

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

ISAKOVA BARNO TOXTASINOVNA

**UVAYSIY SHE‘RIYATIDA IRFONiy MAZMUN
VA “KARBALONOMA” DOSTONI**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2023

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Isakova Barno Toxtasinovna

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ayol shoirlar ijodiga e'tibor, ularning hayot yo'li hamda ijodiy merosini o'rganish doimiy dolzarb vazifalardan hisoblanib, ayniqsa, ishq va irfon sohibalari bo'lmish sharq ayollarining asarlarini g'oyaviy-badiiy jihatdan o'rganish muayyan tarixiy davr haqida ayollar nuqtai nazaridan tasavvurlar uyg'otishi bilan e'tiborga sazovordir. Jahon otin Uvaysiy ham mana shunday adabiyot, hayot va ilohiyotni ijodida mujassam eta olgan shoiralardan bo'lib, uning asarlari sharq tafakkuri, ayol nazokati, tarix haqiqatlaridan xabar berishi bilan g'arb adabiyotshunoslarining ham e'tiborini tortgan.

Dunyo adabiyotshunosligida Uvaysiy va Nodira ijodiy hamkorligi ham muhim hisoblangan. Malika shoiralarning ijodi o'z zamonasidayoq turli jihatdan o'rganilgan. Nodiraga ma'naviy ustoz va ko'ngil yo'ldosh bo'lgan Uvaysiyning nomi ham tazkiralarda zikr etilib, ijodkorlikdagi yuksak mahorati e'tirof etilgan. O'zbek mumtoz adabiyotning salmoqli qismi sanalgan Qo'qon adabiy muhiti ijodkorlari orasida Uvaysiyning o'z o'rnini mavjud. Mazkur davrda yaratilgan asarlarning ma'no va shakl jihatdan boyishida Uvaysiyning ulkan hissasi bor. Mumtoz adabiyotda inson qismati, voqelikning badiiy ifodasi kabi masalalar ham Uvaysiy ijodiyoti misolida chuqurroq anglashiladi. Shoiraning fojiali qismaati uning dardli asarlariga ko'chgan. Shu ma'noda uning she'rlaridagi ma'rifiy mazmun va eng qayg'uli voqealardan biri aks etgan "Karbonoma" dostonini o'rganish zarurati mavzuning dolzarbligini belgilaydi.

Bugungi madaniy-ma'rifiy sohalardagi islohotlar jarayoni o'zbek adabiyotshunosligi oldiga ham qator yangi vazifalar qo'yimoqda. "Adabiyot va san'atga, madaniyatga e'tibor – bu avvalo, xalqimizga e'tibor, kelajagimizga e'tibor ekani, buyuk shoirimiz Cho'lpon aytganidek, adabiyot va madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo'q"¹. Bu jarayonda muayyan xalq badiiy tafakkuri mahsulining insoniyat ma'naviy olamini yuksaltirishdagi o'rnini va ahamiyati uning o'ziga xos xususiyatlari bilan belgilanadi. Shuningdek, o'zbek adabiyoti tarixida o'ziga xos o'rin egallagan Qo'qon adabiy muhitining vujudga kelishi va uning rivojlanishiga munosib hissa qo'shgan, o'zbek shoirlari qatoridan etakchi o'rin egallagan Jahon otin Uvaysiy ijodini to'liq o'rganish ham bugungi adabiyotshunosligimiz oldidagi vazifalardan biridir. Asarlarining bosh mavzusi Ishqi Ilohiyga bag'ishlangan Uvaysiy asarlari xususida shu kungacha bir qator tadqiqotlar amalga oshirilgan bo'lsa-da, shoiraning irfoniy qarashlari hamda "Karbonoma" ma'rifiy dostoni va badiiy mahorati to'liq ob'ekt sifatida yetarlicha tadqiq qilinmagan.

O'zbekiston Respublikasi Prezidentining 2017 yil 17 fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017 yil 20 apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoevning "Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir" mavzusida O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi // Xalq so'zi. 2017-yil, 4 avgust.

tadbirlari to‘g‘risida”gi, 2017-yil 24-maydagi PQ-2995 son “Qadimiy yozma manbalarni saqlash, tadqiqi va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi 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 mosligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I.“Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq amalga oshirildi.

Mavzuning o‘rganilganlik darajasi. Uvaysiy ijodiga qiziqish o‘tgan XX asr boshida Abdulhamid Sulaymon o‘g‘li Cho‘lponning «Oina» jurnalida e‘lon qilgan Uvaysiy haqidagi maqolasi bilan boshlangan edi. Ma‘lumki, XIX asrning birinchi yarmida Qo‘qon xonligida madaniyat va adabiyot taraqqiyoti borasidagi ma‘lumotlar sharqshunos olimlar, xususan, V.Bartold, V.Zohidov, A.Qayumov, V.Abdullaev asarlarida uchraydi. Uvaysiy hayoti va ijodini shu kungacha Cho‘lpon, Oybek, V.Zohidov, V.Abdullaev, H.Razzoqov, A.Qayumov, A.Hayitmetov, T.Jalolov, E.Ibrohimova, I.Mo‘minov, M.Qodirova, I.Haqqulov, N.Jumaxo‘ja, I.Adizova, E.Ochilov, S.Olim, D.Farmonova kabi adabiyotshunos olimlar va yosh tadqiqotchilar turli jihatlardan tadqiq qilganlar². Bu tadqiqotlarda shoira hayotiga ko‘proq urg‘u berilib, ijodining o‘ziga xos ayrim jihatlari, badiiy mahorati masalalari yoritilgan. Uvaysiy lirikasidagi ma‘rifiy qarashlar, diniy-tasavvufiy g‘oyalar to‘g‘risida ham to‘xtab o‘tilgan. Adabiyotshunoslikda shoira ijodining o‘rganilish tarixini shartli ravishda ikki bosqichga ajratish mumkin. Dastlabki “Uvaysiy adabiy merosini to‘plash va nashr qilish bosqichi”da

² Бу ҳақда қаранг: Чўлпон. Адабиёт надири? – Тошкент, 1994; Ўткир Рашид. Уч шоира. – Тошкент, 1958. – Б. 6; Увайсий. Девон. Нашрга тайёрловчилар: Қаюмов А, Иброҳимова Э. – Тошкент, 1959; Иброҳимова Э. Увайсий // Ўзбекистон маданияти. 1959. 23 декабрь; Қаюмов А. Қўкон адабий муҳити. – Тошкент, 1961; Увайсий. Девон. – Тошкент, 1963; Ўзбек шоирлари. Нашрга тайёрловчилар: Раззоқов Х., Улфат, Абдуллаев Ғ., Маматов Н., Жалолов Т. – Тошкент, 1970; Ойбек. Мукамал асарлар тўплами. 20 томлик. 13-том. – Тошкент, 1979; Увайсий шеърятидан. – Тошкент, 1980; Ҳаққулов И. Увайсий шеърятини. – Тошкент, 1982; Увайсий. Қўнгул гулзори. Нашрга тайёрловчилар: И.Қосимов (Улфат), А. Валихонов (Боқир) – Тошкент, Адабиёт ва санъат, 1983; Ҳайитметов А. Боқий мисралар // Совет Ўзбекистони. 1983, 1 июнь; Адизова И. Дардсизлар захмидан беморман // Ўзбекистон санъати, 1997, №7; шу муаллиф. Увайсий ижодида жанрлар тақомили. – Т.: Мухаррир, 2011; Олим С. Ишқ, Ошиқ, Маъшук. – Тошкент: Фан, 1996; Жумахўжа Н. Ки булбул нола, афғон айламакни мендин ўрганди // Мулоқот, 1999, № 2; Мирҳайдаров Ҳ. Мувашшаҳнинг бир тури ҳақида // Ўзбек тили ва адабиёти №5;. Увайсий. Мазмун маъдани. Тузувчилар: Турдалиев А., Неъматов У. – Тошкент, 2010. Uvaysiy devonining bir qo‘lyozma nusxasi 1837 raqam bilan O‘zR FA Sharqshunoslik institutining qo‘lyozmalar fondida saqlanadi; Andijon davlat universiteti kutubxonasida keyingi davrlarda ko‘chirilgan uch nusxa qo‘lyozma devon mavjuddir.

A.Qayumov, E.Ibrohimova, M.Qodirova, H.Razzoqov, G'.Abdullaev, N.Mamatov, I.Qosimov (Ulfat), A.Valixonov (Boqir) kabi bir guruh adabiyotshunoslar Uvaysiy devonini hozirgi yozuvga tabdil qilishi natijasida salmoqli so'zboshilarga ega bir necha nashrlar yuzaga kelgan. "O'zbekiston mustaqillikka erishgandan keyingi ilmiy tadqiqotlar, yangi talqinlar bosqichi"da I.Xaqqulov, S.Olim, N.Jumaxo'ja, I.Adizova, Mirhaydarov, D.Farmonova kabi olimlar shoira ijodiga chuqurroq kirib bordilar. Uvaysiy asarlari shakl va ma'no jihatdan mushtarak o'rganila boshlandi. I.Adizovanning "Uvaysiy ijodida janrlar takomili", "Uvaysiy she'riyatida poetik tafakkurning yangilanishi" kabi monografiyalari uvaysiyshunoslikni yangi bohqichga olib chiqdi. Uvaysiy Qo'qon adabiy muhiti shoirlaridan farqli o'laroq, o'z she'rlari bilan mahorat maktabini yaratgan shoiradir. Ayniqsa, chiston janrining rivojiga katta hissa qo'shgan. Uning "Karbonoma" dostoni ham o'zbek mumtoz adabiyotimizda alohida hodisalardan hisoblanadi. Shu bois shoira ijodiyoti tadqiqlari hali davom etishi shubhasiz.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasi ilmiy-tadqiqot ishlari bilan bog'liqligi. Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejaları, jumladan, FA-F1-G039 "Alisher Navoiy (ikki jildlik) va Abdulla Qodiriy qomuslarini yaratish" mavzusidagi fundamental (2012-2016 yy.) va PZ-20170930220 "Navoiy qomusini nashrga tayyorlash va chop etish" (2018-2020 yy.) amaliy loyihasi doirasida bajarilgan.

Tadqiqotning maqsadi Uvaysiyning o'zbek adabiyoti tarixida tutgan o'rnini belgilash, Nodira lirikasi bilan uyg'un jihatlarini yoritish, ma'rifiy lirikasidagi obrazlar olamini tadqiq etish, xususan, payg'ambarlar, valiyalar obraziga e'tibor qaratish, badiiy mahorat qirralarini ko'rsatish, shuningdek, "Karbonoma" dostoni genizisi va mazkur dostonning Uvaysiy jodida tutgan o'rnini aniqlashdan iboratdir.

Tadqiqotning vazifalari:

Uvaysiy ijodi haqidagi hozirgacha amalga oshirilgan tadqiqotlarga xolisona munosabat bildirish asosida shoira Qo'qon adabiy muhitida tutgan salmoqli o'rnini belgilash, xususan, shogirdi va hammaslagi Nodira she'riyati bilan qiyosan o'rganib, mushtarak jihatlarni aniqlash;

shoira lirikasida ustuvor bo'lgan irfoniy mazmun-mohiyatning ildizlarini ilmiy asoslash hamda payg'ambarlar, ularning ma'naviy vorislari bo'lmish valiyalar obrazining Uvaysiy she'riyatidagi rolini ko'rsatib berish;

mumtoz adabiyotdagi an'anaviy tasavvufiy istilohlarning Uvaysiy lirikasida qo'llanishidagi maqsad-vazifalar va obraz, ramz, timsol darajasiga ko'tarilishidagi shoira mahoratini irfoniy tahlil hamda talqinlar orqali ochib berish;

Uvaysiy she'riyati an'ana va novatorlik uyg'unlashuvining mumtoz namunasi ekanligini tadqiq qilish jarayonida Navoiy, Fuzuliy an'alariga ijodiy yondashuv va ularni boyitish xususiyatlarini aniqlash, shoira she'riyatidagi poetik tasvir, usul hamda vositalar haqida ayrim mulohazalarni bayon qilish;

badiiy adabiyotda "Karbonoma" janrining paydo bo'lish tarixini tadqiq etish, shuningdek, Uvaysiy dostonini g'oyaviy-badiiy jihatdash baholab, mazkur asarning diniy-ma'rifiy dunyoqarashning boyishidagi ta'sirini ham asoslash.

Tadqiqotning ob'ekti sifatida Uvaysiyning O'zR FA Sharqshunoslik instituti qo'lyozmalar fondida 1837 raqam bilan saqlanayotgan devoni, Uvaysiy dostonining O'zR FA Sharqshunoslik institutining qo'lyozmalar fondidagi 11218, 11218/1, 9599 raqamli qo'lyozmalari, Andijon viloyati O'lkashunoslik muzeyining noyob kitoblar bo'limidagi AVM-194 raqamli 165 betdan iborat qo'lyozmasi, shuningdek, Uvaysiyning nashr etilgan barcha devonlari olindi.

Tadqiqotning predmeti. Uvaysiy lirikasidagi irfoniy mazmun va shoiraaning poetik mahoratini o'rganish asosida uning hayot yo'li, shaxsiyati, jumladan, Qo'qon adabiy muhitida tutgan yuksak mavqeiini ko'rsatish, she'riyatidagi ma'rifiy ma'no va irfoniy ifoda uyg'unligini asoslash, shuningdek, tarixiy haqiqatlarni anglashdagi qimmatini tadqiq va tahlil etish tadqiqotning predmetini tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tarixiy-qiyosiy, qiyosiy-tipologik, biografik, tasniflash, tavsiflash, analitik tahlil usullari qo'llanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Uvaysiy she'riyatining o'z davri va keyingi zamon shoirlari ijodiga g'oyaviy-badiiy jihatdan ta'sir o'tkaza olganligi, xususan, Nodira, Mahzuna, Anbar otin, Dilshod Barno kabi yetuk shoiraalar ijodida shoira lirikasining ta'siri katta ekanligi asoslangan;

shoira an'anaviy g'azalchilikka ijodiy yondashib, Navoiy, Fuzuliy kabi so'z san'atkorlari tajribalardan ilhomlangani, jumladan, uning tasavvufiy ruhdagi g'azallari, ijtimoiy-siyosiy xarakterdagi chiston, tuyuq, fardlari o'zbek she'riyatini mazmun jihatdan boyitgan bo'lsa, vazn, qofiya, badiiy san'atlar kabi poetik unsurlardan to'laqonli foydalanishi shakliy-uslubiy jihatdan takomillashtirishga xizmat qilganligi ko'rsatilgan;

lirikada talmeh san'atini hosil qiluvchi payg'ambarlar, valiy zotlar obrazining mohirona qo'llanilishi Uvaysiy she'riyatida irfoniy mazmun va badiiyat mushtarakligini ta'minlagani tasavvufiy timsol va istilohlar sharhlari orqali shoira she'riyatining ma'rifiy qatlamlari teranroq ko'rsatib berilgan;

Uvaysiy she'riyati janrlar rang-barangligi bilan ajralib turishi, uning topishmoq shaklida yaratilgan muvashshahlari, chiston va fardlari adabiyotimizdagi shu janrlar takomilini yuqori cho'qqiga ko'targanligi ilmiy-nazariy dalillangan;

ahli baytga muhabbatni kuylagan, dard va musibatni aks ettirgan Karbalo voqeasiga bag'ishlangan asarlarning turkiy adabiyotda paydo bo'lish omillari, turkiy "Karbalonoma"lar, xususan, Uvaysiy dostonlarida tarixiy haqiqatning badiiy talqin bilan uyg'unligi masalasi ochib berilgan, shoira dostonlarining qo'lyozma nusxalari o'zaro qiyoslanib, shakl va mazmundagi farqli jihatlar ko'rsatib berilgan.

Tadqiqotning amaliy natijalari.

Jahon otin Uvaysiy lirikasining irfoniy qatlamini monografik tadqiq etish, nafaqat shoira ijodi, balki o'zbek mumtoz adabiyoti, xususan, Qo'qon adabiy muhitida yaratilgan asarlarning g'oyaviy-badiiy tomonlari haqidagi ilmiy-nazariy qarashlarni to'ldiradi, ushbu muhitdagi an'ana va novatorlik to'g'risidagi xulosalarni boyitadi.

Irfoniy-badiiy adabiyotdagi tasavvufiy ramz, obraz, timsollarni istilohiy nuqtai nazardan kelib chiqqan holda tahlil va talqin qilish nafs maqomlari, laduniy ishoratlarni to'laqonli anglash uchun asos bo'ladi.

Hamida axloq payg'ambarlardan meros. Nabiy va valiyning asarlarda zikr etilishi insoniyatning go'zal axloq bilan ziynatlanishiga sabab bo'ladi. Ularning hayotidan ibrat olish hamda ta'sirlanish adabiyotning ham bosh maqsadidir. Dard dostoni "Karbonoma"dagi voqea-hodisalar ham bani basharning kamolotiga xizmat qiladi. Shu ma'noda mazkur tadqiqot o'zbek adabiyoti tarixi va tasavvuf tarixi kabi fanlardan yaratiladigan darslik va qo'llanmalarning takomillashuviga xizmat qilishi mumkin.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, chiqarilgan xulosalarning ilmiy sharh, qiyosiy-tarixiy, tavsiflash, sistemali yondashuv, nazariy va ma'rifiy tahlil usullari orqali asoslanganligi, birlamchi tarixiy-adabiy manbaalardan va ishonchli ilmiy adabiyotlardan foydalanilganligi bilan belgilanadi.

Tadqiqotning nazariy va amaliy ahamiyati. Dissertatsiya natijalari asosida chiqarilgan nazariy xulosalar Uvaysiy poetik mahoratiga aloqador masalalarning irfoniy g'oya va yangicha ilmiy qarash asosida tadqiq etilgani bilan belgilanadi. Mazkur tadqiqot tufayli Uvaysiy ijodining badiiy yuksakligi, mazmunan teranligi, qisqasi, yangi ma'naviy-ma'rifiy qirralaridan xabardor bo'lish imkoni yaratiladi. Tadqiqot materiallaridan Qo'qon adabiy muhitida etishib chiqqan o'zbek shoirlarining ijodiy merosini o'rganishda foydalanish mumkin. Qolaversa, XVIII asr oxiri va XIX asr boshlaridagi adabiy muhit haqida ma'lumotlar olish, boshqa shoir va shoirlar ijodini tadqiq qilish uchun ham ahamiyatlidir.

Tadqiqot natijalarining amaliy ahamiyati shundaki, ishning materiali va umumlashma xulosalaridan o'zbek mumtoz adabiyotining taraqqiyot bosqichlarini o'rganish va tarixini yaratishda, oliy o'quv yurtlari, kollejlari va akademik litseylar hamda umumta'lim maktablari uchun shu fan bo'yicha darslik va qo'llanmalarni to'ldirishda, oliy o'quv yurtlarining filologiya va falsafa fakultetlarida maxsus kurs, seminarlar tashkil etish, ma'ruzalar o'qishda salmoqli manba vazifasini o'taydi.

Tadqiqot natijalarining joriy qilinishi. "Uvaysiy she'riyatida irfoniy mazmun va "Karbonoma" dostoni" mavzusida erishilgan ilmiy natijalardan:

Uvaysiy she'riyati an'ana va novatorlik uyg'unlashuvi, shoir she'riyatidagi poetik tasvir, usul hamda vositalar haqidagi ayrim mulohazalar, badiiy adabiyotda "Karbonoma" mavzusining paydo bo'lish tarixini tadqiq etish, shuningdek, Uvaysiy dostonini g'oyaviy-badiiy jihatdan baholab, mazkur asarning diniy-ma'rifiy dunyoqarashning boyishidagi ta'sirini asoslash masalalariga doir ilmiy-nazariy qarashlari va xulosalaridan O'zR Fanlar akademiyasi O'zbek tili, adabiyoti va folklori institutida amalga oshirilgan PZ-20170930220 "Navoiy qomusini nashrga tayyorlash va chop etish" (2018-2020 yy.) amaliy loyihasida foydalanilgan (Fanlar akademiyasining 2023-yil 10-martdagi 3/1255-478 raqamli ma'lumotnomasi). Natijada o'zbek adabiyoti tarixidagi ikki buyuk shoir munosabatlarini yorituvchi ilmiy-nazariy xulosalari, navoiyshunoslikka oid turli

mavzudagi qator maqolalari va dissertatsiyadan foydalanib keltirilgan bir qator ma'lumotlar loyihaning mazmunan boyitilishiga sabab bo'lgan;

Uvaysiyning tasavvufiy timsol va istilohlar sharhlari orqali shoira she'riyatining ma'rifiy qatlamlari teranroq ko'rsatib berilganligi, janrlar rang-barangligi bilan ajralib turishi, uning topishmoq shaklida yaratilgan muvashshahlari, chiston va fardlari adabiyotimizdagi shu janrlar takomilini yuqori cho'qqiga ko'targanligining ilmiy-nazariy dalillanganligi, ahli baytga muhabbatni ko'ylaganligi, dard va musibatni aks ettirgan Karbalo voqeasiga bag'ishlangan asarlarning turkiy adabiyotda paydo bo'lish omillari, turkiy "Karbalonoma"lar, xususan, Uvaysiy dostonlarida tarixiy haqiqatning badiiy talqin bilan uyg'unligi masalasi ochib berilganligi Davlat ilmiy-texnika dasturi doirasida O'zR Fanlar akademiyasi O'zbek tili, adabiyoti va folklori institutida amalga oshirilgan OT-FB – 78 "O'zbek adabiyoti 100 jildligini nashrga tayyorlash" (2017-2022 yy.) fundamental granti doirasida foydalanilgan (Fanlar akademiyasining 2023-yil 10-martdagi 3/1255-478 raqamli ma'lumotnomasi). Natijada, shoira dostonlarining qo'lyozma nusxalari o'zaro qiyoslanib, shakl va mazmundagi farqli jihatlar ham tahlil qilingan monografik tadqiqot, uvaysiyshunoslikka oid turli mavzudagi qator maqolalarida alohida e'tibor qaratganligi mazkur amaliy loyihaning metodologik asoslarini shakllantirishga xizmat qilgan.

Tadqiqot natijalarining aprotatsiyasi. Mazkur tadqiqot natijalari 9 ta, jumladan, 7 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 18 ta ilmiy maqola chop etilgan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan nashrlarda 5 ta, jumladan, xorijiy jurnalda 2 ta maqola nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Ishning umumiy hajmi 143 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiya uch bobdan iborat bo'lib, birinchi bobi "**XIX asrning birinchi yarmi o'zbek she'riyati va Jahonotin Uvaysiyning adabiy merosi**" deb nomlanadi. Mazkur bobning "*Qo'qon adabiy muhiti va Uvaysiy ijodi*" nomli ilk faslida XIX asrda adabiyot va madaniyatning yuksalishidagi Qo'qon adabiy muhitining beqiyos o'rni asoslandi. Amiriy, Uvaysiy, Nodira, Mahzuna, Maxmur, Gulxaniy, G'oziy, Hoziq, Ma'dan, Nodir, Ado kabi bu muhit vakillari o'tmish

adabiyotining ko‘p asrlik an‘analarini mahorat bilan davom ettirdilar, uni boyitdilar, mumtoz she‘riyatning mavzular doirasini kengaytirdilar, unga yangi janrlar va uslublarni olib kirdilar, shaklan go‘zal, mazmunan rang-barang, badiiy barkamol asarlari bilan adabiyotimizni rivojlantirdilar. Ayniqsa, bu mumtoz adabiyot tarixida "necha adad fozila xotunlarning bor"ligi alohida ahamiyat kasb etadi. Shuningdek, dostonchilikda Hoziqning "Yusuf va Zulayxo", Uvaysiyning "Shahzoda Hasan" va "Shahzoda Husayn", Nodirning "Haft gulshan" asarlari yozilgan. Shu ma‘noda Qo‘qon adabiy muhiti o‘zbek adabiyoti tarixida alohida bosqichni tashkil etadi. Mazkur adabiy muhitning yorqin vakilasi Jahon otin Uvaysiy yashagan davr XVIII asr oxiri va XIX asr boshlarida Qo‘qonda Umarxon va uning o‘g‘li Ma‘dalixonning hukmronliklari ostida kechdi. Ma‘lumki, "Uvaysiy xon saroyiga Nodira iltimosi bilan olib kelingan. Uvaysiy bevosita xon saroyida yashamasa ham Nodira uningsiz tura olmas, u Nodiraning doimiy maslahatchisi, she‘rda ustoz, hayotda dardkash do‘sti edi".

Uvaysiy muallimalik davridanoq o‘zbek va tojik mumtoz adabiyoti vakillari asarlaridan ilhomlanib she‘rlar yoza boshlagan. Navoiy, Fuzuliy, Bedil uning eng sevimli shoirlari bo‘lgan. Albatta, ishda shoira asarlari o‘zi yashagan ijtimoiy-siyosiy davr, zamondosh shoirlar ijodiyoi bilan uyg‘unlikda o‘rganildi. Tahlil va talqinlarda uning og‘ir, iztirob va dardga to‘la hayoti hamda uvaysiyshunoslikda yangi bo‘lgan ba‘zi ma‘lumotlarga ham e‘tibor qaratildi. "O‘zbek shoiralari" kitobi muallifi T.Jalolovning yozishicha, shoira marg‘ilonlik olim va fozil bir zotning qizi bo‘lib, otasi unga adabiyotdan dars bergan, she‘r sirlarini o‘rgatgan. "U tez fursatda chig‘atoy (o‘zbek) va fors klassiklarini puxta o‘rganib, shoira bo‘lib etishadi. U balog‘atga etgach, erga beradilar. Eri nodon va johil bir kimsa bo‘lgani uchun Jahon u bilan murosa qilolmay, ajralib ketadi va otasining uyida istiqomat qiladi". Biroq aniqlanishicha, Uvaysiyning turmush o‘rtog‘i – Hojixon nodon kimsa emas, balki bekning arboblaridan biri bo‘lgan. Uning "nodon"ligi boshqa birorta manbaada qayd etilmagan. Barvaqt o‘lim tufayli Uvaysiy ikki farzandi bilan beva qolgan va boshqa turmush qilmagan. Bir so‘z bilan aytganda, Uvaysiy o‘z davrida o‘ziga to‘q, ma‘rifatli oilada tarbiya ko‘rgan. Uvaysiyning saroyga kelishini o‘sha davr hikoyalariga asoslanib, Abdulhamid Cho‘lpon shunday naql qiladi: "Jahonotin asli o‘zi marg‘ilonlik bo‘lgan. Umarxonning o‘zi boshliq bir necha shoirlar bo‘lganini (Fazliy, Hoziq, Ado, Gulxaniy) ularning mushovara qilganlarini eshitgandan keyin, o‘sha shoirlar majlisiga kirmak havasig‘a tushadi. Bu majlisg‘a «Zaboningni» deb boshlangan g‘azalidan mana shu ikki yo‘lni yozib, shoirlar majlisiga kiritadi:

*Meni Laxadquli deb mahrum etma, ey bog‘bon,
Azal dehqoni bag‘rim qonin to‘kkan bu gulzora.*

Shundan so‘ng kampir qiyofasidagi yosh juvonne saroy ichkariligiga kiritib yuboradilar". Bu ma‘lumotlar bilan Uvaysiy ijodini o‘rganishga ilk qadamni shoir Cho‘lpon boshlab berganligi ma‘lum. Birgina bayt bilan saroy shoirlarini lol qoldirgani haqiqatga yaqin. Sababi, o‘sha birgina mashhur baytda "Meni begona deb bu erdan mahrum qilmanglar, axir dunyo bir gulzor bo‘lsa, Azal dehqoni, ya‘ni Alloh meni ham yaratgandir, men ham shu gulzorga tegishliman", – deya o‘z davrining shoiri davronlariga murojaat qiladi. Notanish yosh juvonning mazmun

va ifodada bu qadar teranligi barchaga birdek manzur bo'lishi tabiiy holdir. Bundan tashqari, shoiraning avtobiografik asarlari ham alohida e'tiborga molikdir. Uning "Sog'indim", "Uvaysiyman", "Ko'ngul dog' o'ldi", "Taqsir", "Qutqar Xonim, Hasan baqqol balosidin meni", "G'ami dildan kima dey...", "Kafshim yo'qoldi, sendamu" kabi bir qator g'azallari Uvaysiyning shaxsiy hayotidagi ayrim lavhalarni ifoda etadi. U boshga tushgan qiyinchilik va taqdir jumboqlarini hal etishda so'z va she'rning kuchidan unumli foydalanishga intiladi:

*Bir necha mandek g'ariblarning atosi sandursan,
Mushkul ish oson qilurda muddaosi sandursan,
...Vaysiyi bechoraning dardin davosi sandursan,
Yet maning faryodima, el podshosi sandursan³.*

Buxoro amiri Nasrullo tomonidan Nodiraning vahshiyona o'ldirilishi Uvaysiyning butunlay Marg'ilonga qaytishiga sabab bo'ldi. Endi uni Qo'qonda ushlab turadigan homiy – Umarxon ham, ko'ngil homiyi – Nodira ham yo'q edi. Bu og'ir taqdir Uvaysiy ko'nglini ranjitdi. U ishq ilohiyga, qazoi qadariga rozi mo'mina sifatida qismatiga ko'nib yashadi. Oshiqlikning jabru sitamlariga chiroyli sabr qildi. U 65 yil umr kechirib, o'zining kindik qoni tomgan Marg'ilondagi hovlisida vafot etadi. Uni Childuxtaron qabristonidagi o'z urug'lari qatoriga dafn qiladilar.

Adabiyotimiz tarixida ayol shoirlar orasida Uvaysiy alohida hodisa. Chunki uning shaxsiyatida shoirlarga xos jasur, fidoiy va haqgo'y axloqiy-ruhiy sifatlar ustunlik qiladi. "Uvaysiyga qadar biron o'zbek shoiri o'z sevgilisini erkalab, uning yuzini gulzorga va unda ochilib turgan ra'noga qiyoslab g'azal bitmagan", – deb yozadi professor A.Hayitmetov. Aslida esa, yor yuzini gulga va gulzorga mengzash juda ko'p hollarda uchraydi. Uning hayotdan maqsadi – ko'ngul izmida yashash va ma'no olamidan ilhomlanib qalam tebratish bo'lgan.

A.Hayitmetov, I.Haqqul, N.Jumaxo'ja, I.Adizova kabi olimlar fikr-qarashlariga tayangan holda Uvaysiyning Qo'qon adabiy muhitidagi munosib o'rni va irfoniy maslagidan bahs yuritildi. Qo'qon adabiy muhitidagi janrlar taraqqiyotiga nazar tashlasak, asosan, adabiyotimizdagi g'azalchilik an'anasi davom ettirilgani va yangicha usulda rivojlantirilgani, tatabbu'navislik va muxammas yozish o'zining yangi taraqqiyot bosqichiga chiqqani, qasidachilik va hajviyot rivojlangani, ruboiy-mustahzodlar yaratilgani, xalqona uslubda dostonlar yozish kuchaygani, adabiyotda shakl va mazmun jihatdan yangilanishga urinish boshlangani, asriy an'analar doirasini yorib chiqishga harakat qilingani, nasrga yana murojaat paydo bo'lgani, ayni paytda, musaddas, musamman, soqiynoma, masnaviy, qit'a, tuyuq kabi janrlar ham e'tibordan chetda qolmagani, hatto tazkirachilik qayta tiklanganiga guvoh bo'lamiz.

Uvaysiy kattagina lirik meros va qator dostonlari bilan Qo'qon adabiy muhiti namunalarida poetik yangilanishlar qildi. Bugungi kunda O'zRFA Beruniy nomidagi Sharqshunoslik instituti qo'lyozmalar fondida bir mukammal qo'lyozma devon va AnDU kutubxonasida keyingi davrlarda ko'chirilgan uch nusxa qo'lyozma devon mavjudligi ma'lum edi. Mazkur uchta qo'lyozma nusxasi

³ Увайсий. Девон. – Тошкент: Ўзадабийнашр, 1963, – Б. 214.

Andijon davlat pedagogika institutiga topshirilgan edi. Bu qo‘lyozmalarning oliygoh kutubxonasi tomonidan qo‘yilgan 138049 va 138050 raqamli nusxalari hozir Andijon viloyat Adabiyot va san‘at muzeyi jamg‘armasida saqlanadi. Hajmi katta qo‘lyozma 209 varaqdan iborat bo‘lib, sahifalarida 11, 12 bayt hajmda turli janrlardagi she‘rlar joylashtirilgan.

Mazkur qo‘lyozmalar Sharq devonchiligi an‘anasiga ko‘ra, hamd, na‘t, munojotlar bilan boshlangan edi. Shoira lirik merosida ham bu janrlar alohida ahamiyat kasb etadi. Undagi nubuvvatga muhabbat, Rasululloh (s.a.v)ga oshiqlikning yorqin ifodalari nafaqat ko‘ngillarga ishq urug‘ini sochadi, balki islom tarixidan ham xabardor etadi. Masalan, “Na‘t” sarlavhasi bilan yozilgan musaddas:

*Me‘roj tuni Haq anga berdi mayi vahdat,
Yuz shukr Xudo bizni alarga dedi ummat⁴, –*

degan bayt bilan yakunlanadi. Sharq mumtoz adabiyotida eng ko‘p zikr etilgan voqealardan biri, shubhasiz, me‘rojdir. Jahonotin ham ushbu tun va uning musulmonlar ko‘nglidagi muqaddas tasavvurini chetlab o‘tmaydi. Hatto ayol shoira o‘laroq og‘ir mavzu, yuksak ma‘naviy rutba sanalgan vahdatdan so‘z ochadi. Shoira she‘riyatida uning ma‘naviy maqom-martabasi yorqin ko‘rinadi. Ayniqsa, na‘t va munojotlar orqali bu qarashlarimiz dalilandi.

Qo‘lyozmaning birinchi g‘azali na‘t bo‘lib, qatorasiga mavzu munojotga ulanib ketgan. Ularda “Rahm qilsang bir nafasda Vaysiy o‘lur durri safo”, “Ey haqiqat podshohi...” kabi satrlar bor. Sobiq Ittifoq davrida mumtoz adabiyot qo‘lyozmalaridan ko‘p na‘t va munojotlar nashrga chiqmagan, jumladan, Uvaysiyning ham 20 ga yaqin shunday Allohga munojotlari va na‘tlari tushib qoldirilgan.

"Bulardan tashqari Uvaysiyning uchta dostoni, «Karbalonoma» va «Voqeoti Muhammad Alixon» kabi asarlari ham shoiraning Sharqshunoslik instituti fondida saqlanayotgan 1837 inventar nomerli devonga qo‘shib tikilgan. Shunday qilib, Uvaysiyning hozirda qariyb o‘n ming misradan ortiqroq lirik merosi ma‘lum» . 1837 inventar raqami ostidagi devonni birinchi betining ichki muqovasiga “Oydin” jurnalining 2 beti yopishtirilgani xususidagi ilmiy-nazariy xulosalar aytili. Shuningdek, ishda manbalarga tayangan holda Uvaysiy ijtimoiy jihatdan o‘ziga to‘q oilada tarbiya topgani, ya‘ni dadasi va akasi musiqashunos, hofiz odamlar ekani to‘g‘risidagi ma‘lumotlar o‘rtaga tashlandi. Onasi esa maktabdor, o‘qimishli va o‘z shahrida mashhur bo‘lgani, eri haqida ham bironta manbaada yomon ta‘rif kuzatilmagani ta‘kidlandi.

Uvaysiyning adabiy merosi salmoqli: uning asarlari katta bir devon, shu devon davomiga yozilgan «Karbalonoma» va «Voqeoti Muhammad Alixon» nomli manzum (she‘riy) hikoyalardan iboratdir. Bu devon 1857-58 yillar mobaynida Muhammad shoh Yunusxon tarafidan ko‘chirilgan bo‘lib, yuz sahifadan iboratdir. Devonda yuqorida zikr qilingan ikki manzum hikoyadan tashqari, 169 g‘azal, 29 muxammas, 55 musaddas va 1 murabba‘, 13 chiston, 1 tarkibband, 4 tarje‘band bor. Shoiraning hamma asarlari o‘zbek tilida bo‘lib, Navoiyning to‘qqiz g‘azaliga,

⁴ Andijon viloyati O‘lkashunoslik muzeyining noyob kitoblar bo‘limida AVM 194 raqamli qo‘lyozma. – B. 11.

Fuzuliyning uch gʻazaliga va Umarxonning besh gʻazaliga muxammaslar bogʻlagan».

Uvaysiy boshqa shoiralardan farqli oʻlaroq, epik janrlarga ham qoʻl urgan. «Shahzoda Hasan haqidagi doston» va «Shahzoda Husayn haqidagi doston», «Voqeoti Muhammad Alixon» ana shu janrdagi asarlardir. Husayn haqidagi dostoni «Karbonoma» deb ham yuritiladi.

«Uning «Karbonoma»si, «Devon»i va Muhammadalixon (Umarxonning oʻgʻli, shoir)ga bagʻishlangan «Xitoy safari» nomli asarlari bor». Bu asar aslida «Voqeoti Muhammad Alixon» dostonidir. Uvaysiy uslubidagi ravonlik va sheʼriyati tilining jonli xalq tiliga yaqinligi sodda tasvir vositalarini, salaflari sheʼriyatida uchramaydigan oʻziga xos ifoda usullarini gʻazal, muxammas, musaddaslari mazmuniga singdirib yuborishiga sabab boʻlgan. Bu isteʼdodli qalam sohibasining sheʼrlari shaklan ixcham, usluban ravon, mazmunan teran, til jihatidan sodda, ularda fikr-mulohazalar aniq va tushunarli, his-tuygʻular nihoyatda samimiy ifodasini topgan. Bu omillar shoira sheʼrlarining gʻoyaviy-badiiy ahamiyatini koʻrsatuvchi asosiy belgilar boʻlib hisoblanishi bilan bir qatorda, Uvaysiyning XIX asr birinchi yarmi oʻzbek adabiyoti va umuman adabiyotimiz tarixida tutgan oʻrnini tayin etishga yetarli asos beradi.

Bir xil davr, bir adabiy muhitda yashagan Uvaysiy va Nodira sheʼriyatining oʻzaro yaqinligi va mazmunan, shaklan mutanosibliigi tabiiy hol, albatta. “*Uvaysiy va Nodira sheʼriyatidagi gʻoyaviy mushtaraklik*” faslida har ikkala shoira gʻazallariga eʼtibor berilib, avvalo, salaflari ijodini chuqur oʻrganib, ularga munosib izdoshlik qilganliklari isbotlandi. Mumtoz adabiyotimizning goʻzal sheʼriy sanʼatlaridan oʻz oʻrnida foydalangan shoiralaramizning gʻazallaridan misollarni yetarlicha keltirishimiz mumkin. Uvaysiyning “Dardsizlar zahmidin bemordirman”, degan figʻoniga javoban Nodirabegim:

Bedardlaring jafolaridin

Faryod chekib figʻon etib ket, –

deydi. Koʻrinib turibdiki, dardsizlikning oʻzi katta dard ekanligini har ikkala shoira birdek tasvirlaydi. Bu shunday bir dardki, Yaratmish va yaralmish oʻrtasidagi bor haqiqatni anglagan solik qalbida kurtak ochadigan goʻzal dard. Oshiqlik – dard. Oshiq boʻlmaslik esa – fojeadir. Nodiraning “Muhabbatsiz kishi odam emasdir”, – deganidek, ishqsizlik har ikki shoira sheʼriyatida ham birdek qoralanadi. Yoki quyidagi baytlarda shoiralarning Mansur Halloj maqomiga munosabatlari ham bir xil:

Uvaysiy:

*Har kishi Mansurdek bersa analhaqdin xabar,
Ul zamon boʻlgay ani oldida dori koʻndalang⁵.*

Nodira:

*Analhaq, mojarosin aylading fosh,
Kel, ey, Mansur, istiqboli dor et.*

Buyuklar ortidan ijod qilayotgan shoiralaramiz ham oʻz sheʼrlarida analhaqlik majorosi haqida bilganlarini yozdirib qoldirganlar. Yaʼni, har ikkala shoirada ham

⁵ Увайсий. Девон. – Тошкент: Ўздабийнашр, 1963. – Б. 175.

g'oyaviy yakdillik bor. Agarkim, Halloj kabi analhaqlikdan xabar bersang, so'zsiz istiqboling dor ostidadir. Kimki analhaqman, desa o'sha zamon oldida dori ko'ndalang turadi, deya olish shoiralarning jasoratidandir. Zamonning taloto'plarini, johillik ortidan keladigan zulmlarni anglashdagi zakiyligi va uni yorqin tasvirlash mahorati ham beqiyosdir.

Uvaysiy ham, Nodira ham o'z ijodida tasavvufning naqshbandiya tariqatinining targ'ibotchisi sifatida Ishqi Ilohiyni tarannum etishlari ishda badiiy matnlar asosida dalillandi.

Har ikki shoira Navoiy, Fuzuliy va Amiriy g'azallariga bog'lagan ko'plab muxammaslari, naziralari, Bedil she'rlariga yozgan tatabbu'lari o'zbek mumtoz adabiyot xazinasini boyitib turibdi. Uvaysiy she'rlarining mavzusi unga zamondosh Nodira va Mahzuna she'riyati bilan hamohangdir.

Uvaysiy zamondoshlari orasida shaklan go'zal, mazmunan teran, badiiy barkamol g'azallari bilan o'z iste'dodini va mahoratini namoyon qila olgan. Saroydagi malikai davrondan boshlab barcha iste'dodli qiz juvonlarga ustozlik qildi. Xususan, Nodira ijodiga, uning o'sib kamol topishiga sababchi bo'lgan ijodkorlarning eng birinchisi desak bo'ladi. Nodiradan tashqari, Anbar otin, Dilshodi Barno, Ko'kabibi, Ulfatbegim kabi qator shoiralarga ham adabiyot, she'riyat va musiqa ilmidan saboq bergan.

Salafkari kabi Uvaysiy ijodida ham majoziy va haqiqiy ishq tarannumi o'ziga xos ahamiyat kasb etadi. Oshiqning Ma'shuqi Azalga munosabatlari sof tasavvufiy chizgilarda namoyon bo'ladi. Shoira she'rlari orasida ilohiy ishq tasviri, insoniy komillik targ'ibi, soqiy, may va mayxonani ulug'lash, aksincha, zohidni mazammal etish kabi masalalarga duch kelamiz. U asosan tasavvufiy mavzuda qalam tebratgani uchun soqiy, may, mayxona, yuz, soch, xol, lab, qad, qosh, kiprik kabi timsollarning ko'p ma'noliligidan mahorat bilan foydalangan.

Uvaysiy va Nodira faqat ma'no ulug'vorligi bilan chekinibgina qolmay, balki go'zal she'riy san'atlarning qadim an'anasini ham davom ettirgan shoiralardir. She'riy san'atlar har qanday badiiy asarning jozibasini, uning musiqiyiligini ta'minlovchi omillarning eng asosiysidir. Ularni mohirona qo'llay bilish shoira ijodiy tafakkurini belgilab beradi.

Dissertatsiyaning *“Uvaysiy she'riyati: irfoniy mazmun va badiiyat uyg'unligi”* deya nomlangan ikkinchi bobining ilk fasli *“Uvaysiy she'riyatida payg'ambarlar, valiylar obrazi va tasavvufiy timsollar talqini”*ga bag'ishlanadi. Uvaysiy she'riyatida ruhoniylarning zavqning turli ko'rinishlari mavjudligi sababi uning uvaysiyligidadir. Uning ko'ngil olamida bu zavqning jozibasi ham, ta'siri ham nihoyatda kuchli. Shu bilan bir qatorda shoira ruhoniylar va ilohiy his tuyg'ularini ma'shuqa timsoli orqali ham gavdalantirib bergan. Tasavvuf tarixida Haq ishqida kuyib-yongan Robiya Adaviya kabi so'fiy va orifa ayollar ko'p bo'lgan. Ba'zi bir she'rlarida Uvaysiy ana o'sha ayollarga hamdard, hamnafas bo'lib ko'rinadi. Uvaysiy – Oshiq. Oshiq ahliga esa Yor tomonidan keltirilgan barcha azobu uqubatlar, ozorlar ham xushdir. Oshiq degani hech narsani malol olmaydi, aksincha, o'sha sitamlarga sabr qilishning o'zi ham bir ibodatdir:

Oshiq eliga yorining ozori -ibodat,

*Ma'shuq eliga nutqi shakarbori – ibodat*⁶.

Shoira ijodining katta bir qismini uvaysiylik ruhidagi she'rlari tashkil etadi:

*Istadim men onchunon bedorlig' tog'ida deb,
To necha fahm ayladim - me'roj uyqudir menga.*

Uyquda me'rojni ko'rish ruhoniyl munosabatning ifodasi bo'lib, uvaysiylikning yana bir mohiyati ochiladi. Bedorlik – oshiqlar uchun odatiy holat. Yori vaslini istagan orif qalbidagi istak esa uning tushida hosil bo'ladi. Me'roj – bu yuqoriga ko'tarilish, ya'ni visolga etishmoq, demakdir.

Shoiraning qaysi mashoyix ruhidan tarbiya topganligi to'g'risida savol tug'ilishi tabiiy, albatta. Bu savolga uning o'z she'rlaridan javob topish mumkin:

*Shukrilillah, boshima sanchdim gulekim xorsiz,
Bo'lmadi mundog' muyassar Xojai Ahrorsiz.*

Bu fikr shoiraning xorsiz (tikonsiz) gulni topishi Xoja Ahror orqali yuzaga kelgan, deyishga asos beradi. Odatda, ruhoniyl munosabat va muloqotlar ko'pincha tushda kechadi. Uvaysiyda ham shunday bo'lgan:

*Haq muyassar etdi menga bul kecha ul mohni,
So'rdilar ahvolimni izhorsiz, guftorsiz.
Ko'rmadim mundog' jahonda muhtasibi narmdil,
Moyil etdi Haq yo'liga begaron, ozorsiz (Devon, 64).*

Demak, shoirani Haq yo'liga chorlagan, ma'naviy hayotida yangilik boshlagan zot Xoja Ahror valiy bo'lgan, degan taxmin ham yuzaga keladi. Zero, devondagi mana bu baytlar mana shunday xulosalarga kelishga turtki beradi:

*Manzuli kuyi xaloyiq bandidan ozodmen,
To tariqi Xojai Ahrora oshiq bo'lmisham (Devon, 68).*

O'zi ko'rmagan, uchrashmagan biror valiy, murshid yoki piri komilning ruhoniylatidan fayz olish, uni tushida ko'rish Uvaysiyga nasib etgan. Shoira she'riyatida tasvirlangan ruhoniyl oshiqlikdir. Unda valiy zotlar ruhoniylatidan fayz olish, hol va maqomda ko'tarilish bor. shu sababli Uvaysiyning taxallusi sababi urg'u berilib, o'z asarlari orqali aniqlik kiritildi hamda tasavvufiy qo'llanmalardagi qarashlar asosida ochib berildi. Jumladan, bir she'rida shoiraning shunday iqrori keladi:

*So'zni vahm etmay degil, hozir bilib sohibqiron,
Tarbiyat qilsa, netong, hamnomiga Vays ul Qaran*⁷.

Shoira she'riyatida Mansur Halloj bilan bog'liq "Analhaqlik majorosi" ham alohida ahamiyat kasb etadi:

*Na sahrou, na shahru, na vatan ichra qaror etgum,
Analhaqdek o'ziga mast etib mahv etti mujgonlar.*

Vatanida bewatanlik, ya'ni "Musofir bo'lmaguncha musulmon bo'lmaslik"ning go'zal ifodalaridan biri bo'lgan bu baytda lirik qahramon na sahroda, na shaharda, na vatanda qaror topmasligi orifona kechinmalarga hamohangdir.

⁶ Увайсий. Девон. – Тошкент: Ўздабийнашр, 1963. – Б. 26 (ushbu manbadan olinadigan keyingi misollar sahifasi qavsda ko'rsatiladi).

⁷ Увайсий. Кўнгил гулзори. - Тошкент: Адабиёт ва санъат, 1983. – Б. 158.

Uvaysiy she'riyatida foniylik, faqrlik masalalariga keng o'rin berilgan. Shuningdek, Uvaysiy nafaqat Vaysal Qaran, Mansur Halloj, Xoja Ahror Valiy kabi shaxslarni, balki, Iso, Yaqub, Yusuf, Sulaymon (a.s)lar kabi payg'ambarlar hayotidagi voqealar, ularga berilgan mo'jizalarni ham g'azallarida o'rinli tasvirlagan:

Der edim yorimni ismini Masihodir oti,

Emdi bildim, bu jahonda Vaysiy oti rost ekan (Devon, 109).

Diniy kitoblardan ma'lumki, Iso alayhissalomga o'liklarni tiriltira olish xislati berilgan bo'lib, Masih-tiriltiruvchi ma'nosini anglatadi va Iso ismiga Masih so'zi shu vajdan doim qo'shib aytiladi.

Bul mani Majnunga bergan dil Masihi birlakim,

Ya'slig' ko'ksung'a ul qilg'on sharoring yaxshimu? (Devon, 124)

Lirik qahramonning ya'sliq ko'ksi-umidsizlik girdobiga tushib qolgan qalbiga xuddi Iso Masihning tiriltiruvchi nafasi yanglig' alanga uchun bir kichik uchqun tushirgani, ya'ni sharori haqida so'zlaydi shoira.

“Uvaysiyning badiiy tasvir vositalaridan foydalanish mahorati” faslida shoiraning badiiy mahorati masalasi yoritildi. Sharq mumtoz she'riyatining qator janrlarida o'z iste'dodini sinab ko'rgan Uvaysiy she'rlari shakl va mazmun jihatidan mukammalligi, badiiy san'atlarga boyligi bilan alohida ajralib turadi. Uvaysiy o'z she'rlarining badiiy jihatdan pishiq, ta'sirchan va xalqchil bo'lishiga alohida ahamiyat bergan. Shoira, avvalo, sun'iylikdan, fikriy soxtalikdan qochadi. Uning she'rlari sodda va tushunarli, ma'noning esa teran va ko'p qirrali bo'lishiga harakat qiladi. Asarlari tili va uslubining xalqchilligini ta'minlaydi. She'riy san'atlarni mohirona qo'llay bilish shoiraning ijodiy tafakkurini belgilab beradi.

Shuni ham qo'shimcha qilish lozimki, shoira muxammaslarida g'azal qofiyasi va uning tuzilishiga e'tibor qilish bilan birga g'azalning ruhiga, unda yaratilgan timsollarning mazmuniga ham e'tibor bergan.

Ijodkor nimani tasvirlashi emas, balki qanday tasvirlashi kerakligini bilgan holda asarlarning badiiyatiga katta ahamiyat bergan. Uvaysiyning lirik asarlari jozibador va ta'sirchan bo'lishida she'riy san'atlardan unumli foydalanish mahorati qo'l kelgan. Shoira lirikasida qahramonlarning turli ichki kechinmalari, oshiqning va ma'shuqaning go'zalligini tasvirlovchi tasviriy vositalar behisobdir.

An'ana-she'riyatdagi uzviy-silsilaviy hodisa va ma'lum bir tarixiy davrni o'tagan amaliy tajribalar natijasi. Mumtoz adabiyotimiz namoyandalari orasida bu bosqichni o'tamagan, ustozlari boy merosidan uzilib qolgan biror bir ijodkorni uchrata olmaymiz. Ammo ijodiy ta'sirdan yuzaga kelgan har qanday o'xshash obraz va tasvirda o'ziga xos yangilik singdirilgan bo'ladi. Ana shu an'anaviylikka murojaat qilgan shoira haqida adabiyotshunos O'tkir Rashid: “...Uning g'azallarida fikriy takrorliklar, va she'riy texnologik kamchiliklar ham ko'p uchraydi», – deb baho beradi. Bu «takrorlik»lar adabiyotshunoslikda an'anaviylik, deyilib, mumtoz adabiyotimizning eng yorqin yulduzlari ham mana shu yo'ldan borganlarki, buni mashhur adabiyotshunos olim O.Sharafiddinov shunday izohlagan: «Shoirilar bir turlilikni yo'qotish, unga rang-baranglik berish, motivlarini jonlantirish uchun ko'proq qofiya, vazn, texnika, ayniqsa, porloq metafora va o'xshatishlar yaratishga ahamiyat beradilar. O'z ustaliklari, originalliklarini shunda ko'rsatishga harakat

qiladilar”. Uvaysiy Navoiy, Fuzuliy, Bedil kabi ustoz shoirlardan bir umr mahorat sabog‘ini o‘rgandi. T.Jalolov esa o‘sha takroriylik deb atalmish «kamchilik»ni – Uvaysiy ijodidagi badiiy barkamollik sifatida isbotlash uchun besh nafar zabardast shoirlarning «Qil» radifli g‘azallarini qiyoslaydi. Amir Umarxon, Xijlat, Ado, Fazliy va Uvaysiy qalamlariga mansub bo‘lgan bir xil radifli g‘azallarning eng go‘zali Uvaysiy va Fazliyga tegishli ekanini ta’kidlaydi:

*Dilbaro, yuzung uzra kokuling parishon qil,
Husningga niqob o‘lsun, maqsadimni pinhon qil.*

Shoiraning badiiy mahorati uning poetik san’atlardan ustalik bilan foydalanganligida namoyon bo‘lgan. Shu bois tashbeh, o‘xshatish, husni ta’lil, talmeh, istiora, kitobat, insho, mubolog‘a, ruju’, tazod, savolu javob, iyhom, tanosib, ta’did, ishtiyoq, laf va nashr kabi 20 dan ortiq ma’naviy hamda lafziy san’atlarning qo‘lanishidagi o‘ziga xoslik badiiy matnlar asosida dalillandi. Jumladan, tashbehning turli turlaridan foydalanishdagi mahorati ko‘rsatib berildi. Masalan, asl maqsadini yashirin holda bayon etishning eng go‘zal namunasi quyidagi misralarda ifodalagan tashbehi izmorda kuzatish mumkin:

*Malakdur yo bashardur, yo pari na zotdindur ul,
Qilib ushshoqlig‘ kasbini ham shohonavor o‘ynar⁸.*

Asl maqsad esa Yorning ham malak, ham bashar va ham pari zotidan ekanligini aytishdir. Yoki shu yo‘l bilan Yor sifatlarini sanab berishni ko‘zlagan:

*Yuzlaring gul, kokiling sunbul, dahoning misli mul,
Qoshlaring yo, kipriging o‘qdur, ko‘zing bodomi tor (Devon, 56).*

Shoira she’riy san’atlarning har biri muayyan g‘oyaviy badiiy niyatga xizmat qilishi lozimligi yaxshi anglagan. Buyuk ijodkorlar qo‘llagan har qaysi she’riy san’at g‘oyani badiiy ifodalash, lirik va epik timsollarni yorqin gavdalantirish, asarga joziba, jilo, ta’sirchanlik bag‘ishlash vazifasini bajaradi.

Devonga kirgan bir qator she’rlarida tarse’, tardi aks, takrir, tasdir, muzoraa, ichki qofiya, aks, intizom kabi san’atlar uchraydi. Yangi janrlar yaratish, yangicha fikrlash, yangicha shakl izlashga harakat qilganligiga tadqiqot davomida guvoh bo‘ldik.

Uvaysiy o‘zbek mumtoz she’riyatidagi o‘ziga xos, betakror siymo. Uning qofiya va radiflarni qo‘llash mahorati ham o‘ziga hosdir. Adabiyotshunos olim I.Adizovaga ko‘ra, “Uvaysiy she’riyatida qofiya nihoyatda muhim vazifani bajargan. Unda har bir baytda ifodalananayotgan fikrning yechimi mujassamlanadi. Qofiyani o‘qish bilan o‘quvchi tasavvuri oydinlashib ketadi. Chunki qofiya faqat ohangdorlikni hosil qiluvchi so‘zlar emas, balki ijodkor aytmoqchi bo‘lgan fikrning mag‘zini jamlab beruvchi badiiy ashyodir”.

Uvaysiyning takrorlanib keluvchi radiflari ham go‘zal, o‘ziga xos latiflik kasb etadi. Uning qo‘llagan kelurmish, kelmas, afsus, arz, sayd, aylagach, ibodat kabi an’anaviy qofiyalardan tashqari hanuz, alvido, bois, tushdi o‘t, mukarrar, sog‘indim kabi o‘ziga xos radiflari ham mavjud. Uvaysiy g‘azallaridagi radiflar bir so‘zli bo‘libgina qolmay 2, 3, 4, 5 so‘zdan iboratlari ham uchraydiki, ular g‘azallarning badiiy ta’sirchanligini oshiradi.

⁸ Увайсий шеърятдан. Тузувчи М.Қодирова. - Тошкент: Ўзбекистон КП МК нашриёти, 1980. – Б. 36.

"Shuni qayd etib o'tish kerakki, oq she'r ana shu davrda yashagan shoirlardan Uvaysiydan boshqasida uchragan emas". Lekin professor A.Hayitmetovga ko'ra, shoira o'z g'azalida birinchi navbatda ijtimoiy mazmuni chuqur ifodalashga e'tibor berib, "mavzun", ammo qofiyatsiz she'r yaratgan. "Bu shoira ning jasorati, "o'zgartirib bo'lmas" deb hisoblangan poetika qonun-qoidalariga kiritgan o'zicha bir yangilik edi".

Uvaysiy g'azallari g'oyasi, poetik tasvir vositalari kabi aruzda ham vaznlar doirasining kengligi bilan Qo'qon adabiy muhitida o'ziga xos o'rin egallagan. Uning yuqorida adabiyotshunoslarimiz e'tirof qilganidek, komil va mutadorik bahrlarida mashq qilishi o'z davri uchun yangilik bo'lgan. Umuman, mumtoz adabiyot tarixida eng kam qo'llanilgan vaznlarga murojaat qilish, muallifning o'z badiiy mahoratiga ishonchini bildiradi.

Ishning so'nggi bobi **“Karbalonoma”**: *poetik tasvir va talqindagi yangilanishlar* deya nomlangan. *“Turkiy adabiyot tarixida “Karbalonoma” dostonlari*” nomli birinchi faslida Karbalo voqeasi va uning badiiy adabiyotda aks etishi masalasidan so'z yuritildi. Adabiyot go'zal axloqning targ'ibiga xizmat qilgan ekan, bunda eng ibratli voqea-hodisalar payg'ambarlar hayotiga tegishlidir. Shu ma'noda dard va hasratga to'la “Karbalo” voqeadan mahzun bo'lmagan va bu haqida yozishni niyat qilmagan musulmon adibi bo'lmasa kerak. Turkiy tasavvufiy she'riyatning asoschisi Xoja Ahmad Yassaviy hazratlari hikmatlarida ham turli hol va maqomlar bayonida bu voqea qayta-qayta xotirlanadi. “Devoni hikmat”dan o'rin olgan “Qiyomatnoma”da shunday keladi:

*Shoh Husaynni xavorijlar qurshab oldi,
Qo'l-oyog'in bog'lab ul dam, kechib soldi,
Karbalo ni vodiysida qo'ydek so'ydi,
Sajda aylab, shokir tilin ochar ermish⁹.*

Izdoshi Sulaymon Boqirg'on hikmatlarida ham bu hodisa tilga olinadi:

*Qani ul Abu Bakr, Umar, Usmon,
Qani ul Asadulloh Ali arslon,
Qani ul amirulloh Hasan, Husayn,
Karbalo shahidig'a boqmasmusan¹⁰?*

“Qissasi Rabg'uziy” asari ham mana shu voqeotlar bayoni bilan yakun topadi. Rabg'uziy Husayn (r.a.)ning shahid bo'lish voqeadini ham tarixiy, ham badiiy jihatdan mukammal yoritadi. Nasriy bayon ichida kelgan she'riy parchalar yanada ta'sirli chiqqan.

Alisher Navoiy esa fano, shahidlik, ishq mazmun-mohiyatini ochishda talmeh san'ati asosida Karbalo dashti voqealariga ishorat qiladi:

*Hast dar dashti fano mardon shahidi teg'i ishq,
Foniyo, dashti fano budast dashti Karbalo¹¹.*

Shu tarzda turk adabiyotida Karbalo motamidani qalam tebratmagan adibni topish mushkul. Natijada, Karbalo motami haqida she'rlar ta'ziyanoma, marsiya, furqatnoma, maqtal, nola, jumladan, bu voqealar muharram oyida bo'lganligi bois

⁹ Аҳмад Яссавий. Ҳикматлар куллиёти. – Тошкент: O'zbekiston, 2011. – Б. 187.

¹⁰ Аҳмад Яссавий. Сулаймон Боқирғоний. Ҳикматлар куллиёти. – Тошкент: O'zbekiston, 2011. – Б. 284.

¹¹ Алишер Навоий. Девони Фоний. Т.АТ. 5-том. – Тошкент: Фафур Фулом НМИУ, 2013. – Б. 516.

muharramiyya deya nomlandi. Shuningdek, “*Karbalo hodisasi*”, “*Karbalonoma*”, “*Dostoni Karbalo*”, “*Voqeari Karbalo*”, “*Muharamnoma*”, “*Maqtali Husayn*”, “*Shahzoda Husayn*” nomli maxsus asarlar yaratildi. Ushbu voqea nafaqat yozma, balki xalq og‘zaki ijodida ham ahli baytga muhabbat tarzida yetakchi mavzuga aylandi. Ishda turkiy “*Karbalonoma*”larga qisqacha izoh berildi. Ma’lumki, ilk turkiy doston “*Maqtali Husayn*” nomi bilan mashhur bo‘lib, Shoziy tomonidan yozilgan. Ammo turk adabiyotida tengsiz sanalgan dard dostoni Fuzuliyning “*Hadiqat us-suado*”sidir. Shu bois ishda mazkur asarga atroflicha to‘xtalindi. Fuzuliydagi mahorat tasvirni etarlicha yorqinlashtirgan:

*Sahl sanman Kerbela kavgasin ey ehl-I hired,
Arsa-i bidod ü meydan-ı beladır Kerbela.
Sorsalar kim hangı menzildir mesaib mecmai,
Ün verir kasr-ı felek Kerbeladur Kerbela.*

Mazmuni: Ey aql erlari, Karbalo jangini oson bo‘ldi, deya sanamang. Karbalo adolatsizlik eri, balo maydonidir. “Musibatlar to‘plangan joy qaerda?”– deya so‘rasalar, Falak ko‘shkidan “*Karbalodur, Karbalo*” ovozi keladi. Haqiqatan, Fuzuliyning “*Eranlar bog‘chasi*” nomi bilan mashhur bo‘lgan bu asari ko‘plab ijodkorlarga ta’sir o‘tkazgan. “O‘rta Osiyoda Karbalo voqearini chuqur yoritgan tarixiy badiiy asarlardan biri Husayn Voiz Koshifiyning (1440-1505) “*Ravzat ushshuhado*” deb ataluvchi forscha asaridir”, – deb yozadi adabiyotshunos olim Sayfiddin Sayfulloh Sobir Sayqaliyning shu nomli kitobi so‘zboshisida. So‘zboshi muallifi o‘z navbatida Karbalo voqeariga murojaat qilgan boshqa ijodkorlarni ham bir-bir sanab, jumladan, Fuzuliyning “*Hadiqat us-suado*”, Xolis Toshkandiyning “*Qissasi Imom Hasan va Imom Husayn*” qissasi, Bibi Hojarning “*Qissasi Imom Husayn*” dostonini va albatta, Jahonotin Uvaysiyning “*Karbalonoma*” dostonini ham e’tirof etadi. Uvaysiygacha yozilgan “*Karbalonoma*”lar shoira asaridagi voqelikning izchil yoritilishida, badiiy jihatdan mukammallashuviga o‘z ta’sirini o‘tkazgani shubhasiz.

Ishning so‘nggi fasli “*Uvaysiyning “Karbalonoma” dostonida tarixiy haqiqat va badiiy talqin uyg‘unligi*” deya nomlandi. Uvaysiy Hasan (r.a.) va Husayn (r.a.)ning shahidlik hayotiga bag‘ishlangan “*Imom Hasan va imom Husayn*” (yoki “*Karbalonoma*”) hamda “*Shahzoda Husayn*” nomli dostonlarni yozgan. Adabiyotshunos olim E’tibor Ibrohimova esa “*Karbalonoma*” dostonini “*Shahzoda Hasan haqidagi doston*” deb ataydi. Chunki olimaning yozishicha, “*Sharqshunoslik institutida saqlanayotgan 1837 raqamli qo‘lyozmaning ikkinchi qismiga kiritilgan mazkur dostonning ilk sahifasiga “Karbalonoma” deb yozilgan bo‘lsa-da, asarda ushbu so‘z ishlatilmagan, shu sababli bu asarga “Karbalonoma” deb nom berib bo‘lmaydi*”. Bu qo‘lyozmada dostonning shahzoda Hasan hayotiga bog‘liq bir qismigina o‘rin olgan. Dostonning ikkinchi qismida esa, shahzoda Husaynning Karbalo dashtida shahid etilgani aks etgan.

Bundan tashqari, shoiraning “*Karbalonoma*” dostonining bizga ma’lum ikki qo‘lyozma nusxasi mavjud bo‘lib, biri O‘zR FA Sharqshunoslik institutining qo‘lyozmalar fondida 11218 raqam bilan saqlanmoqda. U 222-betdan iborat bo‘lib, uchinchi sahifadan boshlab 15 qatordan nasta’liq xatida hijriy 1251 yili ko‘chirilgan. Ikkinchisi esa Andijon viloyati o‘lkashunoslik muzeyining noyob

kitoblar bo‘limida AVM 194 raqami ostida 165 betdan iborat qo‘lyozmasidir. U Hijriy 1278 yili nasta’liq xatida ko‘chirilgan, har sahifasi 13 qatordan yozilgan. Xattoti noma’lum. Qo‘lyozmaning boshqa nusxasi 1914 yili Toshkentda G‘ulom Hasan Orifjonov bosmaxonasida nashr qilinganini haqida ma’lumot bor. Uvaysiy devonining yana bir qo‘lyozmasi Andijon viloyati Adabiyot va san’at muzeyi jamg‘armasidagi 138049 raqamli devon qo‘lyozmasi hisoblanadi. Mazkur qo‘lyozma 114 varaq, ya’ni 228 betdan iborat bo‘lib, Qo‘qon varag‘iga yozilgan, muqovalangan. Jahonotin Uvaysiyning “Shahzoda Husayn” dostonlari xalq orasida “Karbonoma” deb yuritilgan, ushbu dostonlar otinbibilar tomonidan ayollar marosimlarida ijro etilgan.

*Hikoyat ul Hasan ibni Alidin,
Erur zoti ani Ahmad validin.
Atosi ul Ali Sheri Xudodur,
G‘azotda necha yuz mingni qirodur.*

Shoira har ikki tarixiy shaxs fojeasi uchun alohida dostonlar bitgan. Har ikki doston ham an’anaga ko‘ra, hamd, na’t va chahoryorlar ta’rifi bilan boshlangan. Uvaysiy devonidan va dostonlaridagi ilk sahifalaridan o‘rin olgan quyidagi kabi hamdlar nashr etilmagan hanuzgacha:

2 –varog‘ida:

*Fahrining nuri Habibing muddao,
Aylading Odam Ato xalqi Xudo.
Nuri shavqi birla jon o‘ldi ravon,
Necha soat ruhiga bo‘ldi makon.*

Uvaysiy doston ibtidosida Olam va Odamning yaralishidagi mutlaq haqiqat, Alloh bergan Ruh ila Odam hayotga kelgani va Alloh O‘zi bergan ma’rifat ila hamdingga til ochgani, Qodir Xalloqning qudrati bilan necha maxluqotning dunyoga kelgani, yo‘qdan bor etilgani, necha payg‘ambarlarni yuborib, dahr bo‘stonini gulshan qilgani va oxir oqibat so‘nggi payg‘ambarni in’om etib, ikki jahonga zeb berganini va unga to‘rt vazir ato etganigacha bosqichma-bosqich tartib bilan bayon etgan. Manbaalarni o‘zaro qiyoslaganimizda matnlarda faqat ayrim baytlarning tushib qolishi, ba’zi bir o‘rinlarda biroz o‘zgarish umumiy mazmunga, voqelikni bayoniga putur etkazmagan. 36 misradan iborat hamddan so‘ng doston voqeasi boshlanadi. Orada g‘azallar va suhbatlar ham keladi. Masalan, Allohning Jannat bilan, Rasulullohning sahobalar bilan suhbatlari kabi. Ikkala qo‘lyozmada ham dostonidagi voqelik bir xil yozib ko‘chirilgan. Toshkentdagi qo‘lyozmaning barcha varaqlari to‘liq saqlangan, u shunday boshlanadi:

*Hikoyat aylay ul Hasan ibni Alidin,
Zoti erur aning Ahmad validin. (O‘zShI 11218, 1-bet)*

Andijondagi qo‘lyozma esa ancha ta’mirga muhtoj, varoqlari yirtilgan, sahifalarining yuqoridagi ikki satri o‘qib bo‘lmas darajaga yetgan. Qo‘lyozmaning birinchi varog‘i, ya’ni 1 va 2 - betlari yo‘qolgan, 3-betning dastlabki ikki satriga suv tegib yuvilib ketgan, u shu bayt bilan boshlanadi:

*Yori sevvum erdi Usmon bo hayo,
Mahzani ilmu hayo, koni vafo. (AVM -194, 3-bet)*

“Shahzoda Hasan va Shahzoda Husaynning vasflari bayoni”ni to‘liq o‘qish uchun har ikkala qo‘lyozmani parallel o‘qish lozim. Ya’ni birinchi qo‘lyozmada tushib qolgan ayrim baytlarni ikkinchi qo‘lyozmada uchratish mumkin. Tadqiqotda Andijon va Toshkent nusxalari o‘zaro solishtirilib, farqlari ko‘rsatildi. Xullas, Shahzoda Hasan va shahzoda Husayn dostoni katta voqelikni bayon qilishdan iborat bo‘lib, o‘zbek adabiyotidagi liro-epik asarlar orasida muvafaqqiyat qozongan emas. Biroq doston yozish an’anasiga ko‘ra, Allohga munojot, Rasulullohga na’t, voqelikni bayon qilish usullari ancha izchil va ravon yozilgan. Lirik asarlariga qaraganda, badiiy jihatdan zaifligi rost; vazn, qofiyalarida xatolari anchagina. Asar qahramonlarining peyzaj tasviri yo‘q. Ammo shoiraning ahli baytga bo‘lgan muhabbatining yuksakligi, voqelik haqidagi ma’lumotlarining kengligi, mushohada va muhokama qila olish va ifodalash mahoratining balandligi bu dostonlarda ham ko‘rinadi.

XULOSA

Jahonotin Uvaysiy XVIII asr oxiri XIX asr boshidagi o‘zbek mumtoz adabiyotining Qo‘qon adabiy muhitida yetishib chiqqan yirik vakillaridan biridir. Uvaysiy Sharq mumtoz she’riyatining vorisi sifatida asrlar davomida shakllanib kamolga yetgan o‘zbek va fors-tojik she’riyatidan juda ko‘p saboq oldi. O‘zbek mumtoz adabiyotining XIX asr birinchi choragida yetishgan o‘zbek shoirlarining peshqadam namoyandalaridan biri bo‘lgan Jahonotin Uvaysiy o‘zbek tilidagi lirik she’rlarini to‘plab devon tartib berdi va sohibi devon shoira sifatida o‘zbek adabiyoti tarixidan munosib o‘rin oldi. Xon saroyida ustozlik maqomida obro‘ qozongan shoiraning o‘zbek mumtoz adabiyotimizga qo‘shgan hissalarining qiyosi yo‘qdir. Uvaysiy she’riyati adabiyotning badiiy rivojiga o‘zining munosib hissasini qo‘shibgina qolmay, an’anaviylikdan novatorlik darajasiga ko‘tarilgan ijodkor sifatida ham alohida o‘ringa ega. Uning poetik asarlari mazmun-mohiyat jihatidan yuksakligi va badiiy barkamolligi bilan o‘ziga xos va betakrordir.

1. Jahonotin Uvaysiy Qo‘qon adabiy muhitida voyaga yetgan shoirlarni yuzaga chiqishi bilan bog‘liq tarixiy hodisaning ilk namunalari dandir. Uvaysiy ijodining yetakchi janri – g‘azallar bo‘lib, voqelikni obrazli tasvirlash shoiraning badiiy mahoratini belgilaydi. Uvaysiy yaratgan obraz, ramz, timsollar, tanlagan janrlar lirik merosining shakli, mazmuni, g‘oyaviy-badiiy xususiyatlarining yuzaga chiqishida muhim o‘rin egallaydi. Uvaysiy she’riyati o‘z davri va undan keyingi zamon shoirlari ijodiga g‘oyaviy-badiiy jihatdan ta’sirini o‘tkaza oldi. O‘zbek adabiyoti tarixiga o‘z yangiliklarini qo‘sha olgan Uvaysiy chin ma’noda ustoz san’atkordir. Nodira, Mahzuna, Anbar otin, Dilshod - Barno kabi shoirlar ijodida Uvaysiy lirikasining ta’sirini ko‘rishimiz fikrimiz isbotidir.

2. XIX asr boshidagi shoira she’riyatidagi yetakchi mavzu ISHQdir. Bu ko‘hna mavzu mumtoz adabiyotimizning barcha buyuk siymolari asarlarida bosh maqsad hisoblanadi. O‘z davrida peshqadam bo‘lgan shoira ishq mavzusida ham zamondoshlariga nisbatan ko‘proq va ta’sirliroq yozgan, deyishga asoslarimiz bor. Salaflari kabi Uvaysiy ijodida ham majoziy va haqiqiy ishq kuylansa-da, shoira she’rlarida ilohiy ishq ko‘proq o‘rin egallaydi.

3. Oshiqning Ma'shuqi Azalga munosabatlari sof tasavvufiy chizgilarda namoyon bo'ladi. Shoira she'rlari orasida ilohiy ishq tasviri, insoniy komillik targ'ibi, soqiy, may va mayxonani ulug'lash, aksincha, zohidni mazammam etish kabi masalalarga duch kelamiz. U asosan tasavvufiy mavzuda qalam tebratgani uchun *soqiy, may, mayxona, yuz, soch, xol, lab, qad, qosh, kiprik* kabi timsollarning ko'p ma'noliligidan mahorat bilan foydalangan. Mumtoz adabiyotimiz tarixida ayollar tomonidan tasavvuf g'oyasi aks etgan g'azallarni Uvaysiy she'riyatini orqali his qilish mumkin. Shoira ijodining har bir g'azalida lirik qahramonni oshiq qiyofasida shakllanishi ham ishq mavzusining yetakchilik qilayotganidan darak beradi.

4. Uvaysiy she'riyatini tadqiq etish XIX asr boshidagi Qo'qon adabiy muhitini yoritib va unga baho berishimizga ham sabab bo'ladi. Uvaysiy she'riyatini bilan birga o'sha yillar she'riyatining mavzularini, tarixiy voqealarini o'rganish borasida ham muhim nazariy xulosalar chiqarishga imkon yaratadi.

5. Shoira ijodi o'zi yashagan umr bilan chambarchas bog'liqdir. Uvaysiyning avtobiografik she'rlari ham o'sha davr ruhini beradi. Saroydagi adabiy muhit va tarixiy jarayonlarni o'z ichiga olgan she'rlari o'z-o'zidan tarixning real voqeligini bayon qiladi. Ayni paytda onalik va bolalik munosabatlaridagi sog'inch, firoq obrazi ham shoira lirikasi uchun xarakterlidir. Shoiraning avtobiografik asarlari ham talaygina. Bugungi kunda didaktika deb nomlangan yangi uslubning shoira muvashshahlari va chistonlarida ko'rishimiz ham alohida mavzudir.

6. Shoiraning badiiy iqtidori, mahorati uning ko'ngil dardlari, ayollarga xos tabiati, ruhiy iztiroblari, orzu-istaklarini ifodalashda Xonga yoki Allohga murojaat qilishi eng qulay vosita bo'lib xizmat qilgan. So'zlarning sodda va ravonligi, folklorga yaqinligi shoira ijodining yana bir qirrasini ochadi. Uvaysiy she'riyatining jonli xalq tiliga yaqinligi salafllari she'riyatida uchramaydigan o'ziga xos ifoda usullarini g'azal, muxammas, musaddaslarini mazmuniga singdirib yuborishiga sabab bo'lgan. Bu iste'dodli qalam sohibasining she'rlari mazmunan teran, til jihatidan sodda, ularda fikr-mulohazalar aniq va tushunarli, his-tuyg'ular nihoyatda sodda.

7. Shoiraning taxallusiga bog'liq fikrlari bayon qilingan baytlarida ham o'ziga xoslik bo'lib, har kim ham o'z taxallusi haqida uch to'rt karra qayta-qayta ta'kidlamaydi. Uvaysiyning nega uvaysiyliigi o'zining g'azallarida e'tirof etgan so'zlaridan kelib chiqishi ham yangilikdir.

8. Uvaysiyning Navoiy va Fuzuliy ijodiga muhabbati, ularning she'riyatidagi mazmun va g'oyalariga mos qalam tebratish namunalari ham go'zal. Qiyosiy tahlillar natijasida shoiraning salafllariga bo'lgan muhabbati namoyon bo'ladi. She'riy san'atlar, qofiya, radiflarning qo'llanilishi, vazn xususiyatlari Uvaysiy she'riyatining badiiyatini ushlab turgan ustunlaridan hisoblanadi. Har bir ustunini mukammal qurib chiqqan shoira she'riyatining umumiy go'zalligi ham shu ustunlar qoidalariga qat'iy amal qilganligidadir.

9. Qofiya qo'llashda shakl va mazmunga putur yetkazmaslik nozik mahorat, badiiy san'atlarda qozongan muvaffaqiyatlari shoiraning betakror iqtidoridan dalolatdir. Uvaysiy she'riyatida uchragan qofiya va radiflarning go'zal

namunalarida badiiy lirik vositalarni o‘z o‘rnida qo‘llashi shaklga ham, mazmunga ham putur yetkazmasdan o‘quvchiga mohirlik bilan g‘oyani etkazib bera olishi shoironing badiiy mahoratini chin ma’noda yuksakligiga asos bo‘la oladi.

10. Uvaysiy g‘azallari g‘oyasi, poetik tasvir vositalari kabi aruzda ham vaznlar doirasining kengligi bilan Qo‘qon adabiy muhitida o‘ziga xos o‘rin egallagan. Uning ilmda e’tirof qilganidek, komil va mutadorik bahrlarida mashq qilishi o‘z davri uchun yangilik bo‘lgan. Umuman, mumtoz adabiyot tarixida eng kam qo‘llanilgan vaznlarga murojaat qilishi ham tahsinga loyiqdir.

11. Imom Husayni “Sayyid ash-shuhado” maqomiga ko‘targan Karbalo voqeasi haqida motam-she’rlar yaratilib, badiiy adabiyotda *ta’ziyanoma*, *marsiya*, *furqatnoma*, *maqtal*, *nola*, jumladan, bu voqealar muharram oyida bo‘lganligi bois *muharramiyya* deya nomlangan janrlar dunyoga keldi. Shuningdek, “*Karbalo hodisasi*”, “*Karbalonoma*”, “*Dostoni Karbalo*”, “*Voqelai Karbalo*”, “*Muharramnoma*”, “*Maqtali Husayn*”, “*Shahzoda Husayn*” nomli maxsus asarlar yaratildi. Ushbu voqea nafaqat yozma, balki xalq og‘zaki ijodida ham ahli baytga muhabbat tarzida yetakchi mavzuga aylandi.

12. “Karbalonoma”lar nasriy va she’riy tarzda yozilgan. Aksariyatida nasr va nazm aralash kelgan. Uvaysiyning dostoni ham o‘zbek adabiyotida muhimdir. Zero, unda ayol shoironing ma’rifati va muhabbati yaqqol ko‘rinadi. Qolaversa, shoironing zamonasi bilan hamnafasligi ham alohida qimmatga ega.

13. Uvaysiy o‘ziga xos ifoda tarzi va uslubini yaratib, o‘zbek mumtoz she’riyatida o‘z so‘zini ayta olgan va betakror ijodi bilan adabiyotimiz tarixidan munosib o‘rin egallagan shoira sifatida hali ko‘p tadqiqotlar uchun mavzu bo‘ladi. An’anaviy she’riyatimizda keng ishlangan mavzular Uvaysiy she’riyatida ko‘pincha ijodiy rivojlantirilgani, kengaytirilgani, o‘ziga xos yangi qirralari bilan namoyon bo‘lganini kuzatish mumkin. Bu omillar shoira she’rlarining g‘oyaviy-badiiy ahamiyatini ko‘rsatuvchi asosiy belgilar bo‘lib hisoblanishi bilan bir qatorda, Uvaysiyning XIX asr birinchi yarmi o‘zbek adabiyoti va umuman, adabiyotimiz tarixida tutgan o‘rnini tayin etishga yetarli asos beradi.

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

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

ISAKOVA BARNO TOKHTASINOVNA

**THE IRFANIC CONTENT OF UVAISI'S LYRICS AND THE
KARBALONAMEH EPIC**

10.00.02 – Uzbek literature

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

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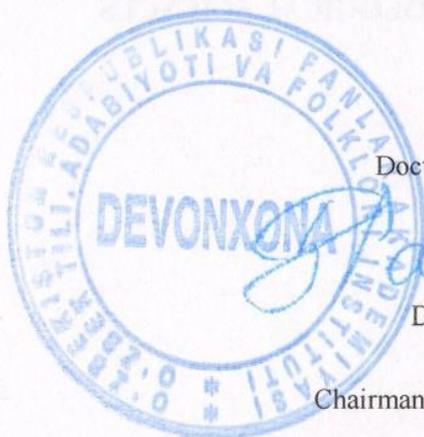
State Literature Museum named after Alisher Navoi

The defense of the dissertation will be held "23" ²⁰²³ at 12 at the session of the Scientific Council DSc.02/30.12.2019.Phil.46.01 on award scientific degrees at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan (Address: 100060, Tashkent, Shakhrisabz street, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz.)

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

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

Relevance and necessity of the dissertation topic. In world literary studies, paying attention to the work of women poets, studying their life path and creative heritage is considered one of the most important tasks, especially the ideological and artistic study of the works of Eastern women, who are the owners of love and lore, is noteworthy because it awakens imaginations about a certain historical period from the point of women view. Jahan Otin Uvaisi is one of the poets who were able to embody such literature, life, and theology in her works, and her works have attracted the attention of Western literary scholars as they convey the truths of Eastern thought, femininity, and history.

The creative cooperation of Uvaisi and Nadira was also considered important in world literary studies. Studying their works was begun in different ways even in her time. The name of Uvaisi, who was Nadira's spiritual mentor and close friend, was also mentioned in tazkiras, and her skill in creativity was recognized. Uvaisiy has his own place among the creators of the Kokan literary environment, which is considered a significant part of Uzbek classic literature. Uvaisiy has a great contribution in enriching the meaning and form of the works created in this period. Issues such as human destiny and artistic expression of reality in classic literature are also understood more deeply in the example of Uvaaysi's work. The tragic fate of the poetess was transferred to her painful works. In this sense, the educational content of her poems and the need to study the "Karbaloameh" epic, which reflects one of the saddest events, determines the relevance of the topic.

Today's process of reforms in the cultural and educational spheres is setting several new tasks for Uzbek literary studies. "Attention to literature, art, and culture is, first of all, attention to our people, attention to our future, as our great poet Cholpon said, we have no right to forget that if literature and culture live, the nation can live."¹² In this process, the role and importance of the product of a certain national artistic thinking in the elevation of humanity's spiritual world is determined by its specific characteristics. Also, a complete study of the creation of the Kokan literary environment, which has a special place in the history of Uzbek literature, and the creation of Kokan's literary environment, who made a significant contribution to its development, and who took a leading place among Uzbek poets, is one of the tasks before our literary studies. Although a number of studies have been carried out on the works of Uvaisi, whose main theme is "Ishqi Ilohiy" (divine love), the poet's mystical views, as well as the educational epic "Karbaloameh" and artistic skills have not been sufficiently studied as a complete object.

The research of this dissertation serves to a certain extent in the implementation of the tasks defined in the resolutions of the President of the

¹²O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoevning "Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir" mavzusida O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi // Xalq so'zi. 2017 yil, 4 avgust.

Republic of Uzbekistan dated February 17, 2017 No. PP-2789 “On measures to further improve the activities of the Academy of Sciences, organization, management and funding of scientific research”, PQ-2995 dated May 24, 2017 “On measures to further improve the system of preservation, research and promotion of ancient written sources”, PQ-3271 dated September 13, 2017 “On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture”, decree of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F dated February 16, 2018 on the holding of an international conference on the topic “Current issues of studying and promoting Uzbek classical and modern literature at the international level”, PF-5850 dated October 21, 2019 “On measures to fundamentally increase the prestige and status of the Uzbek language as a state language” and other regulatory legal documents related to this activity.

The accordance of research with the priorities of the development of science and technology of the Republic. This study was carried out in accordance with the priority direction of the republican science and technology development “Spiritual-ethical and cultural development of a democratic and legal society, development of innovative economy”.

The extent of study of the problem. Interest in Uvaisi’s work started at the beginning of the last XX century. The article about Uvaisi by the son of Abdulkhamid Suleiman Cholpon which was published in the magazine “Oina” (mirror) was the cause of it. In the first half of the 19th century, information about the development of culture and literature in the Kokan Khanate can be found in the works of Orientalists, in particular, V. Bartold, V. Zohidov, A. Qayumov, V. Abdullaev. Uvaisi’s life and works have been studied to this day by Cholpon, Oybek, V. Zohidov, V. Abdullaev, H. Razzokov, A. Qayumov, A. Hayitmetov, T. Jalolov, E. Ibrahimova, I. Mominov, M. Kadirova, I. Hakkulov and others¹³. Today it is being studied by young researchers such as N. Jumakhuja, I. Adizova, E. Ochilov, S. Olim, D. Farmonova. They have researched her heritage from various aspects. In these studies, more emphasis is placed on the life of the poetess, some specific aspects of her work, and issues of her artistic skill are highlighted. Enlightenment views and religious-mystical ideas in Uvaisi’s lyrics are also discussed. In literary studies, the history of the study of the poet’s work can be

¹³ Бу ҳақда қаранг: Чўлпон. Адабиёт надири? – Тошкент, 1994; Ўткир Рашид. Уч шоира. – Тошкент, 1958. – Б.6; Увайсий. Девон. Нашрга тайёрловчилар: Қаюмов А, Иброҳимова Э. – Тошкент, 1959. Иброҳимова Э. Увайсий // Ўзбекистон маданияти. 1959. 23 декабр; Қаюмов А. Қўкон адабий муҳити. – Тошкент, 1961; Увайсий. Девон. – Тошкент, 1963; Ўзбек шоирлари. Нашрга тайёрловчилар: Раззоқов Х., Улфат, Абдуллаев Ғ., Маматов Н., Жалолов Т. – Тошкент, 1970; Ойбек. Мукамал асарлар тўплами. 13-том. – Тошкент, 1979; Увайсий шеърятидан. – Тошкент, 1980; Ҳаққулов И. Увайсий шеърятини. – Тошкент, 1982; Увайсий. Қўнгул гулзори. Нашрга тайёрловчилар: И.Қосимов (Улфат), А. Валихонов (Боқир) – Тошкент, Ғафур Ғулом, 1983. Ҳайитметов А. Боқий мисралар // Совет Ўзбекистони. 1983, 1 июнь; Адизова И. Дардсизлар захмидан беморман // Ўзбекистон санъати, 1997, №7; шу муаллиф. Увайсий ижодида жанрлар тақомили. – Т.: Мухаррир, 2011; Олим С. Ишқ, Ошиқ, Маъшук. – Тошкент: Фан, 1996; Жумаҳўжа Н. Ки булбул нола, афгон айламакни мендин ўрганди // Мулоқот, 1999, № 2; Мирхайдаров Х. Мувашшаҳнинг бир тури ҳақида // Ўзбек тили ва адабиёти №5;. Увайсий. Мазмун маъдани. Тузувчилар: Турдалиев А., Нейматов У. – Тошкент, 2010. Uvaysiy devonining bir qo‘lyozma nusxasi 1837 raqam bilan O‘zR FA Sharqshunoslik institutining qo‘lyozmalar fondida saqlanadi. Bugungi kunda O‘zR FA Beruniy nomidagi Sharqshunoslik instituti qo‘lyozmalar fondida bir mukammal qo‘lyozma devon va AnDPI kutubxonasida keyingi davrlarda ko‘chirilgan uch nusxa qo‘lyozma devon mavjuddir.

conditionally divided into two stages. In the initial “stage of collecting and publishing Uvaisi’s literary heritage” such as A. Qayumov, E. Ibrahimova, M. Kadirova, H. Razzokov, G’. Abdullaev, N. Mamatov, I. Kasimov (Ulfat), A. Valikhonov (Baqir) as a result of a group of literary scholars converting Uvaisi’s divan into the current writing, several publications with important prefaces have appeared. In the "stage of scientific research and new interpretations after the independence of Uzbekistan", scientists such as I. Khakkulov, S. Olim, N. Jumakhoja, I. Adizova, Mirhaydarov, D. Farmonova went deeper into the work of the poetess. Uvaisi's works began to be studied together in terms of form and meaning. I. Adizova’s monographs such as “Improvement of Genres in Uvaisi’s Work”, and “Renewal of poetic thinking in Uvaisi’s Poetry” brought Uvaisi studies to a new level. Unlike the poets of the Kokan literary environment, Uvaisiy is a poetess who created a school of art with her poems. In particular, she made a great contribution to the development of the chistan genre in classical literature. Her epic “Karbaloameh” is also one of the special events in our Uzbek classical literature. Therefore, there is no doubt that the research of the poet’s art will continue.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed within the framework of scientific research plans of the Institute of Uzbek Language, Literature and Folklore named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan, as well as FA-F1-G039 fundamental scientific project on the topic “Creation of Alisher Navoi (two-volume) and Abdulla Qadiri encyclopedias” (2012-2016); and practical project as “Preparation and printing of the encyclopedia of Navoi” (2018-2020) numbered PZ-20170930220.

The purpose of the research is to determine the place of Uvaisi in the history of Uzbek literature, to clarify the aspects of harmony with Nadira’s lyrics, to explore the world of images in her educational lyrics, in particular, to focus on the image of prophets and guardians, to show the facets of artistic skill, as well as the genesis of the epic “Karbaloameh” and the poem of Uvaisi in this epic is to determine its position.

Tasks of the research:

Based on objectively reacting to the studies carried out so far about Uvaisi’s work, determining the important place of the poetess in the literary environment of Kokan, in particular, comparing it with the poetry of Nadira, and identifying the common aspects;

Scientific justification of the roots of the mystical content-essence, which is the priority in the poet’s lyrics, and to show the role of the prophets’ image, their spiritual successors, and the guardians in Uvaisi's poetry;

To reveal the goals and tasks of using the traditional mystical terms in classical literature in Uvaisi’s lyrics and the poet’s skill in raising them to the level of image, symbol through mystical analysis and interpretations;

Uvaisi’s poetry is a combination of tradition and innovation in the process of researching that it is a classic example, to determine the creative approach to Navoi and Fuzuli traditions and their enrichment features, to state some comments about the poetic image, method, and tools in the poet’s poetry;

Researching the history of the “Karbaloameh” emergence, as well as evaluating the ideological-artistic aspect of Uvaisi’s epic, justifying the impact of this work on the enrichment of the religious-enlightenment worldview.

As the object of the research was given Uvaisi’s book numbered 1837 in the manuscript fund of the Institute of Oriental Studies of the UzR FA, manuscripts numbered 11218, 11218/1, 9599 of Uvaisi’s epic in the manuscript fund of the Institute of Oriental Studies of the UzR FA, and the manuscript ABM-194 which consists of 165 pages in the department of rare books of the Andijan Regional History Museum, all published divans of Uvaisi were taken.

The subject of research. Based on the study of the mystical content of Uvaisi's lyrics and the poetic skill of the poetess, the subject of the research is to show her life path, and personality, including her high position in the literary environment of Kokan, justify the harmony of educational meaning and mystical expression in her poetry, as well as research and analyze her value in understanding historical truths.

The methods of research. Historical-comparative, comparative-typological, biographical, classification, description, and analytical analysis methods were used to illuminate the research topic.

The scientific novelty of the research is:

It is based on the fact that Uvaisi's poetry had an ideological and artistic influence on the work of poets of her time and later times, in particular, the influence of poet’s lyrics on the work of mature poets such as Nadira, Mahzuna, Anbar Otin, and Dilshod Barno;

The poetess has a creative approach to traditional ghazal writing and was inspired by the experiences of word artists such as Navoi, and Fuzuli, her mystical ghazals, socio-political chistan, tuyuk, and fard enriched Uzbek poetry in terms of content, while her full use of poetic elements such as weight, rhyme, and artistic arts is stylistic and formative which is shown that it served to improve;

The skillful use of the prophets image and guardians in the lyrics, which creates the art of talmeh, ensures the commonality of mystical content and artistry in Uvaisi’s poetry.

It has been scientifically and theoretically proven that Uvaisi’s poetry is characterized by a variety of genres like her chistons, and fards, muvashshakhs which were created in the form of riddles, raised the perfection of these genre to the highest level in classical literature;

The factors of the works appearance dedicated to the Karbalo incident, which sang love to the people of the Bayt, reflected the pain and suffering, in the Turkish literature, the Turkish “Karbaloameh”, in particular, the issue of harmony of historical truth with artistic interpretation in the epics of Uvaisi, the manuscript copies of the poet’s epics were compared, and the form and content were analyzed and studied its different aspects.

Practical results of the research:

The monographic study of the mystical content of Jahan Otin Uvaisi’s lyrics will not only complement the poet’s work, but also the Uzbek classical literature, especially the ideological and artistic aspects of the works created in the Kokan

literary environment, and will enrich the conclusions about tradition and innovation in this environment.

Analyzing and interpreting mystical symbols, images, and characters in philosophical and literary literature from an ideological point of view is the basis for a full understanding of soul's status and the signs.

The modest ethics inherited from the prophets. Mention of Prophets and Saints in the works causes humanity to be adorned with beautiful morals. Learning from their lives and being influenced by them is the main goal of literature. The events in "Karbalonameh", the epic of pain, also serve the perfection of humanity. In this sense, this study can serve to improve the textbooks and manuals created in such subjects as the history of Uzbek literature and the history of Sufism.

The reliability of the research results is determined by the fact that the problem is clearly stated, the conclusions drawn are based on scientific review, comparative-historical, descriptive, systematic approach, theoretical and educational analysis methods, primary historical-literary sources, and reliable scientific literature are used.

The theoretical and practical significance of the research. The theoretical conclusions made on the basis of the results of the dissertation are determined by the research of the issues related to Uvaisi's poetic skill based on her philosophical ideas and a new scientific perspective. Thanks to this research, it will be possible to become aware of the artistic height, depth of content, in short, new spiritual and educational aspects of Uvaisiy's work. Research materials can be used to study the creative heritage of Uzbek poets who made contribution to improve the literary environment of Kokan. In addition, it is important to get information about the literary environment of the late 18th and early 19th centuries and to research the works of other poets and poetesses.

The practical significance of the research results is that the material and conclusions of the work are used to study and create the historical development stages of the Uzbek classic literature, to fill in textbooks and manuals on this subject for universities, colleges and high schools and general education schools, and to prepare a special course in the philology and philosophy faculties of higher education institutions and it serves as a significant resource for organizing seminars and lectures.

Implementation of research results. From the scientific results obtained on the topic "Mystical content in Uvaisi's poetry and the epic "Karbalonameh":

The thesis examines the combination of tradition and innovation in Uvaisi's poetry, some comments about the poetic image, method, and tools in the poet's heritage, researching the history of the "Karbalonameh" appearance theme in fiction, as well as evaluating Uvaisi's epic from an ideological and artistic point of view, and the impact of this work on the enrichment of the religious and educational worldview, scientific-theoretical views and conclusions on the issues of justification were used in the practical project PZ-20170930220 "Preparation and publication of the Navoi commune" (2018-2020) implemented at the Institute of Uzbek Language, Uzbek Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan (October 10, 2023, of the Academy of Sciences

reference number 3/1255-478 of March). As a result, scientific-theoretical conclusions illuminating the relationship of two great poets in the history of Uzbek literature, several articles on various topics related to Navoi studies, and several pieces of information presented using the dissertation caused the content of the project to be enriched;

In the research, the enlightening layers of the poet's poetry are shown more deeply through the comments of Uvaisi's mystical symbols and istilahs, the genres are distinguished by their diversity, and his riddles, chistans, and fards created in the form of riddles have been scientifically and theoretically proven to have elevated the perfection of these genres in our literature to the highest level, and he showed love for verse. The factors of the appearance of the works dedicated to the Karbala event, which reflect pain and suffering, in Turkish literature, the issue of the harmony of historical truth with artistic interpretation is revealed in the Turkish "Karbaloameh", in particular, Uvaisi's epics. Within the framework of the state scientific and technical program, OT-FB - 78 "Preparation of 100 volumes of Uzbek literature" carried out at the Institute of Uzbek Language, Uzbek Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan within the framework of the State Scientific-Technical Program from the articles showing the skills of using images, symbols and characters, and revealing the skills of using artistic image tools" (2017-2022) was used in the fundamental research (reference number 3/1255-479 of the Academy of Sciences dated March 10, 2023). As a result, the monographic research, in which the manuscript copies of the poet's epics were compared, and the differences in form and content were analyzed, and several articles on Uwais studies, which paid special attention, served to form the methodological basis of this practical project.

Approbation of the results of the research. The results of this research were publicly discussed in the lectures given at 9, including 7 international and 2 national scientific-practical conferences.

Publication of the results of the research. Within the framework of the dissertation 18 scientific articles, 5 of them in national and 2 foreign journals, were published in scientific publications recommended to publish the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume of the work is 143 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the conducted research are based, the purpose and tasks, objects and subjects of the research are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific novelty and practical results of the research are described, the scientific and practical significance of the obtained

results is revealed, the results of the research are applied to practice introduction, published works and information on the structure of the dissertation.

The dissertation consists of three chapters, the first chapter is called “Uzbek Poetry of the first half of the 19th Century and the literary heritage of Jahonotin Uvaisi”. In the first part of this chapter entitled “Literary environment of Kukan and Uvaisiy’s work”, the incomparable role of the literary environment of Kokan in the rise of literature and culture in the 19th century was justified. Representatives of this environment, such as Amiri, Uvaisi, Nadira, Mahzuna, Makhmur, Gulkhani, Ghazi, Hazik, Madan, Nadir, and Ado skillfully continued the centuries-old traditions of the past literature, enriched it, expanded the range of themes of classical poetry, brought new genres and styles to it and developed our literature with beautiful new forms of poems, colorful contents, and artistically perfect works. Especially in the history of this classic literature, “How many virtuous wives are there?” is of particular importance. “Yusuf and Zulaikha” by Hazik, “Prince Hasan” and “Prince Husain” by Uvaisi, and “Haft Gulshan” by Nadir were also written in the epic. In this sense, the literary environment of Kukan has a special place in history of Uzbek literature. The bright representative of this literary environment, Jahonotin Uvaisi, lived at the end of the 18th and the beginning of the 19th century in Kokand under the rule of Umar Khan and his son Madali Khan. It is known that “Uvaisi Khan was brought to the palace at Nadira’s request. Even if Uvaisi did not live directly in Khan’s palace, Nadira could not live without him, he was Nadira’s constant advisor, poetry mentor, and painful friend in life.

Uvaisi started to write poems inspired by the works of Uzbek and Tajik classical literature’s representatives from the time she was a teacher. Navoi, Fuzuli, and Bedil were her favorite poets. Of course, the works of the poetess were studied in harmony with the socio-political period in which she lived, the works of contemporary poets. In the analysis and interpretations, attention was paid to her difficult life, full of suffering and pain, as well as some new information in Uvaisi studies. According to T. Jalolov, the author of the book “Uzbek Poets”, the poetess was the daughter of a scientist and a virtuous man from Margilan, and her father taught her literature and the secrets of poetry. “She became a poetess after thoroughly studying Chigatai (Uzbek) and Persian classics. When she came of age, her parents gave her in marriage but her husband was ignorant and arrogant, Jahonotin could not reconcile with him, so she separated and lived in her father’s house. However, it was found that Uvaisi’s husband, Haji Khan, was not an ignorant person, but one of the figures of the bek. His “ignorance” is not mentioned in any other source. Due to early death, Uvaisi was left a widow with two children and never married again. In a word, Uvaisi was brought up in a rich and enlightened family during her time. Based on the stories of that time, Abdulkhamid Cholpan claimed that Uvaisi’s arrival at the palace as follows: “Jahonotin was originally from Margilan. After Umar Khan heard that there were several poets (Fazli, Hazik, Ado, Gulkhani) and their discussion, he wanted to join

the meeting of those poets. This meeting will include these two lines from the ghazal beginning with “Zabaningni” (your tongue) and include them in the meeting of poets:

*Meni Laxadquli deb mahrum etma, ey bog‘bon,
Azal dehqoni bag‘rim qonin to‘kkan bu gulzora.*

***Do not treat me like a slave Grave, O Gardener,
My blood has shed here as an experienced farmer.***

After that, they permitted the young woman in the form of an old woman into the palace." It is known that poet Cholpan took the first step to study Uvaisi's work with this information. It is almost true that she stunned the court poets with her single verse. The reason is that in that one famous couplet, “*Don't deprive me of this land as a stranger, after all, if the world is a flower garden, the farmer of the Eternal, that is, God created me too, and I belong to this flower garden,*” the poet of his time addresses his contemporaries. It was natural that the depth of content and expression of an unfamiliar young woman was equally pleasing to everyone. In addition, the autobiographical works of the poetess are also noteworthy. A number of her ghazals, such as “I miss you”, “I am Uvaisi”, “My soul is in pain”, “Mister”, “Save me from tormenting of Hasan the grocery store man” are connected to Uvaisi's personal life, represents some pictures. She strived to use the power of words and poetry to solve the challenges and riddles of fate.

*Bir necha mandek g‘ariblarning atosi sandursan,
Mushkul ish oson qilurda muddaosi sandursan,
...Vaysiyi bechoraning dardin davosi sandursan,
Yet maning faryodima, el podshosi sandursan.*

***You are a benefactor of many strollers,
And able to make easy any tough matter.***

***The cure to the illness of poor Vaisi is you,
Listen to my cry, you are the king of the land¹⁴.***

The brutal killing of Nadira by the emir of Bukhara, Nasrullah, caused Uvaisi to completely return to Margilon. Now there was no sponsor to keep her in Kokan – Umar Khan, and no soul sponsor – Nadira. This difficult fate upset Uvaisi. She lived as a believer who was satisfied with her love for God and her fate. He endured the sufferings of love beautifully. She lived for 65 ears and died in her yard in Margylan, where her navel blood dripped. They buried her among their clans in the Childukhtaran cemetery.

Uvaisi is a special phenomenon among female poets in the history of our literature because her personality is dominated by brave, selfless and honest moral and spiritual qualities characteristic of poets. “Until Uvaisi, no Uzbek poet caressed her love and compared her lyrical hero's face to a flower,” wrote

¹⁴ Увайсий. Девон. – Тошкент: Ўздабийнашр, 1963, – Б. 214.

professor A. Khaitmetov. In fact, it is very common to compare the surface of the earth to a flower garden. Her goal in life was to live according to her heart's content and draw her pen inspired by the world of meaning.

Based on the views of scholars such as A.Khaitmetov, I.Haqqul, N.Jumakhuja, I.Adizova, Uvaisi's worthy place in the Kokan literary environment and her mystical character were discussed. If we look at the development of genres in the Kokan literary environment, we can see that the tradition of ghazal writing in our literature was continued and developed in a new way. We can witness that an attempt was made to renew itself, an attempt was made to break through the age-old traditions, there was a renewed appeal to prose, at the same time, genres such as musaddas, musaklam, sokinameh, masnavi, short poem, tuyuk were not ignored, and even tazkirism was revived.

With her great lyrical heritage and a series of epics, Uvaisi made poetic updates on the examples of the Kokan literary environment. Today, it was known that there is one perfect manuscript book in the manuscript fund of the Beruni Institute of Oriental Studies of the UzRSA and three copies of the book of manuscripts copied in later periods in the library of AnGU. These three manuscripts were submitted to the Andijan State Pedagogical Institute. Copies of these manuscripts numbered 138049 and 138050 placed by the library of the university are now stored in the fund of the Andijan Regional Museum of Literature and Art. The large manuscript consists of 209 pages, with poems of various genres in 11, 12 bytes.

These manuscripts began with praise, praise, and prayers according to the tradition of Eastern devotionalism. These genres are also of special importance in the lyrical heritage of the poetess. The vivid expressions of love for prophethood and love for Rasulullah (s.a.v) not only spread the seeds of love in hearts, but also inform about the history of Islam. For example, a musaddas written with the title "Na't":

*Me'roj tuni Haq anga berdi mayi vahdat,
Yuz shukr Xudo bizni alarga dedi ummat¹⁵.
God gave hime Vahdat wine¹⁶ in Me'roj night,
Thanks to Allah we became ummat of him.*

It ends with the verse. Undoubtedly, one of the most mentioned events in Eastern classical literature is the Me'raj. Jahanotin also does not ignore this night and its sacred image in the hearts of Muslims. Even as a female poet, she talked about unity of it, which is considered a high spiritual rank. Her spiritual status is clearly visible in the poet's poetry. Especially through prayers, these views were explained.

¹⁵ Andijon viloyati o'lkashunoslik muzeyining noyob kitoblar bo'limida AVM 194 raqamli qo'lyozma. – B. 11.

¹⁶ Vahdat wine is an image of divine knowledge that was given to the prophet on Me'roj night.

The first ghazal of the manuscript is na't, and the theme is related to prayer. They have lines such as "If you show mercy, Vaisy will die in one breath", "O King of Truth...". During the period of the former Union, classical literature did not publish many prayers and munojats from manuscripts, including about 20 such munojats and na't to Allah by Uvaisi.

"In addition to these, Uvaisi's three epics, "Karbaloameh" and "Voqeoti Muhammad Alikhan" were also stitched into the divan with inventory number 1837, which is kept in the fund of the Institute of Oriental Studies of the poetess. Thus, Uvaisi's lyrical heritage of more than ten thousand verses is now known. The scientific-theoretical conclusions were given about the fact that 2 pages of the "Oydin" magazine were pasted on the inside cover of the first page of the inventory number 1837. Also, based on the sources, information was revealed in the case that Uvaysi was brought up in a family that was close to her socially, that is, her father and brother are musicologists and decent people. It was noted that the mother was educated, and popular in her town, and there was no bad description of her husband in any source.

Uvaisi's literary legacy is significant: her works consist of a large volume, a continuation of this volume, "Karbaloameh" and "Vokeoti Muhammad Alikhan" (poetic) stories. This divan was copied by Muhammad Shah Yunus Khan during 1857-58 and consists of one hundred pages. In addition to the above-mentioned two verse stories, Devon has 169 ghazals, 29 mukhammas, 55 musaddas and 1 murabba', 13 chistans, 1 tarkibband, 4 tarjebands. All the works of the poetess are in Uzbek language, and she has attached praises to nine ghazals of Navoi, three ghazals of Fuzuli and five ghazals of Omar Khan.

Unlike other poets, Uvaysi also used epic genres. "Epic about Prince Hasan" and "Epic about Prince Husain", "The Story of Muhammad Ali Khan" are works of this genre. The epic about Husayn is also known as "Karbaloameh".

"He has works called "Karbaloameh", "Divan" and "Chinese trip" dedicated to Muhammad Ali Khan (son of Umar Khan, poet). This work is actually the epic "The Story of Muhammad Alikhan". The fluency of Uvaisi's style and the closeness of her poetic language to the people's language and her unique methods of expression is not found in the poetry of her predecessors, or the content of contemporaries' ghazals, mukhammas, and musaddas. The poems of this talented author are concise in form, fluent in style, deep in content, and simple in language, opinions are clear and understandable, and feelings are extremely sincere. In addition to the fact that these factors are considered to be the main signs that show the ideological and artistic importance of the poet's poems, they provide sufficient grounds for determining Uvaisi has an important place in the history of Uzbek literature of the first half of the 19th century and our literature.

It is natural that the poetry of Uvaisi and Nadira, who lived in the same era and in the same literary environment, are close to each other and proportional in

terms of content and form. In the chapter “Ideological commonality in the poetry of Uvaisi and Nadira”, attention was paid to the ghazals of both poets, and it was proved that they followed their predecessors. We can give enough examples of our poets’ ghazals who used the beautiful poetic arts of classic literature. In response to Uvaisi’s saying, “I am sick of the pain of those without pain,” Nodirabegim answered like this:

Bedardlaring jafolaridin
Faryod chekib fig‘on etib ket, –
Cry, scream, and leave here,
From the torment of the oppressors.

It can be seen that both poets equally describe painlessness as great pain. This is such a pain that it is a beautiful pain that grows in the soul of an amorous one who understands the truth between the Creator and the created. Love is pain. Not falling in love is a tragedy. As Nadira said: “A man without love is not pure”, the absence of love is equally condemned in the poetry of both poets. Or in the following verses, the attitude of the poets towards the status of Mansoor Halloj is the same. For example, Uvaisi wrote about him

Har kishi Mansurdek bersa analhaqdin xabar,
Ul zamon bo‘lgay ani oldida dori ko‘ndalang¹⁷.
If someone expresses like Mansur his sense
The time appears in front of him at once

According to Nodira’s words:

Analhaq, mojarosin aylading fosh,
Kel, ey, Mansur, istiqboli dor et.
Mansur, you said, I am God, so loudly, how!
Then come to execution later now.

Our poets, who are creating after the great ones, have also written down what they know about the importance of analhaq (I am in you, you are in me) in their poems. That is, both poets have an ideological consensus. If you report your feelings like Halloj, your prospects are definitely in jeopardy. She stated that was one of the courage of the poet to be able to say it but Uvaisi genius in understanding the tyranny of the times, the oppressions that follow ignorance, and her ability to vividly describe it are also incomparable.

Both Uvaisi and Nadira glorified “Ishqi Ilohi” (divine love) in their works as the propagators of the Naqshbandi sect of Sufism.

Both poets’ numerous poems, verses, and prefaces to Bedil’s poems enrich the treasury of Uzbek classical literature. The theme of Uvaisi’s poems is consistent with the poetry of her contemporaries Nadira and Mahzuna.

¹⁷ Увайсий. Девон. – Тошкент: Ўзадабийнашр, 1963, – Б. 175.

Among her contemporaries, Uvaisi was able to show her talent and skills with her ghazals, which are beautiful in form, deep in content, and artistically perfect. From the era of the princess in the palace, she mentored all the talented girls. In particular, we can say that she is the first of the creators who caused Nodira's creativity and growth. In addition to Nadira, she taught literature, poetry and music to a number of poets such as Anbar Atin, Dilshodi Barno, Kokabibi, and Ulfatbegim.

Like her predecessors, metaphorical and real love songs are of special importance in Uvaisi's work. The relationship of amorous to the Beloved is expressed in purely mystical lines. Among the poems of the poetess, we came across issues such as the depiction of divine love, the promotion of human perfection, glorification of the saki, wine and maykhana¹⁸, and on the contrary, reprimanding the ascetic. She used the multi-meaning of symbols such as saki, wine, face, hair, lip, waist, eyebrow, and eyelashes, as she was mainly writing on mystical subjects.

Uvaisi and Nadira are poets who not only excelled in the grandeur of meaning but also continued the ancient tradition of beautiful poetic art. Poetic arts are the main factors that ensure the charm of any artistic work, its musicality. Knowing how to use them skillfully determines the poet's creative thinking.

The first part of the second chapter of the dissertation entitled "Uvaisi's Poetry: the combination of mystical content and Art" is devoted to "The interpretation of prophets, guardians and mystical symbols in her poetry". The attraction and influence of this pleasure are extremely strong in his mental world. Along with this, the poet embodied spiritual and divine feelings through the image of a lover. In the history of Sufism, there were many Sufi and Arifa women like Rabiya Adaviya, who burned with love for the Truth. In some of her poems, Uvaisi seems to sympathize with those women. Uvaisi – Lover. And all the sufferings and pains caused by Beloved are good for the people of Ashiq. A lover does not take anything for granted, on the contrary, to be patient with those insults is a prayer:

Oshiq eliga yorining ozori -ibodat,

*Ma'shuq eliga nutqi shakarbori – ibodat*¹⁹.

Tormenting of Beloved one for amorous is prayer

But as for Beloved, to say a warm word is prayer

A large part of the poet's work is composed of her poems in the spirit of Uvaisism:

Istadim men onchunon bedorlig' tog'ida deb,

*To necha fahm ayladim – me'roj uyqudir menga*²⁰.

I wish I was on the mountain of awakening,

¹⁸ Maykhana is not a place where wine is sold, but a symbol of divine space.

¹⁹ Увайсий. Девон. – Тошкент: Ўздабийнашр, 1963, –Б. 26.

²⁰ O'sha kitob. –Б. 64.

How many times I've awared, Me'roj is dream to me.

Seeing a Me'roj in a dream is an expression of a spiritual attitude, which reveals another essence of Uvaisism. Vigilance is a common situation for amorous. And the wish in the heart of a scholar who wants a vassal is created in his dream. Me'roj means to rise, that is, to reach the summit.

Of course, it is natural to ask the question about the spirit of the poetess. The answer to this question can be found in his poems:

*Shukrilillah, boshima sanchdim gulekim xorsiz,
Bo 'lmadi mundog' muyassar Xojai Ahrorsiz*²¹.

Thanks to God, I stabbed my head flower without a thorn.

If there Xoja Ahror were not there it never came true.

This idea gives reason to say that the poet's discovery of a flower without a thorn was caused by Khoja Ahror. Usually, spiritual relationships and communication often take place in dreams. It was the same with Uvaisi:

*Haq muyassar etdi menga bul kecha ul mohni,
So 'rdilar ahvolimni izhorsiz, guftorsiz.
Ko 'rmadim mundog' jahonda muhtasibi narmdil,
Moyil etdi Haq yo 'liga begaron, ozorsiz*²².

My state was asked without feeling.

God gave me the moon this night.

I've never seen it in the world before

Therefore, there is a munajat that Khoja Ahror was the guardian who invited the poet to the path of truth and started something new in his spiritual life. After all, these stanzas in the Divan prompt us to come to such conclusions:

*Manzuli kuyi xaloyiq bandidan ozodmen,
To tariqi Xojai Ahrora oshiq bo 'lmisham*²³.

I am free from the prison of the people melody,

So far I love the teachings of Khojai Ahror Valy.

It was Uvaisi's fate to receive benefits from the priesthood of a guardian, murshid or piri kamil whom she had not seen or met, and to see him in a dream. The priest described in the poet's poetry is love. In it, there is a benefit from the priesthood of the guardians, and an increase in status. For this reason, the reason for the nickname of Uvaisi was emphasized, clarified through his works and revealed based on the views of Sufi manuals. For example, in one of her poems, the poetess makes such a confession:

*So 'zni vahm etmay degil, hozir bilib sohibqiron,
Tarbiyat qilsa, netong, hamnomiga Vays ul Qaran*²⁴.

²¹ O'sha kitob. – B. 64.

²² O'sha kitob. – B. 64.

²³ O'sha kitob. – B. 68.

²⁴ Увайсий. Кўнги гулзори. – Тошкент: Адабиёт ва санъат, 1983, – Б. 158.

***Don't be afraid of the word, now you know the owner,
If he educates, no wonder, name-fellow is Vais ul Karan.***

In the poetess's poetry, "The matter of analhaq" is also of special importance (it is not mean I am God, the people of Mansur Halloj's time misunderstood him and executed him at once but Mansur wanted to express "You are in me and I am in you", he felt love to Allah so deeply):

*Der edim yorimni ismini Masihodir oti,
Emdi bildim, bu jahonda Vaysiy oti rost ekan²⁵.
I used to say that my love's name is Christ,
Now I knew that here the name of Uvais is true.*

It is known from religious books that Jesus was given the ability to resurrect the dead, which means Messiah-resurrecter, and the word Messiah is always added to the name of Jesus for this reason.

*Bul mani Majnunga bergan dil Masihi birlakim,
Ya'slig' ko'ksung'a ul qilg'on sharoring yaxshimu?²⁶
My heart's like to Messiah's was given to Majnun,
Are your doings well ro my such soul?*

The poetess talks about the fact that the resurrecting breath of Jesus Christ brought a small spark to the heart of the lyrical hero, which fell into the vortex of despair.

The issue of the poetess's artistic skill was highlighted in the season "Uvaisi's skill in using artistic image tools". Uvaisi's poems, which tested their talent in a number of genres of Eastern classical poetry, are distinguished by their perfection in terms of form and content, and the richness of artistic arts. Uvaisi attached special importance to her poems being artistically mature, impressive and popular. The poetess, first of all, avoids artificiality and mental fakeness. Her poems are simple and understandable, and try to make the meaning deep and multifaceted. The language and style of his works are vernacular. Knowing how to skillfully use poetic arts determines the creative thinking of the poetess.

It should also be added that the poet paid attention to the rhyme of the ghazal and its structure in her essays, as well as to the spirit of the ghazal and the meaning of the symbols created in it.

The artist attached great importance to the artistry of the works, knowing how to describe, not what to describe. Uvaisi's lyrical works are attractive and impressive thanks to the skill of effective use of poetic art. In the poetess's lyrics, there are countless visual means of describing the various inner experiences of the characters, the beauty of the beloved, and the amorous one's love.

It is an organic phenomenon in traditional poetry and the result of practical experiences that have passed a certain historical period. Among the representatives

²⁵ Увайсий. Кўнги́л гулзори. – Тошкент: Адабиёт ва санъат, 1983, – Б. 158.

²⁶ O'sha kitob. – B.124.

of our classic literature, we cannot find a single artist who has not passed this stage, who has been cut off from the rich heritage of his teachers. But any similar image and character created by creative influence will have its own innovation. Literary critic Otkir Rashid said about the poetess who turned to this traditionalism, "...in her ghazals, there are many intellectual repetitions and poetic technological shortcomings." These "repetitions" are traditional in literary studies, and even the brightest stars of our classical literature followed this path, which was explained by the famous literary scholar O. Sharafiddinov: "Poets use more rhyme and weight to eliminate monotony, add color to it, and enliven their motives, technique, especially the creation of brilliant metaphors and similes. They try to show their mastery and originality. "Uvaisiy learned a lifetime of skills from poets such as Navoi, Fuzuli, and Bedil. And T. Jalolov compares the ghazals with the "qil" (do) radif of five great poets in order to prove the so-called "defect" of repetition as the artistic excellence of Uvaisi's work. Amir Omar Khan states that the most beautiful ghazals of the same radif attributed to Khijlat, Ado, Fazli and Uvaisi belong to Uvaisi and Fazli:

*Dilbaro, yuzung uzra kokuling parishon qil,
Husningga niqob o'lsun, maqsadimni pinhon qil.
**Cover your face with your curl, o beauty,
Hide your glory and hide my aim too.***

The artistic skill of the poetess was shown in her skillful use of poetic arts. Therefore, artistic texts are unique in the use of more than 20 spiritual and verbal arts, such as allusion, simile, husni talil, talmeh, istiora, kitabat, ruju, tazad, question and answer, inspiration, comparison, tadid, ishtikak, speech and others. In particular, the skill of using different types of allusion was demonstrated. For example, the most beautiful example of the secret munojat of the original purpose can be observed in the following verse:

*Malakdur yo bashardur, yo pari na zotdindur ul,
Qilib ushshoqlig' kasbini ham shohonavor o'ynar²⁷.
**Maybe an angel, maybe a man, maybe of the fairies' clan,
But he plays so luxuriously like a skilled musician.***

The poetess well understood that each of the poetic arts should serve a certain ideological and artistic intention. Any poetic art used by great artists performs the function of artistic expression of an idea, vivid embodiment of lyrical and epic symbols, giving the work charm, brilliance, and impressiveness.

Tarse', tardi aks, takrir, tasdir, muzoraa, internal rhyme, aks, discipline are found in a number of poems that entered the Divan. During the research, we witnessed that he tried to create new genres, to think in a new way, to search for a new form.

²⁷ Увайсий шеърятидан. Тузувчи М.Кодирова. – Тошкент: Ўзбекистон КП Марказий Комитетининг нашриёти, 1980. – Б. 36.

Uvaisiy is a unique, unique figure in Uzbek classical poetry. Her mastery of rhyme and rhyming is also unique. According to literary scholar Iqboloy Adizova, “Rhyme played an extremely important role in Uvaisi’s poetry. It embodies the solution of the thought expressed in each stanza. By reading the rhyme, the student's imagination becomes clearer because the rhyme is not only words that create a melody, but an artistic object that summarizes the essence of the idea that the creator wants to express.

“It should be noted that the white poem was found only in Uvaisi, one of the poets who lived in this period.” However, according to professor Abdugadir Hayitmetov, the poetess paid attention to the deep expression of social content in her ghazal, and created a poem with a “theme”, but without rhyme. “The courage of this poetess was a novelty that she introduced into the rules of poetics, which were considered to be “unchangeable”.

The idea of Uvaisi’s ghazals, as well as the means of poetic imagery, has a special place in the literary environment of Kokan with the wide range of weights. As our literary experts have recognized above, his training in perfect and eloquent skills was a novelty for her time. In general, referring to the least used weights in the history of classical literature indicates the author’s confidence in her artistic skills.

The last chapter of the work is called “Karbalo nameh”: updates in poetic image and interpretation”. In the first season of “Karbalo nameh” epics in the history of Turkish literature” the story of Karbalo and its reflection in fiction was discussed. As literature serves to promote good morals, the most instructive events belong to the lives of the prophets. In this sense, there is probably no Muslim writer who was not saddened by the “Karbalo” incident, full of pain and sorrow, and did not intend to write about it. The founder of Turkish mystical poetry, Khoja Ahmed Yassavi, also mentions this event repeatedly in various situations and statuses. In “Kiyamat nameh” from “Devoni Hikmat”:

*Shoh Husaynni xavorijlar qurshab oldi,
Qo‘l-oyog‘in bog‘lab ul dam, kechib soldi,
Karbalo ni vodiysida qo‘ydek so‘ydi,
Sajda aylab, shokir tilin ochar ermish²⁸.
Shah Husayn was surrounded by them,*

His arms and legs were tied up then,

And slaughtered like a sheep in Karbalo valley,

He bowed down and opened his tongue for praying.

There is also mentioned the name of his follower Sulayman Bakirgan:

*Qani ul Abu Bakr, Umar, Usmon,
Qani ul Asadulloh Ali arslon,*

²⁸ Аҳмад Яссавий. Ҳикматлар қуллийети. – Тошкент: О‘zbekiston, 2011. – Б. 187.

*Qani ul amirulloh Hasan, Husayn,
Karbalo shahidig 'a boqmasmusan?*²⁹

***Where are Abu Bakr, Umar, and Usman?
Where is that Asadullah Ali Arslan?
Where are Amirullah Hasan, and Husain,
Do you care about the martyr of Karbalo?***

The work “Rabguzi’s story” also ends with the description of these events. Rabghuzi perfectly covers the martyrdom of Husain (r.a.) both historically and artistically. The poetic passages that come within the prose narration are more impressive.

And Alisher Navoi referred to the events of the Karbalo with the art of *talmeh* in revealing the essence of death, martyrdom, and love:

*Hast dar dashti fano mardon shahidi teg 'i ishq,
Foniyo, dashti fano budast dashti Karbalo*³⁰.

***There have been killed a lot of men,
It is place of death – the valley of Karbalo.***

In this way, it is difficult to find a writer in Turkish literature who did not shake his pen from the mourning of Karbalo. As a result, the poems about mourning of Karbalo were called *taziyanameh*, *marsia*, *furqatnameh*, *maktal*, among others, because these events took place in the month of Muharram, they were called *Muharramiyyah*. Also, special works named “Karbalo Incident”, “Karbalonameh”, “Karbalo epic”, “Story of Karbalo”, “Muharramnameh”, “Maqtali Husain”, “Prince Husain” were created. This event has become a leading topic not only in writing, but also in folklore in the form of love for the people of poetry. A brief explanation was given to the Turkish “Karbalonameh” in the case. It is known that the first Turkish epic is known as “Maqtali Husayn” and it was written by Shazi. But the epic of pain, considered unmatched in Turkish literature, is “Hadiqat us-suado” by Fuzuli. That’s why this work was discussed in detail in the work. The skill in Fuzuli brightened the picture enough:

*Sahl sanman Kerbela kavgasin ey ehl-I hired,
Arsa-i bidod ü meydan-ı beladır Kerbela.
Sorsalar kim hangi menzildir mesaib mecmaı,
Ün verir kasr-ı felek Kerbeladur Kerbela.*

Content: listen to me people of intelligence, don’t think that the battle of Karbalo was easy. Karbalo is the land of injustice, the field of calamity. If they ask, “Where is the place where misfortunes are concentrated?”, the voice of “Karbalo, Karbalo” comes from sky. In fact, this work of Fuzuli, known as “The garden of Persian”, influenced many artists poetry. “One of the historical works of art that shed light on the Karbala incident in Central Asia is the Persian

²⁹ Аҳмад Яссавий. Сулаймон Боқирғоний. Ҳикматлар куллийети. – Тошкент: O‘zbekiston, 2011. – Б. 284.

³⁰ Алишер Навоий. Девони Фоний. ТАТ. 5-том. – Тошкент: Фафур Ғулом, 2013. – Б. 516.

work of Husayn Vaiz Koshifi (1440-1505) called “Ravzat ush-shuhado”, writes the literary scholar Saifiddin Sayfullah in the preface to the book of the same name by Sabir Sayqali. The author of the foreword, in turn, listed other authors who addressed the Karbala event one by one, including Fuzuli's “Hadiqat us-Suado”, Khalis Toshkandi's story “The Story of Imam Hassan and Imam Husain”, Bibi Hajar’s epic “The Story of Imam Husain” and, of course, Jahanotin. There is no doubt that the “Karbaloameh”s which were written before Uvaisi’s had an impact on the consistent illumination of reality in the poet’s work, and on its artistic perfection.

The last chapter of the work was called “Historical truth and artistic interpretation in Uvaisi’s epic “Karbaloameh”. Uvaisi wrote the epics “Imam Hasan and Imam Husain” (or “Karbaloameh”) and “Prince Husain” dedicated to the martyrdom of Hasan (r.a.) and Husain (r.a.). Literary scholar Etibor Ibrahimova called it “Karbaloameh” is the epic about Prince Hasan”. According to the scientist, “Although the first page of this epic, included in the second part of the manuscript number 1837 kept at the Institute of Oriental Studies, is written as “Karbaloameh”, this word is not used in the work, therefore this work cannot be called “Karbaloameh”. In this manuscript, only the part of the saga related to the life of Prince Hasan is included. In the second part of the epic, the martyrdom of Prince Husayn in the Karbala desert is shown.

In addition, there are two known manuscripts of the poet’s epic “Karbaloameh”, one of which is kept in the manuscript fund of the Institute of Oriental Studies of the Russian Federation under the number 11218. It consists of 222 pages, 15 lines starting from the third page, copied in the ear 1251 AH. The second one is a manuscript of 165 pages under the number AVM 194 in the department of rare books of the Andijan Regional History Museum. It was copied in 1278 Hijri in nastaq letter, each page is written with 13 lines. The calligraphy is unknown. There is information that another copy of the manuscript was published in Tashkent in 1914 at the printing house of Ghulam Hasan Orifjanov. Another manuscript of Uvaisiy’s cabinet is the cabinet manuscript number 138049 in the fund of the Andijan Region Museum of Literature and Art.

*Hikoyat ul Hasan ibni Alidin,
Erur zoti ani Ahmad Validin.
Atosi ul Ali Sheri Xudodur,
G‘azotda necha yuz mingni qirodur.
**This story is about Khasan ibn Ali,
He was of relatives of Akhmad Valy.
His father’s name is Ali Sheri Xudo,
He killed hundreds of people there***

The poet wrote separate epics for the tragedies of both historical figures. Both epics, according to tradition, began with the description of munajot, nat and chahoryaror. The following hymns from Uvaisi's divan and the first pages of his epics have not yet been published:

In 2 –page:

*Fahrining nuri Habibing muddao,
Aylading Odam Ato xalqi Xudo.
Nuri shavqi birla jon o'ldi ravon,
Necha soat ruhiga bo'ldi makon.*

***He was light and Habibing of Creator,
You made him a leader of Human beings.
Soul became beautiful with joy of light
How many hours has it been in his Soul?***

In the beginning of Uvaisi's epic, the absolute truth about the creation of the Universe and Adam, that Adam came to life with the Spirit given by God, and that God opened his tongue to you with the enlightenment that God gave, how many creatures came into the world by the power of the Almighty, how many were created, how many prophets he sent and made the world blossom, and the end. Finally, He gave last prophet to the world as a gift.

When we compare the sources, the omission of some verses in the texts, a slight change in some places did not damage the general content, the description of reality. After the praise of 36 verses, the story of the epic begins. There are also ghazals and conversations. For example, the conversations of Allah with Paradise and the Messenger of Allah with his companions. In both manuscripts, the reality of the epic is copied in the same way. All pages of the manuscript in Tashkent have been preserved in their entirety, it begins as follows:

*Hikoyat aylay ul Hasan ibni Alidin,
Zoti erur aning Ahmad validin. (Uz.O.I 11218, 1-page)*

***Let me tell you about Hussain ibn Ali,
He was generation of Akhmad Valy.***

The manuscript in Andijan needs a lot of repairs, the pages are torn, and the top two lines of the pages are impossible to read. The first leaf of the manuscript, i.e. pages 1 and 2, is missing, and the first two lines of page 3 have been washed away by water, which begins with this stanza:

*Yori sevum erdi Usmon bo hayo,
Mahzani ilmu hayo, koni vafo. (ABM -194, 3-page)*

***His beloved loved Usman with her shyness,
She had knowledge and loyalty so much.***

Both manuscripts should be read in parallel to read the description of Prince Hasan and Prince Hussain in full. That is, some stanzas that are missing in the first

manuscript can be found in the second manuscript. In the study, Andijan and Tashkent copies were compared and their differences were shown. So, the epic of Shahzada Hasan and Shahzada Husain consists of telling a great reality, and it has not been successful among the epic works of Uzbek literature. However, according to the tradition of epic writing, munajat to Allah, na't to Rasulullah, and ways of describing reality are written more consistently and fluently. Compared to her lyrical works to others, there can be found a lot of contradictions between style of writing. It is true that she is artistically weak; weight, there are many mistakes in rhymes. There is no landscape image of the heroes of the work. But the height of the poetess's love for the people of verse, the breadth of her knowledge of reality, the height of her ability to observe and discuss and express can also be seen in these epics.

CONCLUSION

Jahonotin Uvaisiy is one of the great representatives of Uzbek classical literature of the late 18th century and early 19th century, who helped to develop the Kokan literary environment. As the successor of classical Eastern poetry, Uvaisiy learned many lessons from Uzbek and Persian-Tajik poetry, which was formed and matured over the centuries. She collected her lyrical poems in the Uzbek language and made a divan. She played an important role in collecting her divan in the history of Uzbek literature as a poetess. There is no comparison of the contribution of the poetess who gained prestige as a mentor in the Khan's palace to our Uzbek classical literature. Uvaisiy's poetry not only made a worthy contribution to the artistic development of literature but also has a special place as a creator who rose from the traditional to the innovative level. Her poetic works are unique and unique due to their high content and artistic perfection.

1. Jahonotin Uvaisiy is one of the first examples of the historical figure made contribution into emerging of Kokan's literary environment and helped to young poets who grew up there. The leading genre of Uvaisiy's work is ghazals, and the figurative description of reality defines the artistic skills of the poetess. The images, symbols, selected genres, created by Uvaisiy play an important role in the appearance of the form, content, ideological and artistic features of the lyrical heritage. Uvaisiy's poetry had an ideological and artistic influence on the work of poets of his time and later. Uvaisiy, who was able to add his innovations to the history of Uzbek literature, is truly a master artist. The fact that we see the influence of Uvaisiy's lyrics in the works of poets such as Nadira, Mahzuna, Anbaratin, Dilshod-Barno is proof of our opinion.

2. Love is the leading theme in the poet's poetry of the beginning of the 19th century. This old theme is the main theme in the works of all great figures of our classical literature. We have reasons to say that the poetess, who was the leader of her time, wrote more and more impressively on the topic of love than her

contemporaries. Like her predecessors, figurative and real love is sung in Uvaisi's works, but divine love occupies a greater place in the poet's poems.

3. An amorous one's relationship with Beloved is shown in purely mystical lines. Among the poems of the poetess, we come across issues such as the depiction of divine love, the promotion of human perfection, glorification of the saki, may, and maykhana, and on the contrary, reprimanding the ascetic. He used the multi-meaning of symbols such as saki, may, maykhana, face, hair, mole, lip, waist, eyebrow, and eyelashes, as he was mainly writing on mystical subjects. In the history of our classical literature, ghazals reflecting the idea of mysticism by women can be felt through Uvaisi's poetry. In every ghazal of the poet's work, the formation of the lyrical hero in the form of an amorous one also indicates that the theme of love is leading.

4. The study of Uvaisi's poetry sheds light on the Kokan literary environment at the beginning of the 19th century and gives us a reason to evaluate it. Along with Uvaisi's poetry, it provides an opportunity to draw important theoretical conclusions regarding the study of themes and historical events of the poetry of those ears.

5. The work of the poetess is closely related to the life she lived. Uvaisi's autobiographical poems also give the spirit of that time. Her poems, which contain the literary environment and historical processes in the palace, express the real reality of history by themselves. At the same time, the image of longing and parting in the relationship between mother and child is also characteristic of the poet's lyrics. There are also many autobiographical works of the poetess. It is also a special topic that we can see today in the poet's *muvashshahs* and *chistons* of the new style called *didactic*.

6. The artistic talent and skill of the poetess served as the most convenient means of turning to the Khan or God to express her heartaches, feminine nature, mental anguish, and desires. Simplicity and fluency of words, and closeness to folklore opens another side of the poet's creativity. The closeness of the language of Uvaisi's poetry to people caused him to absorb the content of her *ghazals*, *mukhammas*, and *musaddas* unique methods of expression that are not found in the poetry of her predecessors. The poems of this talented writer are deep in content and simple in language, their opinions are clear and understandable, and their feelings are extremely simple.

7. The poetess's verses about her nickname are also unique, and not everyone emphasizes her nickname three or four times. It is also news that Uvaisi is a Uvaisi from the words he confesses in her *ghazals*.

8. Uvaisi's love for Navoi and Fuzuli's the works, and the examples of pen swings corresponding to the content and ideas of their poetry are also beautiful. As a result of comparative analysis, the love of the poetess for her predecessors is revealed. Poetic arts, rhyme, use of *radifs*, features of weight are the pillars that

hold the artistry of Uvaisi's poetry. The general beauty of the poetry of the poetess, who has completed each column perfectly, is that she strictly adheres to the rules of these columns.

9. The subtle skill of using rhyme without compromising the form and content, the achievements in artistic arts are proof of the unique talent of the poetess. In the beautiful examples of rhymes and radifs can be found in Uvaisi's poetry. Usinf of artistic lyrical tools in their proper place, and the ability to skillfully convey the idea to the reader without damaging the form and content, and it is basis for the high artistic skill of the poetess.

10. The idea of Uvaisi's ghazals, as well as the means of poetic imagery, has a unique place in the Kokan literary environment with the wide range of weights. As she admitted in science, her training in perfect on the way of mutadoric bahr. It was a novelty for her time.

11. Mourning poems were created about the event of Karbalo, which elevated Imam Husayn to the status of "Sayyid ash-shuhado", and in fiction, the genres called muharramiyyah were born. Also, special works named "Karbalo Incident", "Karbalo nameh", "Karbalo epic", "Voqelai Karbalo", "Muharramnameh", "Maktali Husain", "Prince Husain" were created.

12. "Karbalo nameh" is written in prose and poetry. Most of it are a mixture of prose and poetry. Uvaisi's epic is also important in Uzbek literature. After all, the enlightenment and love of the female poetess are clearly visible in it. In addition, the poetess's contemporaneity with her time has special value.

13. Uvaisi as a poetess who created her own style of expression, was able to speak her word in Uzbek classical poetry, and who took a worthy place in the history of our literature with her unique work, will be the subject of many studies. It can be observed that the themes elaborated in our traditional poetry are often creatively developed, expanded, and presented with unique new aspects in Uvaisi's poetry. In addition to the fact that these factors are considered to be the main signs that show the ideological and artistic importance of the poet's poems. They provide sufficient grounds for determining the place of Uvaisi in the history of Uzbek literature of the first half of the 19th century and our literature in general.

**НАУЧНЫЙ СОВЕТ DSc.27.06.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ
НАУЧНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОР**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОР

ИСАКОВА БАРНО ТОХТАСИНОВНА

**ГНОСТИЧЕСКИЙ СМЫСЛ ЛИРИКИ УВАЙСИ И ПОЭМЫ
КАРБАЛАНМЕ**

10.00.02 – Узбекская литература

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

Ташкент – 2023

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Кабинете министров Республики Узбекистан за № В2022.4. PhD.Fil.2874.

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

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является научное обоснование роли Увайси в истории узбекской литературы, выделение аспектов, совместимых с лирикой Надиры, исследование мира образов в его просветительской лирике, в частности, акцентирование внимания на образах пророков, показать грани художественного мастерства, а также генезис эпоса «Карбалонаме».

Объектом исследования являются книга Увайси под номером 1837 в рукописном фонде ИВ ФА УзР, рукописи под номерами 11218, 11218/1, 9599 саги Увайси в рукописном фонде ИВ ВО УзР, 165-страница рукописи под номером АВМ-194 в отделе редких книг Андижанского областного историко-краеведческого музея, также изъяты все изданные диваны Увайси.

Научная новизна исследования заключается в следующем:

На основании объективных выводов в результате проведенных к настоящему времени исследований творчества Увайси, определяющих важное место поэтессы в литературной среде Кокан, в частности, сравнивая ее с поэзией и Надирой, выявляя общие черты;

научное обоснование корней мистического содержания-сущности, являющегося приоритетным в лирике поэта, и показать роль образа пророков, их духовных преемников, хранителей в поэзии Увайси;

выявить цели и задачи использования традиционных в классической литературе мистических терминов в лирике Увайси и возможности поэта поднять их до уровня образа, символа, и характера путем мистического анализа и интерпретации;

Поэзия Увайси – это сочетание традиции и новаторства.

в процессе исследования того, что это классический пример, определить творческий подход к традициям Навои и Физули и особенности их обогащения, высказать некоторые замечания о поэтическом образе, методе и средствах в поэзии поэта;

исследуя историю возникновения жанра карбалонаме в художественной литературе, а также оценивая идейно-художественный аспект эпоса Увайси, обосновывая влияние этого произведения на обогащение религиозно-просветительского мировоззрения.

Внедрение результатов исследования.

Из полученных научных результатов по вопросу о мистическом содержании поэзии Увайси и эпоса о «Карбалонаме»:

В диссертации рассматривается сочетание традиции и новаторства в поэзии Увайси, некоторые замечания о поэтическом образе, методе и средствах в поэзии поэта, исследование истории появления темы «Карбалонаме» в художественной литературе, а также оценка эпоса Увайси с идейно-художественной точки зрения, и влияние этой работы на обогащение религиозно-просветительского мировоззрения. Научно-теоретические взгляды и выводы по вопросам обоснования были использованы в практическом проекте ПЗ-20170930220 «Подготовка и издание Навоийская коммуна» (2018-2020 гг.) реализуется в Институте узбекского языка,

узбекской литературы и фольклора Академии наук Республики Узбекистан (10 октября 2023 г. АН №3/1255-478 марта). В итоге научно-теоретические выводы, освещающие взаимосвязь двух великих поэтов в истории узбекской литературы, ряд статей на различные темы, связанные с навоистикой, а также ряд сведений, изложенных с помощью диссертации, обусловили содержание проекта обогащаться;

В исследовании более глубоко раскрываются жанры, отличающиеся разнообразием, научно-теоретическим обоснованием, особенно его чистани и фарды, созданные в форме муаммо. Ее стиль поднял совершенство этих жанров в нашей литературе на высшую ступень, показал читательскую любовь к стихам. Факторы появления произведений, посвященных событиям Кербало, отражающих боль и страдания, в тюркской литературе, вопрос о гармонии исторической правды с художественной интерпретацией раскрывается в тюркском Карбалономе, в частности, в эпосах Увайси. В рамках государственной научно-технической программы узбекский язык, узбекская литература и фольклор Академии наук Республики Узбекистан ОТ-ФБ-78 «Подготовка к изданию 100 томов узбекской литературы» (2017-2022 гг.) использована в рамках реализуемого в институте фундаментального гранта (исх. № 3/1255-478 АН от 10 марта 2023 г.). В результате монографическое исследование, в котором были сопоставлены рукописные списки былин поэта, проанализированы различия по форме и содержанию, а также ряд статей по увайсоведению, которым уделялось особое внимание, послужили методологической основой этого практического проекта.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 143 страниц.

**O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar
asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda
E‘LON QILINGAN ISHLAR RO‘YXATI**

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**Босишга рухсат этилди: 29.07.2023 йил
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