruz tizimi imkoniyatlarini belgilash bo'yicha jahon va qardosh xalqlar adabiyotshunosligida muayyan ilmiy izlanishlar olib borilgan.

M.Simidcheva (Kanada), D.De Uis (AQSh), I.Y.Krachkovskiy, A.B.Kudelin, D.V.Frolov, N.Y.Chaliso'va, I.V.Stebleva (Rossiya), R.Musulmonqulov, U.Toirov (Tojikiston), Sh.S.Kaliyeva (Qozog'iston), B.To'xliyev, S.Rustamiy, G.To'ychiyeva, D.Yusupova (O'zbekiston) kabi olimlar tomonidan o'rta asrlarda keng rivoj topgan adab ilmlari, xususan, ilmi aruz, ilmi qofiya, ilmi badi', ilmi balog'aga bag'ishlangan risolalar misolida arab, fors, turkiy aruzlarning metrik xususiyatlari, mumtoz poetika bilan bog'liq muammolar kun tartibiga qo'yilib, ularga doir qarashlari bildirilgan¹.

¹ Simidchieva M. Imitation and Innovatsion in Timueid Poetics: Kashifi's Badayi al-afkar and Predecessors, al-Mu'jam and Hada'iq al-sihr // Iraninan Studies, volume 36, number 4, 2003; DeWeese D. The Predecessors of Nava'i in the «Funun al-balagah» of Shaykh Ahmad b. Khudaydad Tarazi: a neglected source on Central Asian literary culture from the fifteenth century // Turkish studies, edited by Sinasi Tekin, 2005, volume 29; Крачковский

Dunyo miqyosida L.R.Elvell-Satton, J.S.Meysami (Buyuk Britaniya), B.Y.Shidfar, I.M.Filshinskiy, M-N.Osmanov (Rossiya), J.Landau (Fransiya), A.Ja'far, A.No'shoba (Ozarbayjon), B.Sirus, A.Sattarzoda, S.Solihov, T.Mardoniy, A.Najibulloh, (Tojikiston), X.Kurbatov, X.Usmonov, M.Bakirov (Tatariston), Z.A.Axmetov, A.Tilavaldi (Qozog'iston), K.Risaliyev (Qirg'iziston), A.Bekmuradov (Turkmaniston) kabi olimlarning ilmiy izlanishlarida arab, fors, tojik, ozarbayjon, tatar, qozoq, qirg'iz, turkman she'r tuzilishlarining tarixi va zamonaviy rivojlanish tamoyillari, jumladan, epik poeziya, badiiy vositalar va metrik asoslari kabi masalalar tadqiq qilingan¹.

Rus va Yevropa adabiyotshunosligida ham she'rshunoslik, xususan, she'riy shakl, she'riy nutq, ritm, vazn, qofiya bilan bog'liq qator masalalar tarixiy-qiyosiy yo'nalishda yoritilgan².

И.Ю. Арабская поэтика в IX веке / Изб. Соч., – М. – Л.: Академия наук, Т. II. 1956; Куделин А.Б. Средневековая арабская поэтика (вторая половина VIII–XI век). – М.: Наука, 1983; Фролов Д.В. Арабская филология. – М.: Языки славянской культуры, 2006; Фролов Д.В. Классический арабский стих. История и теория аруда. – М.: Наука, 1991; Чалисова Н.Ю. Ватват и его трактат «Сады волшебства в тонкостях поэзии» // Ватват. Сады волшебства. – М.: Наука. 1985; Чалисова Н.Ю. Персидская поэзия на весах поэтики // Шамс Кайс Рази. Свод правил персидской поэзии. – М.: Восточная литература, 1997; Стеблева И.В. О проникновении арабо-персидских метров в тюрко-язычную поэзию / Проблемы теории литературы и эстетики в странах Востока. – М.: Наука, 1964; Стеблева И.В. Ритм и смысл в классической тюркоязычной поэзии. – М.: Наука, 1993; Мусульманкулов Р. Персидско-таджикская классическая поэтика (X–XV вв.). – М.: Наука, 1989; Тоиров У. Фарҳанги истилохоти арузи ачам. – Душанбе: Маориф, 1991; Тоиров У. Становление и развитие аруза в теории и практике персидско-таджикской поэзии. Автореф. дисс. ... докт. филол. наук. – Душанбе, 1997; Калиева Ш.С. Творчество Исмаила ал-Джаухари и его место в арабской филологии. Автореф. дисс. ...канд. филол. наук. – Т.: ТашГИВ, 2002; Тухлиев Б. Вопросы поэтики «Кутадгу билиг» Юсуфа Хас Хаджиба. – Т., 2004; Рустамий С. Балогат илида лингвистик назариялар ва тил ходисаларининг ёритилиши. – Тошкент: Наврўз, 2017; Туйчиева Г.У. Аруз в контексте газелей Амира Хосрова Дехлеви. – Т.: ТашГИВ, 2005; Тўйчиева Г.У. Ислом даври шеърятисида аруз тизими ва унинг эволюцион тараққиёти. Филол. фан. докт. (DSc) ...дисс. – Т., 2019; Юсупова Д. Темурийлар давридаги арузга доир рисолаларнинг қиёсий таҳлили. Монография. – Т.: TA'LIM-MEDIA, 2019.

¹ Elwell-Sutton L.R. Persian Metrics. – Cambridge, 1976; Meisami J.S. Structure and Meaning in Medieval Arabic and Persian Poetry. – London, 2003; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука, 1974; Фильштинский И.М. Арабская литература в средние века. – Москва: Гл. ред. вост. лит., 1978. – С. 254; Османов М-Н.О. Стиль персидско-таджикской поэзии IX–X вв. – М.: Наука, 1974; Landau J. De rythme & de raison. Paris: Presses Sorbonne nouvelle, 2013; Чэфэр Э. Ӯрузун нэзери эсаслари ва Азэрбајчан арузу. – Бақы: Елм, 1977; Нўшоба А. Гулшахрий ва Навои // Адабий мерос. – Тошкент, 1980. – № 13; Сирис Б. Арузи тоҷики. – Душанбе: Нашриёти давлатии Тоҷикистон, 1963; Саттарзода А. Аристотель и таджикско-персидская литературная мысль (IX–XV вв.). – Душанбе: Адиб, 2002; Солихов С. Аруз ва омузиши он. – Душанбе, 2005; Мардони Т.Н. Влияние арабской поэзии на творчество таджикских-персидских поэтов IX–XII веков. Дисс. ...докт. филол. наук. – Душанбе, 2006; Мардони Т.Н. Арабско-таджикские литературные связи. – Душанбе: Ирфон, 2006; Наджибуллохи А. Аруз и соотношение метра и содержания в персидско-таджикской поэзии. Автореф. дисс. ...канд. филол. наук. – Душанбе, 2016; Курбатов Х.Р. Метрика «аруз» в татарском стихосложении // Советская тюркология. – № 6, 1973; Усманов Х.У. Древние истоки тюркского стиха. – Казань, 1984; Усманов Х.У. Тюркский стих в средние века. – Казань: КГУ, 1987; Бакиров М.Х. Закономерности тюркского и татарского стихосложения в свете экспериментальных исследований. Автореф. дисс.канд филол.наук. – Казань, 1972; Бакиров М.Х. Генезис и древнейшие формы общетюркской поэзии. Автореф. дисс. ... докт. филол. наук. – Казань, 1999; Ахметов З.А. Казахское стихосложение. – Алматы, 1964; Тилавалди А. Древнетюркский книжный стих. – Алматы, 2002; Рысалиев К. Киргизское стихосложение. – Фрунзе, 1965; Бекмурадов А. Основные тенденции развития стихосложения в туркменской советской поэзии. Автореф. дисс. ... канд. филол. наук. – Ашхабад. 1980.

² Пруцков Н. Историко-сравнительный анализ произведений художественной литературы. – Л.: Наука, 1974; Жирмунский В. Введение в метрику. Теория стиха. – Л.: Советский писатель, 1975; Жирмунский В. Сравнительное литературоведение. Восток и Запад. Избр. труды. – М.: Наука, 1979; Дюришин Д. Теория сравнительного изучения литератур. – М.: Прогресс, 1979; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989; Аминева В. Теоретические основы сравнительного и сопоставительного литературоведения. – Казань, 2014.

Aruz tizimi va biz tadqiq etayotgan muammoga doir ayrim kuzatishlar A.Sa'diy, A.Fitrat, I.Sultonov, S.Mirzayev, R.Aliyev, Sh.Shomuhamedov, A.Rustamov, E.Talabov, U.To'ychiyev, S.Hasanov, B.Valixo'jayev, X.Rasulov, A.Hojiahmedov, M.Jamolova, A.Hayitmetov, M.Ziyovuddinova, N.Jumaxo'ja, I.Adizova, H.Boltaboyev, A.A'zamov, M.Olimov, D.Yusupova, Sh.Hasanov, Sh.Hasanova, N.Shodmonov, S.Tohirov, M.Tojiboyeva, D.Quvvatova, J.Jo'rayev, M.Mamatqulov, D.Zohidova, S.Soyipov kabi olimlar tomonidan olib borilgan¹.

Biroq epik poeziyada masnaviy shaklida yozilgan dostonlarning tarixiy tadrijini belgilashda muhim o'ringa ega bo'lgan dostonlarning aruzshunoslik nuqtayi nazaridan ilmiy muammo sifatida yaxlit holda fundamental o'rganilmaganligi, dostonlardagi vazn va g'oya, vazn va mazmun, vazn va boshqa she'riy unsurlar munosabati bilan bog'liq masalalar maxsus tadqiq etilmaganligi mazkur dissertatsiyaning avvalgi ilmiy ishlardan farq qilishini ko'rsatadi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq «O'zbek adabiyoti tarixi va manbalarini tadqiq etishning dolzarb mummolari» mavzusi doirasida bajarilgan.

¹ Саъдий А. Амалий ва назарий адабиёт дарслари. – Т.: 1925; Фитрат А. Адабиёт қондалари / Нашрга тайёрловчи, сўзбоши ва изоҳлар муаллифи Ҳ. Болтабоев. – Т.: Ўқитувчи, 1985; Фитрат. Аруз ҳақида / Нашрга тайёрловчи, сўзбоши ва изоҳлар муаллифи Ҳ. Болтабоев. – Т.: Ўқитувчи, 1997; Султонов И. Навоийнинг «Мезон ул-авзон»и ва унинг критик тексти. Филол.фан. номз. ...дисс. – Т., 1947; Мирзаев С. Навоий арузи. Филол.фан. номз. ... дисс. – Т., 1948; Алиев Р. Сайкали и его поэма «Бахрам и Гуландам». автореф. канд. филол. наук. – Т.: 1964; Шомухамедов Ш.М. Форс-тожик арузи. – Т.: ТошДУ, 1970; Рустамов А. Аруз ҳақида суҳбатлар. – Т.: Фан, 1972; Талабов Э. Араб арузи. – Т.: ТошДУ, 1977; Талабов Э. Араб шеърятда аруз тизими. Филол. фан. докт. ... дисс. автореф. – Т., 2004; Олмосли Э.Т. Аруз. – Т.: MUMTOZ SO'Z, 2017; Тўйчиев У. Арузшуносликка доир. – Т.: Фан, 1973. – Б. 42; Тўйчиев У. Ўзбек шеър системалари. – Т.: Фан, 1981; Тўйчиев У. Ўзбек поэзиясида аруз системаси. – Т.: Фан, 1985; Тўйчиев У. Система аруза в узбекской поэзии. Дисс. ... докт. филол. наук. – Т., 1987; Ҳасанов С. Бобурнинг «Аруз рисоласи». Филол. фан. номз. ... дисс. – Т., 1972; Ҳасанов С. Бобурнинг «Аруз рисоласи» асари. – Т.: Фан, 1981; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. – Т.: Фан, 1974; Расулов Х. Ўзбек эпик шеърятда халқчилик. XVIII аср ва XIX асрнинг биринчи ярми. – Т.: ФАН, 1973; Ҳожиахмедов А. Ўзбек арузи луғати. – Т.: Шарқ, 1998; Ҳожиахмедов А. Навоий арузи нафосати. – Т.: Фан, 2006; Жамолова М. Ўзбек адабиётда нома жанри. – Т.: Фан, 1992; Ҳайитметов А. Туркий тилда адабиётдан илк назарий қўлланма / Шайх Аҳмад ибн Худойдод Тарозий. Фунуну-л-балоға. – Т.: Хазина, 1996; Зиявиддинова М. Поэтика в «Мафатих ул-улум» Абу Абдаллаха ал-Хорезми. Автореф. дисс. ...канд. филол. наук. – Т., 1990; Зиёвуддинова М. Абу Абдуллох ал-Хоразмийнинг «Мафотих ал-улум» асарида поэтика. – Т.: ТошДШИ, 2001; Jumaxo'ja N., Adizova I. O'zbek adabiyoti tarixi. – Т.: Innovatsiya-Ziyo, 2020; Адизова И. Увайсий шеърятда поэтик тафаккурнинг янгиланиши. – Т.: Muharrir, 2020; Болтабоев Ҳ. «Рисолаи аруз» ва аруз ҳақида / Мумтоз сўз қадри. – Т.: Адабиёт ва санъат, 2004; Болтабоев Ҳ. Шарқ мумтоз поэтикаси. Манба ва талқинлар. – Т.: Ўзбекистон миллий энциклопедияси, 2006; Аъзамов А. Аруз. – Т.: Ўзбекистон Миллий кутубхонаси, 2006; Олимов М. Рисолаи аруз. – Т.: Ёзувчи, 2002; Ҳасанов Ш. XX асрнинг иккинчи ярми ўзбек дostonлари поэтикаси: Филол. фан...док... дисс. – Т.: 2004. – 204 б.; Ҳасанова Ш. Мавлоно Хожи Қози Пайвандий Ризоийнинг «Қуш тили» достони ва унинг қиёсий-текстологик тадқиқи. – Т.: ЎзРФА Давлат адабиёт музейи, 2006. – 104 б.; Ҳасанова Ш. «Тўғинома» ва «Қуш тили» туркумидаги асарларнинг қиёсий-типологик ва текстологик тадқиқи. Фил. фан. докт. ...дисс. – Т.: 2016; Shodmonov N. Aruz vazni asoslari. – Qarshi: Nasaf, 2012; Tohirov S. Aruz vazni qoidalari. – Samarqand: SamDU nashri, 2020; Тожибоева М. Жадид адиблари ижодида мумтоз адабиёт анъаналари. Филол. фан. докт. ...дисс. автореф. – Т.: 2018; Қувватова Д. XX аср иккинчи ярми ўзбек дostonчилигининг тараққиёт хусусиятлари. Филол. фан. докт. ...дисс. – Т.: 2016; Жўраев Ж. Шарафиддин Али Яздий. «Хулал мутарраз дар фанни муаммо ва луғаз» асарининг текстологик ва қиёсий типологик тадқиқи. Филол. фан. докт. ...дисс. автореф. – Т.: 2019; Маматқулов М. XVII-XVIII асрлар ўзбек адабиётда фольклор анъаналари ва поэтика масалалари. Филол. фан. докт. ...дисс. автореф. – Т.: 2021; Зоҳидова Д. Аруз сабоқлари. – Т.: MUMTOZ SO'Z, 2016; Соёипов С. «Қиссаи Сайқалий» асари қўлёзма нусхаларининг қиёсий-текстологик тадқиқи. – Т.: VNESHINVESTPROM, 2020.

Tadqiqotning maqsadi o'zbek epik poeziyasining vazn xususiyatlarini tadqiq etish, masnaviy shaklida yozilgan dostonlarda vazn va mazmun uyg'unligini aniqlash, mumtoz va zamonaviy dostonchilik an'alarining nazariy, amaliy, ritmik unsurlar kesimida tarixiy taraqqiyot tendensiyalari va o'ziga xos xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

epik poeziya tarixida she'riy o'lchov, metrika va aruz masalasi, rivojlanish omillarining evolyutsion shakllanish bosqichini tadqiq qilish;

epik poeziya namunalari tahlili uchun nazariy asos bo'lgan manbalarni tekshirish;

nomalar va ishq tarannumidagi dostonlarda vazn va mazmun munosabatining o'ziga xosligini asoslash;

«Xamsa» tarkibidagi dostonlarda vazn masalasi, paralellik hamda alohidalik omillarini aniqlash;

falsafiy-tasavvufiy dostonlarda ritm va mazmunning o'zaro munosabatiga oid qarashlarni ilmiy asoslash.

Tadqiqotning obykti sifatida Yusuf Xos Hojibning «Qutadg'u bilig», Ahmad Yugnakiyning «Hibat ul-haqoyiq», Xorazmiyning «Muhabbatnoma», Qutbning «Xusrav va Shirin», Sayfi Saroyining «Suhayl va Guldursun», Xo'jandiyning «Latofatnoma», Yusuf Amiriyning «Dahnoma», Sayyid Ahmadning «Taashshuqnom», Haydar Xorazmiyning «Gul va Navro'z», «Maxzan ul-asror», Durbekning «Yusuf va Zulayxo», Gulshahriyning «Qush tili», Alisher Navoiy «Xamsa», «Lison ut-tayr», Sayyid Qosimiyning «Majma' ul-axbor», «Haqiqatnoma», «Gulshani roz», «Ilohiynoma», Rizoiy Payvandiyning «Qush tili», Muhammad Solihning «Shayboniynoma», Majlisiyning «Qissai Sayfulmuluk», Xojaning «Maqsad ul-atvor», Sobir Sayqaliyning «Bahrom va Gulandom», «Qissai Sayqaliy», Nishotiyning «Husn va Dil», Huvaydoning «Rohati dil», Nodir-Uzlatning «Haft gulshan», Xiromiyning «Ra'no va Zebo», «To'tinoma», «Chor darvesh», Uvaysiyning «Shahzoda Hasan», «Shahzoda Husayn», «Voqeoti Muhammadalixon», Olim Devonaning «Ravzai asror», Miriyning «Rustam va Suhrob», «Gulnoma», «Choynoma», Ahmad Tabibiyning «Vomiq va Azro», Sidqiy Xondayliqiyning «Rusiya inqilobi», Xolis Toshkandiyning «Ibratnoma», «Arvohnoma», «Shoh Jarir qissasi», «Yusuf va Zulayxo», Habibiyning «Zamon farhodlari», Jamol Kamolning «Quyosh chashmasi» kabi manbalari olingan.

Tadqiqotning predmetini epik poeziya namunalari bo'lgan masnaviy shaklida yozilgan dostonlarni aruz va mazmun, aruz va mavzu ko'lami doirasida tahlil qilish tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida tavsifiy, qiyosiy-tarixiy, tizimlashtirish va statistik metodlardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

antik davr epik poeziyasi va musulmon Sharqi masnaviynavisligiga xos xususiyatlar hijolarning sifati, turoq va ruknlarning holatida yaqqol namoyon bo'lishi metrikaning gekzometr va aruzning mutaqorib bahrlari asosida qiyosiy sathda ochib berilgan;

pandnoma, jangnoma va qahramonlik yoʻnalishidagi dostonlarga xos anʼanaviy vazn *mutaqoribi musammani mahzuf* vaznidan evolyusiya jarayonida *ramali maxbun* vaznlariga oʻtganligi dalillangan;

«Noma» yoʻnalishidagi hamda ishqiy dostonlarga xos vazn sifatida «Muhabbatnoma»ning vazni – *hazaji musaddasi mahzuf* vazni anʼanaviylik kasb etishi aniqlangan;

«Xamsa» yoʻnalishidagi dostonlar uchun turkiy epik poeziyasida qoʻllanilgan *sariyi musaddasi matviyi makshuf, hazaji musaddasi mahzuf, hazaji musaddasi axrabi maqbuzi mahzuf, xafifi musaddasi maxbuni mahzuf, mutaqoribi musammani mahzuf* singari vaznlari ilmiy asoslanib, ularning dostonlar mazmuni bilan bogʻliqligi dalillangan;

falsafiy-tasavvufiy dostonlarda ritm va mazmunning oʻzaro munosabati, irfoniy hamda diniy-didaktik prizмага koʻra *ramali musaddasi mahzuf* vazni yetakchilik qilishi ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

epik poeziya namunalarining nazariy asoslari aniqlangan va tizimlashtirilgan; masnaviy shaklidagi dostonlarda vazn va mazmun mutanosibligi tasniflangan, qiyosiy-tarixiy jihatdan ochib berilgan;

epik poeziya namunalari mumtoz va zamonaviy aruzshunoslikda bir ildizga egaligi, yaxlit holda rivojlanganligi va madaniy-adabiy muhit mahsuli ekanligi isbotlangan;

masnaviy shaklidagi dostonlarning mumtoz epik poeziya taraqqiyotida tutgan oʻrni asoslangan.

Tadqiqot natijalarining ishonchliligi epik poeziya tarixi, aruz ilmi tarixi va zamonaviy rivojiga oid yurtimiz, xorijiy mamlakatlar olimlarining fundamental ilmiy-nazariy qarashlari oʻrganilgani, tadqiqot doirasiga birlamchi adabiy yozma yodgorliklar, xususan, obyekt sifatida tadqiq etilgan barcha dostonlarining chop etilgan ishonchli nusxalari jalb qilingani va ulardan foydalanilgani, tadqiqot xulosalari va tavsiyalarining amaliyotga tatbiq etilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati oʻzbek va Sharq mumtoz poetikasi, jumladan, epik poeziya namunalarini oʻrganishda, aruz nazariyasiga oid qarashlar, ilmiy muomalaga kiritilgan va tarjima qilingan manbalar haqidagi nazariy xulosa va tavsiyalardan sohaga oid ilmiy-tadqiqot ishlarini takomillashtirish, aruzshunoslik yoʻnalishini yanada rivojlantirish, mavzuga oid tadqiqot, monografiya va lugʻatlar yaratishda ilmiy-nazariy manba sifatida istifoda etilishi mumkinligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiya xulosalari va tavsiyalaridan «Oʻzbek adabiyoti tarixi», «Aruz va mumtoz poetika asoslari», «Navoiyshunoslik» fanlaridan yangi avlod darslik va oʻquv qoʻllanmalarini yaratish, maʼruza va seminar mashgʻulotlari mazmunini takomillashtirish, fakultativ darslar va maxsus kurslar ishlab chiqish, «Oʻzbek adabiyoti tarixi» fani mazmunini nazariy xulosalar bilan takomillashtirishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarning joriy qilinishi. Oʻzbek epik poeziyasi takomilida aruz tizimining oʻrni tadqiqi boʻyicha olingan ilmiy natijalar asosida:

Sharq xamsanavisligidagi *sariyi musaddasi matviyi makshuf, hazaji musaddasi mahzuf, hazaji musaddasi axrabi maqbuzi mahzuf, xafifi musaddasi maxbuni mahzuf, mutaqoribi musammani mahzuf* singari she'riy o'lchov masalalarini tadqiq qilish va she'riy o'lchovning mazmun bilan aloqadorligini o'rganishga doir ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan I-OT-2019-42 – «O'zbek va ingliz tillarining elektron (Inson qiyofasi, fe'l-atvori, tabiat va milliy timsollar tasviri) poetik lug'atini yaratish» (2019–2021) mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 30-martdagi 04/1-554-raqamli ma'lumotnomasi). Natijada, dostonlarning o'lchov imkoniyatlariga doir kuzatishlar navoiyshunoslikdagi mavjud nazariy fikrlarni asoslashga xizmat qilgan;

pandnoma, jangnoma va qahramonlik yo'nalishidagi dostonlarga xos an'anaviy vazn *mutaqoribi musammani mahzuf* vaznidan evolyusiya jarayonida *ramali maxbun* vaznlariga o'tganligi dalillanganligiga doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan A-OT-2019-10 – «O'zbek tilida neyning: me'yoriy-huquqiy asoslarini yaratish» (2019–2022) mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 30-martdagi 04/1-554-raqamli ma'lumotnomasi). Natijada, jangnoma va qahramonlik yo'nalishidagi dostonlarning o'lchov imkoniyatlari hamda pandnoma yo'nalishidagi dostonlarga xos vaznlar yuzasidan chiqarilgan ilmiy xulosalar adabiyotshunoslikdagi mavjud nazariy fikrlarni mazmun jihatidan mukammallashtirishni ta'minlangan;

vaznni masnaviy ritmini vujudga keltiruvchi asosiy omil sifatida o'rganish va falsafiy-tasavvufiy dostonlarda ritm va mazmunning o'zaro munosabati, irfoniy hamda diniy-didaktik prizмага ko'ra *ramali musaddasi mahzuf* vazni yetakchilik qilishi masalasiga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan PZ – 2020042022 – «Turkiy tillarning lingvodidaktik elektron platformasi» (2020–2022) mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2022-yil 21-dekabrda 04/1-3531-raqamli ma'lumotnomasi). Natijada, «Qo'sh ismli» ishqiy dostonlarning vazn xususiyatlari, «Xusrav va Shirin» yo'nalishidagi dostonlarda hazaji mahzuf vaznining asarlar mazmunini ochishdagi o'rniga doir fikrlar adabiyotshunoslikda mavjud qarashlarni boyitgan;

antik davr poeziyasi va metrika hamda musulmon Sharqi masnaviynavisligiga xos xususiyatlar hijolarning sifati, turoq va ruknlarning holatida yaqqol namoyon bo'lishi metrikaning gekzometr va aruzning mutaqorib bahrlari asosida qiyosiy sathda ochib berishga doir ilmiy xulosalardan Qozog'iston Respublikasi M.O.Avezov nomidagi Adabiyot va san'at institutida 2020–2022-yillarda bajarilgan «Qozog'istonning qo'lyozma merosi millatning «ma'naviy tiklanishi» paradigmasi sifatida: to'plash, saqlash, raqamlashtirish, tizimlashtirish, elektron katalog yaratish, nashr etish va tadqiqot» mavzusidagi fundamental loyihada foydalanilgan (Qozog'iston Respublikasi M.O.Avezov nomidagi Adabiyot va

san'at institutining 2022-yil 21-dekabrda 056/473-raqamli ma'lumotnomasi). Natijada, «Qutadg'u bilig», «Hibat ul-haqoyiq» dostonlarida ritm va mazmunning o'zaro munosabatiga doir kuzatishlarning mukammallashuviga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 7 ta xalqaro va 8 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda va www.independent.academia.edu/RahmonovaShahnoza, www.scholar.google.com/citations?user=GuYqDh0AAAAJ&hl=ru, www.researchgate.net/profile/Shahnoza_Rahmonova xalqaro saytlarida jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 35 ta ilmiy ish, jumladan, 1 ta monografiya, O'zbekiston Respublikasi OAKning doktorlik dissertatsiyalari asosiy natijalarini nashr etish tavsiya etilgan nashrlarda 19 ta maqola, shundan 6 ta xalqaro va 13 ta respublika jurnallarida chop etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxati, ilovalardan tarkib topgan bo'lib, umumiy hajmi 235 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti, predmeti, ilmiy yangiligi va amaliy qiymati yoritilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqotning joriylanishi, natijalarning e'lon qilinganligi hamda dissertatsiya tuzilishi haqida ma'lumot berilgan.

Dissertatsiyaning «**Epik poeziya tarixida she'riy o'lchov masalasi**» deb nomlangan dastlabki bobi uch fasldan tashkil topgan. «*Qadimgi davr epik poeziyasi va o'lchov birliklari*» deb nomlangan ilk fasl ikki qism: «*Antik davr poeziyasi va metrika*» hamda «*Musulmon Sharqi masnaviynavisligining vazn xususiyatlari*»ni o'z ichiga oladi. Dastlabki qismda antik davr epik poeziyasi qahramonlik va jangnoma yo'nalishida vujudga kelganligi, bunday dostonlarda qadimgi yunon metrik she'r tizimi – gekzametrdan foydalanilganligi aytiladi. Bu davr adabiyotining dastlabki namunalari bo'lmish “Illiada” va “Odisseya” dostonlari ham yo'nalishiga ko'ra jangnoma dostonlar hisoblanadi¹. Ma'lumki, qadimgi zamon ellin tilida yozilgan she'riy asarlarning hammasi uzun va qisqa hijolarning almashinuvi asosiga qurilgandir. Yunon she'riyatida ham qisqa bo'g'inlarni egri chiziq (V), uzun bo'g'inlarni to'g'ri chiziq (—) bilan belgilashgan, shu belgilarning ma'lum tartibda takrorlanishi yunon she'riyatining vaznini hosil qilgan. Ba'zan talaffuzning talabiga qarab ikki qisqa hijoni bir uzun hijo bilan almashtirish ham mumkin bo'lgan. Bu holat

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singari ko'rinishga ega bo'ladi.

¹ Qarang: Корш В. Всеобщая история литературы. Т. 1. – С-Пб.: Издание Карла Риккера, 1881. – С. 640–653; Тронский И.М. История античной литературы. – М.: Высшая школа, 1980. – С. 48; Лосев А.Ф., Сонкина Г.А. и др. Античная литература. – М.: Просвещение, 1986. – С. 36.

Birinchi faslning ikkinchi qismi «*Musulmon Sharqi masnaviynavisligining vazn xususiyatlari*»ga bag‘ishlangan bo‘lib, unda Sharq musulmon she‘riyati ham antik davr yunon she‘riyati singari bir qancha bosqichlarni bosib o‘tganligi ta’kidlanadi. Bu poeziyaning ilk namunalari ham qahramonlik ko‘rinishida bo‘lib, bunday dostonlar uchun Daqiqiy va Firdavsiylar boshlab bergan an’anaviy she‘riy o‘lchov – mutaqorib bahridan foydalanilgan. Musulmon Sharqi masnaviynavisligi 7 ta she‘riy o‘lchov doirasida bo‘lib, shulardan beshtasini «Xamsa» vaznlari tashkil qilsa, biri «Mantiq ut-tayr» yo‘nalishidagi dostonlar, yana biri Muhammad Solih «Shayboniynoma»si vaznidir.

Nazariy adabiyotlarda dostonlar, asosan, 7 xil vaznda yozilishi haqida ma’lumotlar keltiriladi. Bular: *sariyi musaddasi matviyi makshuf, hazaji musaddasi mahzuf, hazaji musaddasi axrabi maqbuzi mahzuf, xafifi masaddasi maxbuni mahzuf, mutaqoribi musammani mahzuf, ramali musaddasi mahzuf, ramali masaddasi maxbuni mahzuf* vaznlaridir. Keltirilgan vaznlardan ayon bo‘ladiki, musulmon Sharqi adabiyotida yaratilgan epik poeziya namunalari 7 ta o‘lchov doirasida bitilgan. Biz o‘zbek epik poeziyasida yaratilgan dostonlarni mavzu ko‘lamiga ko‘ra shartli ravishda quyidagi guruhlarga ajratish mumkin deb hisoblaymiz: 1. Pandnoma mavzusidagi dostonlar; 2. Jangnoma va qahramonlik yo‘nalishidagi dostonlar; 3. Noma-dostonlar; 4. «Qo‘sh ismli» ishqiy dostonlar; 5. «Xamsa» yo‘nalishidagi ishqiy dostonlar; 6. «Maxzan ul-asror» turkumidagi dostonlar; 7. Irfoniy-tasavvufiy dostonlar; 8. Diniy-didaktik qissalar asos bo‘lgan dostonlar.

Bobning «*Pandnoma yo‘nalishidagi dostonlarga xos vaznlar*» deb nomlangan ikkinchi faslida Yusuf Xos Hojibning «Qutadg‘u bilig», Ahmad Yugnakiyning «Hibat ul-haqoyiq», Sayyid Qosimiyning «Gulshani roz» kabi dostonlarining vazn xususiyatlari o‘rganiladi. «Qutadg‘u bilig» dostonining asosiy qismi masnaviy tarzida, ya’ni har ikki misrasi o‘zaro qofiyalanib keluvchi she‘riy shaklda bitilgan. Professor B.To‘xliyev dostonida masnaviy orasida boshqa janr namunalari, xususan, unda ikki yuzdan ortiq to‘rtlik, uchta qasida mavjudligini, «Qutadg‘u bilig» asarining vaznida ayrim saktaliklar borligini ta’kidlaydi¹. Biz ham olimning bu fikriga qo‘shilamiz va o‘zbek adabiyotida «Qutadg‘u bilig» dostoni ilk aruz vaznida yaratilgan asar bo‘lgani uchun ham bu hodisani tabiiy hol deb hisoblaymiz.

Dostonida keltirilgan she‘riy parchalarning qasidadan tashqari barchasi, olimlarimiz to‘rtlik deb e’tirof etgan namunalarda masnaviy qofiyalanish tizimi, a-a, b-b, v-v,... ketma-ketligi a-a, b-a yoki a-b, a-b shakliga o‘tganligini kuzatishimiz mumkin:

<i>Qayu edgu øknur kør edgu uchun, Atyiqmish esiz axir øk(u)nur kuchun.</i>	a
<i>Esiz qil/sa esiz/ yanuti/ økunch, V — —/V — —/V — —/V ~</i>	b
<i>Osa ed/guluk qil/ esizkø/ øchun. V — —/V — —/V — —/ V —</i>	a

¹ Batafsil ma’lumot olish uchun qarang: Тўхлиев Б. Юсуф Хос Ҳожибнинг бадий маҳорати. – Т.: ТДПУ, 2005. – 120 б.

Tabiiyki, bunday qofiyalanish tizimi misralar aro *mutaqoribi musammani mahzuf* va *maqsur* vaznlarining o‘zaro almashinib kelishiga imkon yaratadi. Yusuf Xos Hojibning «Qutadg‘u bilig» dostonida ushbu ikki vazndan tashqari, mutaqorib *bahrining mutaqoribi musammani solim, mutaqoribi musammani musabbag‘* o‘lchovlari uchraydi. Asarning 71- va 72-fasllari, ya’ni ikki qasidasi va bir to‘rtligi mutaqoribi musammani solim vaznida yozilgan.

Ahmad Yugnakiyning «Hibat ul-haqoyiq» asari ham «Qutadg‘u bilig» singari *mutaqoribi musammani mahzuf* va *maqsur* vaznlarida yozilgan.

<i>Bi-lik bil/-ti bol-ti/ e-ran bəl/-gu-luk,</i> V — —/ V — —/V — —/ V —	<i>Bi-lik-lik/ e-r+ol-ti/ a-ti ol/-ma-ti,</i> V — —/ V — —/V — —/V —
<i>Bi-lik-siz/ ti-rik-la/ yi-tuk kor/-gu-lik.</i> V — —/V — —/V — —/ V —	<i>Bi-lik-siz/ e-san er/-ka-n+a-ti/ o-luk¹.</i> V — —/ V — —/V — —/ V —

Keltirilgan matla’ baytlarning birinchi, ikkinchi, uchinchi ruknlari – *sadr, ibtido, hashvlar* fauvlun aslining solim ko‘rinishiga, oxirgi ruknlar *aruz* hamda *zarb* esa fauvlunning mahzuf ko‘rinishi – *faalga* teng. To‘rtlikda vazni ta’minlagan vasl hodisasi ham ahamiyatga ega.

Pandnoma yo‘nalishida yaratilgan dostonlardan yana biri Sayyid Qosimiy qalamiga mansub bo‘lib, «Gulshani roz» deb nomlanadi. Yusuf Xos Hojib va Ahmad Yugnakiylar boshlab bergan turkiy didaktik dostonnavislik an‘anasining XV asrdagi taraqqiyoti ham uning nomi bilan bog‘liq. «Gulshani roz» dostonining vazni B.Qosimxonov tadqiqotlarida yanglish tahlil qilingan. Olim dissertatsiyada dostonning asosiy vazni sifatida *ramali musaddasi mahzuf* hamda *ramali musaddasi maxbun* o‘lchovlarini ko‘rsatadi:

1. Ramali musaddasi mahzuf An-diney-rur-lo-la-yu-gul-surx-ro‘y <i>Fo-‘ilo-tun fo-‘i-lo-tun fo‘i-lun</i> Bog‘-jamo-lin-din-a-ning-ol-di-bo‘y <i>Fo-‘ilo-tun fo-‘i-lo-tun fo‘i-lun</i>	2. Ramali musaddasi maxbun Biz-ga-a-gar-bo‘l-sa-a-ning-dek-shafi’ <i>Fo-‘i-lo-tun fo-‘i-lo-tun fa’-il</i> Fik-re-mas-kel-sa-xi-so-li-shani’ <i>Fo-‘i-lo-tun fo-‘i-lo-tun fa’-il².</i>
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Diqqat qilinsa, har ikkala bayt ham *sariyi musaddasi matviyi makshuf* o‘lchovida bitilganligi oydinlashadi:

1. Sariyi musaddasi matviyi makshuf <i>An-di-ne-rur/ lo-la-yu-gul/ surx-ro‘y</i> — V V —/ — V V —/ — V ~ <i>Bog‘-ja-mo/ lin-di-na-ning/ ol-di-bo‘y</i> — V V —/ — V V —/ — V ~	2. Sariyi musaddasi matviyi makshuf <i>Biz-ga-a-gar/bo‘l-sa-a-ning/dek-sha-fi’</i> — V V —/ — V V —/ — V — <i>Fikr-e-mas/ kel-sa-xi-so/ li-sha-ni’</i> — V V —/ — V V —/ — V —
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Tahlillardan ko‘rinadiki, Sayyid Qosimiyning «Gulshani roz» dostoni *ramali musaddasi mahzuf* hamda *ramali musaddasi maxbun* o‘lchovlarida emas, balki *sari’* bahri vaznlarida yaratilgan. Shoir dostonidagi har bir bob uchun keltirgan g‘azallarida ilohiy ishqni kuylaydi va ularda *sariyi musaddasi matviyi makshuf*

¹ Ўзбек мумтоз адабиёти намуналари. 1-жилд. – Т.: Фан, 2003. – Б. 200.

² Касымханов Б.Х. Саййид Касими и его литературно-дидактические поэмы. Автореф. дисс. филол. наук. – Т.: 1991. – С. 13.

yoki *mavquf* o'lvovlarini mahorat bilan qo'llaydi. Demak, o'zbek mumtoz adabiyotida pandnoma mazmunidagi dostonlar *mutaqorib* va *sari'* bahri vaznlarida yaratilgan. Buning sababi mutaqorib bahrining epik poeziyadagi ilk vazn sifatida barmoq vazni qonuniyatlariga mos kelishida bo'lsa, *sari'* bahrining yengil ohangi pandnoma dostonlar uchun nihoyatda qulayligidadir deb aytish mumkin.

Uchinchi fasl «*Jangnoma va qahramonlik yo'nalishidagi dostonlarning o'lvov imkoniyatlari*» deb nomlangan. Ma'lumki, mutaqorib bahrida jangovarlik, qahramonlikka xos shiddatli ohang ham bor. Bu bevosita bahrning ruknlari: *fauvlun fauvlun fauvlun fauvlun* ohangiga mos keladi. Bu vazn ilk bor X asrda Daqiqiy tomonidan epik poeziyaga kiritilgan bo'lib, Firdavsiy dostonining dastlabki 1000 bayti uning qalamiga mansubdir.

«Saddi Iskandariy» «Xamsa»dagi eng yirik doston hisoblanadi. U Nizomiy «Iskandarnoma»si singari mutaqorib bahrida yaratilgan. Navoiy dostonida Iskandarning Chin xoqoni ustidan o'z hukmronligini o'rnatganini aytar ekan, so'z orasida:

<i>Navoiy, / ichib may/ eshitgil/ surud,</i> V — —/ V — —/ V — —/ V ~	<i>Ki, Xoqon/g'a gar juz/ jafo qil/madi,</i> V — —/ V — —/ V — —/ V —
<i>Ki, bas, be/vafodur/ sipehri/ kabud.</i> V — —/ V — —/ V — —/ V ~	<i>Sikandar/g'a dog'i/ vafo qil/madi, —</i> V — —/ V — —/ V — —/ V —

deb eslatib o'tadi. Dostondan keltirilgan parcha *mutaqoribi musammani maqsur* hamda *mahzufda* yozilgan. Aruz nazariyasiga ko'ra ayrim so'zlarni vaznga muvofiqlashtirish uchun ularning tarkibidagi tovushlar o'rni almashtiriladi. Yuqorida keltirilgan **Iskandar** nomiga e'tibor qaratsak. Vazn talabiga ko'ra, shu so'z **Sikandar** tarzida yozilgan, o'qilishi ham ana shunday talaffuz qilinadi. Bunda birinchi hijolardagi harflarning o'rni almashtirilgan. Baytda Iskandar so'zining Sikandar shaklida o'zgartirilgani ko'rinib turibdi. Agar **Iskandar** so'zi o'z holicha yozilsa, *fauvlun* asliy rukniga tushmaydi. Chunki **Is-** hijosi yopiq bo'g'in bilan ifodalangani uchun cho'ziq hijo hisoblanadi va bu so'zdagi hijolarning barchasi — — tarzida ifodalanadi. Natijada hijolar shu holatda qo'llanilsa, vazn buziladi. Vazn talabi bilan ayrim tarixiy shaxslar, afsonaviy qahramonlarning nomlari tanlangan vaznga muvofiqlashtirib yoziladi va o'qiladi. Umuman olganda, dostonida Iskandar so'zi aksariyat hollarda misraning boshida kelganda «Sikandar» tarzida qo'llaniladi. Chunki mutaqorib bahrining asliy rukni «fauvlun» shuni taqozo etadi. Dostondagi 7215 baytni shu nuqtayi nazardan o'rganib chiqqanimizda, undagi 149 misra «Sikandar» so'zi bilan boshlanganligi ma'lum bo'ldi.

Janr e'tibori bilan jangnoma xarakteriga ega bo'lgan yana bir doston «Shayboniynoma»dir. «Shayboniynoma» Alisher Navoiyning «Saddi Iskandariy» asari tipidagi qahramonlik dostonlaridan o'ziga xos xususiyatlari bilan farq qiladi. Muhammad Solih jangnoma xarakteridagi dostonini an'anaviy *mutaqorib* bahri vaznlarida yozmasdan, Alisher Navoiy «turkiy» deb atagan *ramal* bahri vaznlarida yaratdi. Shoir «Shayboniynoma» dostonini bitishda asardagi anchagina misralarda *solimi musha'as, maxbuni musha'as, musha'asi maxbun* shahobchalariga mansub vaznlaridan ham foydalangan. Dostondagi:

Yetkurub er/di qo'rg'on/ga o'zin,

— V — — / — — — / V V —

Andog'i mah/kam qo'rg'on/g'a so'zin.

— V — — / — — — / V V —

...Ul nabira/ o'n iki yo/shida,

— V — — / V V — — / — —

Lek yuz fit/na oning bo/shida¹.

— V — — / V V — — / — —

singari baytlarning belgilangan misralari *ramali musaddasi solimi musha'asi maxbuni mahzuf* vaznidadir. Ushbu vaznning asosini birinchi ruknlarda foilotun aslining solimi, ikkinchi ruknlarda shu aslning musha'as tarmog'i — *maf'uvlun*, oxirgi ruknlari esa mazkur aslning maxbuni mahzuf tarmog'i — *failun* tashkil etadi. Mazkur o'lchov she'riyatimizda deyarli qo'llanilmagan. Muhammad Solih doston vaznlarining sonini 19 taga yetkazdi². Dostonda ushbu 19 xil vaznning almashinib qo'llanishi ohangni voqealar tasvirida tez-tez o'zgartirib turish va zarur o'rinlarda kerakli so'zlarni erkin tanlashga imkoniyat yaratganini ko'rish qiyin emas.

Abdurauf Fitrat o'zining «Muhammad Solih» maqolasida «Shayboniynoma» va «Saddi Iskandariy» asarlarini qiyoslar ekan, «asar uchun qabul qilingan vazn «ramali musaddasi mahbun» urushg'a oid mavzularg'a munosib ohangdan mahrumdir. Otlarning chopishida, qilichlarning shaqillashida, botirlarning qichqirishida bo'lg'an haybatli ohangni bu vaznda sig'dirmoq mumkin emas. Aruz «jangnoma»larga maxsus ishlang'an tayyor vazn «mutaqoribi musammani maqsur» vaznidir... Navoiyning «Iskandarnoma»sida bu vazn urush maydonlarig'a munosib bir ohang beradir» kabi fikrlarni bildiradi³. Albatta, Abdurauf Fitratning ushbu qiyoslamasi yuqorida aytilgan fikrlarga ko'ra asoslidir. Mazkur faslda Uvaysiyning «Voqeoti Muhamadalixon», Xolis Toshkandiyning «Shoh Jarir qissasi», Sidqiy Xondayliqiy «Rusiya inqilobi» asarlarining ham vazn xususiyatlari tahlilga tortilgan.

«Nomalar va ishq tarannumidagi dostonlarda vazn hamda mazmun munosabati» deb nomlangan ikkinchi bob uch fasldan iborat. Dastlabki fasl «Noma» yo'nalishidagi dostonlarga xos vaznlar» deb nomlangan. Ushbu faslda nomalar shartli ravishda ikki guruhga bo'lib o'rganildi:

1. Noma — she'riy maktub shaklida yozilgan asar. Bu guruhdan Xorazmiyning «Muhabbatnoma», Xo'jandiyning «Latofatnoma», Said Ahmadning «Taashshuqnoma», Yusuf Amiriyning «Dahnoma» kabi nomalar o'rin olgan. Ularning barchasiga xos bo'lg'an umumiy xususiyat shuki, mazmunida oshiqning ma'shuqaga yozgan ishqiy maktublari o'rin olgan. Shuningdek, ushbu guruhga shartli ravishda Xolis Toshkandiyning «Ibratnoma»si ham kiritilgan. Bu asar tarkibida ham nomalar mavjud, faqat u ishq-muhabbat mavzusida emas, balki Iskandarga bag'ishlangan.

¹ Мухаммад Солих. Шайбонийнома. Нашрга тайёрловчи ва сўз боши муаллифи: Шодиев Э. — Т.: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1989. — Б. 106.

² А.Ножиямедов «O'zbek aruzi lug'ati»da «Shayboniynoma» dostonida qo'llanilgan vaznlar miqdorini 17 ta deb ko'rsatadi.

³ Фитрат А. Мухаммад Солих / Танланган асарлар. II жилд. — Т.: МАЪНАВИЯТ, 2000. — Б. 81.

2. Noma – masnaviy poema shaklida yozilgan asar. Mazkur guruhga nomida «noma» so‘zi bo‘lgan, masnaviy shaklida yaratilgan, aruz tizimi vaznlarida yozilgan asarlar: Sayyid Qosimiyning «Haqiqatnoma» va «Ilohiynoma», Xiromiyning «To‘tinoma», Xolis Toshkandiyning «Qiyomatnoma», «Arvohnoma» hamda Miriyning «Gulnoma», «Choynoma» singari dostonlari kiritildi va tahlilga tortildi. Bu o‘rinda akademik B.Valixo‘jayev qarashlariga tayanildi.

Ma‘lumki, noma mustaqil janr sifatida turkiy adabiyotdan munosib o‘rin egalladi. Ilk noma janridagi asar Xorazmiyning «Muhabbatnoma»si bo‘lib, unda oshiqning o‘z yoriga bitgan 11 ta she‘riy maktubi keltirilgan. Dostonning she‘riy o‘lchovi *hazaji musaddasi mahzuf* va *maqsur* bo‘lib, muallif bu vaznni tanlashda ikki omilga suyangan: 1) xalq og‘zaki ijodidagi «muhabbatnoma» qo‘shig‘i ohangi aynan shu o‘lchovga mos keladi; 2) Faxriddin Gurgoniyning «Dahnomasi» mazkur vaznda bitilgan. Xorazmiy «Muhabbatnoma»sining avvalgi nomasida ma‘shuqaning go‘zalligi shunday ta‘rif etiladi:

<i>Ayo ko‘r-k-ich/ra olam po/dshohi,</i> V — — — / V — — — / V — — —	<i>Pari ruxso/ralarning ko‘rk/ka boyi,</i> V — — — / V — — — / V — — —
<i>Jahon tutti/ sening husnung/ sipohi.</i> V — — — / V — — — / V — — —	<i>Yuzung navro‘zu qoshing bay/ram+oyi¹.</i> V — — — / V — — — / V — — —

Ko‘rinadiki, ushbu baytlar *hazaji musaddasi mahzuf*da yaratilgan. Baytda o‘lchov imkoniyatiga ko‘ra *vasl* va *imoladan* foydalanilgan. «Muhabbatnoma» tarkibida keltirilgan g‘azal, soqiynoma, qit‘a, fard kabi janrlar ham shu ikki o‘lchov doirasida yozilgan. Shuningdek, Xo‘jandiyning «Latofatnoma», Sayid Ahmadning «Taashshuqnoma», Yusuf Amiriyning «Dahnoma» asarlari turkiy nomachilikning yuksak namunalari bo‘lib, ularda ham mazkur ikki vazn istifoda etilgan. Qosimiyning ishqiy yo‘nalishdagi dostoni «Haqiqatnoma» ham «Muhabbatnoma» vaznida bitilganligi bilan an‘anaviylik kasb etadi.

Xolis Toshkandiyning noma so‘zi aks etgan dostonlari o‘z g‘oyaviy yo‘nalishi bilan yuqoridagi dostonlardan tubdan farq qiladi. Garchi shoirning «Qiyomatnoma», «Arvohnoma», «Ibratnoma» kabi dostonlari an‘anaviy «Muhabbatnoma» vaznida yaratilgan bo‘lsa ham, ularning mavzusi tamoman boshqadir. Bu yo‘nalishda Miriy ham o‘zining «Gulnoma» singari dostonini yaratdi. Faqat u dostoni uchun asosiy she‘riy o‘lchov sifatida *hazaji musaddasi axrabi maqbuzi mahzuf* vaznini, qo‘shimcha vazn sifatida esa *hazaji musaddasi mahzuf*ni tanlagan. Shoir o‘g‘li xotirasiga bag‘ishlangan dostoni uchun *hazaji musaddasi axrabi maqbuzi mahzuf* vaznini tanlagani bejiz emas. Chunki vazn mahzun ohanglarning ifodasi uchun juda qulaydir.

Bobning «*Qo‘sh ismli*» ishqiy dostonlarning vazn xususiyatlari» deb nomlangan ikkinchi faslida Sayfi Saroyining «Suhayl va Guldursun», Haydar Xorazmiyning «Gul va Navro‘z», Muhammadniyoz Nishotiyning «Husn va Dil», Xiromiyning «Ra‘no va Zebo», Miriyning «Rustam va Suhrob», Tabibiyning «Vomiq va Azro» masnaviylari tahlilga tortilgan. Sayfi Saroyining «Suhayl va Guldursun», Haydar Xorazmiyning «Gul va Navro‘z», Xiromiyning «Ra‘no va

¹ Хоразмий. Муҳаббатнома / Ўзбек мумтоз адабиёти намуналари. 2 жилдлик. 2 жилд. Нашрга тайёрловчи Н.Раҳмонов. – Т.: ФАН, 2007. – Б. 96.

Zebo», Tabibiyning «Vomiq va Azro» masnaviyalarida *hazaji musaddasi mahzuf* oʻlchovi istifoda etilgan. Mazkur vazn yuqorida nomi keltirilgan dostonlar uchun anʼanaviylik kasb etadi. Bu yoʻnalishdagi dostonlar orasida faqat Muhammadniyoz Nishotiyning «Husn va Dil» dostonigina *sariyi musaddasi matviyi makshuf* (mavquf) vaznidadir. Shoir dostonning kirish qismida:

<i>Birning oti:/ «Maxzani as/rori shavq»,</i> — V V—/ — V V—/ — V ~	<i>Yona biri:/ «Tuhfa-t+u-l+ah/ror» edi,</i> — V V—/ — V V —/ — V—
<i>Ul birisi:/ «Matlaiʼ an/vori shavq».</i> — V V—/ — V V—/ — V ~	<i>Biri aning:/ «Hayra-t+u-l+ab/ror» edi¹</i> — V V—/ — V V —/ — V—

deb aytadi. Nishotiy ushbu satrlarda Nizomiy, Dehlaviy, Jomiy va Navoiy «Xamsa»ning ilk dostonini eslab oʻtgan uchun uning ishqiy mavzudagi asari uchun sariʼ bahrini tanlagani sababi ayonlashganday boʻladi. Yaʼni shoir doston yozishni boshlagan paytda, ehtimol, «Hayrat ul-abror» yoʻnalishida bir doston yozmoqchi boʻlganu, lekin voqealar rivoji, mavzu, mazmun kengayib, yoʻnalish oʻzgargan va «Husn va Dil» dostoni vujudga kelgan. Shu maʼnoda sariʼ bahring tanlanganligini mazkur holat bilan asoslash mumkin. Boshqacha aytganda, biz tahlilga tortgan qoʻsh ismli ishqiy dostonlarda vazn bilan bogʻliq anʼanaviylik, asosan, saqlangan boʻlib, Nishotiyga kelib, bu anʼana buzilgan va oʻzgachalik kasb etgan.

«*Yusuf va Zulayxo» turkumidagi dostonlarda oʻlchov masalasi»* deb nomlangan uchinchi faslda esa bunday dostonlar uchun sheʼriy oʻlchov sifatida mutaqoribi musammani mahzuf va maqsur, hazaji musaddasi mahzuf va maqsur, sariyi musaddasi matviyi makshuf va matviyi mavquf vaznlaridan foydalanilganligi tahlilga tortiladi. Agar Omoniy asarida dastlabki davrda shohlar vazni boʻlmish mutaqorib bahridan istifoda etilgan boʻlsa, Qul Ali, Shayyod Hamza ijodida ramal bahri yetakchilik qiladi. Abdurahmon Jomiy, Xolis Toshkandiy ijodida esa anʼanaviy hazaj bahri koʻzga tashlanadi. Ulardan farqli oʻlaroq, Durbek va Olim Devona ijodida sariʼ bahri qoʻllanilgan. Durbek oʻz dostonini nazmda yozishni, buni esa turkiy tilda amalga oshirishni xohlaydi:

Qissai Yu/sufni tamom/ ayla nazm,
— V V—/ — V V —/ — V ~
Turki tili/ birla qilib/ azm-u jazm²
— V V—/ — V V—/ — V ~

Baytda qofiyaning muqayyad turi qoʻllanishi orqali *sariyi musaddasi matviyi mavquf* vaznining ohangi taʼminlangan. Zero, “**nazm**”, “**jazm**” qofiyadosh soʻzlari qator undoshi bilan tugaganligi sababli oʻta choʻziq (~) hijo hisoblanadi. Olim Devonaning asari «Ravzai asror» («Sirlar bogʻi») deb nomlanishida ramziylik mavjud. Chunki shoir bu mavzuga katta eʼtibor qaratadi, shuningdek, asariga yangicha zeb beradi:

¹ Муҳаммадниёз Нишотий. Хусн ва Дил. – Т.: Ғафур Ғулом номидаги бадиий адабиёт нашриёти, 1967. – Б. 40.

² Дурбек. Юсуф ва Зулайхо / Уч булбул гулшани. Қайта нашрга тайёрловчи Р.Шарафутдинова. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986. – Б. 9.

<i>Ayladi-m+at/rok elig 'a/ gulshane,</i> — V V —/ — V V —/ — V — <i>Yo 'qki javo/hirg 'a to 'la/ maxzane.</i> — V V —/ — V V —/ — V —	<i>Qilma-k+uchun/ el aro iz/hor ani,</i> — V V —/ — V V —/ — V — <i>Bas, atadim/ «Ravzai as/ror» ani¹ —</i> — V V —/ — V V —/ — V —
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Ko‘rinadiki, asar Durbekning dostoni singari *sariyi musaddasi matviyi makshuf* o‘lchovida yozilgan. «Ravzai asror»da Qur’oni karimda aks ettirilgan sabr qilish tuyg‘usi yuqori darajada kuylanadi. Bu jihatlar Olim Devonaning «Ravzai asror» asari badiiyatida ham namoyon bo‘ladi.

Tadqiqotning uchinchi bobi «**«Xamsa» tarkibidagi ishqiy dostonlarda vazn masalasi**» deb ataladi. Uning «*«Xusrav va Shirin», «Layli va Majnun» dostonlarida vazn hamda mavzu uyg‘unligi*» nomli birinchi faslida shu yo‘nalishdagi dostonlarda vazn va mavzu mutanosibligi o‘rganiladi. Turkiy adabiyotda «Xusrav va Shirin» yo‘nalishidagi dastlabki asar sifatida Qutbning «Xusrav va Shirin» dostonini olishimiz mumkin. Doston o‘zbek adabiyotida masnaviyning «Qutadg‘u bilig» va «Hibat ul-haqoyiq»dan keyingi nodir namunasidir. D.Yusupova Nizomiy «Xusrav va Shirin» dostonini yozishda Faxriddin Gurgoniyning ishqiy mavzudagi «Vis va Romin» dostonidan foydalangani va unda qo‘llanilgan hazaji musaddasi mahzuf vaznini o‘z asari uchun she‘riy o‘lchov qilib olganini ta‘kidlar ekan, bu vazn Nizomiydan keyin ishqiy mavzuda yaratiladigan masnaviy-dostonlarning asosiy she‘riy o‘lchovi bo‘lib qolganligiga diqqat qaratadi². Demak, Qutbning «Xusrav va Shirin» dostoni ham Nizomiy qo‘llagan vaznning imkoniyatlaridan foydalanib bitilgan. Bu dostonning vazn xususiyatlarini tahlil qilish davomida yanada ochiqilanadi. Qizig‘i shundaki, doston boblari orasida *mutaqoribi musammani mahzuf* vaznida yozilgan misralar ham uchraydi:

Ilohi/ xalos qil/ bu mungdin/ meni,
V — —/ V — —/ V — —/ V — —
Hoziru/ qodir teb/ bilurman/ seni.
V — —/ V — —/ V — —/ V — —

Bayt uchun tanlangan qofiya (**meni, seni**) bevosita uning vaznini ham belgilab bergan deb aytish mumkin. Qisqa va cho‘ziq hijolardan iborat bo‘lgan ushbu so‘z misraning oxirida kelib, mutaqoribning «*faul*» tarmoq rukni, binobarin, mahzuf bilan yakunlanishini taqozo qilgan. Natijada, baytning *mutaqoribi musammani mahzuf* vaznida yozilishini ta‘minlagan. Shunga o‘xshash holatlar doston so‘ngida ham keladi. Dostonda bu kabi baytlarni ko‘plab uchratish mumkin. Aslida esa mumtoz epik she‘riyat qoidalariga muvofiq, *hazaji musaddasi mahzuf* ko‘proq ishqiy mavzudagi, *mutaqoribi musammani mahzuf* vazni esa pandnoma mavzusidagi dostonlarga xos.

¹ Мирзо Олим Девона Самаркандий. Равзай асрор. Нашрга тайёрловчи И.Санаев. – Т.: SHARQ, 2020. – Б. 275.

² Юсупова Д. Алишер Навоий «Хамса»сида мазмун ва ритмнинг бадий уйғунлиги. – Т.: MUMTOZ SO‘Z, 2011. – Б. 62.

«Xamsa» yoʻnalishidagi ikkinchi doston Alisher Navoiyning «Farhod va Shirin»idir. Dostonda shoirning maqsadi «ishq dardi»¹ni kuylash ekanligi muqaddimalardayoq ayon boʻladi. Chin xoqonining iltijolari ijobat boʻlib, farzandli boʻladi. Navoiy tugʻilgan goʻdakning ismiga ham maʼno yuklaydi:

<i>Anga farzo/na Farhod is/m qoʻydi,</i> V — — —/V — — —/V — —	<i>Firoq-u rash/ku hajru oh/ ila dard,</i> V — — —/V — — —/V — ~
<i>Hurufi maʼxazin besh qis/m qoʻydi.</i> V — — —/V — — —/V — —	<i>Birar har-f+ib/tidodin ay/labon fard.</i> V — — —/V — — —/V — ~

Baytlar anʼanaga koʻra, *hazaji musaddasi mahzuf* va *maqsur* oʻlchovida bitilgan. Baytlar mazmunida Chin shohi jigarbandiga «Farhod» deb ism qoʻygani, qoʻyilgan nom arab yozuvidagi harflarga ramziy maʼno berib, ularni **firoq, rashk, hajr, oh, dard** deb talqin qilinganligi haqida taʼkidlanadi. Keltirilgan baytlar misralari **ism, qism, dard, fard...** singari qofiyalangani koʻramiz. Eʼtibor berilsa, baytlarning bu shaklda qofiyalanishi qofiyaning oʻzak tarkibiga koʻra muqayyad (qaydli) turini hosil qiladi. Bu qofiyalar radif bilan uygʻunlikda hazajning mahzuf va maqsur tarmoqlari ohangini vujudga keltiradi.

Alisher Navoiy forsiy adabiyotda oʻzigacha yaratilgan «Layli va Majnun» dostonlarini puxta oʻrganib chiqib, mazkur yoʻnalishdagi dostonlarda qoʻllanilgan *hazaji musaddasi axrabi maqbuzi mahzuf*, *hazaji musaddasi axrabi maqbuzi maqsur* vaznlarining oʻlchov imkoniyatlarini tadqiq qildi va ushbu oʻlchovlarni turkiy adabiyotga olib kirdi. Tajriba sifatida oʻzining «Layli va Majnun» dostonida ustalik bilan qoʻlladi. Adabiyotshunos A.Hojiahmedov shoir bu noyob vaznlarda yirik asarini bitar ekan, uning ohang yaratish imkoniyatlarini atroflicha oʻrganib chiqdi va ular ishqiy-fojiaviy doston uchun nihoyatda maqbul ekanligini aniqlaganini taʼkidlaydi². Haqiqatan ham, bu oʻrinda Navoiyning doston uchun tanlagan vazni uning mazmuniga toʻla mos keladi. Xususan, Layli bilan Qaysning birinchi uchrashuvi qizning yigitga savolini oʻzida aks ettirgan:

<i>...K-ey turfa/ yigit, ne ho/lating bor,</i> — — V/V — V — /V — ~	<i>Kim, shod/ligʻing yoʻ -q + oʻz/galardek,</i> — — V/V — V — /V — —
<i>Ne navʼ/ gʻamu malo/lating bor?</i> — — V/V — V — /V — ~	<i>Obod/ligʻing yoʻ -q + oʻz/galardek³.</i> — — V/V — V — /V — —

Taʼkidlanganidek, baytlarning tarkibini mafoiylun aslining axrab tarmogʻi **mafʼuvlu**, maqbuz tarmogʻi — **mafoiylun** hamda uchinchi ruknlarda mahzuf tarmogʻi — **fauvlun** yoki maqsur tarmogʻi — **mafoiyl** tashkil qiladi. Baytlardagi 4 qisqa va 6 choʻziq hijoning bu xildagi takrori yoqimli, yengil va oʻynoqi musiqiy ohangni vujudga keltiradi. Shuningdek, hazaj bahri ham oʻz ritmik variatsiyasiga ega boʻlib, dostonda *hazaji musaddasi axrabi maqbuzi mahzuf* yoki *maqsur* vaznlari bilan barobar *hazaji musaddasi axrami ashtari mahzuf* ham qoʻllaniladi. Ushbu vaznlarni ritmik variatsiyasi bilan birga quyidagi jadvalda koʻrish mumkin:

¹ Qarang: Алишер Навоий: қомусий луғат. II жилдлик. Иккинчи жилд. Масъул муҳаррир: Ш.Сирожиддинов. — Т.: SHARQ, 2016. — Б. 71.

² Хожиаҳмедов А. Навоий арузи нафосати. — Т.: Фан, 2006. — Б. 209.

³ Алишер Навоий. Лайли ва Мажнун. МАТ. 9 том. — Т.: Фан, 1992. — Б. 76.

<i>№</i>	<i>Vazn nomi</i>	<i>Ruknlari va taqti'i</i>
1.	Hazaji musaddasi axrabi maqbuzi mahzuf	Maf'uvlu mafoilun fauvlun — — V V — V — V — —
2.	Hazaji musaddasi axrami ashtari mahzuf	Maf'uvlun foilun fauvlun — — — — V — V — —

Navoiy «Layli va Majnun» yoʻnalishidagi dostonlarning vazn imkoniyatini yanada chuqurlashtirib, ritmik variatsiyadan foydalandi. Turkiy adabiyotda birinchilardan boʻlib *hazaji musaddasi axrami ashtari mahzuf* oʻlchovini istifoda etdi.

Bobning «*Haft paykar*» yoʻnalishidagi dostonlarning vazn xususiyatlari» deb nomlangan ikkinchi faslida Nizomiyning «Haft paykar» dostoniga tatabbuʻ va javob tarzida yozilgan Alisher Navoiyning «Sabʼai sayyor», Majlisiyning «Qissai Sayfulmuluk», Sobir Sayqaliyning «Bahrom va Gulandom», Nodir-Uzlatning «Haft gulshan» asarlaridagi oʻlchov imkoniyatlari tadqiq etilgan.

Maʼlumki, Navoiy oʻz dostoni uchun xamsanavislikda oldindan belgilab qoʻyilgan *xafifi musaddasi maxbuni mahzuf* vaznidan sheʼriy oʻlchov sifatida foydalanadi. Aruzshunoslar A.Hojiahmedov, D.Yusupovalar ushbu vaznning ham turkiy epik sheʼriyatida Navoiygacha istifoda etilmaganligini taʼkidlashadi. A.Rustamov «Sabʼai sayyor» dostoni qolgan dostonlarga nisbatan yengil ruhda doston boʻlganligi uchun uning vazni ham asarga yengillik ohangi beruvchi xafif bahridadir deb hisoblaydi¹. Navoiy oʻz dostonining nomi haqida shunday yozadi:

<i>Chunki qoyil/ yeti muso/ fi-r+edi</i> — V — —/ V — V —/ V V —	<i>Boʻldi chun bu/ raqam ishi/ tayyor,</i> — V — —/ V — V —/ — ~
<i>Ki, alar say/r+ishiga mo/ hi-r+edi.</i> — V — —/ V — V —/ V V —	<i>Qoʻydu-m+oti/ ni «Sabʼai/ sayyor»².</i> — V — —/ V — V —/ — ~

Keltirilgan baytlar xafif bahriga tegishli boʻlgan ikki vaznda: *xafifi musaddasi maxbuni mahzuf*, *xafifi musaddasi maxbuni maqtuyi musabbagʻ* da ekanligi koʻrinadi. *Xafifi musaddasi maxbuni mahzuf* da sadr va ibtidoda foilotun aslining solim koʻrinishi, hashv ruknlarida *mustafʼilun* aslining maxbun tarmogʻi *mafoilun* hamda aruz va zarb ruknlarida foilotun aslining maxbuni mahzuf tarmogʻi *failun* ishtirok etgan. *Xafifi musaddasi maxbuni maqtuyi musabbagʻ* da birinchi, ikkinchi ruknlari yuqoridagi oʻlchov bilan aynan bir xil. Faqat uchinchi ruknda foilotun aslining maqtuyi musabbagʻ tarmogʻi *faʼlon* qoʻllanilgan.

Toʻrtinchi bob «**Falsafiy-tasavvufiy va diniy didaktik dostonlarda ritm va mazmunning oʻzaro munosabati**» deb ataladi. «Maxzan ul-asror» turkumidagi dostonlarda qoʻllanilgan bahrlar» nomli ilk faslda Haydar Xorazmiyning «Maxzan ul-asror»i, Alisher Navoiyning «Hayrat ul-abror»i, Sayyid Qosimiyning «Majmaʼ ul-axbor»i, Xojaning «Maqsad ul-atvor»i tahlilga tortiladi.

Haydar Xorazmiy Nizomiyning «Maxzan ul-asror»iga javob yozishga kirishar ekan, «Musannifning vasfi bobida» oʻz ahvolini bayon etadi:

¹ Rustamov A. Navoiyning badiiy maʼhorati. — T.: Adabiyot va sanʼat, 1979. — B. 123.

² Alisher Navoiy. Sabʼai sayʼr. MAT. 20 tomluk. 13 tom. — T.: Fan, 1992. — B. 447. Keyingi misollar shu manbadan olinadi. Sahifasi qavs ichida koʻrsatiladi.

Sha'm sifat/liq yurakim/ shu'lazan,
 — V V —/— V V —/— V —
Dud boshim/da ayoqim/da lagan¹.
 — V V —/— V V —/— V —

Shoir o'z yuragini yonib turgan shanga, boshidagi o'y-xayollarini esa shamning tutuniga, qimirlamay xayol surib o'tirish holatini shamdon ostidagi laganga o'xshatadi. E'tibor berilsa, keltirilgan bayt *sariyi musaddasi matviyi makshuf*da yaratilgan. Baytning sadr, ibtido, hashvi mustaf'ilun aslining matviy tarmog'i – *muftailunga*, aruz, zarbi esa maf'ulotu aslining matviy makshuf tarmog'i – *foilunga* teng. Vaznni hosil qilishda ayrim so'zlar unga moslashtirilgan.

Alisher Navoiy o'zining «Hayrat ul-abror» dostonini xamsanavislikdagi an'anaga muvofiq, *sariyi musaddasi matviyi makshuf (mavquf)* o'lchovida yaratdi. Navoiygacha o'zbek adabiyotida bu vazn Durbekka nisbat beriladigan «Yusuf va Zulayxo», Haydar Xorazmiyning «Maxzan ul-asror» dostonlarida istifoda etilgan edi. «Hayrat ul-abror» dostonida shoir yuqoridagi ikki o'lchov imkoniyatidan mohirona foydalanadi. Xususan, dostonda *sariyi musaddasi matviyi makshuf* vaznini hikmatomuz baytlarni bitishda qo'llaydi:

<i>Odami er/sang demagil/ odami,</i> — V V —/— V V —/— V —	<i>Judu saxo/vat chog'i buxl/ etmagil,</i> — V V —/— V V —/— V —
<i>Oniki yo'q/ xalq g'ami/din g'ami².</i> — V V —/— V V —/— V —	<i>Shukr zamo/ni dog'i buxl/ etmagil.</i> — V V —/— V V —/— V —

Navoiy dostonidagi bir qator baytlarni o'z g'oyaviy niyatini ro'yobga chiqarish maqsadida ruknlari *maf'uvlun maf'uvlun foilun* yoki *maf'uvlun muftailun foilun* ohangida bo'lgan *sariyi musaddasi maqtuyi matviyi makshuf*, ruknlari *maf'uvlun muftailun foilun* tarzida bo'lgan *sariyi musaddasi maqtuyi matviyi mavquf*, ruknlari *muftailun maf'uvlun foilun* kabi aks etgan *sariyi musaddasi matviyi maqtuyi matviyi mavquf* vaznlarida bitadi. Xususan, dostonning

Bismillo/hir rahmo/nir-rahim,
 — — —/— — —/— V —
Rishtag'a chek/ti necha dur/ri yatim
 — V V —/— V V —/— V —

deb boshlanuvchi ilk baytida birinchi misra *sariyi musaddasi maqtuyi matviyi makshuf*da, ikkinchi misra esa *sariyi musaddasi matviyi makshuf* vaznida yaratilgan. Kuzatiladiki, birinchi misrada asosiy vazndan bir oz chetga chiqish bor. Lekin bu hol aruz tizimidagi nazariy qoidalarda mavjud. Bu yerda o'zbek aruzshunosligida deyarli tilga olinmagan sari' bahridagi ritmik variatsiyani ko'rish mumkin.

¹Xorazmiy X. Maxzan ul-asror / Muborak makhtublar. Ўзбек адабиёти бўстони. Нашрга тайёрловчилар: Абдувоҳидова М., Мухторова Х., Қосимхонов Б., Жўраев О. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1987. – Б. 214. Keyingi misollar shu manbadan olinadi. Sahifasi qavs ichida ko'rsatiladi.

²Алишер Навоий. Ҳайрат ул-аброр. 20 томлик. 7 том. – Т.: Фан, 1991. – Б. 161. Keyingi misollar shu manbadan olinadi. Sahifasi qavs ichida ko'rsatiladi.

Bobning ikkinchi fasli «*Irfoniy dostonlarda vazn va mazmun munosabati*» deb nomlanadi. O‘zbek adabiyotida irfoniy yo‘nalishdagi dostonlarda vazn va mazmun munosabati ham o‘ziga xos o‘ringa ega. Forsiy adabiyotda she‘riy vazn bo‘yicha Jaloliddin Rumiyning «Masnaviyi ma‘naviy»si, mavzu bo‘yicha Farididdin Attor boshlab bergan an’anani turkiy adabiyotda Gulshahriy, Alisher Navoiy, Qozi Payvandiy Rizoiy, Salohiyilar davom ettirdilar. Mumtoz adabiyotda Attorga javob tarzida yozilgan ilk turkiy doston turk adibi Gulshahriyning «Mantiq ut-tayr»i hisoblanadi. Doston 1317-yilda yaratilgan. Gulshahriyning «Mantiq ut-tayr»ida ham Hudhud – qushlar yo‘lboshchisi timsolida gavdalanadi. Muallif ushbu dostonida Hudhudni aql timsoli, deb baholaydi¹. Bayt:

Giru Gulshah/ri so‘zi soz/ ayladi,
 — V — — / — V — — / — V —
Manti-q+ut-tay/ri hu-sh+og‘oz/ ayladi.
 — V — — / — V — — / — V —

Bu yo‘nalishdagi keyingi doston Alisher Navoiyning «Lison ut-tayr»i bo‘lib, asar Farididdin Attorning «Mantiq ut-tayr»iga javoban yozilgan. Gulshahriy, Alisher Navoiy, Qozi Payvandiy Rizoiy o‘zlarining irfoniy dostonlarini an’anaviy *ramali musaddasi mahzuf* va *ramali musaddasi maqsur* vaznlarida yaratdilar. Faqat Salohiygina bu an’ana biroz cheklanib, o‘z dostoni uchun hazaj bahrining musaddas vaznlarini tanladi.

«*Diniy-didaktik dostonlarning vazn xususiyatlari*» deb nomlangan uchinchi faslda o‘zbek adabiyotida aruz tizimida yaratilgan diniy-didaktik dostonlar, asosan, *ramal* va *hazaj* bahri vaznlarida bitilgani haqida ma’lumotlar beriladi. Bu an’anani Xo‘janazar Huvaydo «Rohati dil» dostoni orqali boshlab berdi. Doston tarkibida ham *hazaji musaddasi mahzuf*, ham *ramali musaddasi mahzuf* vaznlari uchraydi.

«Rohati dil» dostoni «Munojot ba jonibi qoziyu-l-hojat», ya’ni Ollohu taologa murojaat-iltijo bilan yakunlanadi. Biz bu o‘rinda dostonning bu qismini bekorga keltirmadik. Sababi, dostonning aynan shu qismi butunlay boshqa o‘lchovda – *ramal* bahrining *ramali musaddasi mahzuf* hamda *maqsur*da bitilgan. Baytlarni taqti’si bilan birgalikda keltiramiz. Munojot quyidagi bayt bilan boshlanadi:

Xoliqo, javr/ ayladi o‘z /jonima
 — V — — / — V — — / — V —
Qo‘ymadim to/at taomin/ xonima
 — V — — / — V — — / — V —

Namuna uchun keltirilgan bayt *ramali musaddasi mahzuf*da yozilgan. Xo‘sh, shu o‘rinda nima uchun munojot doston vaznidan boshqa she‘riy o‘lchovda yaratildi degan savol tug‘ilishi tabiiy. Buning bir necha sabablari bor deb aytish mumkin:

birinchidan, muallif munojotni dostonning xotima qismida keltirganligi va bu qismni keyinroq yozganligi uchun uni boshqa vaznda yozgan bo‘lishi mumkin;

¹ Qarang: Шарипов Ш. «Лисон ут-тайр» дostonининг генезиси ва ғоявий-бадий хусусиятлари. – Т.: Фан, 1982. – Б. 21.

ikkinchidan, odatda munojotlarda Allohga murojaat qilinar ekan, undalma sifatida dastavval yaratganning biror ismi yoki sifati tilga olinadi. Bu yerda ham muallif o'z munojotini «Xoliqo» deb boshlar ekan, tabiiyki, o'z-o'zidan cho'ziq bo'g'in bilan boshlanuvchi vaznga murojaat qilishga majbur bo'ladi. Shuning uchun ham ushbu munojot dostonning asosiy she'riy o'lchovidan chekinib, boshqa bahr, ya'ni ramal bahrida yaratilgan.

Uvaysiyning shahzoda Hasan va Husaynga bag'ishlangan dostonlari «Layli va Majnun» dostonining asosiy vaznida yaratilgan. Bunda shoira mazkur dostonlardagi syujetning mahzun va fojiali tugallanmasiga e'tibor qaratgan. Sobir Sayqaliy «Ravzat ush-shuhado» asarida payg'ambarlar tarixini Odam Atodan boshlab, Rasuli akram avlodlari tarixi bilan yakunlaydi. «Ravzat ush-shuhado» Huvaydoning «Rohati dil» dostoni singari *hazaji musaddasi mahzuf* va *hazaji musaddasi maqsur* vaznlarida bitilgan. Shu xususiyatiga ko'ra asar Uvaysiy dostonlaridan farqlanadi.

XULOSA

O'zbek epik poeziyasi takomilida aruz tizimining o'rni bilan bog'liq muammoni tadqiq qilish asnosida quyidagi xulosalarga kelindi:

1. Qadimgi davr antik epik poeziyasi qahramonlik va jangnoma yo'nalishida vujudga kelgan bo'lib, bunday dostonlarda qadimgi yunon metrik she'r tizimi – gekzametrdan foydalanilgan. Gekzometr vaznining ko'p sonli ritmik variatsiyalarga ega ekanligi qadimgi shoirlarga voqealar bayonida qulaylik tug'dirgan. She'rda uzun hijolarning ko'proq bo'lishi – voqeaning ulug'vorligini, harakatning salmoqdorligini ta'minlagan bo'lsa, qisqa hijolarning ko'pligi esa harakatga tezlik, yengillik, o'ynoqlik bag'ishlagan va jangnoma dostonlar tarkibidagi ishqiy gimnlarni ham ushbu o'lchov asosida yozish imkoniyati paydo bo'lgan. Sharq epik poeziyasining ilk namunalari ham qahramonlik ko'rinishida bo'lib, bunday dostonlar uchun Daqiqiy va Firdavsiylar boshlab bergan an'anaviy she'riy o'lchov – mutaqorib bahridan foydalanilgan.

2. Musulmon Sharqi masnaviynavisligi 7 ta she'riy o'lchov doirasida bo'lib, shulardan beshtasini «Xamsa» vaznlari tashkil qilsa, biri «Mantiq ut-tayr» yo'nalishidagi dostonlar, yana biri Muhammad Solih «Shayboniynoma»si vaznidir.

3. O'zbek epik poeziyasiga mansub dostonlarni mavzu ko'lamiga ko'ra shartli ravishda quyidagi guruhlariga ajratish mumkin: pandnoma mavzusidagi dostonlar; jangnoma va qahramonlik yo'nalishidagi dostonlar; noma-dostonlar; «qo'sh ismli» ishqiy dostonlar; «Xamsa» yo'nalishidagi ishqiy dostonlar; «Maxzan ul-asror» turkumidagi dostonlar va irfoniy-tasavvufiy dostonlar. Ular yana o'z ichida kichik guruhlariga bo'linadi.

4. Dastlabki pandnomalar bo'lmish «Qutadg'u bilig» va «Hibat ul-haqoyiq»da mutaqorib bahrining tanlanishiga ilk sabab «Shohnoma» vaznining asos bo'lgani bo'lsa, mutaqoribning barmoq vazniga mansub 11 lik turkumiga yaqin turishi ikkinchi sabab sifatida keltirilishi mumkin.

5. O'zbek epik poeziyasi tarixida «Saddi Iskandariy», «Shayboniynoma», «Rusiya inqilobi» singari dostonlar qahramonlik va jangnoma yo'nalishida bo'lsa-

da, ularda she'riy o'lchov masalasida tafovutlar mavjud. Agar Navoiyning «Saddi Iskandariy» va Sidqiy Xondaliqiyning «Rusiya inqilobi» dostonlarida vazn nuqtayi nazaridan Firdavsiy an'anasi o'z ifodasini topgan bo'lsa, Muhammad Solih o'z dostonini epik she'riyatda Jomiydan so'ng istifoda etilmagan ramali musaddasi maxbun vaznida yaratdi. Temuriylar adabiy muhitidagi an'analarga ergashishni istamagan Muhammad Solih dostoni dastlab uning zamondoshi Bobur, so'ngra Fitrat tomonidan salbiy baholanishga sabab bo'ldiki, bu bevosita doston uchun tanlangan she'riy o'lchovning muvaffaqiyatsiz qo'llanilgani bilan ham bog'liq. Chunki mutaqorib jangovar va tantanali ruhda, shiddatli ohangda jaranglaydi va voqeaga qahramonona shukuh beradi. Ramal bahrining musaddas vaznlari maxbun tarmog'i uchun esa bu xulosani berolmaymiz.

6. Noma janri dastlab forsiy adabiyotda vujudga kelgan bo'lib, oshiq-ma'shuqlarning bir-biriga yozgan maktublari bilan bog'liq tushunchani ifodalagan. Uning ilk ko'rinishlari Faxriddin Gurgoniyni «Vis va Romin» dostoni tarkibida uchraydi. Dostonda Vis Rominga jo'natgan o'nta noma keltirilgan bo'lib, Faxriddin Gurgoniylar ularni «Dahnoma» sarlavhasi ostida birlashtirgan. Doston tarkibidagi ushbu maktublar «Vis va Romin»ning umumiy she'riy o'lchoviga bo'ysundirilgan, ya'ni ular ham hazaji musaddasi mahzuf va maqsur vaznlarida bitilgan.

7. Noma mustaqil janr sifatida turkiy adabiyotdan munosib o'rin egalladi. Ilk noma janridagi asar Xorazmiyning «Muhabbatnoma»si bo'lib, unda oshiqning o'z yoriga bitgan 11 ta she'riy maktubi keltirilgan. Dostonning she'riy o'lchovi hazaji musaddasi mahzuf va maqsur bo'lib, muallif bu vazni tanlashda ikki omilga suyangani: 1) xalq og'zaki ijodidagi «muhabbatnoma» qo'shig'i ohangi aynan shu o'lchovga mos keladi; 2) Faxriddin Gurgoniyni «Dahnomasi» mazkur vaznda bitilgan. «Muhabbatnoma» tarkibida keltirilgan g'azal, soqiynoma, qit'a, fard kabi janrlar ham shu ikki o'lchov doirasida yozilgan. Shuningdek, Xo'jandiyning «Latofatnoma», Sayid Ahmadning «Taashshuqnoma», Yusuf Amiriyni «Dahnoma» asarlari turkiy nomachilikning yuksak namunalari bo'lib, ularda ham mazkur ikki vazn istifoda etilgan. Qosimiyni ishqiy yo'nalishdagi dostoni «Haqiqatnoma» ham «Muhabbatnoma» vaznida bitilganligi bilan an'anaviylik kasb etadi.

8. Xolis Toshkandiyning noma so'zi aks etgan dostonlari o'z g'oyaviy yo'nalishi bilan yuqoridagi dostonlardan tubdan farq qiladi. Garchi uning «Qiyomatnoma», «Arvohnoma», «Ibratnoma» singari dostonlari an'anaviy «Muhabbatnoma» vaznida yaratilgan bo'lsa ham, ularning mavzusi tamoman boshqadir. Xolis Toshkandiy yashagan davrga kelib, hazaji musaddasi mahzuf va maqsur vaznlari epik dostonchilikning asosiy vazniga aylanib bo'lgan, ijodkorlar o'zlarining turli mavzudagi asrlarini ushbu vaznlarda bita boshlagan edilar. Bunga sabab sifatida ushbu vaznlarning ohang jihatdan keng imkoniyatlarga ega ekanligi va xalqona ruhga yaqinligini ko'rsatish mumkin. Miriyni «Gulnoma», «Choynoma»sida qo'llanilgan she'riy o'lchov esa yuqorida keltirilgan nomalar vaznidan farq qiladi. Shoir o'z asari «Gulnoma»ni o'g'lining xotirasiga bag'ishlagani uchun asosiy she'riy o'lchov sifatida *hazaji musaddasi axrabi maqbuza mahzuf* vaznini, qo'shimcha vazn sifatida esa *hazaji musaddasi mahzufni*

tanlagan. «Choynoma» uchun esa xafif bahri vaznlari imkoniyatlaridan foydalangan.

9. Sayfi Saroyining «Suhayl va Guldursun», Haydar Xorazmiyning «Gul va Navro'z», Xiromiyning «Ra'no va Zebo», Tabibiyning «Vomiq va Azro» masnaviylarida *hazaji musaddasi mahzuf* o'lchovi istifoda etilgan. Mazkur vazn yuqorida nomi keltirilgan dostonlar uchun an'anaviylik kasb etadi. Bu yo'nalishdagi dostonlar orasida faqat Muhammadniyoz Nishotiyning «Husn va Dil» dostonigina sariyi musaddasi matviyi makshuf (mavquf) vaznidadir. Buning asosiy sababi sifatida Nishotiyning dastlab «Xamsa» yaratishni niyat qilgani va o'z dostonini beshliklardagi ilk dostonlar yoziladigan sari' bahrida yaratgani bilan izohlash mumkin. Boshqacha aytganda, biz tahlilga tortgan qo'sh ismli ishqiy dostonlarda vazn bilan bog'liq an'anaviylik, asosan, saqlangan bo'lib, Nishotiyga kelib bu an'ana buzilgan va o'zgachalik kasb etgan.

10. «Yusuf va Zulayxo» turkumidagi dostonlarda she'riy o'lchov sifatida mutaqqoribi musammani mahzuf va maqsur, hazaji musaddasi mahzuf va maqsur, sariyi musaddasi matviyi makshuf va matviyi mavquf vaznlaridan foydalanilgan. Omoniy va Rabg'uziy asarlarida dastlabki davrda shohlar vazni bo'lmish mutaqqorib ustunlik qilgan bo'lsa, Qul Ali, Shayyod Hamza ijodida ramal bahri yetakchilik qiladi. Abdurahmon Jomiy, Xolis Toshkandiy ijodida esa an'anaviy hazaj bahri ko'zga tashlanadi. Ulardan farqli o'laroq, Durbek va Olim Devona ijodida sar'i bahri qo'llanilgan. Bu dostonlarda an'aviylikdan individuallikka o'tish yaqqol ko'zga tashlanadi. Ahamiyatlisi, eng ko'p tarqalgan va keyingi davr ishqiy dostonlari uchun asos bo'lgan hazaj bahri aynan mana shu davrdan keng yoyila boshlagan.

11. Turkiy adabiyotda Xorazmiy «Muhabbatnoma»sidan keyin hazaji musaddasi mahzuf va hazaji musaddasi maqsur o'lchovlari ishqiy mavzudagi dostonlarning asosiy vazni bo'lib qoldi. Nizomiyning «Xusrav va Shirin»ga xamsanavislik an'anasi asosida javob sifatida bitilgan ilk doston bo'lmish «Farhod va Shirin»ida ham mazkur she'riy o'lchov qo'llanilgan. Navoiy turkiy adabiyotda «Farhod va Shirin» dostonini yaratishda Nizomiydan ta'sirlangan holda o'zigacha yaratilgan ishqiy dostonlardan ham muayyan darajada foydalangan.

12. Alisher Navoiy forsiy adabiyotda o'zigacha yaratilgan «Layli va Majnun» dostonlarini puxta o'rganib chiqib, mazkur yo'nalishdagi dostonlarda qo'llanilgan *hazaji musaddasi axrabi maqbuzi mahzuf*, *hazaji musaddasi axrabi maqbuzi maqsur* vaznlarining o'lchov imkoniyatlarini tadqiq qildi va ushbu o'lchovlarni turkiy adabiyotga olib kirdi. Tajriba sifatida o'zining «Layli va Majnun» dostonida qo'lladi. Navoiy «Layli va Majnun» yo'nalishidagi dostonlarning vazn imkoniyatini yanada chuqurlashtirib, ritmik variatsiyadan foydalangan. Turkiy adabiyotda birinchilardan bo'lib *hazaji musaddasi axrami ashtari mahzuf* o'lchovini istifoda etdi.

13. O'zbek adabiyotida ishqiy-sarguzasht yo'nalishidagi dostonlar o'ziga xos turkumni tashkil etadi. Nizomiyning «Haft paykar» dostonidan ibtido topgan mazkur yo'nalishga Alisher Navoiyning «Sab'ai sayyor», Majlisiyning «Qissasi Sayfulmuluk», Sobir Sayqaliyning «Bahrom va Gulandom», Nodir-Uzlatning «Haft gulshan» singari asarlarini kiritish mumkin. Navoiyning «Sab'ai sayyor»

dostoni aruz tizimida, xafif bahrining xafifi musaddasi maxbuni mahzuf vaznida yozilgan. Sakkiz ritmik variatsiyaga ega bo'lgan ushbu vazndan hikoyatlar tarkibida turli holatlarda istifoda etilgan. Mazkur ritmik variatsiyalarning voqealar bayonida o'zaro almashinib qo'llanilishi tasodifiy bo'lmay, asar qahramonlarining ruhiy holati, bir hikoyatdan boshqasiga o'tish paytlari, syujet chiziqlarining o'zgarishiga ko'p jihatdan bog'liq.

14. Majlisiyning «Qissasi Sayfulmuluk» dostoni qissa ichida qissa uslubida yaratilgan va yo'nalishiga ko'ra ishqiy-sarguzasht doston hisoblanadi. Muallif dostonida hazaji musaddasi mahzuf va maqsur vaznlaridan foydalangan. Sobir Sayqaliyning «Bahrom va Gulandom» dostoni «Haft paykar» yo'nalishidagi doston hisoblansa-da, unda qo'llanilgan she'riy o'lchov Nizomiy va Navoiy dostonlaridan farq qiladi. Muallif dostonida asosiy vazn sifatida hazaji musaddasi mahzuf va maqsur vaznlaridan qo'llagan, lekin doston tarkibiga kiritilgan **g'azal, mustazod, murabba', muxammas, musaddas** kabi janrlarda ramal, muzori' kabi vaznlardan foydalangan. Doston tarkibiga mazkur janrlarning kiritishi va ularning aruz tizimidagi turli bahrlarda bitilishi bir necha syujet chizig'iga ega bo'lgan doston voqealari bayoni uchun mos kelgan.

15. Nodir-Uzlatning «Haft gulshan» dostoni ham an'anaviy hazaji musaddasi mahzuf vaznida yaratilgan bo'lib, buning sababi sifatida mazkur dostonning xalq og'zaki ijodi va yozma adabiyotga xos xususiyatlarni o'zida mujassamlashtirgani va hazaji musaddasi mahzuf vaznining xalqona ohangga yaqin turishi bilan izohlash mumkin.

16. O'zbek epik poeziyasida «Maxzan ul-asror» yo'nalishida yozilgan dostonlarda vazn nuqtayi nazaridan Nizomiy dostoniga ergashish seziladi. Bu yo'nalishdagi barcha dostonlar *sariyi musaddasi matviyi makshuf, sariyi musaddasi matviyi mavquf* vaznlarida bitilgan. *Sariyi musaddasi matviyi makshuf va sariyi musaddasi matviyi mavquf* vaznlarida yaratilgan baytlarda urg'u har bir ruknning dastlabki bo'g'iniga tushadi. Urg'uli bo'g'indan keyin ikki qisqa hijoning yonma-yon kelishi yengil va yoqimli ohangni vujudga keltiradi va bunday ohang orqali pand-nasihathidagi fikrlarning kitobxon tomonidan malol kelmaydigan darajada qabul qilinishiga erishiladi. Shu ma'noda Haydar Xorazmiy, Alisher Navoiy, Xoja kabi ijodkorlar dostonlaridagi g'oya va mazmun ularda istifoda etilgan vaznga hamohangdir.

17. Alisher Navoiyning «Hayrat ul-abror» dostonida asosiy ikki vazndan tashqari *sariyi musaddasi maqtuyi matviyi makshuf, sariyi musaddasi maqtuyi matviyi mavquf* va *sariyi musaddasi matviyi maqtuyi matviyi mavquf* vaznlari ham qo'llanilganki, bu shoirning o'z g'oyaviy niyatini ro'yobga chiqarish maqsadidan tashqari, aruz ilmidagi bilimdonligidan, lozim bo'lgan so'zlardan o'rinli foydalanishda asosiy vazn doirasidan chiqish bilan istifoda etiladigan kashfiyotchiligidan dalolatdir.

18. O'zbek adabiyotida irfoniy yo'nalishdagi dostonlarda vazn va mazmun munosabati ham o'ziga xos o'ringa ega. Forsiy adabiyotda she'riy vazn bo'yicha Rumiyning «Masnaviyi ma'naviy»si, mavzu bo'yicha Fariddin Attor boshlab bergan an'anani turkiy adabiyotda Gulshahriy, Alisher Navoiy, Qozi Payvandiy Rizoiy, Salohiylar davom ettirdilar. Gulshahriy, Alisher Navoiy, Qozi Payvandiy

Rizoiy o‘zlarining irfoniy dostonlarini an’anaviy ramali musaddasi mahzuf, ramali musaddasi maqsur vaznlarida yaratdilar. Faqat Salohiydagina bu an’ana biroz cheklanib, shoir o‘z dostoni uchun hazaj bahrining musaddas vaznlarini tanladi. Shuningdek, «Bulbul va Gul» tarkibiga 3 ta g‘azal va bitta munojot singari lirik janrlarni ham kiritdi. Ungacha yaratilgan dostonlarda bu hol kuzatilmagan edi.

19. O‘zbek adabiyotida aruz tizimida yaratilgan diniy-didaktik dostonlar, asosan, *ramal va hazaj* bahri vaznlarida bitilgan. Bu an’anani Xo‘janazar Huvaydo «Rohati dil» dostoni orqali boshlab berdi. Doston tarkibida ham *hazaji musaddasi mahzuf*, ham *ramali musaddasi mahzuf* vaznlari uchraydi. Shoir «Rohati dil»da keltirilgan «Munojot»da *ramali musaddasi mahzuf* vaznini qo‘llaydi.

20. Uvaysiyning shahzoda Hasan va Husaynga bag‘ishlangan dostonlari «Layli va Majnun» dostonining asosiy vaznida yaratilgan. Bunda shoira mazkur dostonlardagi syujetning mahzun va fojiali tugallanmasiga e’tibor qaratgan. Sobir Sayqaliy «Ravzat ush-shuhado» asarida payg‘ambarlar tarixini Odam Atodan boshlab, Rasuli akram avlodlari tarixi bilan yakunlaydi. «Ravzat ush-shuhado» Huvaydonging «Rohati dil» dostoni singari *hazaji musaddasi mahzuf* va *hazaji musaddasi maqsur* vaznlarida bitilgan.

Umuman olganda, o‘zbek epik poeziyasi ming yillik tarixga ega bo‘lib, uning shakl va mazmun jihatidan takomillashuvida aruz tizimining o‘ziga xos o‘rni bor. Masnaviy dostonlarning ilk she’riy o‘lchovi bo‘lgan va dastlabki epik poeziyada qahramonlik, jangnoma va pandnoma yo‘nalishlarida, ba’zan hatto ishqiy mavzudagi dostonlarda birdek qo‘llanilgan *mutaqorib* bahri evolyutsiya jarayonida o‘z o‘rnini *ramal* va *hazaj* bahrlariga bo‘shatib berdi. Bu bevosita turkiy adabiyotdagi kelib chiqish ildizi xalq og‘zaki ijodiga borib taqaluvchi *hazaj* bahri hamda Navoiy tomonidan «turkona» deb nomlangan *ramal* bahrining epik poeziyadagi mavzu imkoniyatlarini kengaytirdi, ushbu bahrlarning turkiy epik poeziyadan mustahkam o‘rin egallashiga zamin hozirladi.

**THE SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
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UZBEK LANGUAGE AND LITERATURE**

**TASHKENT STATE UNIVERSITY OF THE UZBEK LANGUAGE AND
LITERATURE**

RAHMONOVA SHAHNOZA MUHITDINOVNA

**THE ROLE OF ARUZ PROSODY IN THE DEVELOPMENT OF UZBEK
EPIC POETRY**

10.00.02 – Uzbek literature

**ABSTRACT
of Doctor of Philological Sciences (DSs) dissertation**

TASHKENT – 2023

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INTRODUCTION

Actuality and necessity of the dissertation topic. The study of epic poetry features, including prosody, verse structure in masnavi, composition, verse, stanza, rhyme, redif (a word or a phrase that is constantly repeated at the end of the line right after the rhyming word) and a number of poetic devices related to the aruz prosody are considered to be of high importance in the world literature. Analysis of epic works created in metrics and aruz prosody, research of their metric features in terms of meter and content ratio, and other formal dimensions of poetic text based on world experiences, such as: chanda (Indian), hexameter (Greek), aruz (Arabic) together with their rhyme, redif, stylistic devices and the harmony within the content of the epics have always thought to be important factors ensuring the development of literary studies.

So far, a huge amount of research has been carried out on issues related to the character of epic poetry, in particular, the metric and aruz prosody and its evolutionary development, the aruz prosody in the classical Oriental epic poetry, the harmony of meter and content in certain epics, and effective results have been achieved. In particular, special features and classification of theoretical concepts such as juzv, rukn, meter, meter, taqti', circles of aruz, meter indicators are identified; special attention is paid to the analysis of issues related to the rhyming system of epics, stylistic devices, their place in the composition of the poem, and their connection with the source. However, studying the role of the aruz prosody in the development of Uzbek epic poetry, the meter possibilities of the epics created in the aruz prosody, the extent of their influence from classical traditions, as well as the harmony of meter and theme, remains one of the actual tasks of today's aruz studies.

As the main factors of the country's strategic development are determined, the study and research of historical, cultural, literary and artistic works, in particular, examples of epic poetry, and a deep and comprehensive analysis of ideas related to our national and cultural heritage in them are of great importance in the spiritual development of the youth. Any reform that takes place in society, first of all, finds its expression in fiction and culture because "attention to literature, art and culture is, first of all, attention to our people, attention to our future¹." Epics in the form of masnavi are also a product of our people's artistic thinking. These examples of creativity in the aruz prosody have their own stages of development in determining the scope of the subject and artistry of our literature. In this sense, it is important to study the metric possibilities of epic poetry in terms of meter and subject harmony.

The specific features of the Aruz prosody are manifested in the interrelationship with such elements as rhythm and content, meter and rhyme, meter and redif. This study, therefore, aims to explore the specific aspects of the aruz prosody in the epics by such poets as Yusuf Khos Hajib, Ahmad Yugnaki, Qutb, Khorezmi, Sayfi Sarai, Xojandi, Yusuf Amiri, Sayyid Ahmad, Haidar Khorezmi, Durbek, Sayyid Qasimi, Alisher Navai, Rizoi, Muhammad Salih,

¹Mirziyoyev Sh.M. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir // Xalq so'zi. – T., 2017 yil 4 avgust.

Majlisi, Hoja, Sobir Saykali, Nishoti, Huvaído, Nadir-Uzlat, Hiromi, Uvaisi, Olim Devona, Miri, Tabibi, Sirojiddin Sidqi, Holis Toshkandi, Habibi, Jamal Kamal, comparing them with the classic aruz prosody, determining the leading meters, and focusing on researching the role of aruz in revealing the content of the epic work also confirm that the dissertation is dedicated to the solution of the actual scientific problem.

This research contributes to some point to the execution of the Presidential Decree of the Republic of Uzbekistan No PD-4797 dated May 13, 2016 "On the establishment of Alisher Navai Tashkent State University of the Uzbek Language and Literature", No.PD-5850 dated October 21, 2019 "On the meter to fundamentally increase the prestige and position of the Uzbek language as a state language", No.PD-2909 dated April 20, 2017 "On meters for the further development of higher education system", No.PD-3271 dated September 13, 2017 "On the development of the system of publication and distribution of book products, book reading and the program of comprehensive meters to increase and promote reading culture", at the meeting with representatives of intellectuals of Uzbekistan "Literature and art, development of culture is a strong foundation for raising the spiritual world of our people", and in the speeches given at the 72nd session of the UN General Assembly and this activity tasks specified in other relevant regulatory legal documents.

Relevance of the dissertation to priority areas of science and developing technology of the Republic. This study is carried out in accordance with the priority of the development of science and technology of the republic I. "Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state".

Review of foreign scientific research on the topic of the dissertation¹.

Research on characteristics of epic poetry in world literature, as well as the study of poem structure and Aruz prosody, is conducted in a number of leading scientific centers of the world, including Oxford University, Cambridge University (Great Britain); دانشگاه تهران (Iran); İstanbul Üniversitesi, Ankara Üniversitesi, Gazi Üniversitesi (Turkiye); Balkh State University (Afghanistan), Aligarh Muslim University, Delhi University (India); Azərbaycan milli elmlər akademiyası Nizami adına ədəbiyyat İnstitutu and Z.Bünyadov adına Şərqləşmə İnstitutu (Azerbaijan); Восточный факультет при СПбГУ, Институт восточных рукописей в Санкт-Петербурге (Russia); Институт востоковедения АН Украины им. А.Кримского (Ukraine); Донишгоҳи миллии Тоҷикистон, Институти забон, адабиёт, шарқшиносӣ ва мероси хаттии ба номи Рӯдакӣ

¹Review of foreign scientific research on the topic of the dissertation was carried out using the followings: <https://arts.unimelb.edu.au/nceis>; <https://www.westernsydney.edu.au>; <https://sllc.umd.edu/persian/about>; <http://nelc.uchicago.edu>; <https://nelc.osu.edu>; <http://ut.ac.ir>; <http://www.um.ac.ir>; <https://www.amu.ac.in>; <http://www.du.ac.in/du>; <http://www.istanbul.edu.tr/tr>; <https://www.ankara.edu.tr>; <http://gazi.edu.tr>; <https://www.orientalstudies.az/ru>; <http://literature.az/?lang=aze>; <http://www.kaznu.kz/ru>; www.iaas.msu.ru; <https://www.ivran.ru>; <https://spbu.ru>; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; <http://orientalstudies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institut-yazyka-literatury-vostokovedeniya-i-pismennogonasladiya-im-rudaki>; <http://tashgiv.uz/ru/>; <http://navoiy-uni.uz/uz-k>; <http://www.samdu.uz> and other sources.

(Tajikistan); the Institute of the Uzbek Language, Literature and Folklore, National University of Uzbekistan, Tashkent State University of Oriental Studies, Tashkent State University of Uzbek Language and Literature, Samarkand State University, International Islamic Academy of Uzbekistan (Uzbekistan).

The following results have been achieved in the research of antique and modern epic poetry systems of the world, according to their formation principles and development, the meter and content, harmony of meter and theme: the features of the metrics of the poetry of antiquity, including the aruz prosody in the epic poetry of the Islamic era, and its evolutionary development and genesis (Oxford University, دانشگاه تهران, İstanbul Üniversitesi, Gazi Üniversitesi, Azərbaycan milli elmlər akademiyası Nizami adına ədəbiyyat İnstitutu, Институты забон, адабиёт, шарқшиносӣ ва мероси хаттии ба номи Рӯдакӣ, Institute of Uzbek Language, Literature and Folklore of UzRSA named after Alisher Navai, Tashkent State University of Oriental Studies, Tashkent State University of Uzbek Language and Literature, International Islamic Academy of Uzbekistan).

In order to study the poetic systems in world epic poetry using new approaches and technical possibilities, research is being conducted in the following directions: comparing ancient and modern metrical construction and their internal possibilities from a theoretical-practical point of view; studying the proportion of poetic elements such as meter, rhyme, rhythm, stanza, rhythmic emphasis, rhythmic variation, artistic devices in the aruz prosody; identifying the specific features of new views, approaches and theories in epic poetry; studying the sources of epic poetry related to Aruz theory.

The level of study of the problem. In every historical period, the history of epic poetry, principles of development, meter possibilities, and problems related to the poetic development of epics created in the form of masnavi have attracted the attention of researchers. Especially in the theory of epic poetry, the harmony of meaning and content, and meter's influence on the subject have not yet been resolved to its full potential. This requires the historical-comparative study of the aruz prosody and the development of epic poetry.

Certain scientific research have been conducted in the literary studies of the world and related nations on the study of epic poetry, poem systems, the approaches and views of scientists in this regard, the artistic means of classical literature and the possibilities of the aruz prosody.

Problems related to classical poetics were put on the agenda, and views on them were expressed by M.Simidcheva (Canada), D.De Wis (USA), I.Y.Krachkovsky, A.B. Kudelin, D.V.Frolov, N.Y.Chalisova, I.V.Stebleva (Russia), R.Musulmonkulov, U.Toirov (Tajikistan), Sh.S. Kalieva (Kazakhstan), B. Tokhliev, S. Rustamiy, G. Toychieva, D.Yusupova (Uzbekistan) in their research on the medieval development of literature in the examples of treatises dedicated to aruz, science of rhyming, stylistics, metrical features of Arabic, Persian, and Turkic aruz¹.

¹ Simidchieva M. Imitation and Innovation in Timurid Poetics: Kashifi's *Badayi al-afkar* and Predecessors, *al-Mu'jam and Hada'iq al-sihr* // *Iranian Studies*, volume 36, number 4, 2003; DeWeese D. The Predecessors of Nava'i in the «*Funun al-balagh*» of Shaykh Ahmad b. Khudaydad Tarazi: a neglected source on Central Asian

The research of such scientists as L.R.Elwell-Sutton, J.S.Meisami (Great Britain), B.Y.Shidfar, I.M.Filshinsky, M.N.Osmanov (Russia), J.Landau (France), A. Ja'far, A. Noshoba (Azerbaijan), B.Sirus, A.Sattarzoda, S.Solihov, T.Mardoni, A.Najibullah, (Tajikistan), H.Kurbatov, H.Usmanov, M.Bakirov (Tatarstan), Z.A.Akhmetov, A.Tilavaldi (Kazakhstan), K.Risaliyev (Kyrgyzia), and A.Bekmuradov (Turkmenia) depicts the history and principles of modern development of Arabic, Persian, Tajik, Azerbaijani, Tatar, Kazakh, Kyrgyz, and Turkmen poetry structures, including issues such as epic poetry, artistic tools and metrical foundations¹.

In Russian and European literary studies, a number of issues related to poetics, in particular, poetic form, poetic speech, rhythm, meter, rhyme, are covered in a historical-comparative direction².

literary culture from the fifteenth century // Turkish studies, edited by Sinasi Tekin, 2005, volume 29; Крачковский И.Ю. Арабская поэтика в IX веке / Изб. Соч., – М. – Л.: Академия наук, Т. II. 1956; Куделин А.Б. Средневековая арабская поэтика (вторая половина VIII–XI век). – М.: Наука, 1983; Фролов Д.В. Арабская филология. – М.: Языки славянской культуры, 2006; Фролов Д.В. Классический арабский стих. История и теория аруда. – М.: Наука, 1991; Чалисова Н.Ю. Ватват и его трактат «Сады волшебства в тонкостях поэзии» // Ватват. Сады волшебства. – М.: Наука. 1985; Чалисова Н.Ю. Персидская поэзия на весах поэтики // Шамс Кайс Рази. Свод правил персидской поэзии. – М.: Восточная литература, 1997; Стеблева И.В. О проникновении арабо-персидских метров в тюрко-язычную поэзию / Проблемы теории литературы и эстетики в странах Востока. – М.: Наука, 1964; Стеблева И.В. Ритм и смысл в классической тюркоязычной поэзии. – М.: Наука, 1993; Мусульманкулов Р. Персидско-таджикская классическая поэтика (X–XV вв.). – М.: Наука, 1989; Тоиров У. Фарҳанги истилохоти арузи ачам. – Душанбе: Маориф, 1991; Тоиров У. Становление и развитие аруза в теории и практике персидско-таджикской поэзии. Автореф. дисс.... докт. филол. наук. – Душанбе, 1997; Калиева Ш.С. Творчество Исмаила ал-Джаухари и его место в арабской филологии. Автореф. дисс....канд. филол. наук. – Т.: ТашГИВ, 2002; Тухлиев Б.Вопросы поэтики «Кутадгу билиг» Юсуфа Хас Хаджиба. – Т., 2004; Рустамий С. Балогат илида лингвистик назариялар ва тил ходисаларининг ёритилиши. – Тошкент: Наврӯз, 2017; Туйчиева Г.У. Аруз в контексте газелей Амир Хосрова Дехлеви. – Т.: ТашГИВ, 2005; Туйчиева Г.У. Ислом даври шеърятисида аруз тизими ва унинг эволюцион таракқиёти. Филол. фан. докт. (DSc)...дисс. – Т., 2019; Юсупова Д. Темурийлар давридаги арузга доир рисоаларнинг қиёсий таҳлили. Монография. – Т.: TA'LIM-MEDIA, 2019.

¹Elwell-Sutton L.R. Persian Metrics. – Cambridge, 1976; Meisami J.S. Structure and Meaning in Medieval Arabic and Persian Poetry. – London, 2003; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука, 1974; Фильштинский И.М. Арабская литература в средние века. – Москва: Гл. ред. вост. лит., 1978. – С. 254; Османов М.Н.О. Стиль персидско-таджикской поэзии IX–X вв. – М.: Наука, 1974; Landau J. De rythme & de raison. Paris: Presses Sorbonne nouvelle, 2013; Чәфәр Ө. Өрузун нәзәри әсаслары вә Азәрбајжан әрузу. – Бақы: Елм, 1977; Нұшоба А. Гулшахрий ва Навои //Адабий мерос. – Тошкент, 1980. – № 13; Сирус Б. Арузи тоҷики. – Душанбе: Нашриёти давлатии Тоҷикистон, 1963; Саттарзода А. Аристотель и таджикско-персидская литературная мысль (IX–XV вв.). – Душанбе: Адиб, 2002; Солихов С. Аруз ва омузиши он. – Душанбе, 2005; Мардони Т.Н. Влияние арабской поэзии на творчество таджикских-персидских поэтов IX–XII веков. Дисс....докт. филол. наук. – Душанбе, 2006; Мардони Т.Н. Арабско-таджикские литературные связи. – Душанбе: Ирфон, 2006; Наджибуллохи А. Аруз и соотношение метра и содержания в персидско-таджикской поэзии. Автореф. дисс....канд. филол. наук. – Душанбе, 2016; Курбатов Х.Р. Метрика «аруз» в татарском стихосложении // Советская тюркология. – № 6, 1973; Усманов Х.У. Древние истоки тюркского стиха. – Казань, 1984; Усманов Х.У. Тюркский стих в средние века. – Казань: КГУ, 1987; Бакиров М.Х. Закономерности тюркского и татарского стихосложения в свете экспериментальных исследований. Автореф. дисс....канд. филол. наук. – Казань, 1972; Бакиров М.Х. Генезис и древнейшие формы общетюркской поэзии. Автореф. дисс.... докт. филол. наук. – Казань, 1999; Ахметов З.А. Казахское стихосложение. – Алматы, 1964; Тилавалди А. Древнетюркский книжный стих. – Алматы, 2002; Рысалиев К. Киргизское стихосложение. – Фрунзе, 1965; Бекмурадов А. Основные тенденции развития стихосложения в туркменской советской поэзии. Автореф. дисс.... канд. филол. наук. – Ашхабад. 1980.

²Пруцков Н. Историко-сравнительный анализ произведений художественной литературы. – Л.: Наука, 1974; Жирмунский В. Введение в метрику. Теория стиха. – Л.: Советский писатель, 1975; Жирмунский В. Сравнительное литературоведение. Восток и Запад. Избр. труды. – М.: Наука, 1979; Дюришин Д. Теория сравнительного изучения литератур. – М.: Прогресс, 1979; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989; Аминева В. Теоретические основы сравнительного и сопоставительного литературоведения. – Казань, 2014.

Some of the observations about the issues that we are exploring in the framework of this dissertation have been conducted by A.Sa'diy, A.Fitrat, I.Sultonov, S.Mirzaev, R.Aliev, Sh.Shomuhamedov, A.Rustamov, E.Talabov, U.Toychiev, S.Hasanov, B.Valikhøjhaev, Kh.Rasulov, A.Khojiahmedov, M.Jamolova, A.Hayitmetov, M.Ziyovuddinova, N.Jumakhoja, I.Adizova, H.Boltaboev, A.Azamov, M.Olimov, D.Yusupova, Sh.Hasanov, Sh.Hasanova, N.Shodmonov, S.Tohirov, M.Tojiboyeva, D.Quvvatova, J.Jurayev, D.Zohidova, S.Soyipov¹.

However, the fact that epics, which have an important place in determining the historical development of epics written in masnavi form in epic poetry, have not been fundamentally studied as a scientific problem from the point of view of aruz studies creates the gap in the research related to the relationship between meter and idea, meter and content, meter and other poetic elements in epics; this in its turn differs this thesis from the other scientific works.

Relevance of the dissertation research with the plans of the scientific-research works of higher education. The dissertation was carried out in accordance with the research plan of Alisher Navai Tashkent State University of Uzbek Language and Literature within the framework of the topic "Actual problems of researching the history and sources of Uzbek literature".

¹Саъдий А. Амалий ва назарий адабиёт дарслари. – Т.: 1925; Фитрат А. Адабиёт коидалари / Нашрга тайёрловчи, сўзбоши ва изоҳлар муаллифи Ҳ. Болтабоев. – Т.: Ўқитувчи, 1985; Фитрат. Аруз ҳақида / Нашрга тайёрловчи, сўзбоши ва изоҳлар муаллифи Ҳ. Болтабоев. – Т.: Ўқитувчи, 1997; Султонов И. Навоийнинг «Мезон ул-авзон»и ва унинг критик тексти. Филол.фан. номз....дисс. – Т., 1947; Мирзаев С. Навоий арузи. Филол.фан. номз.... дисс. – Т., 1948; Алиев Р. Сайкали и его поэма «Бахрам и Гуландам». автореф. канд. филол. наук. – Т.: 1964; Шомухамедов Ш.М. Форс-тожик арузи. – Т.: ТошДУ, 1970; Рустамов А. Аруз ҳақида суҳбатлар. – Т.: Фан, 1972; Талабов Э. Араб арузи. – Т.: ТошДУ, 1977; Талабов Э. Араб шеърлятида аруз тизими. Филол. фан. докт.... дисс. автореф. – Т., 2004; Олмосли Э.Т. Аруз. – Т.: MUMTOZ SO'Z, 2017; Тўйчиев У. Арузшуносликка доир. – Т.: Фан, 1973. – Б. 42; Тўйчиев У. Ўзбек шеър системалари. – Т.: Фан, 1981; Тўйчиев У. Ўзбек поэзиясида аруз системаси. – Т.: Фан, 1985; Тўйчиев У. Система аруза в узбекской поэзии. Дисс.... докт. филол. наук. – Т., 1987; Ҳасанов С. Бобурнинг «Аруз рисоласи». Филол. фан. номз.... дисс. – Т.: Фан, 1974; Ҳасанов С. Бобурнинг «Аруз рисоласи» асари. – Т.: Фан, 1981; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. – Т.: Фан, 1974; Расулов Х. Ўзбек эпик шеърлятида халқчиллик. XVIII аср ва XIX асрнинг биринчи ярми. – Т.: ФАН, 1973; Ҳожиаҳмедов А. Ўзбек арузи лугати. – Т.: Шарқ, 1998; Ҳожиаҳмедов А. Навоий арузи нафосати. – Т.: Фан, 2006; Жамолова М. Ўзбек адабиётида нома жанри. – Т.: Фан, 1992; Ҳайитметов А. Туркий тилда адабиётдан илк назарий қўлланма / Шайх Аҳмад ибн Худойдод Тарозий. Фунуну-л-балоға. – Т.: Хазиана, 1996; Зиявиддинова М. Поэтика в «Мафатих ул-улум» Абу Абдаллаха ал-Хорезми. Автореф. дисс. ...канд. филол. наук. – Т., 1990; Зиёвуддинова М. Абу Абдуллох ал-Хоразмийнинг «Мафотих ал-улум» асарида поэтика. – Т.: ТошДШИ, 2001; Jumaхo'ja N., Adizova I. O'zbek adabiyoti tarixi. – Т.: Innovatsiya-Ziyo, 2020; Адизова И. Увайсий шеърлятида поэтик тафаккурнинг янги ланиши. – Т.: Muharrir, 2020; Болтабоев Ҳ. «Рисолаи аруз» ва аруз ҳақида / Мумтоз сўз қадр. – Т.: Адабиёт ва санъат, 2004; Болтабоев Ҳ. Шарқ мумтоз поэтикаси. Манба ва талқинлар. – Т.: Ўзбекистон миллий энциклопедияси, 2006; Аъзамов А. Аруз. – Т.: Ўзбекистон Миллий кутубхонаси, 2006; Олимов М. Рисолаи аруз. – Т.: Ёзувчи, 2002; Ҳасанов Ш. XX асрнинг иккинчи ярми ўзбек дostonлари поэтикаси: Филол. фан....док... дисс. – Т.: 2004. – 204 б.; Ҳасанова Ш. Мавлоно Хожи Қози Пайвандий Ризоийнинг «Қуш тили» дostonи ва унинг қиёсий-текстологик тадқиқи. – Т.: ЎзРФА Давлат адабиёт музейи, 2006. – 104 б.; Ҳасанова Ш. «Тўтинома» ва «Қуш тили» туркумидаги асарларнинг қиёсий-типологик ва текстологик тадқиқи. Фил. фан. докт....дисс. – Т.: 2016; Shodmonov N. Aruz vazni asoslari. – Q.: Nasaf, 2012; Tohirov S. Aruz vazni qoidalari. – S.: SamDU nashri, 2020; Тожибоева М. Юсуф Сарёмий ҳаёти ва ижоди. – Т.: Мовароуннахр, 2005; Қувватова Д. XX аср иккинчи ярми ўзбек дostonчилигининг тараққиёт хусусиятлари. Филол. фан. докт....дисс. – Т.: 2016; Жўраев Ж. Шарафиддин Али Яздий. «Хулали мутарраз дар фанни муаммо ва луғаз» асарининг текстологик ва қиёсий типологик тадқиқи. Филол. фан. докт. ...дисс. автореф. – Т.: 2019; Зоҳидова Д. Аруз сабоқлари. – Т.: MUMTOZ SO'Z, 2016; Соийпов С. «Қиссаси Сайқалий» асари қўлёрма нусхаларининг қиёсий-текстологик тадқиқи. – Т.: VNESHINVESTPROM, 2020.

The aim of the research work is to examine the Aruz prosody in the Uzbek epic poetry, to determine the harmony of meter and content in epics written in the form of masnavi, to carry out a comparative analysis of the theoretical, practical, and rhythmic elements of classical and modern epic traditions, to reveal the trends of historical development and their specific features.

Tasks of the research work:

To study the issue of poetic meter, metric and aruz, evolutionary formation of development factors in the history of epic poetry;

To explore sources that are taken as the theoretical basis for the analysis of samples of epic poetry;

To justify the uniqueness of the relation of meter and content in epics of letters and romantic epics;

To determine the issue of meter, parallelism and individuality factors in the epics of "Khamsa";

To scientifically prove the views on the relationship between rhythm and content in philosophical-mystical epics.

The object of the research work is comprised from Yusuf Khos Hajib's "Qutadgu Bilig", Ahmad Yugnaki's "Hibat ul-haqaiq", Khorezmi's "Mukhabbatnama", "Qutb's "Khusraw and Shirin", Saifi Sarai's "Suhayl and Guldursun", Khujandi's "Latofatnama", Yusuf Amiri's "Dakhnama", Sayyid Ahmad's "Taashshuqnama", Heydar Khorezmi's "Gul and Nowruz", Haydar Khorezmi's "Makhzan ul-asrar", Durbek's "Yusuf and Zulayho", Gulshahri's "Bird's language", Alisher Navai's "Khamsa", "Lisan ut-tayr", Sayyid Qasimi's "Majma ul-ahbor", "Haqqitnama", Gulshan-i roz", "Ilohinama", Rezai Payvandi's "Birds' language", Muhammad Salih's "Shaybaninama", Majlisi's "Qissai Sayfulmuluk", Khoja's "Maqsad ul-atvor", Sabir Saiqali's "Bahrom and Gulandom", "Qissai Saiqali", Nishoti's "Husn and Dil", Huvaydo's "Rohati dil", Nadir-Uzlat's "Haft gulshan", Khiromi's "Chor darvesh", "Rana and Zebo", "Totinoma", Uvaisi's "Prince Hasan", "Prince Hussein", "Voqeoti Muhammadalikhan", Olim Devana's "Ravzai asror", Miri's "Rustam and Suhrob", "Gulnama", "Chaynama", Ahmad Tabibi's "Vomiq and Azro", Sidki Khandayliqi's "Russia revolution", Holis Toshkandi's "Ibratnoma", "Arvohname", "King Jarir story", "Yusuf and Zulayho", Habibi's "Zamon farhodlari", and Jamal Kamal's "Quyosh chashmasi".

The subject of the research is the analysis of the epics written in the masnavi form within the scope of meaning and content, as well as meaning and theme.

Research methods. Descriptive, comparative-historical, systematization and statistical methods were used in the research.

The scientific novelty of the research is as follows:

The characteristics of the epic poetry of the ancient period and the masnavi writing of the Muslim Orient are revealed on a comparative level based on the quality of the syllables, the formation of the metre forming units, metric hexameter and the mutaqorib of aruz meter;

it was proven that the traditional meter characteristic of epics of pandnoma, jangnoma and heroism changed from the *mutaqoribu musammani mahzuf meter to the ramali mahbun meter* in the process of evolution;

the meter of *hazaji musaddasi mahzuf*, a meter of "Muhabbatnoma", is concluded to become a typical meter for any "Noma" genre and romantic epics;

the meters used in Turkic epic poetry such as *sariyi musaddasi matviyi makshuf*, *hazaji musaddasi mahzuf*, *hazaji musaddasi akhrabi maqbuzi mahzuf*, *xafifi musaddasi makhbuni mahzuf*, *mutaqoribi musammani mahzuf* that were used to create the content of the "Khamsa" epics were researched and it was proven that they are related with the content of the epics;

it is revealed that in philosophical-mystical epics, the relation of rhythm and content *ramali musaddasi mahzuf meter* leads according to the mystical and religious-didactic prism.

The practical results of the research are as follows:

theoretical foundations of epic poetry samples are identified and systematized;

the proportion of meter and content in masnavi-type epics is classified and revealed from a comparative-historical point of view;

examples of epic poetry have been proven to have the same root in classic and modern aruz studies, developed as a whole and are a product of the cultural and literary environment;

the essential role of masnavi-style epics developing classical epic poetry has been proven.

The reliability of the research results is based on the fact that the fundamental scientific-theoretical views of the scientists of our country and foreign countries regarding the history of epic poetry, the history of aruz studies and modern development have been explored; only reliable copies of epics have been taken as a primary literary written monument, the implementation of research conclusions and recommendations.

The scientific and practical significance of research results. The scientific significance of the research results is determined by the fact that they can be exploited in the study of examples of Uzbek and Oriental classical poetics, including epic poetry, developing the views on the theory of aruz, theoretical conclusions and recommendations about the sources included in scientific circulation and translated, improvement of scientific research works in the field, further development of the aruz studies, research on the topic, and in the creation of monographs and dictionaries.

The practical significance of the research results is seen in the usage of the conclusions and recommendations of the dissertation in creation of a new generation of textbooks and manuals from the disciplines of "History of Uzbek literature", "Basics of Aruz and classical poetics", "Navai studies", as well as improvement of the content of lectures and seminars, development of optional classes and special courses. Moreover, they can enrich the content of the discipline "History of Uzbek literature" with theoretical conclusions.

Implementation of research results. According to the scientific results from the exploration of the role of the aruz prosody in the development of Uzbek epic poetry:

scientific and theoretical conclusions of the exploration of such metrics as *sariyi musaddasi matviyi makshuf*, *hajaji musaddasi mahzuf*, *hajaji musaddasi akhrabi maqbuzi mahzuf*, *xafifi musaddasi makhbuni mahzuf*, *mutaqoribi musammani mahzuf* that were commonly used in the Oriental Khamsa writing traditions and their correlation with the content have been used in the practical project No I-OT-2019-42 "Creating an electronic poetic dictionary of the Uzbek and English languages (image of human form, character, nature and national symbols)" (2019-2021) carried out at Alisher Navai Tashkent State University of the Uzbek Language and Literature (Reference number 04/1-554 issued by Alisher Navai Tashkent State University of Uzbek the Language and Literature, dated March 30, 2022). As a result, observations related to metric opportunities of epics served to justify the existing theories in Navai studies;

the scientific conclusions on the fact that traditional metric characteristic of epics of pandnoma, jangnoma and heroism changed from the *mutaqoribu musammani mahzuf meter to the ramali mahbun meter* in the process of evolution have been used in the practical project No A-OT-2019-10 "Naming in Uzbek: creation of regulatory and legal foundations" (2019-2022), carried out at the Alisher Navai Tashkent State University of the Uzbek Language and Literature (Reference number 04/1-554 issued by Alisher Navai Tashkent State University of the Uzbek Language and Literature, dated March 30, 2022). As a result, the scientific conclusions drawn on the metric possibilities of epics on the battle and heroism thematic and the specific meters of epics in pandnoma have been provided to improve the existing theoretical ideas in literary studies in terms of content;

the scientific and theoretical conclusions about the need of studying meter as the main factor that creates rhythm of a masnavi and the historical interconnection of content and the meter of epic poetry created in *ramali musaddasi mahzuf* from the point of view of mystical and religious-didactic prism have been used in the practical project No PZ-2020042022 "Linguo-didactic electronic platform of Turkic languages" (2020-2022), carried out at the Alisher Navai Tashkent State University of the Uzbek Language and Literature (Reference number 04/1-3531 issued by Alisher Navai Tashkent State University of the Uzbek Language and Literature, dated December 21, 2022). As a result, the existing ideas on the features of hajazi mahzuf meter and its influence to the meaning of "Double named" epics and in epics in the form of "Khusraw and Shirin" have been enriched;

the scientific conclusions on the characteristics of the epic poetry of the ancient period and the masnavi writing of the Muslim Orient are revealed on a comparative level based on the quality of the syllables, the formation of the metre forming units, metric hexameter and the mutaqorib of aruz meter in the fundamental project "Manuscript heritage of Kazakhstan as a paradigm of the "spiritual revival" of the nation: collection, storage, digitalization, systematization, creation of an electronic catalogue, publication and research" (2020-2022), carried out at the Institute of Literature and Art named after M.O.Avezov the Republic of

Kazakhstan (Reference number 056/473 issued by Institute of Literature and Art named after M.O.Avezov the Republic of Kazakhstan, dated December 21, 2022). As a result, the observations on the relationship between rhythm and content in the epics "Qutadgu bilig" and "Hibat ul-haqaiyiq" ensured the perfection of existing theoretical ideas in terms of content.

Approval of research results. The results of this the research were presented at 7 international and 8 national scientific conferences and in the electronic sources such as www.independent.academia.edu/RahmonovaShahnoza, www.scholar.google.com/citations?hl=ru&user=GuYqDh0AAAAJ, www.researchgate.net/profile/Shahnoza_Rakhmonova public discussion on international sites.

Publication of research results. 35 scientific works on the topic of the dissertation, including 1 monograph, 19 articles in publications recommended for publication of the main results of doctoral dissertations of the HAC of the Republic of Uzbekistan, including 6 international and 13 republican journals.

The size and structure of the dissertation. The thesis consists of an introduction, four chapters, a conclusion, a list of used literature, appendices, and the total volume is 235 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction provides the importance and actuality of the dissertation topic, its goals and tasks, object, subject, scientific novelty and practical value of the research, the scientific and practical significance of the obtained results, the introduction of the research, the implementation of the results, and the structure of the dissertation.

The initial chapter of dissertation entitled "**The issue of poetic meter in the history of epic poetry**" consists of three sub-chapters. The first sub-chapter which is entitled as "*Epic poetry of the ancient period and units of meter*" combines two parts: "*The Poetry of Antiquity and Metrics*" and "*Metric Features of the Muslim Orient Masnavi studies*". The first part reveals that the epic poetry of antiquity was created based on heroism and battle history, and the ancient Greek metric system of poetry – hexameter was common for them. The epics "Illiad" and "Odyssey", that are the first samples of the literature of this period, are also combat themed epics¹. It is known that all the poetic works written in the ancient Greek language were built based on alternating long and short syllables. In Greek poetry, short syllables were marked with a curved line (V), and long syllables were marked with a straight line (—), the repetition of these symbols in a certain order formed the meter of Greek poetry. Sometimes it was possible to replace two short syllables with one long syllable depending on the pronunciation. For example:

—	VV
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¹See: Корш В. Всеобщая история литературы. Т.1. С. Пб.: Издание Карла Риккера, 1881. – С. 640–653; Тронский И.М. История античной литературы. – М.: Высшая школа, 1980. – С. 48; Лосев А.Ф., Сонкина Г.А. и др. Античная литература. М.: Просвещение, 1986. – С.36.

The second part of the first sub-chapter is devoted to "*Metric Features of the Muslim Orient Masnavi studies*", in which it is noted that the Oriental Muslim poetry, just like the ancient Greek poetry, had gone through several stages. The first examples of this poetry were in the heroic themes, and for such epics, the traditional poetic meter – *mutaqarib*, which was started by Daqiqi and Firdawsi, was used. Masnavi writing traditions of the Muslim Orient highlight only 7 poetic meters, five of them are the meters of "Khamsa" epics, one is the meter of "Mantiq ut-Tayr", and the final one is the meter of "Shaybaninama" by Muhammad Salih.

According to theoretical literature, epics are written mainly in 7 different meters. These are: *sari'i musaddasi matviyi makshuf*, *hazaji musaddasi mahzuf*, *hazaji musaddasi axrabi maqbuzi mahzuf*, *xafifi masaddasi maxbuni mahzuf*, *mutaqoribi musammani mahzuf*, *ramali musaddasi mahzuf*, *ramali masaddasi maxbuni mahzuf*. It is clear from the cited meters that the examples of epic poetry created in the literature of the Muslim Orient are written within 7 dimensions. We believe that epics created in Uzbek epic poetry can be conditionally divided into the following groups according to the scope of the topic: 1. Epics on the subject of Pandnoma (Wisdom); 2. Epics on the subject of battle and heroism; 3. Noma-epics; 4. Romantic epics with "double names"; 5. Romantic epics of "Khamsa"; 6. "Makhzan ul-asrar" epics; 7. Mystical epics; 8. Epics based on religious-didactic stories.

The second sub-chapter entitled "*Meters specific to Pandnoma epics*", the meter characteristics of Yusuf Khos Hajib's "Kutadgu bilig", Ahmad Yugnaki's "Hibat ul-haqaiq", and Sayyid Qasimi's "Gulshani Raz" have been studied. The main part of the epic "Kutadgu bilig" is written in the masnavi style, that is, in a poetic form in which both lines rhyme with each other. Professor B. Tokhliev noted that among the masnavis in the epic, there are more than two hundred quatrains and three odes. He also points out that there are some errors in the meter of "Qutadgu bilig"¹. We agree with this opinion of the scientist and we consider this phenomenon as a natural phenomenon since the epic "Kutadgu bilig" is the first work created in the Uzbek literature.

Except for the odes, all of the poetic passages in the epic that were acknowledged a quatrains by our scientists, the sequence of a masnavi rhyming system: a-a, b-b, c-c,... changed to the form sequence a-a, b-a or a-b, a-b:

<i>Qayu edgu oknur kor edgu uchun,</i> <i>Atyqmish esiz axir ok(u)nur kuchun.</i>	a a
<i>Esiz qil/sa esiz/ yanuti/ okunch,</i> V — —/V — —/V — —/V ~	b
<i>Osa ed/guluk qil/ esizka/ ochun.</i> V — —/V — —/V — —/ V —	a

Naturally, such a system of rhyming makes it possible for the meters of *mutaqoribi musammani mahzuf* and *maqsur* to alternate between verses. In Yusuf Khos Hajib's epic "Qutadgu Bilig", in addition to these two meters, the meters of *mutaqoribi musammani solim*, *mutaqoribi musammani musabbag'* are common.

¹See: Тўхлиев Б. Юсуф Хос Ҳожибнинг бадий маҳорати. – Т.: ТДПУ, 2005. – 120 б.

The 71st and 72nd chapters of the work, i.e. two odes and one quatrain, are written in a special meter.

Ahmad Yugnaki's work "Hibat ul-haqayiq" was written in *mutaqoribi musammani mahzuf and maqsur meters*, similar to "Kutadgu bilig".

<i>Bi-lik bil/-ti bol-ti/ e-ran bəl/-gu-luk,</i> V — —/ V — —/V — —/ V —	<i>Bi-lik-lik/ e-r+ol-ti/ a-ti ol/-ma-ti,</i> V — —/ V — —/V — —/V —
<i>Bi-lik-siz/ ti-rik-la/ yi-tuk kor/-gu-lik.</i> V — —/V — —/V — —/ V —	<i>Bi-lik-siz/ e-san er/-ka-n+a-ti/ o-luk¹.</i> V — —/ V — —/V — —/ V —

The first, second, and third syllables of the quoted matla' are related to *sadr*, *ibtida*, and *hashv* and are equivalent to the original form of *faulun*, and the last syllables of *aruz* and *zarb* equals to the *modified form of faulun* – *faal*. The phenomenon of *vasl*, which provides meter in the quatrain, is also important.

Another epic created in the genre of Pandnoma belongs to Sayyid Qasimi and is called "Gulshani Roz". The development of the Turkic didactic epic writing tradition in the XV century, started by Yusuf Khos Hajib and Ahmad Yugnaki, is also connected with his name. The meter of the epic "Gulshani Roz" was analyzed in the research of B.Kasimkhanov. The main meter of "Gulshani roz" according to his thesis is *ramali musaddasi mahzuf* and *ramali musaddasi mahbun*:

1. Ramali musaddasi mahzuf An-diney-rur-lo-la-yu-gul-surx-ro'y Fo-'ilo-tun fo-'i-lo-tun fo'i-lun Bog'-jamo-lin-din-a-ning-ol-di-bo'y Fo-'ilo-tun fo-'i-lo-tun fo'i-lun	2. Ramali musaddasi maxbun Biz-ga-a-gar-bo'l-sa-a-ning-dek-shafi' Fo-'i-lo-tun fo-'i-lo-tun fa'-il Fik-re-mas-kel-sa-xi-so-li-shani' Fo-'i-lo-tun fo-'i-lo-tun fa'-il ² .
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If you pay attention, it becomes clear that both verses are written in the *sari'i musaddasi matvii makshuf* meter:

2. Sari'i musaddasi matviyi makshuf An-di-ne-rur lo-la-yu-gul surx-ro'y - V V - - V V - - V - Bog'-ja-mo lin-di-na-ning ol-di-bo'y - V V - - V V - - V -	2. Sari'i musaddasi matviyi makshuf Biz-ga-a-gar bo'l-sa-a-ning dek-sha-fi' - V V - - V V - - V - Fikr-e-mas kel-sa-xi-so li-sha-ni' - V V - - V V - - V -
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It can be seen from the analysis that Sayyid Qasimi's epic "Gulshani Raz" was created in sari' meter, not in *ramali musaddasi mahzuf* and *ramali musaddasi mahbun*. The poet sings of divine love in his ghazals for each chapter in the epic, and skillfully uses the *sari'i musaddasi matvii makshuf* or *mawquf* meters in them. We can conclude that in Oriental classical literature, pandnama epics were created in *mutaqarib* and *sari'* meters. The reason for this is that mutakarib meter as the first meter in epic poetry corresponds to the rules of barmaq meter, and it can be said that the light tone of sari' meter is extremely comfortable for pandnoma epics.

The third sub-chapter is called "*Metric opportunities of battle and heroic epics*". *Mutaqorib meter* is known for its fierce tone that is quite suitable for

¹ Ўзбек мумтоз адабиёти намуналари. 1-жилд. – Т.: Фан, 2003. – Б. 200.

² Касымханов Б.Х. Саййид Касими и его литературно-дидактические поэмы. Автореф. дисс. филол. наук. – Т.: Китоб, 1991. – С. 13.

describing battle and heroism. This directly corresponds to the melody of the verses of the meter: *fauvlun fauvlun fauvlun fauvlun*. This meter was first introduced into epic poetry by Daqiqi in the X century, and the first 1000 stanzas of Firdausi's epic belong to him as well.

One of the biggest epic in "Khamsa" is "Sadi Iskandari". It was created *mutaqarib* meter just like Nizami's "Iskandarnoma". Navai mentions between the lines the following stanza while describing that Alexander established his rule over the Emperor of China:

<i>Navoiy/ ichib may/ eshitgil/ surud,</i> V — — / V — — / V — — / V ~	<i>Ki xoqon/g'a gar juz/ jafo qil/madi,</i> V — — / V — — / V — — / V —
<i>Ki bas be/vafodur/ sipehri/ kabud.</i> V — — / V — — / V — — / V ~	<i>Sikandar/g'a dog'i/ vafo qil/madi, —</i> V — — / V — — / V — — / V —

The passage quoted from the epic is written in *mutaqaribi musammani maqsur* and *mahzuf*. According to Aruz theory, in order to adjust the meter of some words, the position of their letters can be changed. The name of **Alexander** mentioned above is written as **Sikandar**, and it is also pronounced in the same way because of the metric requirements. In this case, the letters in the first syllables have been replaced. In the verse, it is seen that the word Iskandar has been changed to Sikandar. If the word **Alexander is written as it is**, *fauvlun* does not make it into the original meter. Because the syllable "Is-" is closed, it is considered a long syllable, and all syllables in this word are expressed in the style — — —. As a result, if syllables are used in this position, the meter would be broken. With the requirement of meter, the names of some historical figures and legendary heroes are written and read in accordance with the selected meter. In general, the word Iskandar in the epic is used in the form of "Sikandar" in most cases when it appears at the beginning of the verse. Because the original rule of the *Mutaqarib* meter "fauvlun" requires this. When we studied the 7215 stanzas of the epic from this point of view, it was found that 149 stanzas in it begin with the word "Sikandar".

"Shaibaninama" is another epic that has the character of a battle novel. "Shaibaninama" is different by its characteristics from Alisher Navai's "Saddi Iskandari" type heroic epics. Muhammad Salih wrote his epic as a battle novel, not in the traditional *mutaqarib meter style*, but in the *Ramal meter style*, which Alisher Navai called "Turkic". At the end of the "Shaybaninama" epic, the poet used the meters belonging to *the salimi musha'as*, *mahbuni musha'as*, *musha'asi mahbun* meters. The following lines from the epic such lines as:

Yetkurub er/di qo'rg'on/ga o'zin,
— V — — / — — — / V V —
Andog'i mah/kam qo'rg'on/g'a so'zin.
— V — — / — — — / V V —
...*Ul nabira/ o'n iki yo/shida,*
— V — — / V V — — / — — —
Lek yuz fit/na oning bo/shida¹.
— V — — / V V — — / — — —

¹ Муҳаммад Солиҳ. Шайбонийнома. Нашрга тайёрловчи ва сўз боши муаллифи: Шодиев Э. – Т.: Ғафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1989. – Б. 106.

are written in *ramali musaddasi salimi mushaasi makhbuni mahzuf*. The basis of this meter in the first syllable is the salim of foilotun, in the second syllable the musha'as branch of it – *maf'uvlun*, and the last syllable are the mahbuni mafzuf of it – *failun*. This meter is hardly used in our poetry. Muhammad Salih brought the number of epic meters to 19¹. It is not difficult to see that the alternating use of these 19 different meters in the epic made it possible to change the tone frequently in the depiction of events and freely choose the right words in the necessary places.

Abdurauf Fitrat in his article "Muhammad Salih" compares the works of "Shaybaniname" and "Saddi Iskandari", and mentions "the meter accepted for the work "ramali musaddasi mahbun" lacks a suitable tone for battle themes". It is impossible to fit in this meter the awesome tone of running horses, clattering of swords, shouting of heroes. The ready-made meter specially developed in Aruz for "battle" is "mutaqaribi musammani maqsur"... In Navai's "Iskandarnoma" this meter gives a suitable tone to the battlefields². Of course, this comparison of Abdurauf Fitrat is justified according to the above-mentioned points. Also, in this chapter, the meter characteristics of such works as "Voqeoti Muhamadalikhan" by Uvaisi, "Story of Shah Jarir" by Kholis Tashkandi, and "Russian Revolution" by Sidqi Khandaliqi are analyzed.

The second chapter, entitled "**Relationship of meter and content in the noma and romantic epics**", consists of three sub-chapters. The first sub-chapter is called "*Meters related to Noma epic*". In this sub-chapter, noma is conditionally divided into two groups:

1 Noma – a work written in the form of a poetic letter. This group includes such titles as "Muhabbatnama" by Khorezmi, "Latofatnama" by Khojandi, "Taashshuqnama" by Said Ahmed, and "Dahnama" by Yusuf Amiri. The common feature of all of them is that they contain love letters written by a lover to a beloved. Holis Tashkandi's "Ibratnoma" is also included in this group. However, it is not about love, and devoted to Alexander.

2 Noma – a work written in the form of a masnavi poem. This group includes the works with the word "noma" in the title, and created in the form of masnavi, written in the meter of the aruz prosody: Sayyid Qasimi's two epics "Haqiqatnama" and "Ilohiynama", Khiromi's "Totinoma", Kholis Tashkandi's "Qiyamatnama", "Arvochnama" and Miri's "Gulnama", "Chaynama" have been analyzed here. In this place, B. Valikhojhaev's views were relied upon.

It is known that the noma as an independent genre has taken a worthy place in Turkic literature. The first work in the noma genre is Khorezmi's Muhabbatnama, which contains of 11 poetic letters of a lover. The poetic meter of the epic is *hazaji musaddasi mahzuf* and *maqsur*, and the author relied on two factors in choosing this meter: 1) the melody of the folk song "Muhabbatnama" corresponds to it; 2) Fakhriddin Gurgoni's "Dahnoma" was composed in this meter. The beauty of the lover is described in the previous title of Khorezm's "Muhabbatnama" as follows:

¹A. Hojiahmedov in "Uzbek Aruzi Dictionary" indicates the number of weights used in the epic "Shayboniynoma" as 17.

²Fitrat A. Muhammad Salih / Selected works. Volume II. - T.: MA'NAVIYAT, 2000. - B. 81.

<i>Ayo ko 'r-k-ich/ra olam po/dshohi,</i> V — — — / V — — — / V — —	<i>Pari ruxso/ralarning ko 'rk/ka boyi,</i> V — — — / V — — — / V — —
<i>Jahon tutti/ sening husnung/ sipohi.</i> V — — — / V — — — / V — —	<i>Yuzung navro 'zu qoshing bay/ram+oyi¹.</i> V — — — / V — — — / V — —

These verses were composed in the *hazaji musaddasi mahzuf*. *Wasl* and *imola* are used in the *verse* according to the possibility of prosody. The skill of the poet is that, using simile, the lover's fairy is unmatched in beauty among the beautiful, her face is like a new day, and her eyebrows are like a festive moon. Genres such as ghazal, sokinama, qita, fard, that are included in "Muhabbatnama", are also written within these two meters. Also, Khojandi's Latofatnama, Sayyid Ahmad's "Taashshuqnama", and Yusuf Amiri's "Dahnama" are prime examples of Turkic noma, and these two meters are also used in them. Qasimi's romantic epic "Haqiqatnama" is also traditional because it is written in "Muhabbatnama" style.

Ideology of Kholis Toshkandi's epics with the word noma are fundamentally different from the above epics. Although the poet's epics such as "Qiyamatnama", "Arvochnama", "Ibratnama" were created in the traditional "Muhabbatnama" meter, their theme is completely different. Miri also created his own epic, like "Gulnoma" using the same style. However, he chose *hazaji musaddasi akhrabi maqbuzi mahzuf* meter as the main poetic meter for his epic, and *hazaji musaddasi mahzuf* as an additional meter. We think that it is not for nothing that the poet chose *hazaji musaddasi akhrabi maqbuzi mahzuf* meter for his epic dedicated to the memory of his son. Because the meter is very convenient for the expression of sad tones.

In the second sub-chapter called "*The meter characteristics of the romantic epics with double names*", Saifi Sarai's "Suhail and Guldursun", Heydar Khorazmi's "Gul and Navroz", Muhammadniyaz Nishati's "Husn and Dil", Khirami's "Ra'no and Zebo", Miri's "Rustam and Suhrob" and Tabibi's "Vomiq and Azro" masnavis are analyzed. "Suhail and Guldursun" by Sayfi Saroi, "Gul and Navroz" by Haidar Khorazmi, "Ra'no and Zebo" by Khirami, and "Vomiq and Azro" by Tabibi are written in *hazaji musaddasi mahzuf*. This meter is traditional for the epics listed above. Among these epics, only the epic "Husn va Dil" by Muhammadniyaz Nishati has a *sari'i musaddasi matvii makshuf* (mawquf) meter. In the introduction to the epic, the poet mentions:

<i>Birning oti:/"Maxzani as/rori shavq",</i> — V V — / — V V — / — V ~	<i>Yona biri:/"Tuhfat ul-ab/ror" edi,</i> — V V — / — V V — / — V —
<i>Ul birisi:/"Matlai' an/vori shavq".</i> — V V — / — V V — / — V ~	<i>Biri aning:/"Hayrat ul-ab/ror" edi.²</i> — V V — / — V V — / — V —

Nishoti mentions the first epic of "Khamsa" by Nizami, Delhivi, Jomiy and Navai in these lines; it seems that the reason why he chose sari' meter for his work on a romantic theme became clear, it is quite possible that, when the poet started writing his epic, he probably wanted to compose an epic in the style of "Hayrat ul-Abror", but the development of events, the topic, the content expanded, the

¹Khorezm. Muhabbatnama / Samples of Uzbek classical literature. 2 volumes. 2 volumes. Prepared for publication by N. Rahmonov. - T.: FAN, 2007. - B.96.

²Mohammadniyaz Nishati. Husn and Dil. - T.: Publishing house of fiction named after Gafur Ghulam, 1967. - B.40.

direction was changed and "Husn va Dil" was created. In this sense, the choice of sari' meter can be justified. In other words, in the two-name romance epics that we analyzed, the traditionality related to meter was mainly preserved, but for Nishoti, who breaks this tradition and develops uniqueness.

In the third sub-chapter entitled "The problem of meter in Yusuf and Zulayho epics series", the meters of mutaqaribi musammani mahzuf and maqsur, hazaji musaddasi mahzuf and maqsur, sari'i musaddasi matvii makshuf and matvii mawquf are analyzed. In the works of Omoni and Rabghuzi, in the early period, mutaqarib, which is the meter of kings, prevailed, while in the works of Qul Ali, Shayyod Hamza, ramal meter was prevalent. In the works of Abdurahman Jami and Kholis Tashkandi, the traditional hazaj is visible. Unlike them, sari' meteri was used in the works of Durbek and Olim Devona. Durbek wanted to write his epic in Turkic verse.

Qissai Yu/sufni tamom/ ayla nazm,
 — V V —/ — V V —/ — V ~
Turki tili/ birla qilib/ azmu jazm¹
 — VV —/ — VV —/ — V ~

So, by using the muqayyad type of rhyme in the verse, the poet provided the tone of the meter of the *sari'i musaddasi matvii mawquf*. Because the rhyming words "**nazm**" and "**jazm**" end with a row consonant, they are considered to be extremely long (~) syllable. There is also symbolism in the fact that the work of Olim Devona is called "Ravzai asror" ("Garden of Secrets"). Because the poet pays a lot of attention to this topic, and also adds a new flavor to his work. The poet writes the following about it:

<i>Ayladi-m+at/rok elig'a/ gulshane,</i> — V V —/ — V V —/ — V —	<i>Qilma-k+uchun/ el aro iz/hor ani,</i> — V V —/ — V V —/ — V —
<i>Yo'qki javo/hirg'a to'la/ maxzane.</i> — V V —/ — V V —/ — V —	<i>Bas, atadim/ "Ravzai asror" ani² —</i> — VV —/ — VV —/ — V —

The work was written in the *sari'i musaddasi matvii makshuf* meter, like Durbek's epic. Olim Devona proudly says that his work is a flower garden for the Turkic people. He emphasizes that he called it "Rawzai asror" in order to express it among the people. In "Rawzai Asror", the feeling of patience reflected in the Holy Qur'an is actively promoted. These aspects are also reflected in the stylistics of Olim Devona's "Ravzai Asror".

The third chapter of the dissertation is called "**The issue of meter in the romantic epics in the "Khamsa"**". In its first sub-chapter entitled "*Harmony of meter and content in the epics of "Khusraw and Shirin" and "Layli and Majnun"*", the balance of meter and content in epics is studied. Qutb's epic "Khusraw and Shirin" should be considered as the first work in the series of "Khusraw and Shirin" in Turkic literature. It is a rare example of masnavi in Uzbek literature after

¹Durbek. Yusuf and Zulaikha / Gulshan of three nightingales. R. Sharafutdinova preparing for reprint. - T.: Gafur Ghulam Publishing House of Literature and Art, 1986. - P. 9.

²Mirza Olim Devona Samarkandi. Ravzai is a mystery. Prepared for publication by I. Sanaev. - T.: SHARQ, 2020. - P. 275.

"Kutadgu bilig" and "Hibat ul-haqaiq". D.Yusupova points out that Nizami used Fakhriddin Gurgoni's epic "Vis and Romin" on a romantic theme when writing the epic "Khusraw and Shirin" and that he took hazaji musaddasi mahzuf meter used in it as a poetic meter for his work. She also points out that it has become a poetic meter for all epics of this series created on romantic themes after Nizami¹. Therefore, Qutb's epic "Khusraw and Shirin" was written using the possibilities of meter used by Nizami. This will become more clear during the analysis of the meter characteristics of the epic.

Among the stanzas of the epic, there are also verses written in *mutaqaribi musammani mahzuf meter*:

Ilohi/ xalos qil/ bu mungdin/ meni,
 V — — / V — — / V — — / V — —
Hoziru/ qodir teb/ bilurman/ seni
 V — — / V — — / V — — / V — —

the rhyme chosen for the stanza (**meni, seni**) directly determines its meter. This words, consisting of short and long syllables, come at the end of the verse, requiring its "faul" syllable to end in mahzuf. As a result, the verse is composed in *mutaqaribi musammani mahzuf meter*. Similar situations come at the end of the epic. There are many stanzas like this in the epic. It can be seen that this situation is slightly diverges from the epic meter of Qutb. Because in accordance with the rules of classical aruz, *hazaji musaddasi mahzuf is* more romantic, and *mutaqaribi musammani mahzuf meter* is characteristic of pandnoma-themed epics.

"Farhad and Shirin" is the second epics of "Khamsa" by Alisher Navai. The "pain of love" is chosen as the leitmotif of the epic and it is quite clear from the very introduction². China's Khan's prayers were answered and he had a child. Navai assigns meaning to the name of the new born baby:

<i>Anga farzo/na Farhod is/m qo 'ydi,</i> V — — — / V — — — / V — — —	<i>Firoqu rash/ku hajru oh/ ila dard,</i> V — — — / V — — — / V — — ~
<i>Hurufi ma 'xazin besh qis/m qo 'ydi.</i> V — — — / V — — — / V — — —	<i>Biror har-f+ib/tidodin ay/labon fard.</i> V — — — / V — — — / V — — ~

According to tradition, the verses were composed in the *hazaji musammani mahzuf* and *maqsur*. In the content of the verses, it is emphasized that the Khan of China named his son as "Farhad", and each letter of his name has a symbolic meaning in Arabic script and is interpreted as **firoq, rashk, hajr, oh, dard**. We see that the lines of the quoted stanzas are rhymed like **ism, qism, dard, fard...** This is a muqayyad rhyming.

Alisher Navai thoroughly studied the epics of "Layli and Majnun" created before him in Persian literature, researched the meter possibilities of *hazaji musaddasi akhrabi maqbuzi mahzuf* and *hazaji musaddasi akhrabi maqbuzi maqsur meters used in these epics* and introduced these meters into Turkic

¹Юсупова Д. Алишер Навоий «Хамса»сида мазмун ва ритмнинг бадиий уйғунлиги. – Т.: MUMTOZ SO‘Z, 2011. – Б. 62.

² See: Алишер Навоий: комусий луғат. II жилдлик. Иккинчи жилд. Масъул муҳаррир: Ш.Сирожиждинов. – Т.: SHARQ, 2016. – Б. 71.

literature. He used it as an experiment in his "Layli and Majnun". Literary critic A.Hojiahmedov says that the poet, while reviewing his great work in these unique meter, thoroughly studied the possibilities of creating a melody and found that they are extremely acceptable for a romantic-tragic epic¹. Indeed, at this point, Navai's chosen meter for the epic is perfectly suited to its content. In particular, Kais' first meeting with Layla reflected the girl's question to the boy:

<i>K-ey turfa/ yigit, ne ho/lating bor,</i> — — V/V — V — / V — ~	<i>Kim, shod/lig'ing yo 'q+o 'z/galardek,</i> — — V/V — V — / V — —
<i>Ne nav' / g'amu malo/lating bor?</i> — — V/V — V — / V — ~	<i>Obod/lig'ing yo '-q+o 'z/galardek².</i> — — V / V — V — / V — —

As mentioned, the composition of the stanzas is made up of the alphabetic network of the original mafoiylun **maf'uvlu**, the maqbuз network - **mafoiylun**, and the mahzuf network – **fauvlun** or maqsur network - **mafoiyl** in the third syllable. This repetition of 4 short and 6 long syllables in the stanzas creates a pleasant, light and playful musical tone. Also, hazaji meter has its own rhythmic variation, and *hazaji musaddasi akhrabi maqбуzi mahzuf* or *maqsur* meters are also used in the *epic*. These meters, along with their rhythmic variation, can be seen in the table below:

No	Meter name	Ruknlari and taqti'i
1.	Hazaji musaddasi akhrabi makбуzi mahzuf	Maf'uvlu mafoiylun fauvlun — — VV — V — V — —
2.	Hazaji musaddasi akhrabi ashtari mahzuf	Maf'uvlun failun fauvlun — — — — V — V — —

Navai developed the meter possibilities of "Layli and Majnun" series and used rhythmic variation. *Hazaji musaddasi akhrabi ashtari mahzuf meter* was one of the firstly used in Turkic literature.

The second sub- chapter entitled "*Meter characteristics of epics in the Haft Paykar*" series". This chapter studies epics originated from Nizami's "Haft Paykar", and includes Alisher Navai's "Sabai Sayyor", Majlisi's "Qissai Sayfulmuluk", Sabir Sayqali's "Bahrom and Gulandom", Nadir-Uzlat's "Haft Gulshan".

Navai uses for his epic *khafifi musaddasi mahbuni meter* which is predetermined in epic poetry. Aruz experts A.Hojiahmedov and D.Yusupova emphasize that this meter was not used in Turkic epic poetry until Navai. A.Rustamov believes that "Sabai Sayor" is light in spirit compared to the rest of the epics, so its meter is light, which gives the work a light tone³. Navai writes about the title of the epic:

<i>Chunki qoyil/ eti muso/fi-r+edi</i> — V — — / V — V — / V V —	<i>Bo 'ldi chun bu/ raqam ishi/ tayyor,</i> — V — — / V — V — / — ~
<i>Ki, alar say/r+ishiga mo/hi-r+edi.</i> — V — — / V — V — / V V —	<i>Qo 'ydu-m+oti/ni «Sab'ai/ sayyor»⁴.</i> — V — — / V — V — / — ~

¹Хожиахмедов А. Навоий арузи нафосати. – Т.: Фан, 2006. – Б. 209.

² Алишер Навоий. Лайли ва Мажнун. МАТ. 9 том. – Т.: Фан, 1992. – Б. 76.

³ Рустамов А. Навоийнинг бадий маҳорати. – Т.: Адабиёт ва санъат, 1979. – Б.123.

⁴Алишер Навоий. Сабаи сайёр. МАТ. 20 томлик. 13 том. – Т.: Фан, 1992. – Б.447. The following examples are taken from this source. The page is shown in parentheses.

It can be seen that the cited verses are in two meters belonging to the *khafif* meter: *khafifi musaddasi mahbuni mahzuf*, and *khafifi musaddasi mahbuni maktu'i musabbagh*. *Khafifi musaddasi mahbuni mahzuf* has a solim of failotun in *sadr* and *ibtido*, *mafailun* is a *mahboun* branch of *mustafilun* in *hashv* syllable, and *failun* is a *mahbuni mahzuf* branch of *failotun* in *aruz* and *zarb* syllable. *Khafifi musaddasi mahbuni maktu* in *musabbagh* the first and second syllable are exactly the same as the above meter. Only in the third syllable, *maqtu'i musabbag'* of *foilotun* – *fa'lon* is used.

The fourth chapter is entitled as "**Relationship of rhythm and content in philosophical-mystical and religious didactic epics**". "*Makhzan ul-asrar*" by Haydar Khorazmi, "*Hayrat ul-abror*" by Alisher Navai, "*Majma' ul-akhbar*" by Sayyid Qasimi, "*Maqsad ul-atvor*" by Khojai have been analyzed in its first part that is entitled "*Meters used in the epics of the series 'Makhzan ul-asrar'*".

As Haidar Khorezmi begins his reply to Nizami's "*Makhzan ul-asrar*", he describes his situation in the "*Musannifning vasfi bobida*" chapter:

Sha'm sifat/liq yurakim/ shu'lazan,
 — V V — / — V V — / — V —
Dud boshim/da ayoqim/da lagan¹.
 — V V — / — V V — / — V —

The poet compares his heart to a burning candle, his thoughts in his head to the smoke of a candle, and the state of sitting motionless in thought to a plate under a candlestick. If you pay attention, the quoted verse is created in *sari'i musaddasi matviyi makshuf* meter. The the *sadr*, *ibtida*, *hashv* of the hemistich is composed in *muftailun*, and its *aruz zarb* is in *failun*. Some words are adapted to it in the formation of meter.

Alisher Navai wrote his epic "*Hayrat ul- Abror*" in accordance with the tradition of Hamsa writing in *sari'i musaddasi matviyi makshuf* (*mawquf*) meters. Until Navai, this meter was used in Uzbek literature in the epics "*Yusuf and Zulaikha*" that is attributed to Durbek and "*Makhzan ul-asrar*" by Heydar Khorazmi.

In "*Hayrat ul-Abror*", the poet skillfully uses the two above mentioned meters. In particular, *sari'i musaddasi matviyi makshuf* meter is used to introduce verses with wisdom:

<i>Odami er/sang demagil/ odami,</i> — V V — / — V V — / — V —	<i>Judu saxo/vat chog'i buxl/ etmagil,</i> — V V — / — V V — / — V —
<i>Oniki yo'q/ xalq g'ami/din g'am².</i> — V V — / — V V — / — V —	<i>Shukr zamo/ni dog'i buxl/ etmagil.</i>

In order to realize his artistic intention, a number of verses in Navoi's epic are composed in some of the following meters: *sari'i musaddasi maktu'i matvii*

¹Хоразмий Ҳ. Махзан ул-асрор / Муборак мактублар. Ўзбек адабиёти бўстони. Нашрга тайёрловчилар: Абдувоҳидова М., Мухторова Ҳ., Қосимхонов Б., Жўраев О. – Т.: Гафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1987. – Б.214. The following examples are taken from this source. The page is shown in parentheses.

²Алишер Навоий. Ҳайрат ул-аброр. 20 томлик. 7 том. – Т.: Фан, 1991. – Б. 161. The following examples are taken from this source. The page is shown in parentheses.

makshuf, which has the paradigm of *maf'uvlun maf'uvlun failun or maf'uvlun muftailun failun*; *sari'i musaddasi maqtu'i matvii mawquf* with the paradigm of *maf'uvlun muftailun foilon*; in addition, the meter of *sari'i musaddasi matviyi maqtu'i matviyi mavquf* that has a paradigm of *muftailun maf'uvlun failon*; for instance, the first line of the first stanza of the epic:

Bismillah/hir rahmo/nir-rahim,

— — — / — — — / — V —

Rishtag 'a chek/ti necha dur/ri yatim

— V V — / — V V — / — V —

is composed in *sari'i musaddasi maktu'i matvii makshuf*, and the second line is composed in *sari'i musaddasi matvii makshuf* meter. It is observed that there is a slight deviation from the main meter in the first line. However, this situation exists in the theoretical rules of the Aruz prosody. A rhythmic variation that is new to Uzbek aruz studies can be observed here.

The second sub-chapter is entitled "*Relationship of meter and content in mystical epics*". The relation of meter and content has a special place in mystical epics of Uzbek literature. Gulshahri, Alisher Navai, Qazi Payvandi Rezai, Salahi continued the tradition started by Rumi in his *Masnavii Manavi* in terms of poetic meter and Fariduddin Attar in terms of content in Persian literature. The first Turkic epic written in classical literature as a response to Attar is "Mantiq ut- tayr" by the Turkic writer Gulshahri. The epic was created in 1317. Hudhud is embodied as the leader of birds in Gulshahri's "Mantiq ut- tayr" as well. In this epic, the author describes Hudhud as a symbol of intelligence¹. Stanza:

Giru Gulshah/ri so 'zi soz/ ayladi,

— V — — / — V — — / — V —

Manti-q+ut-tay/ri hu-sh+og 'oz/ ayladi.

— V — — / — V — — / — V —

The next epic in this series is Alisher Navai's "Lison ut -tayr", that was a reply to Farididdin Attar's "Mantiq ut- tayr". Gulshahri, Alisher Navai, Qazi Payvandi Rezai created their mystical epics in traditional ramali musaddasi mahzuf and ramali musaddasi maqsur meters. Only in Salahi, this tradition was diverged from, and the poet chose the musaddas meters of hazaj for his epic.

The third chapter, "*Meteric characteristics of religious and didactic epics*", provides with information about the religious-didactic epics created mainly in *Ramal and Hazaj* meters in the Aruz prosody in Uzbek literature. The epic "Rohati dil" by Khojanazar Khuvaido started this tradition. Both *hazaji musaddasi mahzuf* and *ramali musaddasi mahzuf* meters are found in the epic.

"Rohati dil" epic ends with "Munajat ba janibi qaziyu-l-hojat", that is, an appeal to Allah. This part of the epic is written in a completely different meter of *ramali musaddasi mahzuf* and *maqsur*. Here come the stanza with its paradigm as the proof:

¹See: Шарипов Ш. «Лисон ут-тайр» достонининг генезиси ва ғоявий-бадий хусусиятлари. – Т.: Фан, 1982. – Б. 21.

Kholiqo, javr/ ayladi o'z /jonima

— V — —/ — V — —/ — V —

Qo'ymadim to'at taomin/ khonima

— V — —/ — V — —/ — V —

The verse given as an example is written in the *ramali musaddasi mahzuf*, the meter that is used for tuyuq. Well, at this point, it is natural to ask the question why the munojot was created in a poetic meter other than the meter of the epic. There are several reasons for this:

firstly, the author must have written the munojot in a different meter because it comes at the end of the epic and it could have been written later;

secondly, usually when addressing Allah in prayers, some name or quality of the creator is referred to as an incentive. As the author begins his speech with the word "Kholiqo", he is naturally forced to refer to the meter that begins with a long syllable. That's why this prayer is different from the main poetic meter of the epic and is created in another meter, i.e. ramal.

Uvaisi's epics dedicated to prince Hasan and Husain were created in the main meter of the epic "Layli and Majnun". In this, the poetess paid attention to the sad and tragic ending of the plot in these epics. Sabir Saiqali in his work "Ravzat ush-shuhado" begins the history of the prophets from Adam and ends with the history of the generations of Rasuli Akram. "Ravzat ush-shuhado" is written in the meter of *hazaji musaddasi mahzuf* and *hazaji musaddasi maqsur*, like Huvaido's epic "Rohati dil". According to this feature, the work differs from Uvaisi's epics.

CONCLUSION

During the study of the problem of the role of the aruz prosody in the development of Uzbek epic poetry, the following conclusions were reached:

1. The ancient epic poetry of the ancient period was created based on heroic and battle stories, and in such epics, the ancient Greek metric system of poetry – hexameter was used. The fact that the hexameter has a large number of rhythmic variations made it convenient for ancient poets to describe events. More long syllables in the poem ensured the grandeur of the story and the meter of the action, while the large number of short syllables provided the action with speed, lightness, and playfulness, and it became possible to write romantic hymns in battle epics based on this meter. The first examples of Oriental epic poetry are also in the heroic form, and for such epics, the traditional poetic prosody – mutaqarib meter, initiated by Daqiqi and Firdausi was used.

2. Masnavi writing traditions of the Muslim Orient highlight only 7 poetic meters, five of them are the meters of "Khamsa" epics, one is the meter of "Mantiq ut-Tayr", and the final one is the meter of "Shaybaninama" by Muhammad Salih.

3. Epics belonging to Uzbek epic poetry can be conditionally divided into the following groups according to the scope of the topic: epics on the subject of pandnoma; epics with battle and heroism themes; noma-epics; romantic epics with "double names"; romantic epics of "Khamsa" series; mystical epics from the series

of "Makhzan ul-asrar". They can be further divided into smaller sub-groups within themselves.

4. While the first reason for choosing mutaqarib meter in the first pandnoma epics such as "Qutadgu Bilig" and "Hibat ul-Haqayq" was its being the meter of the Shahnama, the second reason is mutaqarib's being close to barmoq meter with 11 syllables.

5. In the history of Uzbek epic poetry, epics such as "Saddi Iskandari", "Shaibaninama", "Russian Revolution" are in the direction of heroism and battle story, but there are differences in the issue of poetic meter. If Navai's "Saddi Iskandari" and Sidqi Khandaliqi's "Russian Revolution" epics express the tradition of Firdausi in terms of meter, Muhammad Salih created his epic in ramali musaddasi mahbun meter, which was not used in epic poetry after Jami. Muhammad Salih's epic, which did not want to follow the traditions of Timurids literature, caused a negative evaluation first by his contemporary Babur, and then by Fitrat, which is directly related to the unsuccessful use of the poetic meter chosen for the epic. Mutaqarib sounds in a combative and solemn spirit, with a fierce tone and gives a heroic touch to the event whereas this is not the case for ramali musaddasi mahbun.

6. The genre of noma first appeared in Persian literature and represented the concept of letters written by lovers to each other. Its first appearances are found in Fakhriddin Gurgoni's epic "Vis and Romin". The epic contains ten letters that Vis sent to Romin, and Fakhriddin Gurgoni combined them under the title "Dahnoma". In the epic, these letters are subordinated to the common poetic meter of "Vis and Romin", that is, they are also written in hazaji musaddasi mahzuf and maqsur meters.

7. Noma, as an independent genre, has taken a worthy place in Turkic literature. The first work in the noma genre is Khorezmi's "Muhabbatnama", which contains 11 poetic letters of a lover. The poetic meter of the epic is hazaji musaddasi mahzuf and maqsur, and the author relied on two factors in choosing this dimension: 1) the melody of the folk song "Muhabbatnama" corresponds to this meter; 2) Fakhriddin Gurgoni's "Dahnoma" was composed in this meter. Genres such as ghazal, sokinama, qita, fard, that are included in "Muhabbatnama", are also written within these two meters. Also, Khojandi's "Latofatnama", Sayyed Ahmad's "Taashshuqnama", and Yusuf Amiri's "Dahnoma" are high examples of Turkic nomadism, and these two meters are also used in them. Qasimi's romantic epic "Haqiqatnama" is also traditional because it is written in "Muhabbatnama" style.

8. Kholis Toshkandi's epics with the word noma are fundamentally different from the above epics in terms of their ideology. Although his epics "Qiyamatnoma", "Arvohnoma", "Ibratnoma" were created in the traditional "Muhabbatnoma" meter, their theme is completely different. By the time when Kholis Tashkandi lived, hazaji musaddasi mahzuf and maqsur meters had become the main meter of the epics, and the poets began to write their poems on various topics in these meters. The reason for this is that these meters have wide possibilities in terms of tone and are close to the folk spirit. The poetic meter used

in Miri's Gulnoma is different from the meter of the poems mentioned above. Since the poet dedicated his work "Gulnoma" to the memory of his son, he took hazaji musaddasi axrabi maqbuzi mahzuf meter as the main poetic measure, and he chose hazaji musaddasi mahzuf as an additional meter. For "Choynoma" he used the possibilities of xafif bahri meters.

9. "Suhail and Guldursun" by Sayfi Saroi, "Gul and Navroz" by Haidar Khorazmi, "Ra'no and Zebo" by Khirami, and "Vomiq and Azro" by Tabibi use of *hazaji musaddasi mahzuf meter*. This meter is traditional for the epics named above. However, the epic "Husn va Dil" by Muhammadniyaz Nishati has a sari'i musaddasi matvii makshuf (mawquf) meter. The main reason for this can be explained by the fact that Nishoti originally intended to create "Khamsa" and created his epic in the same meter. In other words, in the romantic epics with double names that we analyzed, the traditionality related to meter was mainly preserved, and this tradition was broken and acquired uniqueness by Nishoti.

10. In the epics of "Yusuf and Zulaikha" series, the meters of mutaqaribi musaddasi mahzuf and maqsur, hazaji musaddasi mahzuf and maqsur, sari'i musaddasi matviyi makshuf and matviyi mawquf were used as poetic meters. In the works of Omoni and Rabghuzi, in the early period, mutaqarib, which is the meter of kings, prevailed, while in the works of Qul Ali, Shayyod Hamza, ramal meter is prevalent. Traditional hazaj is used in the works of Abdurahman Jami and Kholis Tashkandi. Unlike them, sari meter was used in the works of Durbek and Olim Devona. In these epics, the transition from tradition to individuality is clearly visible. It is important that the hazaj meter, which is the most widespread and the basis for the romantic epics of the next period, began to spread widely from this period.

11. After Khorazmi's "Muhabbatnama" hazaji musaddasi mahzuf and hazaji musaddasi maqsur became the main meters of epics on the theme of romance in Turkic literature. This poetic meter is also used in "Farhad and Shirin", the first epic written as a response to Nizami's "Khusraw and Shirin" based on the tradition of a reply. While creating "Farhad and Shirin", Navai used romantic epics created before him to a certain extent, together with being influenced by Nizami.

12. Alisher Navai thoroughly studied the epics of "Layli and Majnun" created before him in Persian literature, researched the meter possibilities of *hazaji musaddasi akhrabi maqbuzi mahzuf and hazaji musaddasi akhrabi maqbuzi maqsur meters used in these epics* and introduced these meters into Turkic literature. He used it as an experiment in his "Layli and Majnun". Navai developed the meter possibilities of "Layli and Majnun" series and used rhythmic variation. *Hazaji musaddasi akhrabi ashtari mahzuf meter* was one of the firstly used in Turkic literature.

13. In Uzbek literature romance and adventure epics are quite a unique category. This direction which was founded by Nizami's "Haft paykar" epic, includes Alisher Navai's "Sabai Sayyor", Majlisi's "Qissasi Sayfulmuluk", Sabir Saiqali's "Bahrom and Gulandom", and Nadir-Uzlat's "Haft Gulshan". Navai's epic "Saba'i Sayyor" is written in hafifi musaddasi mahbuni mahzuf meter. This meter, which has eight rhythmic variations, is used in different situations in the

composition of stories. The alternating use of these rhythmic variations in the narration of events is not accidental, but depends to a large extent on the mental state of the heroes, the moments of transition from one story to another, and the change of plot lines.

14. "Qissasi Sayfulmuluk" is created in the style of a story within a story and is considered a romantic-adventure epic. The author used meters of hazaji musaddasi mahzuf and maqsur. Although Sabir Saiqali's epic "Bahrom and Gulandom" is considered to be from the series of "Haft paykar", the poetic meter used in it is different from Nizami's and Navai's epics. The author used hazaji musaddasi mahzuf and maqsur meters as the main meter in the epic, but he used ramal, muzori' meters in genres such as **ghazal, mustazad, murabba', mukhammas, musaddas**, that are included in the epic. The inclusion of these genres in the composition of the epic and their ending in different parts of the aruz prosody was suitable for the narration of the events of the epic with several plot lines.

15. Nadir-Uzlat's epic "Haft Gulshan" was also created in the traditional Hazaji musaddad mahzuf meter, and the reason for this can be explained by the fact that this epic incorporates the characteristics of folk oral creativity and written literature, and the hazaji musaddad mahzuf meter is close to the folk melody.

16. Uzbek epic poetry, epics such as "Makhzan ul-asrar" follow Nizami's epic in terms of meter. All these kinds of epics are *written in sari'i musaddasi matviyi makshuf, sari'i musaddasi matviyi mawquf* meters. In the verses created in *sari'i musaddasi matviyi makshuf and sari'i musaddasi matviyi mawquf* meters, the emphasis falls on the first syllable of each verse. The juxtaposition of two short syllables after an emphatic syllable creates a light and pleasant tone, and through such a tone, the reader's acceptance of the thoughts in the spirit of admonition is achieved. In this sense, the idea and content of the epics of artists such as Haydar Khorazmi, Alisher Navai, Khoja are consistent with the meter used in them.

17. Alisher Navai used in his "Hayrat ul- Abror" epic, apart from the main two meters, the meters of *sari'i musaddasi maqtu'i matviyi makshuf, sari'i musaddasi maqtu'i matviyi mavquf and sari'i musaddasi matviyi maqtu'i matviyi mavquf*, which is evidence of the poet's knowledge in the science of aruz, and his inventiveness, which is used in the appropriate use of necessary words, leaving the scope of the main meter, in addition to the purpose of realizing his ideological intention.

18. The relation of meter and content has a special place in mystical epics of Uzbek literature. Gulshahri, Alisher Navai, Qazi Payvandi Rezai, Salahiy continued the tradition started by Rumi in his Masnavii Manavi in terms of poetic meter and Fariduddin Attar in terms of content in Persian literature. Gulshahri, Alisher Navai, Qazi Payvandi Rezai created their mystical epics in traditional ramali musaddasi mahzuf and ramali musaddasi maqsur meters. Only in Salahiy, this tradition was diverged from, and the poet chose the musaddas meters of hazaj for his epic. He also included lyrical genres such as 3 ghazals and one prayer in "Bulbul and Gul". This was not observed in epics created before that.

19. In Uzbek literature, the religious and didactic epics created in the Aruz prosody were written mainly in *ramal and hazaj* meters. This tradition was started by Khojanazar Khuvaido through the epic "Rohati dil". Both *hazaji musaddasi mahzuf* and *ramali musaddasi mahzuf* meters are found in the epic. The poet uses *ramali musaddasi mahzuf meter* in "Munojot" in "Rohati dil".

20. Uvaisi's epics dedicated to prince Hasan and Husain were created in the main meter of the epic "Layli and Majnun". In this, the poetess paid attention to the sad and tragic ending of the plot in these epics. Sabir Saiqali in his work "Ravzat ush-shuhado" begins the history of the prophets from Adam and ends with the history of the generations of Rasuli Akram. "Ravzat ush-shuhado" is written in the meter of *hazaji musaddasi mahzuf* and *hazaji musaddasi maqsur*, like Huvaido's epic "Rohati dil".

The prosody of Aruz has a very special role, in the Uzbek epic poetry that has a thousand-year history, and its development in terms of form and content. Mutaqarib meter, which was the first poetic measure of Masnavi epics and was used equally in the epics of heroism, battle and pandnoma (wisdom) in early epic poetry, sometimes even in epics with romantic themes, was replaced by ramal and hazaj meters in the process of the evolution. This, in its turn, developed and expanded the hazaj meter that originated in the epics in the Turkic literature and the ramal meter that was called "turkona" by Navoi, together with preparing the ground for these meters to occupy a strong place in the Turkic epic poetry.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

РАХМОНОВА ШАХНОЗА МУХИТДИНОВНА

**РОЛЬ СИСТЕМЫ АРУЗ В УСОВЕРШЕНСТВОВАНИИ УЗБЕКСКОЙ
ЭПИЧЕСКОЙ ПОЭЗИИ**

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**АВТОРЕФЕРАТ
диссертации доктора наук (DSc) по филологическим наукам**

Ташкент – 2023

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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования – рассмотрение системы аруза в узбекском эпосе, определение гармонии размера и смысла в эпосах, написанных в форме маснави, проведение сравнительного анализа теоретических, практических и ритмических элементов классического эпоса, а также выявление тенденций исторического развития и современных эпических традиций, вместе с их специфическими чертами.

Задачи исследования:

исследование вопросов поэтического размера, метрики и аруза в истории эпической поэзии, а так же, стадий эволюционного формирования и факторов развития;

изучение источников, являющихся теоретической базой для анализа образцов эпической поэзии;

обоснование своеобразия соотношения размера и смысла в эпосах «Нома»; и воспевания любви;

определение проблемы размера, параллелизма и факторов индивидуальности в эпосах «Хамса»;

научное обоснование взглядов на соотношение ритма и смысла в философско-мистических эпосах.

Объекты исследования включают в себя такие источники, как «Кутадгу Билиг» Юсуфа Хас Хаджиба, «Хибат уль-хакайик» Ахмада Югнаки, «Мухаббатнама» Хорезми, «Хусрав и Ширин» Кутба, «Сухайл и Гульдурсун» Сайфи Сарай, «Латафатнама» Хужанди, «Дахнама» Юсуфа Амири, «Таашшукнама» Саида Ахмада, «Гюль и Навруз» и «Махзан ул-асрар» Хайдара Хорезми, «Юсуф и Зулейха» Дурбека, «Язык птиц» Гульшахри, «Хамса» и «Лисан ут-тайр» Алишер Наваи, «Маджма уль-ахбар», «Хакитнама», «Гульшани роз» и «Илахинама» Саййида Касими, «Язык птиц» Ризаи Пайвенди, «Шайбанинама» Мухаммада Салиха, «Киссайи Сайф уль-мулук» Маджлиси, «Максад уль-атвор». Хаджи, «Бахрам и Гульандам» и «Киссаи Сайкали» Сабира Сайкали, «Хусн и Дил» Нишати, «Рохати дил» Хувайдо, «Хафт гюльшан» Надир-Узлата, «Чор дарвеш», «Рано и Зебо» и «Тутинама» Хирами, «Принц Хасан», «Принц Хусейн» и «Вокеоти Мухаммадалихан» Увайси, «Равзаи асрор» Олим Девона, «Рустам и Сухроб», «Гульнома», «Чайнома» Мири, «Вомик и Азро» Ахмада Табиби, «Русия инкилоби» Сидки Хондайлики, «Ибратнома», «Арвохнома», «Шох Жарир киссаси» и «Юсуф и Зулайхо» Холиса Тошканди, «Замон фарходлари» Хабиби, «Қуёш чашмаси» Жамола Камола.

Научная новизна исследования заключается в следующем:

На сопоставительном уровне раскрываются особенности эпической поэзии античного периода и маснави письменности мусульманского Востока, основанные на качестве слогов, формировании размерообразующих единиц, метрического гекзаметра и мутакариба метра аруз;

доказано, что традиционный метр, характерный для эпосов в стиле панднома (мудрость), джангнома (батальные действия) и героизм изменились

в процессе эволюции с метра *мутақориби мусаммани махзуф* на метр *рамали махбун*;

доказано что размер «Мухаббатнома», *хазаджи мусаддаси махзуф*, также является традиционным размером характерным для эпосов в стилях «Нома» и романтических эпосов;

Исследованы метры, используемые в тюркской эпической поэзии, такие как *сарийи мусаддаси матвийи макушф*, *хазаджи мусаддаси махзуф*, *хазаджи мусаддаси ахраби макбузи махзуф*, *хафифи мусаддаси махбуни махзуф*, *мутақариби мусаммани махзуф*, которые использовались для создания содержания эпоса «Хамса» и было доказано, что они связаны с содержанием эпической поэзии;

выявлены связь между размером и смыслом в философско-мистических эпосах, где согласно мистической и религиозно-дидактической призме доминирует размере *рамали мусаддаси махзуф*.

Внедрение результатов исследований. Научные результаты по исследованию роли системы аруз в развитии узбекского эпоса были использованы в нижеследующих проектах:

научно-теоретические выводы исследования таких метрик, как *сарийи мусаддаси матвийи макушф*, *хазаджи мусаддаси махзуф*, *хазаджи мусаддаси ахраби макбузи махзуф*, *хафифи мусаддаси махбуни махзуф*, *мутақариби мусаммани махзуф*, которые широко использовались восточных традициях написание «Хамсы», и ее соотношения с содержанием были использованы в практическом проекте № И-ОТ-2019-42 «Создание электронного поэтического словаря узбекского и английского языков (изображение человеческого облика, характера, характера и национальных символов)» (2019-2021 гг.), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № 04/1-554 выдана Ташкентским государственным университетом узбекского языка и литературы от 30 марта 2022 года). В результате наблюдения, связанные с метрическими возможностями эпоса, послужили обоснованию существующих теорий в изучении Навои;

использованы научные выводы о том, что традиционная метрическая характеристика эпосов о пандноме, джангноме и героизме в процессе эволюции изменилась с метра *мутақорибу мусаммани махзуф* на метр *рамали махбун* в практическом проекте № А-ОТ-2019-10 «Нейминг в узбекском языке: создание нормативно-правовой базы» (2019-2022 гг.), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № 04/1-554 выдана Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои от 30 марта 2022 года). В результате научные выводы, сделанные о метрических возможностях эпической батально-героической тематики и специфических размерах эпоса панднома, позволили содержательно усовершенствовать существующие теоретические представления в литературоведении;

научно-теоретические выводы исследования метра как основного фактора, создающего ритм маснави и вопросов сометричности тем с поэтическим метром в истории эпической поэзии использованы в практическом проекте № ПЗ–2020042022 «Лингво-дидактический электронный платформы тюркских языков» (2020-2022 годы), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № 04/1-3531 выдана Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои от декабря 21, 2022). В результате обогатились существующие представления об особенностях метра *хаджази махзуф* и его влиянии на смысл «Двуименных» эпосов и эпосов в стиле «Хусрав и Ширин»;

научные выводы об особенностях эпической поэзии античного периода и маснави мусульманского Востока на сравнительном уровне, основанном на качестве слога, формировании единиц измерения метра, метрического гексаметра и мутакориба аруз метр использованы в фундаментальном проекте «Рукописное наследие Казахстана как парадигма «Духовного возрождения» нации: сбор, хранение, цифровизация, систематизация, создание электронного каталога, публикация и исследование» выполненным в 2020-2022 годах в Институте литературы и искусства им. М.О.Авезова Республики Казахстан (Справка № 056/473 выдана Институтом литературы и искусства им. М.О.Авезова Республики Казахстан от 21 декабря 2022 года). В результате наблюдения над соотношением ритма и смысла в эпосах «Кутадгу билиг» и «Хибат ул-хакайик» обеспечили содержательное совершенство существующих теоретических представлений.

Объем и структура диссертации. Диссертация состоит из введения, четырех глав, заключения, списка использованной литературы, приложений, а общий объем составляет 235 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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**Avtoreferat «Oltin bitiglar» jurnali tahririyatida
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