

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

RAQAMLI ILMIY KENGASH

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ADABIYOTI UNIVERSITETI**

ABDURAHMONOVA ULDONA ABDUJAPBAROVNA

**ESHQOBIL SHUKUR SHE‘RIYATIDA “HAYRAT” KATEGORIYASI VA
UNING BINARLIK TABIATI**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2024

**Filologiya fanlari bo‘yicha falsafa doktori (PhD)
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**Contents of dissertation abstract of doctor of philosophy (PhD)
on Philological Sciences**

**Оглавление автореферата доктора философии (PhD)
по филологическим наукам**

Abdurahmonova Uldona Abdujapbarovna

Eshqobil Shukur she‘riyatida “hayrat” kategoriyasi va uning binarlik tabiati

.....3

Abdurahmonova Uldona Abdujapbarovna

The category of “wonder” and its binary character in the poetry of Eshqobil Shukur

.....27

Абдурахманова Ульдона Абдужапбаровна

Категория “восхищения” в поэзии Эшқобила Шукура

и ее бинарная природа.....50

E‘lon qilingan ishlar ro‘yxati

Список опубликованных работ

List of published works.....55

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon falsafasi va ijtimoiy antropologiyasida hayrat tushunchasiga insonning o‘z mohiyatini idrok qilish, koinotning bepoyon sarhadlari va sirli qonuniyatlarini kashf etish va tasavvur qilish jarayonidagi hissiyotlar majmuida o‘zini namoyon qiladigan hodisa deb qaraladi. Insonni sezishga, anglashga, fikrlashga va tuyg‘ularini ifodalashga asos bo‘lgan hayrat hodisasi inson ma‘rifati darajalariga uyg‘un ravishda ko‘p darajali va ko‘p qirralidir. Hayratning voqe bo‘lishi, ijodkor ruhiyatida sintezlanishi, badiiy asarga ko‘chishi va o‘quvchi ong-qalbida in‘iko topish bosqichlari bu tushunchaning binar xususiyatga ega ekanligidan darak beradi.

Dunyo adabiyotshunosligida oxirgi davrlarda sharq-islom ma‘rifatining bosh konsepsiyalaridan biri hisoblangan hayrat fenomenini badiiy-falsafiy rakursda tadqiq etish, “hayrat” kategoriyasining falsafiy-retseptiv, badiiy-retseptiv mohiyati va uning binarlik tabiati aks etgan badiiy asarlarni jahon adabiy-estetik tafakkurining in‘ikosi sifatida o‘rganishga qaratilgan harakatlar qo‘llab-quvvatlanmoqda.

O‘zbekistonda ham zamonaviy ijodkorlarning asarlarida aks etgan mumtoz diniy-falsafiy va tasavvufiy she‘riyatdagi an‘anaviy g‘oyalarning yangicha talqinlarini tadqiq etish ishlari boshlangan bo‘lsa-da, hayrat tushunchasining nazariy-amaliy mohiyati, o‘zbek zamonaviy she‘riyatida “hayrat” kategoriyasining badiiy formulasi, ta‘rif-tavsifi, o‘rni, uning binarlik tabiati xususida tadqiqotlar olib borilmagan. O‘zbek shoirlari asarlaridagi lirik obrazlar mozaikasi, metafora va ramzlar, so‘z qo‘llash va lirik ifoda individualligi masalalarini hayrat fenomeni atrofida yaxlit ilmiy asosda yoritish muammoning zaruriyligini belgilaydi. Zamonaviy o‘zbek poeziyasining yuksalish davri sifatida e‘tirof etiladigan 1980-yillarning ikkinchi yarmida – O‘zbekiston mustaqilligi arafasida o‘zbek she‘riyatiga kirib kelgan Eshqobil Shukur she‘riyati asosida “hayrat” kategoriyasining lirik asarda namoyon bo‘lish prinsiplari, olam va odamni badiiy idrok etish hamda uni lirik ifodalash jarayonlarini yagona tizim sifatida o‘rganish, “hayrat” kategoriyasining binarlik tabiati, zamonaviy o‘zbek she‘riyatida tutgan o‘rni va ayni kategoriyani o‘rganishning nazariy-estetik mohiyatini yoritib berish zamonaviy o‘zbek adabiyotshunosligi oldida turgan muhim muammoni yechishga xizmat qilishini anglatadi, ishning dolzarbligini ko‘rsatadi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti faoliyatini tashkil etish to‘g‘risida”, 2023-yil 28-fevraldagi PF-27-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasini “Insonga e‘tibor va sifatli ta‘lim yili”da amalga oshirishga oid davlat dasturi to‘g‘risida”gi farmonlari, 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”, 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”, 2018-yil 5-apreldagi PQ-3652-son “O‘zbekiston

Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi qarorlari hamda sohaga oid boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning davlat dasturlari yoki ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I.“Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Hayrat qonuniyati jahon falsafasi va adabiyotida Suqrot, Aflotun, Arastu, Frensis Bekon, Rene Dekart, Tomas Gobbs, Gegel, Erix Fromm va boshqa mutafakkirlar tomonidan tadqiq etilgan. Akademik Shuhrat Sirojiddinov “Alisher Navoiy aqidalari” risolasida “Hayrat ul-abror” dostonidagi “uch hayrat”ni “ilm ul-yaqin” (o'qish, o'rganish, mantiqiy xulosa chiqarishdagi nazariy bilimlar), “ayn ul-yaqin” (kuzatish oqibatida qat'iy xulosaga kelish) va “haqq ul-yaqin (idrok qilish, o'zida his qilish) istilohlari vositasida bilish nazariyasining uch bosqichi sifatida ifoda etgan. Adabiyotshunos U.Jo'raqulov esa “hayrat” fenomenining “Xamsa” badiiy xronotopidagi o'rni va vazifasi, birinchidan, muallifning (Alisher Navoiyning) Yaratganni va o'zini anglashdagi yetakchi ma'rifiy konsepsiyasi, ikkinchidan, xamsachilik tarixidagi kompozitsion an'analar, uchinchidan, “Xamsa”dagi inson obrazini badiiy talqinlash usulidan kelib chiqib belgilanganini ilmiy asoslab bergan. U.Jo'raqulovga ko'ra, butun “Xamsa” konsepsiyasi “hayrat” tushunchasi asosiga qurilgan. “Uch hayrat” bo'limida esa ayni istiloh mohiyati “avvalgi” va “o'rta” olamlar xronotopi sintezi asosida yoritilgan.

Yaratganni tanish, o'zlik va borliqni anglashning yo'li sifatida ifodalangan ma'rifat va hayrat fenomenlari milliy folklor va sharq-islom tafakkurini bir nuqtada uyg'unlashtira olgan, tom ma'nodagi katta shoir E.Shukur she'riyatidagi syujet, obraz, kompozitsiya, uslub, detal, ramz singari badiiy komponentlar tabiatini, E.Shukur she'riyati konsepsiyasini ham belgilaydi.

E.Shukur she'rlari Q.Yo'ldoshev, Q.Qahramonov, A.Ulug'ov, S.Umirov tadqiqotlarida adabiy jarayon, g'oyaviy-estetik va badiiy xususiyatlar, yetakchi poetik obrazlar ko'lami, I.Ernazarovanning PhD dissertatsiyasida tilshunoslik nuqtai nazaridan ilmiy tahlil qilingan. Biroq shuni alohida ta'kidlash kerakki, E.Shukur asarlari bir butun badiiy tizim tarzida, uning she'riyatidagi “hayrat” kategoriyasi va uning binarlik tabiati yagona monografik muammo doirasida maxsus tadqiq etilmagan. E.Shukur ijodiy shaxsiyati olamni estetik idrok qilish subyektivi sifatida alohida o'rganilmagan, ilmiy-nazariy nuqtai nazardan tizimga solinmagan. Bularning barchasi E.Shukur she'riyatini individual badiiy butun garmoniya sifatida tahlil va talqin etish zaruratini ko'rsatadi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot

ishlari rejasiga muvofiq “O‘zbek adabiyoti tarixini o‘rganishning konseptual muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Eshqobil Shukur she‘riyati asosida “hayrat” kategoriyasining lirik asarda namoyon bo‘lish prinsiplari, olam va odamni lirik idrok etish hamda uni lirik ifodalash jarayonlarini yagona tizim sifatida o‘rganish, ayni jarayonning binarlik tabiatini ochib berishdan iborat.

Tadqiqotning vazifalari:

“hayrat” kategoriyasining tadrijiy takomili, shakllanishi va o‘zbek mumtoz she‘riyatida namoyon bo‘lish tarixi, jahon adabiyoti, nazariy tafakkuriga xos ko‘rinishlarini tizimlashtirish, ilmiy asoslash;

“hayrat” kategoriyasining binarlik tabiati, zamonaviy o‘zbek she‘riyatida tutgan o‘rni va ayni kategoriyani o‘rganishning nazariy-estetik mohiyatini yoritib berish;

olam va odamni badiiy idrok etishda ijodkor subyektining “hayrat” kategoriyasi bilan serkulyar munosabatda ekanini ilmiy dalillash;

E.Shukur lirikasida lirik obraz, metafora, ramz, lirik ifoda va individual uslubning retseptiv jarayonga xos muhim vositalar ekanini isbotlash;

E.Shukur she‘riyatida “hayrat” kategoriyasi va uning binar funksiyasi xususida nazariy umumlashmalar chiqarish.

Tadqiqot obyektini sifatida E.Shukurning “Yurakni o‘rganish” (1984), “Sochlari sumbul-sumbul” (1988), “Tungi gullar” (1989), “Yashil qushlar” (1995), “Hamal ayvoni” (2003), “Ko‘z yumib ko‘rganlarim” (2013) kabi she‘riy kitoblari tanlangan.

Tadqiqotning predmetini “hayrat” kategoriyasining lirik asarda namoyon bo‘lish prinsiplari, E.Shukur ijodiy shaxsiyati olam va odamni lirik idrok etish hamda uni lirik ifodalash jarayonlarini yagona tizim sifatida o‘rganish, ayni jarayonning binarlik tabiatini nazariy asoslash masalalari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda germenevtik, biografik, psixoanalitik va struktur tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi:

o‘zbek adabiyotshunosligida ilk bor hayrat tushunchasining nazariy-estetik mohiyati sharq-islom ma‘rifiy tafakkuri aspektida alohida muammo sifatida ochib berilgan hamda hayrat fenomenining tadrijiy takomili, shakllanishi, o‘zbek mumtoz va zamonaviy she‘riyatida namoyon bo‘lish tarixi aniqlanib, hayratning kategorial xossalari asoslangan;

Alisher Navoiy “Hayrat ul-abror” dostonining “Uch hayrat” bo‘limi asosida “hayrat” kategoriyasi insonning Yaratganni tanishi, o‘zligi va borliqni anglashidagi yetakchi ma‘rifiy konsepsiya sifatida o‘zbek mumtoz va zamonaviy she‘riyati markazida yashab kelayotgani ilmiy-konseptual isbotlanib, “hayrat” kategoriyasi va uning binarlik tabiati E.Shukur ijodiy shaxsiyati misolida sistematik dalillangan;

olam va odamni badiiy idrok etishda ijodkor subyektining “hayrat” kategoriyasi bilan serkulyar munosabatda ekani ilmiy dalillangan va o‘zbek adabiyotidagi “to‘rt unsur” metaforalar tizimi E.Shukur ijodi misolida bir butun badiiy sistema sifatida ochib berilgan;

E.Shukur ijodida hayrat fenomenining voqelikni badiiy idrok etishdagi o‘rni, uning ijodkor botinida sintez qilinish jarayonlari, ijodiy jarayonga doir ayni holatlarning lirik ifodalanishi va uning binarlik tabiati borasidagi yangi nazariy umumlashmalar ishlab chiqilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek adabiyotshunosligida ilk bor Alisher Navoiy “Hayrat ul-abror” dostonining “Uch hayrat” bo‘limi asosida hayrat tushunchasining nazariy qonuniyati, kategorial xossalari jahon falsafasi, dunyo va o‘zbek adabiyoti aspektida tadqiq etilib, hayrat yo‘li darajalari tasniflangan, tarkibiy qismlari tizimlashtirilgan;

“Hayrat ul-abror” dostonidagi “Uch hayrat” konsepsiyasi asosida hayrat fenomeni alohida badiiy kategoriya, hissiyot va hayronlik, tafakkur va taajjub, haqiqat va hayrat munosabatlaridan iborat yagona konseptual falsafiy-badiiy tizim ekani ilmiy asoslangan, ya’ni har bir shoir ijodiy shaxsiyatidagi hayrat holini belgilashning asosiy mezoni-indikator sifatida ilk marta “Uch hayrat” badiiy-estetik formulasi ishlab chiqilgan;

“hayrat” (hayronlik, taajjub, lollik) tushunchasi hissiy, aqliy bilish va ilohiy bilim nazariyalaridagi “bilish” tushunchasining muqobili sifatida taklif etilib, E.Shukur ijodidagi “Uch hayrat” ko‘lami aniqlangan;

E.Shukur ijodiy shaxsiyatining asosiy badiiy kulti, katarsis mexanizmi hisoblangan lirik obrazlar, metafora va istioralar ilmiy-badiiy tahlil qilinib, ular tuproq, suv, havo, olov metaforalar tizimi – bir butun badiiy sistema sifatida ilmiy tasniflanib, “To‘rt unsur” hayrati”, degan ilmiy to‘xtamga kelingan.

Tadqiqot natijalarining ishonchligi muammoning aniq qo‘yilgani, qo‘llanilgan ilmiy usullar va nazariy ma’lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida tahlil va talqin qilinganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shu bilan belgilanadiki, Alisher Navoiy “Hayrat ul-abror” dostonining “Uch hayrat” bo‘limi asosida hayrat tushunchasining nazariy qonuniyati, kategorial xossalari ilk bor jahon falsafasi, dunyo va o‘zbek adabiyoti aspektida tadqiq etilib, “Uch hayrat” konsepsiyasi asosida badiiy adabiyotdagi hayrat fenomeni alohida badiiy kategoriya, yagona konseptual falsafiy-badiiy tizim ekani asoslangani har bir shoir ijodiy shaxsiyatidagi hayrat holini belgilashning asosiy mezoni-indikator sifatida xizmat qilishi, bu ilmiy yutuqlar esa “hayrat” kategoriyasini tayyor nazariy formula sifatida istalgan ijodkorning asarlariga qo‘llash mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, XX asr ikkinchi yarmi va XXI asr boshlari o‘zbek adabiyoti nazariyasi va adabiy jarayoni bo‘yicha tadqiqotlar uchun material bera oladi, oliy o‘quv yurtlarining “O‘zbek filologiyasi” ta’lim yo‘nalishlarida “Adabiyot nazariyasi”, “Adabiyotshunoslikka kirish”, “Adabiyotshunoslik (o‘zbek adabiyoti)” magistratura mutaxassisligida “Adabiyot

nazariyasi”, “Zamonaviy matnshunoslik asoslari” kabi fanlardan ma’ruzalar o‘qishda va amaliy mashg‘ulotlar o‘tkazishda, darsliklar va o‘quv qo‘llanmalar yaratishda manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Eshqobil Shukur she’riyatida “hayrat” kategoriyasi va uning binarlik tabiati tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

o‘zbek adabiyotshunosligida ilk bor hayrat tushunchasining nazariy-estetik mohiyati sharq-islom ma’rifiy tafakkuri aspektida alohida muammo sifatida ochib berilgan hamda hayrat fenomenining tadrijiy takomili, shakllanishi, o‘zbek mumtoz va zamonaviy she’riyatida namoyon bo‘lish tarixi aniqlanib, hayratning kategorial xossalari aniqlangani hamda Alisher Navoiy “Hayrat ul-abror” dostonining “Uch hayrat” bo‘limi asosida “hayrat” kategoriyasi insonning Yaratganni tanishi, o‘zligi va borliqni anglashidagi yetakchi ma’rifiy konsepsiya sifatida o‘zbek mumtoz va zamonaviy she’riyati markazida yashab kelayotgani ilmiy-konseptual isbotlanib, “hayrat” kategoriyasi va uning binarlik tabiati E.Shukur ijodiy shaxsiyati misolida sistematik dalillanganligiga doir ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2020–2022-yillarda bajarilgan AM-F3-201908172 raqamli “O‘zbek tilining ta’limiy korpusini yaratish” loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-noyabrdagi 04/1-2473-son ma’lumotnomasi). Natijada Alisher Navoiy, E.Shukur she’rlari matni ilmiy va badiiy tahliliga oid materiallar o‘zbek tilining ta’limiy korpusini yaratishga asos bo‘lgan.

Olam va odamni badiiy idrok etishda ijodkor subyekting “hayrat” kategoriyasi bilan serkulyar munosabatda ekani ilmiy dalillangan va o‘zbek adabiyotidagi “to‘rt unsur” metaforalar tizimi E.Shukur ijodi misolida bir butun badiiy sistema sifatida ochib berilganligi hamda E.Shukur ijodida hayrat fenomenining voqelikni badiiy idrok etishdagi o‘rni, uning ijodkor botinida sintez qilinish jarayonlari, ijodiy jarayonga doir ayni holatlarning lirik ifodalanishi va uning binarlik tabiati borasidagi yangi nazariy umumlashmalar ishlab chiqilganiga oid ilmiy-nazariy xulosalaridan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2019–2022-yillarda bajarilgan A-OT-2019-10 raqamli “O‘zbek tilida neyning: me’yoriy-huquqiy asoslarini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-noyabrdagi 04/1-2474-son ma’lumotnomasi). Natijada, shoir she’rlarining yillar kesimidagi qiyosiy tahlili, nazmiy matnlardagi adabiy til me’yorlariga qay holatda amal qilganligi masalasiga doir tahliliy materiallar tayyorlashga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta ilmiy-amaliy anjumanlarida, jumladan, 2 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha 9 ta ilmiy maqola chop etilgan, jumladan, O‘zbekiston Respublikasi Oliy attestatsiyasi komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish

tavsiya etilgan ilmiy nashrlarda 5 ta, jumladan, 3 tasi respublika hamda 2 tasi xorijiy ilmiy jurnallarda maqola nashr qilingan.

Dissertatsiya hajmi va tuzilishi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat. Tadqiqotning hajmi 155 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan. Tadqiqot maqsadi, vazifalari, predmeti, fan va texnologiyalar rivojidadagi ustuvor yo'nalishlarga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi, tuzilishi, amaliy natijalari, natijalarning ishonchliligi, olingan natijalarning ilmiy va amaliy ahamiyati, amaliyotga joriy etilishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning dastlabki bobi **“She'riyatda “hayrat” kategoriyasi va uning adabiy-tarixiy, badiiy-retseptiv mohiyati”** deb nomlangan. Bobning birinchi fasli *“O'zbek mumtoz she'riyatida “hayrat” kategoriyasining o'rni”* ga bag'ishlangan bo'lib, unda Alisher Navoiyning “Hayrat ul-abror” dostonining “Uch hayrat” bo'limi asosida hayrat tushunchasining nazariy qonuniyati, kategorial xossalari jahon falsafasi, dunyo va o'zbek adabiyoti aspektida tadqiq etilib, hayrat yo'li darajalari tasniflangan, tarkibiy qismlari tizimlashtirilgan. “Uch hayrat” konsepsiyasi asosida hayrat fenomeni alohida badiiy kategoriya, hissiyot va hayronlik, tafakkur va taajjub, ma'rifat va hayrat munosabatlaridan iborat yagona konseptual falsafiy-badiiy tizim ekani ilmiy asoslangan. Ya'ni har bir shoir ijodiy shaxsiyatidagi hayrat holini belgilashning asosiy mezoni-indikator sifatida ilk marta “Uch hayrat” badiiy-estetik formulasi ishlab chiqilgan. *“Hayrat” tushunchasining binarlik tabiati* sarlavhali ikkinchi faslda esa “hayrat” kategoriyasining binarlik tabiati, zamonaviy o'zbek she'riyatida tutgan o'rni va ayni kategoriyani o'rganishning nazariy-estetik mohiyati yoritib berilgan.

Xususan, “hayrat” tushunchasi odamzotning kutilmagan hodisalar yoki voqelikka shunchaki hissiy-fiziologik munosabatigina emas, balki insonning o'z mohiyati – hayot mazmuni, olam va odam munosabatlarini anglash, kognitiv idrok yo'lini anglatadi. Arastu fikricha, inson har qanday bilimning o'ziga daxldor sabablarini anglashga intiladi, mutafakkir shundan kelib chiqib, *“inson faqat biror narsa nimaga shunday ekanligini bilgunicha hayratlanishi mumkin, xolos”*, deydi¹. Dekartga ko'ra, inson faqat noyob va g'ayrioddiy narsalarni diqqat bilan ko'rib chiqqanda, qalbdagi ajablanish va hayronlik holi paydo bo'ladi² ...

Inson hayotining mazmuni bo'lgan hayrat qonuniyati, bizningcha, Qur'oni Karim va hadisi shariflardagi **“Olamdagi har bir yaratiq – mo'jiza”** modeliga

¹https://platon.net/load/knigi_po_filosofii/istoriya_antichnaja/aristotel_sochineniya_v_chetyrekh_tomakh_tom_1_red_v_f_asmus/7-1-0-389

² Рене Декарт. Сочинения, в двух томах. Том 1, Страсти души, – М.: Мысль, 1989.

asoslanadi. “Osmonlar-u yerning, quyosh-u oyning yaratilishi³da, kecha-kunduzning almashinishida”⁴, sobit-u sayyorada baland tog‘lar barpo qilinishi, anhorlar-daryolar oqizib qo‘yilishi, mevalarning juft-juft bo‘lishi, kechaning kunduzga o‘ralishi⁵da tafakkur qiluvchi insonlar uchun alomatlar, belgilar bor.

Sharq-islom ma‘rifatiga ko‘ra, hayrat – Alloh odamga nozil etgan ilk ne‘mat bo‘lib, inson Yaratganni, yaratilarni (borliq va yo‘qlikni), o‘z mohiyatini shu yo‘l bilan angelaydi, hayrat fenomeni ma‘rifat hosilasidir. Hayrat tushunchasining falsafiy-retseptiv, badiiy-retseptiv mohiyati buyuk mutafakkir shoir Alisher Navoiy she‘riyatida bor bo‘y basti bilan namoyon bo‘lgan, hayrat fenomeni – Alisher Navoiy ijodining asosiy konsepsiyalaridan biri hisoblanadi.

“Hayrat ul-abror”ning “**Avvalg‘i hayrat**” bobida Alisher Navoiy inson qalbining ilohiy ko‘rsatma (“g‘ayb hotifi”, “hotifiy nido”, naql) vositasida ma‘rifatga erishish jarayonini, Yaratgan oldidagi hayrat darajalarini uch bosqichda ifodalaydi:

– **hissiyot bilan bilish** (*yaralish – hayronlik – taslimlik – bilim*), ya‘ni ko‘ngil yo‘qlik dunyosidan borlik olamiga kelgach, mulk dunyosidagi barcha narsadan lol qolishi, lekin ularni ham, o‘zini ham bilmasligi va bilmasligini bilishi, o‘z o‘jizligini tan olishi;

– **tafakkur bilan bilish** (*bilim – taajjub – ibrat – ilm*), ya‘ni inson qalbining mulk olamiga sayrida har bir yaratil mukammal ekanini bilishi, bu mukammallik oldida taslim bo‘lishi, muslimlik ilmga yo‘l ochishi;

– **ma‘rifat bilan bilish** (*ilm – muslimlik – ma‘rifat*), ya‘ni ko‘ngil yaratilarning asli, asosi, javhari, Muallifini anglashi, ularning Buyuk Vazifa – o‘z Robbisi ismini zikr etib, o‘z holiga, hayotiga, qismatiga, taqdiriga rozi bo‘lib, shukr qilishini bilishi bilan iymonga kelishi, tom ma‘noda o‘z xojalik maqomini anglashi.

“**Ilk hayrat**”da ko‘ngil “*xoja*” maqomida “*yaralish – hayronlik – taslimlik – bilim – taajjub – ibrat – ilm – muslimlik – ma‘rifat*” darajalarini bosib o‘tgan bo‘lsa, “**Ikkinchi hayrat**”da “**humoyunbol qush**” (*sharafxayol qush*) yoki “**toyiri qudsiy**” (*pok qush*) maqomida “*ma‘rifat – lollik – yolg‘izlik – parishonlik – o‘zsizlik*” hollarini o‘zidan kechiradi. Alisher Navoiy bu bob badiiy preambulasida “bu hayrat ani bexudluqqa solg‘oni...”, bob yakunida “hush zavoli bila bexud ani” iboralarini bejiz qo‘llamagan. “Bexudluq” – “hushsizlik, o‘zini yo‘qotganlik, o‘zini bilmaslik” kabi ma‘nolarni bildirishi⁶ni inobatga olsak, o‘zsizlik holatini “mensizlik” (men – Men emas, o‘z – O‘z emas, ya‘ni yaratil hali Yaratgan halqasida o‘z o‘rnini topolmadi), “manzilsizlik”, “vatansizlik” (qalb o‘z manzilini topolmagan) tarzida ifodalash mumkin. O‘zsizlikdan avval kelgan yolg‘izlik (Yagona ibodat halqasiga birlasha olmaganlik) va parishonlik (o‘z holiga O‘zi hayronlik) holatlari esa buni badiiy jihatdan quvvatlaydi, ma‘no tomondan dastaklaydi. Alisher Navoiy “Uchinchi hayrat”

³ “Yasin” surasi, 38–40-oyatlar, Qur‘oni Karim. O‘zbekcha izohli tarjima. Tarjima va izohlar muallifi Shayx Muhammad Sodiq Muhammad Yusuf. – T.: Sharq, 2008. – B. 461. (Qur‘oni Karimning barcha sura va oyatlari shu tafsirda olingan bo‘lib, keyinfi o‘rinlarda faqat sura nomi, oyat raqami va sahifasi ko‘rsatiladi).

⁴ “Oli imron” surasi, 190-oyat. – B. 72.

⁵ “Ra‘d” surasi, 3-oyat. – B. 249.

⁶ Alisher Navoiy asarlari tilining izohli lug‘ati, 1-tom. – T.: Fan, 1983. – B. 279–280.

bobida ko'ngilga "oshufta hol (parishonhol) musofir" nomini bergani, bu bobda qalb o'ziga makon, Vatan izlashi esa bu fikrning yana bir isbotidir...

"Hayrat" kategoriyasining binarligi, bizningcha, hayratning voqe bo'lishidan to qabul qilinishiga qadar bo'lgan jarayonni qamrab oladigan badiiy-estetik hodisa bo'lib, hayratning voqe bo'lishi, ijodkor ruhiyatida sintezlanishi, badiiy asarga ko'chishi va o'quvchi ong-qalbidagi in'iko topishining natijasi ham, albatta, hayratdir. Shu bilan birga, hayratning qabul qilinishida ham kamida ikki daraja bo'lib, "Nasoyim ul-muhabbat"da zikr qilingan avliyulloh shayx Zunnun Misriy buni avom va xos hayratlariga ajratadi. Z.Misriyga ko'ra, avom hayrati – bu *"ilhod-u zalolat hayrati"*⁷ (*"ma'rifatni anglamaslik"*) bo'lsa, "xos hayrati" tushunchasi ham ikki bosqichlidir: *"...Va yana biri xos hayratidur va ul hayrat ayondadur va topmoqdur va ham oning so'zidur: avval uzulmak va qo'shulmoq va oxir ne uzulmak va ne qo'shulmoq"*⁸.

Bunda *"uzulmak"* – zohirdan voz kechishni, *"qo'shulmoq"* – iymon baquvvatligi, bardamligi, nafsni jilovlash, Yaratgan rahmatiga noil bo'lish, o'y, so'z va amal uyg'unligini anglatadi. Bu holat ko'p jihatdan Alisher Navoiy "Lison ut-tayr" dostonida ta'riflangan Ma'rifat vodiysidagi hayotga o'xshaydi...

"Xos hayrati"ning *"oxir ne uzulmak va ne qo'shulmoq"* maqomi esa farqsizlik (Istig'no vodiysi) va hayratga singib ketish bo'lib, buni so'z bilan tushuntirish qiyin. Bu – Alisher Navoiy orzu qilgan ko'ngilning o'z xojalik maqomida sobit turishi, nafsning butkul yiqilishi, odamzot ruhining Yaratgan qudrati bilan birlashib ketishi, qalbning chin ma'noda hukmdor bo'lishi, insonning tom ma'noda hayratga erishishidir...

"Hayrat ul-abror" dostoni "Uch hayrat" bo'limining jahon falsafasi, dunyo va o'zbek adabiyoti aspektidagi tadqiqimiz badiiy adabiyotdagi hayrat fenomeni alohida badiiy-estetik kategoriya, **hissiyot** va **hayronlik**, **tafakkur** va **taajjub**, **haqiqat** va **hayrat munosabatlaridan** iborat yagona konseptual falsafiy-badiiy tizim ekanini ko'rsatdi. Alisher Navoiyning "Uch hayrat" konsepsiyasi, bizningcha, har bir shoir ijodiy shaxsiyatidagi hayrat holini aniqlash va bu badiiy-estetik darajani belgilashning asosiy mezon-indikator, etaloni bo'la oladi.

"Uch hayrat" konsepsiyasi asosida "hayrat" (hayronlik, taajjub, lollik) tushunchasini hissiy, aqliy va ilohiy bilim nazariyalaridagi "bilish" tushunchasining muqobili sifatida ilmiy muomalaga kiritish mumkin. Shulardan kelib chiqib, Alisher Navoiy asarlaridagi hayrat konsepsiyasi asosida **"tuyg'ular hayronligi"**, **"tafakkur taajjubi"**, **"ma'rifat hayrati"** tizimlaridan iborat "Uch hayrat" badiiy-estetik formulasi ishlab chiqildi. Bunga ko'ra, "hayrat" kategoriyasi tarkibiy qismlarining nazariy-estetik chegaralarini shartli ravishda: a) **"tuyg'ular hayronligi"**da – "yaralish" va "bilim"; b) **"tafakkur taajjubi"**da – "bilim" va "ma'rifat"; v) **"ma'rifat hayrati"**da – "ma'rifat" va "abrorlik" ("almiyoq"dagi muqaddas ahdga sadoqat), deb belgilash mumkin.

⁷ Alisher Navoiy MAT. O'n yettinchi tom. Nasoyim ul-muhabbat. – T.: Fan, 2001. – B. 24.

⁸ O'sha manba. – B. 24.

Bizningcha, **“tuyg‘ular hayronligi”** tushunchasi – borliqni idrok etishning birlamchi vositalari sanalgan ko‘rish, eshitish, sezish hosilasi o‘laroq yuzaga keladigan hayronlik holatini; “tafakkur taajjubi” – har qanday mo‘jiza va uning sabablarini tafakkur bilan anglash, yaratq vositasida Yaratgan qudratiga iymon keltirishni; “ma’rifat hayrati” – Yaratganni ma’rifat bilan bilishni anglatadi.

“Tuyg‘ular hayronligi” badiiy-estetik kategoriyasining tarkibiy qismlarini shartli ravishda: a) **“hissiyot hayronligi”** (ijodkor ko‘nglidagi hissiy taajjublar, sezgilar mahsuli bo‘lgan hayronlik); b) **“ojiz gangish”** (ijodkorning hissiyotlari ichra sarson-sargardonligi, fikrni ifodalash va so‘z aytishdagi adashishlari); v) **“taslimlik”** (ko‘ngil o‘zining zaif, kuchsiz bir yaratq ekanini bilishi, ojizligini tan olib, iymonga yuzlanishi) tarzida ilmiy tasniflash o‘rinlidir.

“Tafakkur taajjubi” badiiy-estetik kategoriyasining tarkibiy qismlari shartli ravishda: a) **“bilim taajjubi”** (aql-idrok bilan anglangan bilimlar taajjubi); b) **“yolg‘izlik parishonligi”** (botiniy o‘zgarishlar-yangilanishlar bois parishon holga tushish, qalb bilan yolg‘iz qolish); v) **“o‘zini izlash lolligi”** (ko‘ngil yaratq sifatida Yaratgan halqasida o‘z o‘rnini izlashi); g) **“ibrat taajjubi”** (yaratqilarga ibrat nazari bilan qarash, mohiyatni anglash); d) **“salimlik”** (qalb salomatligi); y) **“mo‘min banda taajjubi”** (nafs bilan kurash taajjubi) tarzida ilmiy tasniflandi.

“Ma’rifat hayrati” badiiy-estetik kategoriyasining tarkibiy qismlari shartli ravishda: a) **“obidlar hayrati”** (poklik, rostlik, hayo, taqvo va ixlos hayrati); b) **“zokirlar hayrati”** (tazakkur va ilm hayrati); v) **“muslimlar hayrati”** (taslimlik va salimlik hayrati); g) **“oriflar hayrati”** (ilohiy muhabbat, universal bilim egalari, oriflar, hakimlar, olimlar hayrati); d) **“abrorlar hayrati”** (“al-miysoq”da bergan ahdiga sadoqatli insonlar hayrati) tarzida ilmiy tasniflash mumkin.

Qur’oni Karim oyatlarida belgilangan, Muhammad alayhissalom hadislarida ko‘rsatilgan, Fariduddin Attor, Alisher Navoiy, Muhammadrizo Ogahiy va boshqa ulug‘ mutafakkirlar asarlarida Yaratganni tanish, o‘zlik va borliqni anglashning yo‘li sifatida ifodalangan ma’rifat va hayrat fenomenlari tom ma’nodagi katta shoir E.Shukur she’riyatidagi syujet, obraz, kompozitsiya, uslub, detal, ramz singari badiiy komponentlar tabiatini, shoir badiiyati konsepsiyasini ham belgilaydi. Inson hayrati, shoir ta’riflaganidek, “xokni kimyo etadi”gan, ya’ni xuddi tuproq zarralari oltinga aylanganidek, xokisor odamzot qalbidagi ezgu kuchlarni birlashtiradigan, odam va olamni yangilaydigan qudratga ega:

*“Aqlning shiddati, tuyg‘u g‘ayrati –
Dunyoni yangilar Inson hayrati...”*⁹

Shoir she’riyatidagi yo‘l, soya, dala, daraxt, suv, tosh, daryo, lahza va boshqa metaforalar bir tizimga keltirilsa, insonning yaxlit badiiy obrazi gavdalanadi va bu Inson obrazi mumtoz lirikamizga xos hayrat tushunchasiga asoslanishi ma’lum bo‘ladi. E.Shukur asarlari “Uch hayrat” badiiy-estetik formulasi asosida tahlil qilinganda, **sharq-islom ma’rifatiga** asoslangan “hayrat” kategoriyasi binarligi: a) **“Yaratganning**

⁹ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 60.

yakkaligini anglash va hamd bilimi”; b) “niyat va ixlos bilimi”; v) “ibodat, duo va zikr bilimi”; g) “umid va orzu bilimi”; d) “taqdir va tadbir bilimi” singari juft bilimlar hayratida o‘z ifodasini topgani oydinlashdi. Jumladan, E.Shukurning “Nasoyim ul-muhabbat”ga sayr” turkumi¹⁰dagi she’rlar va boshqa munojotlarda mustahkam e’tiqod va chuqur bilim bilan najot so‘ralayotgan Zotning mutlaq buyukligi, kosmos-u xaosning Yakka-yu Yagona Egasi ekanini, ayni shu Xoliq (mutlaq vujudga keltiruvchi) va Bori’ (yo‘qdan bor qiluvchi) qudrati bilan nomavjudlikdan mavjudlik ajratib olingani tarannum etiladi:

*“Borliq ham yo‘qlikda mutloq o‘zingsan,
Yo‘qdan bor etuvchi xalloq o‘zingsan”.*

Shoir bunda sharq-islom adabiyoti an’analariga izchil amal qilib, Allohning go‘zal ismlari, sifatlari va bandalik murodi bayonini uyg‘un olib borarkan, avvalo, taslimlik bilan “Ojizman, vasfingga biror so‘zim yo‘q, bir qutlug‘ so‘z ichra hali o‘zim yo‘q”, ya’ni Yaratganning ta’rif-u tavsifini keltirishga inson imkoniyatlari ojiz, yuksak ma’naviy maqom – Alloh vasfiga erishish uchun ham “bir qutlug‘ so‘z” (Alloh taoloning muborak ismlari) ichida bu Qutlug‘ ism bilan birlashish, Oliy Men ichida o‘z “men”ini topish lozim, deydi-ki, bu hayrat asosini bir so‘z bilan “Yaratganning yakkaligini anglash va hamd bilimi” sifatida ifodalash mumkin.

Shoir asarlaridagi **niyat bilimi hayrati** “Qadr kechasi” xronotopi, namozshomgul, qaldirg‘och kabi obrazlarda, **ixlos bilimining** poetik sintezi “banda – pir//homiy//yo‘lboshchi – Yaratgan” va “banda – Yaratgan” ma’rifiy tizimlarida, “O‘ttiz ikki tish dostoni”¹¹dagi rahnamo-qahramon, pir-solik, murshid-murid munosabatlari ifodasida namoyon bo‘ladi. Deylik, “Anjuman” she’ri¹²da “so‘zlar qiyg‘os gullar bu kecha” satrida qalbdagi zikrlar so‘zga evrilishi, “bir jom obi zamga aylanar sabr” metaforasida tiyilgan nafs halovati qalbga singishi, “yashillanib ketar qarri daricha” ramzida ko‘hna tuyg‘u – tavba qilish ehtiyoji o‘zini bildiradi. Shoir nazdida ibodat qilayotgan inson – daraxt, atrofi esa daraxtzor. Bu bog‘ga “anjuman zamoni” (o‘zi bilan O‘zi suhbat qurish, yaratilgan o‘z Yaratuvchisiga qalbini ochish, izhori dil etish fursati) yetgan. “Bu muslim daraxtlar esa jannatdan qiyos”, boisi “Tangri qachonlardir tilingga ekan so‘zlar gullayotir qiyg‘os va qiyg‘os”. “Qadr kechasi” bilimi poetik sintezlangan yana bir she’r¹³da esa niyat bilimi taajjubi o‘z mustajobi (ko‘ngildagi o‘zgarish, natijasi) bilan namoyon bo‘ladi:

*“Qor edim, qalovim topildi, yondim,
Suv edim, olovim topildi, yondim.
Qadr kechasida seni do‘st tutib,
Zor edim, tilovim topildi, yondim”.*

¹⁰ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 45–50.

¹¹ O‘sha manba. – B. 46.

¹² O‘sha manba. – B. 4.

¹³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 257.

Ibodot, duo va zikr bilimi hayrati mahsuli bo‘lgan “Yassaviy” she‘ri¹⁴da tirilish, uyg‘onish hayrati – so‘z, oh urish va yig‘i kontekstlarida kelarkan, *ibodat so‘zi* – “unut oyatlar”ning “yashil yalov kiyishi” (uyg‘onish sururi qalbni zabt etishi, ko‘ngilga poklanish bayrog‘i qadalishi)da; *ibodat ohi, nolasi, o‘tinchi* – “muzlab yotgan oy”ning “jizillab pishish”i (qalbdagi ibodat istagi, poklanish ehtiyoji harakatga kelishi)da; ibodat yig‘isi – ko‘zyoshlardan og‘irlashgan joynamozning Nuh kemasiga (qutilish, omon qolish, salomat bo‘lish) aylanishi (qalb kemasining yagona yo‘nalish – qiblani topishi, qalb o‘z Yaratuvchisiga yuz burishi)da namoyon bo‘ladi. “Yo‘qlov” she‘ri¹⁵da esa “jon ibodati” hayratiga “ko‘ngil risolati” deya ta‘rif berilarkan, bu xuddi ko‘l sirti yoki ko‘zguga tushgan nurning qayta akslanishidek tasavvur uyg‘otadi. “Ibodot sururi”¹⁶da ibodatdagi qalb “ozodlikka chiqqan oy”, (ilohiy quvvatning harakatga kelishi, ko‘ngil ozod(a)ligi), “rizvon qushlari” (o‘z missiyasini anglab, o‘z mohiyatiga yaqinlashayotgan qalb) timsollarida (“*Qamalgan qamarlar, endi ozodsiz, // Ilohiy qanotlar qulluq, assalom. // Rizvon qushlariday muharram, shodsiz, // Juft-juft kelinlarday aylangiz salom*”) ifodalanadi.

Umid va orzu bilimi hayrati E.Shukur poetikasida ham insonni inson, bandani banda qiladigan eng muhim ma‘rifiy asoslardan biri sifatida talqin etiladi. Xususan, “Umid kechasi” she‘ri¹⁷da bu ezgu xabar (“*turnalar sukutning bag‘rini yordi*”), qalb yangilanishi (“*qizlar qabog‘ida yondi qizg‘aldoq*”) va ko‘ngil ovozi (“*chumchuqlar chug‘urin yutib yubordi, ko‘kragimda singan momaqaldiraq*”), “Najot” she‘ri¹⁸da ayozli biyobonda o‘tov sari odimlayotgan cho‘pon obrazi holatida juda go‘zal ifodalanadi. “Orzu” she‘ri¹⁹da esa “insonni insondek ko‘rmak orzusi”ga uch ta‘rif beriladi: a) “*daholar ko‘ngliga cho‘g‘ tashlagan sir*”; b) “*osmon maktublarin mangu mavzusi*”; v) “*azal zulmatlarin kesib o‘tgan nur*”. Bunda: “daholar” – payg‘ambarlar, aziz avliyolar, allomalar; “cho‘g‘” – ilm-hikmat; “osmon maktublari” – muqaddas kitoblar; “azal zulmatlarin kesib o‘tgan nur” – bani odam yaratilmasdan avval “al-miyoq”da yozilgan, odamzot umr bo‘yi izlab yashaydigan hidoyat, poklik, tafakkur va ma‘rifat yog‘dusi timsollaridir.

E.Shukur “Nasoyim ul-muhabbat”ga sayr” turkumidagi “Uch ilm hikmati” she‘ri²⁰da Zunnun Misriyning uch safariga oid hikmat “sultonlik <> gadolik = ilm”; “inson <> oxirat = tavba”; “hayronlik <> jon qushi = muhabbat”; “ikki jahon <> bir dil = haqiqat” badiiy kontrastlarida ifodalanadi...

Dissertatsiyaning ikkinchi bobi “**Hayrat” olam va odamni estetik idrok qilish va badiiy aks ettirishning birlamchi sharti sifatida**”, deb nomlangan bo‘lib, “Eshqobil Shukur “hayrat”larida ruhiyat zalvori” hamda “*Ijodkor tafakkuri va o‘zlikni anglash hayrati*” fasllaridan iborat. Mazkur bo‘limda “Uch hayrat” badiiy-estetik

¹⁴ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 51.

¹⁵ O‘sha manba. – B. 51.

¹⁶ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 51.

¹⁷ O‘sha manba. – B. 186 – 189.

¹⁸ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san‘at, 1988. – B. 48–49.

¹⁹ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademiya nashr, 2013. – B. 11.

²⁰ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 209.

formulasi asosida E.Shukur ijodi tahlil va tadqiq qilinish, “hayrat” kategoriyasi shoir ijodiy shaxsiyatida olam va odamni estetik idrok etish va badiiy aks ettirishning birlamchi sharti sifatida namoyon bo‘lgani, olam va odamni badiiy idrok etishda ijodkor subyekti “hayrat” kategoriyasi bilan serkulyar munosabatda ekani ilmiy isbotlangan. Shoir ijodiy shaxsiyatidagi “Uch hayrat” ko‘lami ham shu asosda belgilangan. Unga ko‘ra, shoir asarlaridagi “Uch hayrat” badiiy-estetik formulasining birinchi tizimi – **hissiyot va hayronlik munosabatlari** quyidagi shartli-yangi istilohlar asosida tasniflangan: a) **“tuyg‘ular hayronligi”**; b) **“iztirob hayronligi”**; v) **“tushkunlik hayronligi”**; g) **“taslimlik”**.

Bunda **“tuyg‘ular hayronligi”** holati olam-odam haqidagi ilk bilimlar, ilk savollar ifodasi bo‘lgan “yashil tuyg‘ular”, “tuyg‘u elchisi”, “tuyg‘udosh”, “qanotli tuyg‘ular”, “Tuyg‘u poytaxti”, “tuyg‘u arzandasi”, “sabil tuyg‘u”, “mazlum tuyg‘ular,” “gullagan tuyg‘u”, “unutilgan tuyg‘ular” va hakazo obrazlarda namoyon bo‘ladi. Jumladan, **“yashil tuyg‘ular”** – tirik qalb, musaffo ko‘ngil hayronligi (“*Titroq novdalarda uyg‘onar hayot // Sarg‘aygan qor kabi erib bitar dard // Yashil tuyg‘ulardan chayqalasan shod // Fevral o‘tib borar, yaqinlashar mart*”²¹); **“tuyg‘u elchisi”** – she‘r odamlari (“*G‘oyib daryolarni men Sizdan topdim // Kuylovchi tog‘larni Sizdan izladim...*”²²); **“tuyg‘udosh”**– hayrona yarimko‘ngil izlayotgan butunlik (“*Uning tomirlari gullab boradi // Devorlari nurdan tiklanib borar // Oching chehralarni, oching ko‘zlarni // Boylangan tillarin oching so‘zlarning...*”²³); **“gul tuyg‘ular”** yoki “gullagan tuyg‘u” – ilk hayrat kurtagi (“*Ajab saodatli tunlar bag‘rida // Ko‘nglim yulduzlarin sochmoq istadim // Hayot gullayotgan mehr bog‘ida // Sizga yuragimni ochmoq istadim...*”²⁴) ifodalangan yangi badiiy topilmalardir.

“Iztirob hayronligi” tushunchasi esa hayronlik asnosida iztirobni anglash, dard-u hasrat zamiridagi poklanish umidini anglatadi. Shoir asarlaridagi “iztirob tovushi”, “iztirob rangi”, “iztirob guli”, “gullayotgan qayg‘u”, “qayg‘u nuri”, “qayg‘u chimildig‘i”, “qayg‘u guli”, “qayg‘ulim”, “tirik qayg‘u”, “qayg‘u uyi”, “dilbar qayg‘u”, “oydin qayg‘u” singari obrazlar iztirob ulg‘aytirayotgan, o‘zini o‘zi parvarishlayotgan qalb tebranishlaridir.. Iztirob hayronligining yana bir muhim ko‘rinishi – bilimni izlashda namoyon bo‘ladi. Shoir asarlarida bu izlam gohida **“qadimiy ruh”** (“*chorladim qadimiy muqaddas ruhni, yuragimga qaytdi quvg‘indi kalom*”²⁵) yoki “*dil qayda, gul qayda, qayda guliston? Pir qayda, ruh qayda, qayda ruhiston*”²⁶); **“ismsiz daho”** (“*Janlarga chaqirdim sokin qo‘shiqni, o‘zing madadkor bo‘l ismsiz daho!*”²⁷) yo “*Bolaning ichida yashaydi daho*”²⁸); **“ovoz”** (“*Sening ovozingni chorlayapman men, olamni g‘amlardan qutqarmoq uchun. Qani, sening*

²¹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 41.

²² O‘sha manba. – B. 313.

²³ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san‘at, 1988. – B. 56.

²⁴ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 313.

²⁵ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 74.

²⁶ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 128.

²⁷ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 77.

²⁸ O‘sha manba. – B. 235.

ovozing?..²⁹” yoki “*ichimda g‘ichirlar bir qo‘shiq*”³⁰) kabi obrazlarda, ayniqsa, “Oyding qayg‘u” she‘ri³¹ dagi “*qizg‘in shafaqlarni kiygan kunsuluv*”, “*daryo sochlarini chaygan tunsuluv*”, “*yalpizlar sutidan to‘ygan gulsuluv*”, “*shokila-shokila yongan dursuluv*”, “*toshlar chanqovuzin chalgan kuysuluv*”, “*o‘ttiz xil ko‘ylagin ilgan oysuluv*”, “*qizg‘in tomirlarim sochgan jonsuluv*” evfoniyalarida yaqqol namoyon bo‘ladi.

“Ko‘ngil qushlari”³² she‘rida o‘tkinchi hissiyotni ifodalovchi – “**devona shamol**” (begona ayol) obrazi bilan ko‘zlarga qamalgan “**hayron tushlar**” va qalbda donlayotgan “**chip ko‘r qushlar**” badiiy tasvirlari o‘zaro zidlikda keladi. Bunda “hayron tushlar” va “chip ko‘r qushlar” – qalb quvvati, ruhiy bilimni ifodalash bilan birga, hali bu quvvat inertlik holatidan chiqq olmayotgani, turg‘unlikdan qutilish uchun bilim kuchsizlik qilayotgani, qalb quvvati hali to‘la harakatga kelmaganini ham anglatadi.

“**Tushkunlik hayronligi**” holi – shoir ijodiy shaxsiyatidagi “ruhiy isitma”, bir muddat kechgan afsurdahollik, o‘zini ozod ko‘rish istagi, iymonni yemiruvchi nafs bilan kurash ifodasi bo‘lib, bu ijodiy-ruhiy jarayonning o‘ziga xos motivi – fikran dovdirash (dovdirash, tong qolish ham hayratning bir bosqichi!) holati “Tanazzul”³³, “Ikki dunyo oralig‘idagi qofiyasiz tushlar”³⁴ kabi turkumlardagi she‘rlarda ham namoyon bo‘ladi. “Men” tajribasi”da insonni – inson, shaxsni – shaxs sifatida belgilaydigan “men” ne‘matiga “hayotning shoh tomiri”³⁵, deya ta‘rif berilarkan, tuyg‘ularini boy bergan, shaxs sifatidagi qiyofasini yo‘qotgan kimsa fojiasi – millat fojiasini ham timsollashi mumkinligiga ishora etiladi.

E.Shukur ijodiy shaxsiyatidagi **taslimlikning** birinchi belgisi – she‘rlarida munojot (najot umidi, tavba, Yaratganga iltijo) leytmotivi paydo bo‘lishi bilan xarakterlanadi. Munojot – bu o‘z o‘zligini anglash, tan olish, hidoyat yo‘lini so‘rash, duo va, albatta, ibodat demak. Uning yaqqol timsollaridan biri esa **majnunol obrazidir**. Shoirning “*Men qo‘rqaman majnunolning arazlashidan...*” she‘ri³⁶da najot so‘ralgan iltijo obrazi ham majnunol, ham daraxtning titroq va yig‘i bilan chalayotgan “Munojot” kuyi obrazida jonlantiriladi. Yana bir she‘r³⁷da esa “*Mening qo‘lim ochiq, qo‘llarim ochiq*” satri har ikki qatorda takror bo‘lib kelishi ham itoat, duo, iltijo ramzidir.

“Qalb manzaralari”³⁸ munojoti mazmunan Alisher Navoiyning “Ilk hayrat konsepsiyasi”ga yaqin. Manzumada ilhom ham, ilohiy orom ham, quvvat ham, siyrat

²⁹ Navqiron davra. Eshqobil Shukur. Yurakni o‘rganish. – T.: G‘afur G‘ulom, 1984. – B. 189.

³⁰ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 44.

³¹ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san‘at, 1988. – B. 57.

³² Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 54.

³³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 228.

³⁴ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 62–63.

³⁵ Eshqobil Shukur. Tunggi gullar. – T.: Yosh gvardiya, 1989. – B. 34.

³⁶ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san‘at, 1988. – B. 16.

³⁷ Navqiron davra (to‘plam). Eshqobil Shukur. Yurakni o‘rganish. – T.: G‘afur G‘ulom, 1984. – B. 196–197.

³⁸ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 71–73.

ham, hayrat ham faqat va faqat Yaratgandan, Bir-u Bor Zotdan, Olamlar Rabbidan so‘raladi:

*“Yo Rabbim! Bu dilga o‘zing quvvat ber,
Bu hayron suvratga subhon siyrat ber.
Yibording... Qaytmoqqa o‘zing navbat ber,
Yo Rabbim! Xayr qil – hayrat ber, hayrat ber”.*

Munojotning ikkinchi qismida *“Qulingman, men seni bilmog‘ istaram”* satri anafora (takror) sifatida qo‘llanilarkan, dunyoni, ruhini, dilini va “ul oy”ni salomat ko‘rmoq istagi bo‘y ko‘rsatadi. Bunda ruh salomatligiga yo‘l qo‘ymayotgan iskanja – dil va tilning bir qutbga kelmagani (yagona o‘zanga birlashmagani) qaqnus bolasiga mengzaladi. “Qamalda qolgan oy” obrazi esa bu aybdorlik hissini o‘quvchi ko‘z o‘ngida jonlantiradi. Munojotning uchinchi qismidagi **“Ay dil”** murojaati anafora qilib olingan bo‘lib, uning tong tasviri ichida kelishi qalbda yangi uyg‘onish pallasi boshlanganidan darak beradi:

*“Ay dil, hushyor bo‘lg‘il, sahar vaqti bu,
o‘z ich-u toshingga safar vaqti bu”.*

E.Shukur ijodiy shaxsiyatidagi **“Uch hayrat” formulasining tafakkur taajjubi** va **ma‘rifat hayrati** komponentlarini ifoda etgan faqat qalbgga yuzlanish, yaratilqlar ibrati, alomat-belgilarni anglash, ilm-ma‘rifat bilan salimlik, muslimlik, mo‘minlik maqomiga intilish, o‘y, so‘z va amal uyg‘unligini anglash hollarini **“yolg‘izlik parishonligi va mensizlik lolligi”**, **“ibrat va tafakkur taajjubi”**, **“salimlik va muslimlik hayrati”**, **“mo‘min banda hayrati”**, **“ilm va ma‘rifat hayrati”** shartli istilohlari bilan ifodalash mumkin.

Shoir asarlaridagi **“tafakkur taajjubi”** kategoriyasi, avvalo, milliy folklor va qadim turkiy tildagi yozma yodgorliklarni o‘rganish natijasida ko‘rinish bergan. Bunda milliy folklor bilimi – baxshiyona so‘z qo‘llash mahorati, sodda-tabiiy tasvirlar izchilligi va ko‘hna obrazlar yangilanishida namoyon bo‘ladi. Xususan, *“Ahay-aha-hay...”*, *“Ho‘o‘o‘sh-ho‘o‘o‘sh...” kabi an‘anaviy qaytariqlar*, *“Sochala sochingiz, sochala”*, *“Cho‘jalari cho‘lda qolgan boy bola”*, *“Voy, Mengim-a, sho‘r Mengim/ Uvv!.. Uv!!!”* singari xalqona aytimlar ham buni dalillaydi. “O‘zbek otaning 43-yildagi faryodlari”³⁹da azador ota faryodining *“To‘lmay ketgan oy bolam!”*, *“Oqmay ketgan soy bolam!”*, *“Bo‘lmay qolgan to‘y, bolam!”* yoki *“Xalq ohangida”*⁴⁰dagi *“Oybulutnng orasidan oyday kelinlar kelar/Kunbulutning orasidan kunday kelinlar kelar”* singari poetik ifodalarda ham xalq og‘zaki ijodi bilimi yaqqol bo‘y ko‘rsatadi.

Shoir asarlarida oy, quyosh, yulduz, osmon, falak, samo mifik obrazlari ishtirok etgan yangi so‘zlar, turkum poetik obrazlar, betakror chizgilar, ramz istiora va metaforalar mag‘zida bobomeros-momomeros astronomik bilim, qutblar, fasllar almashinuvi, vaqt ichida o‘lib qayta tiriluvchi tabiatga mos inson ko‘nglining o‘zini o‘zi yangilab borishi timsoliy ifoda etilgan. Ko‘plab she‘rlarda uch olam bir butun

³⁹ Eshqobil Shukur. Tunggi gullar. – T.: Yosh gvardiya, 1989. – B. 5–6.

⁴⁰ Navqiron davra (to‘plam). Eshqobil Shukur. Yurakni o‘rganish. – T.: G‘afur G‘ulom, 1984. – B. 198.

badiiy idroklanishi, inson obrazi uch olam miqyosiga olib chiqilishi, ko'ngil fenomeni uch olam ilmidan bahramand maqomga ko'tarilishi zamirida ham folklor bilimining poetik sintezi mujassam:

*“Qaqragan cho'l edim, chin daryo bo'ldim,
Bo'm-bo'sh osmon edim, o'zimga to'ldim,
Yerga jilg'alarni yetaklab keldim...”*⁴¹

“Oraliqlarda” she'ri⁴²ni ko'p jihatdan “Uch hayrat”ning **inson qalbining Yaratganni tanishi**, bu bilimdan hayratga tushish holining o'zgacha bir talqini deyishga asos bor. Aro yo'lda qolib ketayotgan, Ulkan bilimga birlasha olmayotgan qalb “ko'nglim suvaydosi” (suvaydo – yurakdagi qora nuqta, qora dog', nafsning zohiriy shakli), “ko'zim sayguli” (ko'zni quvnatuvchi saylab olingan gul – bu ham zohir), “kuygan ustixonda o'stirgan gulim” (zohir zamirida bo'y ko'rsatayotgan botin) kabi ta'riflanarkan, Ulkan bilim ikki xabarchi ramz (qaldirg'och va turna) va “sukunat bulbuli” timsolida ifoda etilishi butun olam O'z Rabbiga zokirlik-shokirlik maqomida ekanini anglagan Inson qalbining yaratilgan gultoji bo'laturib, sukut saqlayotgani, o'z holidan, o'z maqomidan, o'z bilimidan taajjubligini ifodalaydi.

Qadim turkiy tildagi yozma yodgorliklar haqidagi bilim – “Hun ayoli haqida qo'shiq”, “Eng qadimgi qo'shiq”, “To'nyuquq”, “Hun ibodati”, “Avralgan ilon”, “Mohiyat”, “Osmon – bu muhabbat...” kabi she'rlari, “Qadimiy bitiktoshlarga yozuvlar”, “Qadimgi daftar yoxud unutilgan ohanglar” turkumlaridagi “qora daryo”, “Cho'ng Qoya”, “bug'ujon”, “kiyikning o'g'li”, “Yashil qoya”, “Qizil qoya”, “arazlagan yo'lbars”, “Mag'astvi”, “anglanmagan Bitik”, “quyoshga yozilgan bitik” kabi motiv va obrazlarda namoyon bo'ladi.

Yolg'izlik parishonligi va mensizlik lolligi – ko'proq ijodkorning jamiyatdan uzilishi, davralardan o'zini tortishi, qalbi bilan yolg'iz qolishi, o'z holiga o'ziga hayron qolishi rakursida ko'rinadi. Ko'p she'rlarda **yolg'izlik holi** va “**parishonlik**” tushunchasi binar kelishi yangi-yangi metaforalarga asos bo'ladi. “Parishonman...” she'r⁴³ida jon (tana) – jahon (jamiyat) – shon (o'tkinchi hoy-u havas, kibr, nafs) qutbida sarson-u hayron qalb o'ziga xilvat makon izlashi, shoir ko'plab she'rlarida qayta-qayta o'z “men”iga murojaat qilishi (“O', yana o'shami... O'sha... Eshqobil”; “Qushdan ildiz oldim, qanotni guldani – Eshqobil emasman endi men...”; “Qaytingiz, qarg'algan gumroh ayollar – Eshqobil yerda yo'q...”; “Che Gevara qaytdi, Robin Gud qaytdi – Eshqobil qaytmadi hamon urushdan...”) ko'p uchrashi ham tafakkur va ma'rifat hayrati bilan o'zini angalayotgan qalb haqiqatlaridan darak beradi. “Qaldirg'ochning ko'z yoshlari” turkumida esa “Men”, “Meni”, “Menga”, “Menda”, “Mendan” anaforalarida “men” qaysi shaklda kelmasin, barchasida shoir ijodiy shaxsiyatidagi fitrat, tafakkur, ma'rifat va hayrat tushunchalari yengilmas kuch sifatida namoyon bo'ladi:

“Men

⁴¹ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 6.

⁴² Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san'at, 1988. – B. 59–60.

⁴³ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 11.

*Maxluqdan malaklik izladim ko'proq,
Qoshimda Insonday gulladi tuproq,
Qo'lim qanot bo'ldi, ko'zlarim chiroq...*"⁴⁴.

Tafakkur taajjubi" va **"ma'rifat hayrati"** badiiy-estetik kategoriyasining asosiy qismlari bo'lgan *"ibrat va tafakkur taajjubi"*, *"salimlik va musulmlik hayrati"*, *"mo'min banda hayrati"*, *"ilm va ma'rifat hayrati"* ham o'limdan keyingi mangu hayotdan munosib o'rin topish, buning uchun Yaratgan belgilagan qoidalarga amal qilish, yaratqilardan ibrat olish, ilm va ma'rifat bilan salimlik, musulmlik, mo'minlik maqomini egallashni nazarda tutadi. Bu ba'zida **niyat va xayol** (*"Mendan bu dunyoga bir niyat meros, // Seni xudo suysin, obod bo'l mangu"* (**"Tilak"**⁴⁵); *"Men farzandi edim buyuk xayolning, // Otam xayol edi, onam ham xayol..."* (**"Zamonda zamonsiz"**⁴⁶); *so'z va qo'shiq* (*"Men so'z deb yayradim, so'z deb qaqshadim, // Yurakni o'rta qo'yib yashadim. // Yuragim so'zlarning dasturxonidir..."* (**"Mamatraim baxshi"**⁴⁷); *"San iloh javhari, ma'ruf tuz, ay so'z, // Ishq ipiga dilni bir-bir tiz, ay so'z. // Keldik. Boshimizda qancha sinov bor, // San guvoh o'tarsan, o'zing – ko'z, ay so'z, // Osmondan kelgan ko'z o'zingsan, ay so'z. // ay so'z ... ay so'z... ay so'z..."* (**"Bu ko'ngul dashtini..."**⁴⁸) hayratlarida namoyon bo'ladi-ki, shoir ijodiy shaxsiyatidagi so'z hayratini alohida muammo sifatida o'rganish lozim.

Dissertatsiyaning uchinchi bobi **"Eshqobil Shukur metaforalari tizimida hayrat talqini"**, deb nomlangan. Bobning birinchi *"To'rt unsur" hayrati* faslida o'zbek adabiyotidagi "to'rt unsur" metaforalar tizimi E.Shukur ijodi misolida bir butun badiiy sistema sifatida tuproq, suv, havo, olov metaforalar tizimiga birlashtirilib, shu asosda "To'rt unsur" hayrati badiiy ramzlar strukturasi ishlab chiqilgan. *"Shoir lirik obrazlari, metafora va ramzlarda "hayrat" ifodasi"* sarlavhali ikkinchi faslda shoir asarlaridagi lirik obraz, metafora, ramz, lirik ifoda va individual uslub vositasida hayrat tushunchasi insonning o'z mohiyati – hayot mazmunini anglash, kognitiv idrok yo'li ekani ilmiy asoslab berilgan. Xususan, shoirning "Hayotga qasida" she'rida **tuproq** (*"yam-yashil ohanglar, "yam-yashil so'zlar", "xasta daraxt", "kuylayotgan toshlar", "loy jilvasi", "ishqning tobuti"*), **suv** (*"muzliklar kulgisi", "sariq daryolar", "muzlagan ovoz"*), **havo** (*"shamol yollari", "momoqaldiroq uyqusi", "oyning nikoh to'yi", "Nuh qaldirg'ochi"*), **olov** (*"parivash olov", "muhabbat otashi", "quyosh tuprog'i"*) tizimidagi obrazlar bir asarda jamlangani o'zbek she'riyatida uchraydigan kamdan-kam hodisadir. Shoir har bir yaratiqqa hayrat ko'zi bilan boqqani uchun ham *"shamolning moviy yollari"* timsolida tiriklik nafasi, ruhiy tozarish, Yaratgan va banda o'rtasidagi mehr rishtasini, *"momoqaldiroq uyqusi"* va *"muzliklar kulgisi"*da ruhiy sakinatni, chaqmoq hosil qilgan tasvirda so'zana palaklaridek bobomeros ilm uchqunlarini ko'radi.

⁴⁴ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 6.

⁴⁵ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 166.

⁴⁶ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 76.

⁴⁷ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 126.

⁴⁸ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 81.

Shoir ijodiy shaxsiyatidagi “To‘rt unsur” hayrati” badiiy ramzlar strukturasi asosan: a) **daryo** (yo‘l, chegara, vaqt, umr, hayot, ilohiy quvvat, rahmat, naf, ezgulik oqimi, poklanish, yangilanish, umid, niyat timsollari bo‘lgan “*ko‘zim daryosi*”, “*ko‘zda chayqalgan daryo*”, “*qumlar daryosi*”, “*yutilgan daryo*”, “*enamday daryolarim*”, “*oq daryolar*” ramzlarida, *daryo-sahro*, *daryo-ko‘lmak* kontrastida); b) **chashma** (qalb/ong/ruh yangilanishi) va baliq (halollik, poklik, iymon-e’tiqod); v) tomchi ko‘zyosh, shudring, shabnam, sumbula (iztirob-hijron); g) **yomg‘ir** (yolg‘izlik, hasrat, sog‘inch ko‘zyoshlari, hijron yig‘isi, xatoliklardan o‘kinch, Yaratgan marhamati, fayz-rahmati, rizq ne‘mati), **qor**, **qahraton**, **ayoz**, **yaldo tuni** (hijron, tushkunlik, inertlik, sustlik, xaos, o‘lim motivlari bilan birga kelib, inson/shaxs/etnos hayotidagi tanazzulni tamsillaydi) hayratlari hosilasi bo‘lgan turfa ramzlarda o‘z ifodasini topgan. Jumladan, daryo o‘zak ramzi, asosan, **yo‘l** (“*Bir yorga ko‘zimdan yo‘l bersam dedim, // Ko‘zim daryosida oqmadi hech kim*”⁴⁹); **chegara** (“*Begona sohillar chorladi bizni, // Ko‘zimizda daryo chayqalib turdi*”⁵⁰); **vaqt, umr, hayot** (“*Bu og‘och jasadlar, o‘tin tanalar, // Qumlar daryosida oqurlar qayon?*”⁵¹); **ilohiy quvvat oqimi** (“*Sen – daryo, sen – daryo, muazzam daryo, // Adashgan balig‘day qumlog‘da bu dil*”⁵²); **poklanish, umid, niyat** (“*Enamday daryolarim // Oq yuvib, oq taradi*”⁵³) timsollari bo‘lib kelsa, “*Begona*”⁵⁴ (“*Siz daryo, mayli, men cho‘l bo‘lsam dedim*”), “*Alpomish*” ohanglarida⁵⁵ (“*Suv edim saxtiyon sahro bo‘lmisham*”), “*Oppoq bulut kiyib...*”⁵⁶ (“*Tilimda daryo-yu, dilimda olov*”), “*Qor edim qalovim*”⁵⁷ (“*Suv edim, olovim topildi, yondim*”) kabi she‘rlarda daryo/suv va sahro/olov kontrasti bir halqa ichra o‘zaro ters qutb binarligida namoyon bo‘ladi.

E.Shukur asarlaridagi **osmon, oy, shamol** o‘zak ramzlariga birlashgan turli poetik obrazlar, ramzlar va istioralar – **havo metaforalar tizimini** tashkil qiladi. Xususan, osmon o‘zak ramzi bilan bog‘liq yangi so‘zlar, obrazlar, istiora va metaforalar, asosan:

a) “*yuqori olam*”, *ilohiy ma‘vo*, *yuksak cho‘qqi...* (“*Orzu*” she‘ri⁵⁸dagi “*insonni insondek ko‘rmak orzusi*”ga “*osmon maktublarin mangu mavzusi*”, deya ta‘rif berilishi, “*Bu ko‘ngul dashtini...*”⁵⁹dagi “*osmondan kelgan ko‘z o‘zingsan, ay so‘z*”, “*Ko‘risharmizmi yo ko‘rishmasimizmi?..*” she‘ri⁶⁰dagi “*bu yo‘l osmon bilan tutashgan*”

⁴⁹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 254.

⁵⁰ O‘sha manba. – B. 289.

⁵¹ O‘sha manba. – B. 128.

⁵² Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 72.

⁵³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 282.

⁵⁴ O‘sha manba. – B. 254.

⁵⁵ O‘sha manba. – B. 255.

⁵⁶ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 53.

⁵⁷ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 257.

⁵⁸ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademiya nashri, 2013. – B. 84.

⁵⁹ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 81.

⁶⁰ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademiya nashri, 2013. – B. 94.

yo'ldir", "Manzil"⁶¹dagi "osmonga uzangan yo'llar", "Naqshband" dostoni⁶²dagi "osmonni yelkalagan qushlar" metaforalari va hkz);

b) *tiriklik, g'urur, or-nomus...* ("Ko'hna yurt haqida yangi she'r"⁶³da g'urur, iftixor, or-nomus tushunchalari ramzi bo'lgan osmonga hayo, xokisorlik, o'zini anglash ifodasi bo'lgan tuproq obrazining asos sifatida keltirilishi, "Salom" she'ri⁶⁴da "salom" va "vido" lafzlarini avloddan avlodga olib o'tadigan millatdoshlariga "kiftida osmonni olib yurganlar", deya ta'rif berilishi va hkz);

v) *tom, boshpanoh...* ("Hun ayoli haqida qo'shiq"⁶⁵da yorini yo'qotgan ayol faryodi "Osmonga sanchilingiz, // Motamning bayroqlari", "Cho'ng Qoya, tashlab yubor // Yelkangdan osmoningni" tarzida ifodalanishi, "Umumiy vagon"⁶⁶da "ibosiz shovqinlar, xunuk xurraklar", "chiranib baqirgan ko'zlar", "soxta shodliklar" ichidagi toshdek o'rindiqdagi ayol suyangan yelka "osmon ustuni"ga mengzalishi);

g) *cheksizlik, beg'uborlik, soflik, poklik...* ("Naqshband" dostonida Hazrati Xizrning go'dakka oq fотиha berishi osmonni qaldirg'ochlar egallashiga mengzalishi) ma'nolarini ifoda etadi.

Oy hayrati, oy timsoli bilan bog'liq **yangi so'zlar** (*Oybodom, Oybotar, Oytug'ar, Oybulut, Oyqiz, Oyo'choq, Oybola, Oyro', Oyqorong'i, mohbaliq va hkz*), **yangi istiora-metaforalar** ("kaftda porlagan oy", "manglayni yarqiratgan oy", "g'arq pishgan oy", "muzlab yotgan oy", "turma tuynugiga osilgan oy", "oyning nikoh to'yi" va hkz), **oyning turli fazalardagi tasvirlari** ("uch kunlik oy", "yo'rgakdagi oy", "hilol etagi", "qabrdagi hilol", "to'lin oy") sirlar, niyatlar aytiladigan, orzular jamlanadigan ma'vo, nurli pok ayol, ibodatga intilish zavqi, iymon quvvati, ozod ruh, ilm-ma'rifat yog'dusi, yangilanish, musulimlik ma'nolarini bildiradi. **Shamol hayratidan** hosil bo'lgan "Masih nafasi", "jon shamoli", "tong shamoli" ("Subhi sahar", "Olis bir xotira", "Goh g'amgin, goh shodmon...", "Arzi hol" she'rlari), "oydin shamol", "farishta shamol", "kurtaklayotgan shamol", "ozod shamol" ("Naqshband" dostoni, "Ko'z yumib ko'rganlarim", "Hol", "Ertaklar dalasi"), "shom shamoli", "shabboda", "shoshqin shamol", "musofir shamol", "devona shamol" ("Abdullaga", "Hammol", "Qaldirg'ochning ko'z yoshlari", "Ko'ngil qushlari", "Tog'dagi yo'l bo'yida", "Xayrli tun"), "qora shamol", "achchiq shamol" ("Nomukammallik", "So'fining o'ligi") obrazlari, asosan, qalbdagi poklanish, ruhiy tozarish, tiriklik nafasi, irfoniy muhabbat rishtasi, ezgulik-yangilik elchisi, darveshlik, Yaratgan qudratini hayrat bilan anglashga intilayotgan oshiqlik holi, shiddatli ruh bilan birga iztirob, beqarorlik, qo'nimsizlik, xaos, sokinlik, bo'm-bo'shlik, ruh cho'kishi, afsurdahollik, vasvasa, nafratni ham timsollaydi.

⁶¹ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 44.

⁶² Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 246.

⁶³ O'sha manba. – B. 286.

⁶⁴ Eshqobil Shukur. Ko'z yumib ko'rganlarim. – T.: Akademnashr, 2013. – B. 41.

⁶⁵ Eshqobil Shukur. Tunggi gullar. – T.: Yosh gvardiya, 1989. – B. 24.

⁶⁶ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 105–106.

Olov metaforalar tizimini tashkil qilgan obrazlar, asosan, **olov** (*alanga, tandir, o'choq, chiroq, gulxan, cho'g' va hkz*), **quyosh** (*kun, non, ufq, shafaq va hkz*), yulduz (*yog'du, nur, ko'z yosh va hkz*) o'zak ramzlarida birlashadi. Bunda:

– **olov hayrati** bilan bog'liq obrazlar “Chanqovuz”, “O'tov”, “Ko'nglimni toshga yordim”, “Tashlab ketilgan ming yilliklar” singari she'rlarda *erksizlikka isyon, qalb va millat ozodligiga intilish*, “Ishq va talab qayg'usi”, “Kech kuzdagi xurmozor” kabi she'rlarda *ilohiy ishq otashi, o'z nafsini irfoniy muhabbat olovida o'ldirish* ma'nolarini bildiradi;

– **quyosh hayrati** ifodasi bo'lgan “zanjirband quyoshlarim” (“O'ttizinchi yillar”), “yanchilgan quyosh”, “o'chayotgan quyosh” (“Surgun”) istioralari *ziyo, ma'rifat, intellekt va ilm tanazzuli, millat iztiroblari-yu qayg'usini, “alvon quyoshlar”, “quyosh tomog'ida pishirilgan taom...”, “zulmat qa'ridagi quyosh”, “osmon erkasi”, “olovda kuymagan po'stin”* (“Qoshg'ariy yodi” she'ri, “Naqshband” dostoni) metaforalari *iymon quvvati, ma'rifat qudratini, shuningdek, quyosh obrazi ko'ngil faryodi* (“Hun ibodati”), *hayratga erishish saodati* (“Baxtning o'lehoi”), *rizq, taqdir ne'mati, oila farovonligi* (“Bir kun”), *qalb ozodligi, erkin inson, Vatanli millat* (“Ozodlik”), *Vatan, Yaratgan marhamati* (“Ko'hna yurt haqida yangi she'r”) timsollarini ifoda etadi.

– **yulduzlar hayrati** bilan bog'liq lirik obrazlar, metafora va istioralar, asosan, **iymon yog'dusi, ilohiy nur** (“zikrdan mastona qushlar”, “falak xurjunidan to'kdi yulduzlar”, “yulduzlarga to'lar kulohi”, “dilim tuprog'iga yulduzlar ekdi” va hkz), **mayoq, farzand, ideal, tole', baxt-iqbol, orzu-umidlar, mahbuba** (“yulduzlar qo'ng'irog'i”, “allasin yulduz aytsin”, “yulduzlarni gulday sochmoqda shamol”, “yulduzlar suvidan to'yingan xayol” va hkz), **ko'z yosh, iztirob, tushkunlik, qalb og'rig'i** (“sinib qolgan yulduzchalar”, “yulduzsiz kechalar”, “oqayotgan yulduzlar”, “muzlagan yulduzlar”, “yulduz siniqlari”) ma'nolarini anglatadi.

Tuproq metaforalar tizimi, asosan, tuproq (*yo'l, dasht, tandir, bitik, sopol, mehrob, o'tov, loy, xok, ko'za, kulol, cho'pon, dehqon, yo'lbars, ilon hayratlari, daraxt, tosh o'zak ramzlaridan* iborat bo'lib, tuproqdosh, xokisor, onayurt, momozamin, otamakon tushunchalarini, tiriklik, hayot, jamiyat, inson, Vatan, yo'l, sinov, imtihon, chegara, had motivlarini ifodalaydi.

XULOSA

1. Hayrat – Alloh odamzotga in'om etgan ilk ne'mat bo'lib, inson Yaratgan qudratini, yaratilgan (borliq va yo'qlikni) va o'z mohiyatini shu yo'l bilan anglaydi. “Hayrat” istilohi odamzotning o'zi uchun sirli tuyulgan voqelikka shunchaki hissiy-fiziologik munosabatigina emas, balki hayot mazmunini anglash, kognitiv idrok yo'lidir. Hayrat qonuniyati muqaddas Qur'oni Karim oyatlari va hadisi shariflardagi “Olamdagi har bir yaratilgan – mo'jiza” modeliga asoslanadi.

2. Hayrat fenomeni, sharq-islom falsafasiga ko'ra, ma'rifat hosilasi bo'lib, Alisher Navoiy ijodining asosiy g'oyalaridan biri hisoblanadi. “Hayrat ul-abror”ning “Uch hayrat” bo'limi hayrat tushunchasining falsafiy-retseptiv, badiiy-retseptiv mohiyati yagona konseptual falsafiy-badiiy tizim sifatida yoritilgan asosiy manbadir.

“Uch hayrat” bo‘limining jahon falsafasi, dunyo va o‘zbek adabiyoti aspektidagi tadqiqi badiiy adabiyotdagi hayrat fenomeni alohida badiiy-estetik kategoriya, **hissiyot va hayronlik, tafakkur va taajjub, haqiqat va hayrat munosabatlaridan** iborat yagona konseptual falsafiy-badiiy tizim ekanini ko‘rsatdi.

3. Alisher Navoiyning “Uch hayrat” konsepsiyasi har bir shoir ijodiy shaxsiyatidagi hayrat holini aniqlash, baholash va bu badiiy-estetik darajani belgilashning asosiy mezoni-indikator, etaloni bo‘la oladi. “Uch hayrat” konsepsiyasi asosida “hayrat” (hayronlik, taajjub, lollik) tushunchasini hissiy, aqliy va ilohiy bilim nazariyalaridagi “bilish” tushunchasining muqobili sifatida ilmiy muomalaga kiritish mumkin.

4. Alisher Navoiy asarlaridagi hayrat konsepsiyasini hissiy, aqliy va ilohiy bilim halqasida tizimlashtirib, **“tuyg‘ular hayronligi”, “tafakkur taajjubi”, “ma’rifat hayrati”** tushunchalaridan iborat “Uch hayrat” badiiy-estetik formulasi sifatida istilohlashtirish maqsadga muvofiq. “Uch hayrat” formulasi tarkibiy qismlarining nazariy-estetik chegaralarini shartli ravishda **“tuyg‘ular hayronligi”**da – “yaralish” va “bilim”; **“tafakkur taajjubi”**da – “bilim” va “ma’rifat”; **“ma’rifat hayrati”**da – “ma’rifat” va “abrorlik” (“almiyoq”dagi muqaddas ahdga sadoqat) tushunchalari bilan belgilash mumkin. **“Tuyg‘ular hayronligi”** tushunchasi borliqni idrok etishning birlamchi vositalari sanalgan ko‘rish, eshitish, sezish hosilasi o‘laroq yuzaga keladigan hayronlik holatini ifodalaydi. Mazkur badiiy-estetik kategoriya tarkibiy qismlarini shartli ravishda: a) **“hissiyot hayronligi”**; b) **“ojiz gangish”**; v) **“taslimlik”** tarzida istilohlashtirish, ilmiy tasniflash o‘rinlidir. **“Hissiyot hayronligi”** tushunchasi ijodkor ko‘nglidagi hissiy taajjublilar, sezgilar mahsuli bo‘lgan hayronlikni; **“ojiz gangish”** – ijodkorning tuyg‘ulari va fikrini ifodalashidagi ruhiy-emotsional chalkashliklar, “so‘z vodiysi”dagi adashishlar uluqishlar” holini; **“taslimlik”** – ko‘ngilning o‘zini zaif, kuchsiz bir yaratq sifatida bilishi, ojizligini tan olib, iymonga yuzlanishini anglatadi. **“Tafakkur taajjubi”** tushunchasi, bizningcha, har qanday mo‘jiza va uning sabablarini tafakkur bilan anglashni ifoda etadi. Bu badiiy-estetik kategoriya tarkibiy qismlarini esa shartli ravishda: a) **“bilim taajjubi”** (aql-idrok bilan anglangan bilimlar taajjubi); b) **“yolg‘izlik parishonligi”** (botiniy o‘zgarishlar-yangilanishlar bois parishon holga tushish, qalb bilan yolg‘iz qolish); v) **“o‘zini izlash lolligi”** (ko‘ngil yaratq sifatida Yaratgan halqasida o‘z o‘rnini izlashi); g) **“ibrat taajjubi”** (yaratqilarga ibrat nazari bilan qarash, mohiyatni anglash); d) **“salimlik”** (qalb salomatligi); y) **“mo‘min banda taajjubi”** (nafs bilan kurash taajjubi) tarzida ilmiy tasnifladik. **“Ma’rifat hayrati”** badiiy-estetik kategoriyasi Yaratganni ma’rifat bilan bilishni anglatadi. Uning tarkibiy qismlarini shartli ravishda: a) **“obidlar hayrati”** (poklik, rostlik, hayo, taqvo va ixlos hayrati); b) **“zokirlar hayrati”** (tazakkur va ilm hayrati); v) **“muslimlar hayrati”** (taslimlik va salimlik hayrati); g) **“oriflar hayrati”** (ilohiy muhabbat hayrati); d) **“abrorlar hayrati”** (“al-miyoq”da bergan ahdiga sadoqatli insonlar hayrati) tarzida istilohlashtirish maqsadga muvofiqdir.

5. Badiiy adabiyotdagi “hayrat” kategoriyasi – ijodkorning olam va odam munosabatlarini badiiy-estetik va badiiy-falsafiy idrok etishi, “hayrat”

kategoriyasining binarligi hayratning voqe bo'lishidan to qabul qilinishiga qadar bo'lgan jarayonni qamrab oladigan badiiy-estetik hodisadir.

6. E.Shukur asarlari "Uch hayrat" badiiy-estetik formulasi asosida tahlil qilinganda: a) "hayrat" kategoriyasi shoir ijodiy shaxsiyatida olam va odamni estetik idrok etish va badiiy aks ettirishning birlamchi sharti sifatida namoyon bo'lganini; b) olam va odamni badiiy idrok etishda ijodkor subyekti "hayrat" kategoriyasi bilan serkulyar munosabatda ekanini ko'rsatdi. E.Shukur badiiyatidagi sharq-islom ma'rifatiga asoslangan "hayrat" kategoriyasi binarligi "*Yaratganning yakkaligini anglash va hamd bilimi*", "*niyat va ixlos bilimi*", "*ibodat, duo va zikr bilimi*", "*umid va orzu bilimi*", "*taqdir va tadbir bilimi*" singari juft bilimlar hayratida o'z ifodasini topgan. E.Shukur ijodiy shaxsiyatidagi "Uch hayrat" ko'lami ayni shu asosda belgilandi.

7. E.Shukur ijodiy shaxsiyatidagi "Uch hayrat" formulasining birinchi tizimi – **hissiyot va hayronlik munosabatlarini** quyidagi shartli – yangi istilohlar asosida tasniflash har tomonlama o'rinlidir: a) "**tuyg'ular hayronligi**"; b) "**iztirob hayronligi**"; v) "**tushkunlik hayronligi**"; g) "**taslimlik**".

8. E.Shukur ijodiy shaxsiyatidagi "**tafakkur taajjubi**" va "**ma'rifat hayrati**" badiiy-estetik kategoriyalarining tarkibiy qismlarini shartli ravishda: a) "**bilim taajjubi**"; b) "**yolg'izlik parishonligi va mensizlik lolligi**"; v) "**ibrat va tafakkur taajjubi**", "**salimlik va musulmlik hayrati**", "**mo'min banda hayrati**", "**ilm va ma'rifat hayrati**" tarzida ilmiy asoslash mumkin.

"**Tafakkur taajjubi**" kategoriyasi, avvalo, o'zlikka qaytish, ma'naviyatning qadim ildizlarini, xususan, milliy folklor va qadim turkiy tildagi yozma yodgorliklarni o'rganish natijasida ko'rinish bergan. Bunda: a) **milliy folklor bilimi** – *baxshiyona so'z qo'llash mahorati, sodda-tabiiy tasvirlar izchilligida va ko'hna obrazlar yangilanishida*; b) **qadim turkiy tildagi yozma yodgorliklar** haqidagi bilim – "Hun ayoli haqida qo'shiq", "Eng qadimgi qo'shiq", "To'nyuquq", "Hun ibodati", "Avralgan ilon", "Mohiyat", "Osmon – bu muhabbat..." kabi she'rlari, "Qadimiy bitiktoshlarga yozuvlar", "Qadimgi daftar yoxud unutilgan ohanglar" turkumlaridagi "*qora daryo*", "*Cho'ng Qoya*", "*bug'ujon*", "*kiyikning o'g'li*", "*Yashil qoya*", "*Qizil qoya*", "*arazlagan yo'lbars*", "*Mag'astvi*", "*anglanmagan Bitik*", "*quyoshga yozilgan bitik*" kabi motiv va obrazlarda namoyon bo'ladi.

9. Poetik ramzlar tili – hayrat ifodasi bo'lib, bu timsollarning aksariyati binarlik xossasiga egadir (daraxt – tuproq, quyosh – oy, suv – tosh, g'oz – qarg'a va hkz).

10. E.Shukur ijodidagi lirik obrazlar, ramzlar va istioralar lirik ifoda va individual uslubning retseptiv jarayonga xos muhim vositalari bo'lish bilan birga o'zbek adabiyotidagi suv, havo, olov va tuproq metaforalar tizimining bir butun badiiy sistemasi sifatida namoyon bo'ladi. Shoir asarlaridagi "To'rt unsur" hayrati" badiiy ramzlar strukturasi shu asosda ishlab chiqildi.

Shoir ijodiy shaxsiyatidagi "To'rt unsur" hayrati"ning:

– **suv metaforalar tizimi**, asosan, *daryo, chashma, baliq, tomchi ko‘zyosh, shudring, shabnam, sumbula, yomg‘ir, qor, qahraton, ayoz, yaldo tuni* hayratlari hosilasi bo‘lgan turfa ramzlarda;

– **havo metaforalar tizimi** – *osmon, oy, shamol* o‘zak ramzlarida;

– **olov metaforalar tizimi** – *olov, quyosh, yulduz* o‘zak ramzlarida;

– **tuproq metaforalar tizimi** – *tuproq, daraxt, tosh* o‘zak ramzlari, *tuproqdosh, xokisor, onayurt, momozamin, otamakon tushunchalari, tiriklik, hayot, jamiyat, inson, Vatan, yo‘l, sinov, imtihon, chegara, had motivlari, yo‘l, dasht, tandir, sopol, mehrob, o‘tov, loy, xok, ko‘za, kulol, cho‘pon, dehqon, yo‘lbars, ilon* hayratlari bilan bog‘liq turli poetik obrazlar, ramzlar va istioralarda badiiy ifoda etilgan.

11. E.Shukur ijodi misolida ilmiy tasniflangan “**To‘rt unsur**” hayrati” badiiy ramzlar strukturasi lirik ifoda va individual uslubning retseptiv jarayonga xos muhim vositalari bo‘lish bilan birga “hayrat” kategoriyasi insonning Yaratganni tanishi, o‘zligi va borliqni anglashidagi yetakchi ma’rifiy konsepsiya sifatida o‘zbek zamonaviy she’riyati markazida ham yashab kelayotganini ilmiy-konseptual jihatdan yetarlicha asoslaydi.

**THE ASSIGNING OF SCIENTIFIC DEGREES DSc.03/30.12.2019.Phil.19.01
SCIENCE COUNCIL UNDER TASHKENT STATE UNIVERSITY OF
UZBEK LANGUAGE AND LITERATURE NAMED AFTER
ALISHER NAVOI**

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

ABDURAHMONOVA ULDONA ABDUJAPBAROVNA

**THE CATEGORY OF “WONDER” AND ITS BINARY CHARACTER IN
THE POETRY OF ESHQABIL SHUKUR**

10.00.02 – Uzbek literature

**ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD)
DISSERTATION ON PHILOLOGY**

Tashkent – 2024

The topic of the Doctor of Philosophy (PhD) dissertation is registered in the Higher Attestation Commission of the Republic of Uzbekistan under the number V2023.1.PhD/Phil3071.

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

Relevance and actuality of the dissertation topic. In world philosophy and social anthropology, the concept of wonder is considered as a phenomenon that manifests itself in a set of emotions that arise in the process of perceiving one's own essence, discovering and imagining the boundless boundaries and mysterious laws of the universe. The phenomenon of wonder, which is the basis for human perception, understanding, thinking and expression of feelings, is multi-level and multi-faceted in accordance with the levels of human enlightenment. The realization of wonder, its synthesis in the psyche of the creator, its transfer to the work of art, and the stages of reflection in the reader's mind indicate that this concept has a binary nature.

The research of the phenomenon of wonder, which is considered the main concept of the Eastern-Islamic enlightenment in recent times in world literature, from an artistic-philosophical perspective, the philosophical-receptive, artistic-receptive nature of the category “wonder” and the artistic works that reflect its binary nature as a reflection of the world literary-aesthetic thinking. is supported.

Even in Uzbekistan, research of new interpretations of traditional ideas in classical religious-philosophical and mystical poetry, reflected in the works of modern artists, has begun, but the theoretical and practical essence of the concept of surprise, the artistic formula of the category “wonder” in modern Uzbek poetry, its definition and description, its place no studies have been conducted on the nature of binary. The mosaic of lyrical images in the works of Uzbek poets, metaphors and symbols, the use of words and the individuality of lyrical expression on the basis of a comprehensive scientific coverage of the phenomenon of admiration determines the necessity of the problem. Based on the poetry of Eshqobil Shukur, who entered Uzbek poetry in the second half of the 1980s, which is recognized as the period of rise of modern Uzbek poetry, on the eve of the independence of Uzbekistan, the principles of manifestation of the category of “wonder” in a lyrical work, the study of artistic perception of the world and man, and the processes of its lyrical expression as a single system , highlighting the binary nature of the “wonder” category, its place in modern Uzbek poetry, and the theoretical-aesthetic essence of studying this category means that it serves to solve the current problem facing modern Uzbek literary studies, and shows the relevance of the work.

Decrees of the President of the Republic of Uzbekistan No. PF-4797 dated May 13, 2016 “On the organization of activities of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi”, No. PF-27 dated February 28, 2023 “On the state program for the implementation of the development strategy of New Uzbekistan for the years 2022–2026 in the “Year of attention to people and quality education”, PQ-2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research”, PQ-3271 dated September 13, 2017 “Development of the publishing and distribution system of book products , on the program of comprehensive measures to increase and promote book reading and reading culture”, The research of this dissertation serves to a certain extent in the implementation of the tasks defined in the resolutions PQ-3652 of April 5, 2018 “On measures to further improve the activities

of the Writers' Union of Uzbekistan" and other regulatory legal documents related to the field.

Relation of research to government programs or research plans. The dissertation was carried out in accordance with the priority direction of the republican science and technology development I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy".

The level of study of the problem. The law of admiration has been studied in world philosophy and literature by Socrates, Plato, Aristotle, Francis Bacon, René Descartes, Thomas Hobbes, Hegel, Erich Fromm and other thinkers. Academic Shuhrat Sirojiddinov, in his pamphlet "The Beliefs of Alisher Navoi", describes the "three wonders" in the epic "Hayrat ul-Abror" as "ilm ul-yaqin" (theoretical knowledge in reading, learning, making logical conclusions), "ayn ul-yakin" (to a firm conclusion as a result of observation arrival) and "haqq ul-yakin (perception, feeling in oneself)" as three stages of the theory of knowledge. Literary critic U.Zhorakulov, the role and function of the phenomenon of "surprise" in the artistic chronotope of "Khamsa", firstly, the leading educational concept of the author (Alisher Navoi) in understanding the Creator and himself, secondly, the compositional traditions in the history of Hamsaism, and thirdly, the artistic interpretation of the human image in "Khamsa" scientifically based on the method. According to U.Zhorakulov, the whole concept of "Khamsa" is built on the basis of the concept of "wonder". In the "Three Wonders" section, the essence of the revolution is explained based on the synthesis of the chronotope of the "early" and "middle" worlds.

Enlightenment and wonder expressed as a way to recognize the creator, identity and being, which was able to combine national folklore and Eastern-Islamic thinking at one point, the nature of artistic components such as plot, image, composition, style, detail, symbol in the poetry of Eshqabil Shukur, a great poet in the literal sense, Eshqabil It also defines the concept of Shukur poetry.

Poems of E.Shukur were scientifically analyzed from the point of view of literary process, ideological-aesthetic and artistic features, the scope of leading poetic images in the researches of K.Yoldoshev, K.Kahramonov, A.Ulug'ov, S.Umirov, in the PhD dissertation of I.Ernazarova. However, it should be emphasized that the works of Eshqabil Shukur as a whole artistic system, the category of "wonder" in his poetry and its binary nature were not specifically researched within the framework of a single monographic problem. The creative personality of E.Shukur as a subject of aesthetic perception of the world has not been studied separately, it has not been systematized from a scientific and theoretical point of view. All this shows the need to analyze and interpret E.Shukur's poetry as an individual artistic harmony.

The connection of the dissertation research with the research work of the higher educational institution where the dissertation was completed. The dissertation was completed in accordance with the research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic "Conceptual problems of studying the history of Uzbek literature".

The purpose of the research is to study the principles of manifestation of the "wonder" category in a lyrical work based on the poetry of Eshqabil Shukur, to study

the processes of lyrical perception of the world and man and its lyrical expression as a single system, and to theoretically justify the binary nature of the process.

Tasks of the research:

scientific classification and systematization of the history of the gradual improvement, formation and manifestation of the category of “wonder” in Uzbek classical poetry, world literature, theoretical thinking;

to clarify the binary nature of the category “wonder”, its place in modern Uzbek poetry, and the theoretical-aesthetic essence of studying this category;

scientific justification of the circular relationship of the creative subject with the category of “wonder” in the artistic perception of the universe and man;

to prove that lyrical image, metaphor, symbol, lyrical expression and individual style are important tools of receptive process in E.Shukur’s lyrics;

making theoretical generalizations about the category of “wonder” and its binary function in E.Shukur’s poetry.

Research object. E.Shukur’s poetry books such as “Yurakni o‘rganish (Learning the Heart)” (1984), “Sochlari sumbul-sumbul (Her hair is wavy)” (1988), “Tungi gullar (Night Flowers)” (1989), “Yashil qushlar (Green Birds)” (1995), “Hamal ayvoni (Spring’s Porch)” (2003), “Ko‘z yumib ko‘rganlarim (My imagination)” (2013) were selected.

The subject of the research is the principles of the appearance of the category “wonder” in the lyrical work, the lyrical perception of the world and man by the creative personality of Eshqabil Shukur and the study of the processes of its lyrical expression as a single system, as well as the issues of theoretical justification of the binary nature of this process.

Research methods. Hermeneutic, biographical, psychoanalytical and structural analysis methods were used to explain the research topic.

The scientific novelty of the research consists of the following:

for the first time in Uzbek literary studies, the theoretical-aesthetic essence of the concept of wonder was studied as a separate problem in the aspect of Eastern-Islamic intellectual thought, based on the historical study of the gradual improvement of the phenomenon of surprise, its formation, its appearance in classical and modern Uzbek poetry, the categorical characteristics of surprise were established;

on the basis of Alisher Navoi's chapter “Three Wonders” of the epic “Hayrat ul-Abror”, it was scientifically and conceptually interpreted that the category “wonder” lives in the center of Uzbek classic and modern poetry as a leading educational concept in the knowledge of the Creator, identity and existence of man;

the category of “wonder” and its binary nature were systematically analyzed on the example of the creative personality of Eshqabil Shukur; in the work of Eshqabil Shukur, new theoretical generalizations about the role of the wonder phenomenon in the artistic perception of reality, the processes of its synthesis in the inner self of the creator, the lyrical expression of the actual situations of the creative process, and its binary nature were put forward;

it is scientifically proven that in the artistic perception of the world and man, the creative subject has a circular relationship with the category of “wonder”, the “four

elements” system of metaphors in Uzbek literature was scientifically classified as a whole artistic system in the example of the work of Eshqabil Shukur.

The practical results of the research are as follows:

for the first time in Uzbek literary studies, the theoretical legitimacy and categorical properties of the concept of wonder in the aspect of world philosophy, world and Uzbek literature were studied based on the “Three Wonders” chapter of Alisher Navoi’s story “Hayrat ul-Abror”, the levels of the path of wonder were classified, and its component parts were systematized;

based on the concept of “Three Wonders” in the epic “Hayrat ul-Abror”, the phenomenon of wonder is a separate artistic category, a single conceptual philosophical-artistic system consisting of the relations of emotion and wonder, contemplation and surprise, truth and wonder. As the main criterion-indicator for determining the condition, the artistic-aesthetic formula “Three Wonders” was developed for the first time;

the concept of “wonder” (astonishment, amazement, stupidity) is proposed as an alternative to the concept of “knowing” in the theories of emotional, mental knowledge and divine knowledge, and the scope of “Three Wonders” in the work of Eshqabil Shukur is defined;

lyrical images, metaphors and metaphors, which are the main artistic cult of E.Shukur's creative personality, the mechanism of catharsis, were scientifically and artistically analyzed, and they were scientifically classified as a system of earth, water, air, fire metaphors – a whole artistic system, the wonder of “Four Elements”, came to a scientific conclusion.

The reliability of the research results is based on the fact that the problem is clearly stated, the scientific methods and theoretical information used are based on specific scientific sources, the materials analyzed are based on scientific methods, theoretical ideas and conclusions are put into practice, the obtained results are confirmed by competent organizations, analysis and interpretation based on modern scientific concepts of literary studies. is determined by being done.

Scientific and practical significance of research results. The scientific significance of the research results is determined by the fact that based on the “Three Wonders” section of Alisher Navoi's “Hayrat ul-Abror” epic, the theoretical legitimacy and categorical properties of the concept of wonder were first studied in the perspective of world philosophy, world and Uzbek literature, and based on the artistic concept of “Three Wonders” the fact that the phenomenon of admiration in literature is a separate artistic category, a single conceptual philosophical-artistic system serves as the main criterion-indicator for determining the state of admiration in the creative personality of each poet. These scientific achievements make it possible to apply the category of “wonder” as a ready-made theoretical formula to the works of any artist.

The practical significance of the research results is that the second half of the 20th century and the beginning of the 21st century can provide material for research on the theory and literary process of Uzbek literature. literature)” in the master's specialty “Literary Theory”, “Fundamentals of Modern Textual Studies” and serves as a source for lectures and practical training, creating textbooks and training manuals.

Implementation of research results. From scientific-theoretical conclusions on the gradual improvement, formation and manifestation of the phenomenon of surprise in Uzbek classical and modern poetry at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi AM-F3-201908172 executed in 2020–2022. It was used in the project “Creating an educational corpus of the Uzbek language” (Alisher Navoi Tashkent State University of Uzbek Language and Literature Reference No. 04/1-2473 dated November 22, 2023). As a result, the materials related to the scientific and artistic analysis of Alisher Navoi, Eshqobil Shukur's poems became the basis for creating the educational corpus of the Uzbek language.

Based on Alisher Navoi's epic “Hayrat ul-Abror” chapter “Three Wonder”, it has been scientifically and conceptually proven that the category of “wonder” has been living in the center of classical and modern Uzbek poetry as a leading educational concept in the recognition of the Creator, identity and existence of man. From the scientific-theoretical conclusions of the research on the systematic evidence of the category of “wonder” and its binary nature in the case of the creative personality of Eshqobil Shukur, A-OT-2019-10 No. was used in the practical project on the topic of “naming in Uzbek: creation of regulatory and legal frameworks”.

Approval of research results. The results of the research were publicly discussed in the lectures given at 4, including 2 international and 2 national scientific-practical conferences.

Publication of research results. 9 scientific articles were published on the topic of the dissertation, including 5 scientific publications recommended to be published by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan, among them, articles were published in 3 national and 2 foreign scientific journals.

Dissertation volume and structure. The dissertation consists of an introduction, three main chapters, a conclusion and a list of references. The volume of the study is 155 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction is based on the relevance and necessity of the dissertation topic. The purpose, tasks, subject of the research, its relevance to the priority directions in the development of science and technology, the scientific innovation, structure, practical results, reliability of the results, the scientific and practical significance of the obtained results, their implementation in practice, published works and the structure of the dissertation are presented.

The first chapter of the dissertation is entitled “The category of “wonder” in poetry and its literary-historical, artistic-receptive essence”. The first part of the chapter is devoted to “The place of the category of “wonder” in Uzbek classical poetry”, in which the gradual development and formation of the category “surprise” and the concept of wonder in Uzbek classical poetry, in particular, based on the “Three Wonders” chapter of Alisher Navoi's epic “Hayrat ul-Abror” its theoretical legitimacy, categorical properties are studied in the aspect of world philosophy, world and Uzbek literature, the levels of the path of wonder are classified, its components are

systematized. Based on the concept of “Three wonder”, it is scientifically based that the phenomenon of surprise is a separate artistic category, a single conceptual philosophical-artistic system consisting of emotions and surprise, contemplation and surprise, “divine mind” and the relationship of surprise, that is, the main criterion for determining the state of surprise in the creative personality of every poet. As an indicator, the artistic-aesthetic formula “Three Wonders” was developed for the first time. In the second chapter entitled “The binary nature of the concept of wonder”, the binary nature of the category “wonder”, its place in modern Uzbek poetry, and the theoretical-aesthetic essence of studying this category are explained.

In particular, the concept of “wonder” means not only an emotional-physiological reaction of a person to unexpected events or reality, but also a way of understanding the essence of a person – the meaning of life, the relationship between the universe and a person, and the way of cognitive perception. According to Aristotle, a person strives to understand the causes of any knowledge, and the thinker says, “One can only be amazed until he knows why something is the way it is.”⁶⁷ According to Descartes, only when a person looks carefully at something unique and unusual, a state of surprise and wonder arises in the soul⁶⁸...

The law of wonder, which is the essence of human life, is based on the model of “Every creature in the universe is a miracle” in the Holy Qur'an and hadith. “In the creation⁶⁹ of the heavens and the earth, the sun and the moon, and the alternation⁷⁰ of day and night,” there are signs and symbols for thinking people in the creation of high mountains on a fixed planet, the flowing of streams and rivers, the pairing of fruits, and the turning of night into day⁷¹.

According to Eastern-Islamic enlightenment, wonder is the first blessing that God has revealed to man, and man understands the Creator, creatures (existence and non-existence), and his own essence in this way, the phenomenon of wonder is a derivative of enlightenment. Philosophical-receptive, artistic-receptive essence of the concept of wonder is fully manifested in the poetry of the great thinker poet Alisher Navoi, the phenomenon of wonder is the main concept of Alisher Navoi's work.

Alisher Navoi, in the chapter “Early Wonder” of “Hayrat ul-Abror” describes the process of attaining enlightenment by means of divine guidance (“gayb hatif”, “hatify nido”, naql) of the human heart, and the levels of admiration before the Creator in three stages:

– emotional knowing (creation – wonder – surrender – knowledge), that is, when the mind comes from the world of non-existence to the world of existence, it is surprised by everything in the world of possessions, but it knows that it does not know them and does not know itself, it recognizes its weakness;

⁶⁷https://platona.net/load/knigi_po_filosofii/istorija_antichnaja/aristotel_sochinenija_v_chetyrekh_tomakh_tom_1_red_v_f_asmus/7-1-0-389

⁶⁸ Рене Декарт. Сочинения, в двух томах. Том 1, Страсти души, – М.: Мысль, 1989.

⁶⁹ “Yasin” surasi, 38–40-oyatlar, Qur’oni Karim. O‘zbekcha izohli tarjima. Tarjima va izohlar muallifi Shayx Muhammad Sodiq Muhammad Yusuf. – T.: Sharq, 2008. – B. 461. (Qur’oni Karimning barcha sura va oyatlari shu tafsirda olingan bo‘lib, keyingi o‘rinlarda faqat sura nomi, oyat raqami va sahifasi ko‘rsatiladi).

⁷⁰ “Oli imron” surasi, 190-oyat. – B. 72.

⁷¹ “Ra’d” surasi, 3-oyat. – B. 249.

– knowing with thinking (knowledge – surprise – example – knowledge), that is, the human heart knows that every creature is perfect in the journey to the world of property, surrenders to this perfection, and being a Muslim opens the way to knowledge;

– knowing with enlightenment (erudite – Muslimness – enlightenment), i.e. understanding the origin, foundation, jewel, Author of the soul, knowing that their Great Duty – remembering the name of their Lord, accepting their condition, life, fate, fate and giving thanks to faith to come, to literally realize his household status.

In the “First Wonder” the mind passed through the levels of “creation – surprise – surrender – knowledge – surprise – lesson – knowledge – Muslimness – enlightenment” in the status of “Khoja”, while in “The Second Wonder” it is a “honorable bird” or “toyiri” in the status of a “pure bird” he forgives himself the situations of “enlightenment – stupidity – loneliness – confusion – lack of self”. Alisher Navoi did not use the phrases “this surprise is lost to vanity...” in the artistic preamble of this chapter, and “hush zavoli bila bekhud ani” at the end of the chapter. If we take into account that “unconsciousness” means “unconsciousness, loss of self, lack of self-awareness”, the state of selflessness is “selflessness” (I am not me, self is not self, that is, the creature has not yet found its place in the ring of the Creator), “addresslessness”, It can be expressed as “homelessness” (the soul has not found its destination). The situations of loneliness (inability to unite in the circle of single prayer) and confusion (surprise at one's own state) that precedes selflessness strengthen it artistically and support it from the point of view of meaning. The fact that Alisher Navoi gave the name of the soul as a “disturbed stranger” in the chapter “Third Wonder”, and in this chapter the soul searches⁷² for its own space and homeland is another proof of this idea... In our opinion, the binary of the category “admiration” is an artistic-aesthetic phenomenon that encompasses the process from the occurrence of admiration to its acceptance, and the result of the occurrence of admiration, its synthesis in the psyche of the creator, its transfer to the work of art, and its reflection in the mind and heart of the reader is definitely admiration. At the same time, there are at least two levels in the acceptance of admiration, and Auliyauallah Sheikh Zunnun Misri, mentioned in “Nasayim ul-Muhabbat”, distinguishes between public and special admiration. According to Z.Misri, the public's admiration is “*ilhod-u zalolat hayrati*”⁷³ (“not understanding enlightenment”), the concept of “characteristic wonder” is also two-stage: “...And another is the characteristic wonder, and that wonder is obvious and to be found, and it is also its word: first to be separated and joined, and finally neither to be separated nor to be joined”⁷⁴.

In this case, “extend” means giving up the appearance, “joining” means strength of faith, endurance, self-control, attaining the Creator's mercy, harmony of thought, word and deed. In many respects, this situation is similar to the life in the Valley of Enlightenment described by Alisher Navoi in the epic “Lison ut-Tayr”...

⁷² Alisher Navoiy asarlari tilining izohli lug'ati, 1-tom. – T.: Fan, 1983. – B. 279–280.

⁷³ Alisher Navoiy MAT. O'n yettinchi tom. Nasoyim ul-muhabbat. – T.: Fan, 2001. – B. 24.

⁷⁴ Alisher Navoiy MAT. O'n yettinchi tom. Nasoyim ul-muhabbat. – T.: Fan, 2001. – B. 24.

And the status of “Khos Haraty” “neither to be separated nor to be joined” is indifference (valley of separation) and absorption in wonder, which is difficult to explain in words. This is Alisher Navoi's desire for the soul to remain stable in its economic status, the complete fall of the ego, the merging of the human spirit with the power of the Creator, the true rulership of the soul, and the literal awe of man...

Our study of the epic “Hayrat ul-Abror” in the “Three Wonders” section from the perspective of world philosophy, world and Uzbek literature, the phenomenon of wonder in fiction is a separate artistic-aesthetic category, a single conceptual philosophical-artistic system consisting of relations between emotion and wonder, contemplation and surprise, truth and wonder. showed that In our opinion, Alisher Navoi's concept of “Three Wonder” can be the main criterion-indicator, benchmark for determining the state of surprise in the creative personality of every poet and defining this artistic-aesthetic level.

Based on the concept of “Three Wonder”, the concept of “wonder” (astonishment, amazement, stupidity) can be included in scientific treatment as an alternative to the concept of “knowing” in the theories of emotional, intellectual and divine knowledge. Based on this, based on the concept of surprise in the works of Alisher Navoi, the artistic-aesthetic formula “Three Wonder” was developed, which consists of the systems “surprise of feelings”, “surprise of thought”, “wonder of enlightenment”. Accordingly, the theoretical-aesthetic limits of the components of the “surprise” category are conditionally defined as: **a) in “surprise of feelings” – “creation” and “knowledge”;** **b) “knowledge” and “enlightenment” in “contemplative surprise”;** **c) in “enlightenment wonder” – “enlightenment” and “honor”** (loyalty to the holy covenant in “Almysok”) can be defined.

In our opinion, the concept of “**wonder of feelings**” is a state of surprise that occurs as a result of seeing, hearing, feeling, which are the primary means of perceiving existence; “contemplative wonder” - understanding any miracle and its causes with thought, to believe in the power of the Creator through creation; “wonder of enlightenment” means knowing the Creator with enlightenment.

The components of the artistic-aesthetic category “**wonder of emotions**” are conditionally: **a) “wonder of emotions”** (surprise that is a product of emotional surprises and sensations in the mind of the creator); **b) “weak confusion”** (wandering of the artist's emotions, mistakes in expressing thoughts and words); c) scientific classification in the form of “**surrender**” (the soul knows that it is a weak, powerless creature, admits its weakness and turns to faith) is appropriate.

The components of the artistic-aesthetic category “**Wonder of thought**” are conditionally: a) “**Wonder of knowledge**” (awe of knowledge realized by intelligence); b) “**parasol of loneliness**” (being paranoid due to inner changes-renewals, being alone with the soul); c) “**stupidity of searching for oneself**” (the soul as a creature seeks its place in the circle of the Creator); d) “**Ibrat aajubi**” (looking at creatures with the eyes of an example, understanding the essence); e) “**health**” (heart health); f) It was scientifically classified as “**wonder of a believer**” (surprise of struggle with self).

The components of the artistic-aesthetic category “**Wonder of Enlightenment**” are conditionally: a) “**Wonder of monuments**” (awe of purity, truth, modesty, piety and sincerity); b) “**Wonder of the zakirs**” (thanksgiving and wonder of

knowledge); c) *“Muslim wonder”* (surrender and peace); g) *“Wonder of scholars”* (divine love, admiration of universal knowledge holders, scholars, judges, scientists); d) it can be scientifically classified in the form of *“Wonder of the honorable”* (awe of people who are loyal to their covenant in al-mysak).

The phenomena of enlightenment and amazement defined in the verses of the Holy Qur'an, shown in the hadiths of Muhammad alayhissalam, and expressed in the works of Fariduddin Attar, Alisher Navai, Muhammadreza Ogahi and other great thinkers as a way to know the Creator, to understand the identity and existence, are the plot, image, composition in the poetry of the great poet Eshqabil Shukur. defines the nature of artistic components such as style, detail, symbol, and the concept of the poet's artistry. Human admiration, as described by the poet, has the power to “alchemize the soil”, i.e., just as the particles of soil turn into gold, it unites the noble forces in the heart of the humble human being, and renews man and the world:

*“Intensity of mind, enthusiasm of feeling –
The new world is the wonder of man...”*.⁷⁵

If the path, shadow, field, tree, water, stone, river, moment and other metaphors in the poet's poetry are brought into one system, the whole artistic image of a person will be embodied, and it will be known that this image of a person is based on the concept of wonder characteristic of our classic lyrics. When the works of Eshqabil Shukur are analyzed based on the artistic-aesthetic formula “Three wonders”, the binary category of “wonder” based on **Eastern-Islamic enlightenment**: a) *“Awareness of the uniqueness of the Creator and knowledge of praise”*; b) *“knowledge of intention and sincerity”*; c) *“knowledge of prayer, supplication and remembrance”*; d) *“knowledge of hope and desire”*; e) It became clear that double knowledge such as *“knowledge of fate and event”* was expressed in wonder. For example, in the series⁷⁶ “Walk to “Nasoyim ul-Muhabbat” by E.Shukur In poems and other prayers, with strong faith and deep knowledge, the absolute greatness of the One who is sought for salvation, the One and Only Owner of the cosmos and chaos, and with the power of “Xoliq (absolute creator) and Bori (the creator of non-existence) ” are praised:

*“Borliq ham yo ‘qlikda mutloq o ‘zingsan,
Yo ‘qdan bor etuvchi xalloq o ‘zingsan”.*
(*In non-existence, you are the absolute self,
You are the one who creates from nothing.*)

The poet consistently follows the traditions of Eastern-Islamic literature and harmoniously describes the beautiful names and attributes of God and describes his desire for servitude as *“Ojizman, vasfingga biror so ‘zim yo ‘q, bir qutlug ‘ so ‘z ichra hali o ‘zim yo ‘q”* (*"I'm weak, I don't have any words for you, I don't even have a blessed word yet"*). That is, human capabilities are powerless to give the definition and description of the Creator, in order to achieve a high spiritual status - Allah's attribute, in "one blessed word" (the blessed names of Allah Almighty), one must unite with this Blessed Name, within the Supreme Self, one's own "I" ", he says, that the basis of this

⁷⁵ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 60.

⁷⁶ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 45–50.

wonder can be expressed in one word as "awareness and praise of the singleness of the Creator".

The wonder of the knowledge of the intention in the works of the poet is in the images such as the chronotope “Qadr kechasi(Night of Destiny)”, the praying mantis, the swallow, the poetic synthesis of the knowledge of sincerity in the educational systems “banda – pir//homiy//yo‘lboshchi – Yaratgan(slave - pir//patron//guide – Creator)” and “banda – Yaratgan(slave – Creator)”, in “O‘ttiz ikki tish dostoni (Epic of Thirty Two Teeth)”⁷⁷ it is manifested in the expression of leader-hero, pir-tax, murshid-murid relations. For example, the poem⁷⁸ “Anjuman” In the line “*so‘zlar qiyg‘os gullar bu kecha*(words will blossom tonight)” the thoughts in the heart are turned into words, in the metaphor “*bir jom obi zamga aylanar sabr* (a cup of wine becomes patience)” the desire of the restrained soul is absorbed into the heart, in the symbol “*yashillanib ketar qarri daricha* (the old window turns green)” the old feeling - the need for repentance is expressed. The poet considers that the person praying is a tree, and the surrounding is a garden. The “anjuman zamoni (meeting time)” (opportunity to have a conversation with oneself, to open one's heart to the Creator, to express one's heart) has come to this garden. “*Bu muslim daraxtlar esa jannatdan qiyos* (And these Muslim trees are like paradise)”, because “*Tangri qachonlardir tilingga ekan so‘zlar gullayotir qiyg‘os va qiyg‘os* (the words that God once planted on your tongue will blossom and bloom)”. In another poem, the knowledge of “Qadr kechasi(Night of Destiny)” is poetically synthesized⁷⁹, and the surprise of the knowledge of the intention is shown with its result (change in the mind, result):

*“Qor edim, qalovim topildi, yondim,
Suv edim, olovim topildi, yondim.
Qadr kechasida seni do‘st tutib,
Zor edim, tilovim topildi, yondim”.*

*(I was snowed, my heart was found, I burned,
I was water, my fire was found, I burned.
Holding you as a friend on the night of Qadr,
I was in trouble, my wish was found, I was on fire.)*

The poem “Yassavi” is a product of the wonder⁸⁰ of knowledge of prayer, supplication and zikr the surprise of resurrection, awakening comes in the contexts of words, sighing and crying, the word of prayer - in “*yashil yalov kiyishi* (wearing the green robe)” of “*unut oyatlar* (forget the verses)” (the song of awakening conquers the heart, the flag of purification is pinned to the heart); prayer, lamentation, woodcutter – in the “*jizillab pishish*(simmering)” of the “*muzlab yotgan oy* (frozen moon)” (the desire for prayer in the heart, the need for purification is activated); the cry of prayer is manifested in the transformation of the prayer burdened by glasses into Noah's ark (deliverance, survival, health) (the ark of the soul finds the only direction - the qibla,

⁷⁷ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 46.

⁷⁸ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 4.

⁷⁹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 257.

⁸⁰ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 51.

the soul turns to its Creator). In the poem⁸¹ “Yo‘qlov” and when the wonder of “jon ibodati (praying of the soul)” is defined as the “ko‘ngil risolati (message of the heart)”, it evokes the imagination like the reflection of light falling on the surface of a lake or in a mirror. In “Ibodati sururi(The pleasure of praying)”⁸², the soul in prayer is represented by the symbols of the “ozodlikka chiqqan oy (released moon)”, (the activation of divine power, the freedom of the soul), “rizvon qushlari (birds of paradise)” (the soul that realizes its mission and approaches its essence) are expressed like (“*Qamalgan qamarlar, endi ozodsiz*(The bound belts, you are no longer free), // *Ilohiy qanotlar qulluq, assalom* (*May the divine wings be blessed, greetings*) // *Rizvon qushlariday muharram, shodsiz*(You are as happy as the birds of paradise), // *Juft-juft kelinlarday aylangiz salom*(greet like brides)”).

The wonder of the knowledge of hope and dreams is also interpreted in the poetics of E.Shukur as one of the most important educational foundations that make a person a person and a slave. In particular, in the poem “Umid kechasi (Night of Hope)”⁸³ this is expressed as good news (“the cranes broke the bosom of silence”), renewal of the soul (“a lily burned in front of the girls”) and the voice of the heart (“the sparrows swallowed deep, thunder broke in my chest”), and in the poem “Najot”(Salvation)”⁸⁴ is expressed very beautifully in the image of a shepherd walking to the grass in a frosty wilderness. In the poem “Orzu(Dream)”⁸⁵, three definitions are given to “insonni insondek ko‘rmak orzusi(the dream of seeing a person as a person)”: a) “daholar ko‘ngliga cho‘g‘ tashlagan sir (the secret that geniuses have thrown coals into)”; b) “osmon maktublarin mangu mavzusi (eternal theme of heavenly letters)”; c) “azal zulmatlarin kesib o‘tgan nur (the light that has crossed the darkness of ages)”. In this case: “daholar (geniuses)” are prophets, saints, scholars; “cho‘g (coal)” - knowledge and wisdom; “osmon maktublari (heaven letters)” - holy books; “azal zulmatlarin kesib o‘tgan nur (the light that has crossed the darkness of the ages)” is the symbol of guidance, purity, contemplation and enlightenment, which was written in “al-miyoq” before the creation of man, and which man lives in search of throughout his life.

E.Shukur in the poem “Uch ilm hikmati (Three Wisdoms)”⁸⁶ from the series “Nasoyim ul-muhabbat (A walk to Nasoyim ul-Muhabbat)” The wisdom of Zunnun Misri's three journeys is “sultonlik(kingdom) <> gadolik(poverty) = ilm(knowledge)”; “inson(human) <> oxirat(afterlife) = tavba(repentance)”; “hayronlik(surprise) <> jon qushi(soul bird) = muhabbat(love)”; “ikki jahon(two worlds) <> bir dil(one soul) = haqiqat(truth)” is expressed in artistic contrasts...

The second chapter of the dissertation is called “**Hayrat” olam va odamni estetik idrok qilish va badiiy aks ettirishning birlamchi sharti sifatida** (“Awe” as a primary condition of aesthetic perception and artistic reflection of the universe and man)”, and consists of chapters ““Eshqobil Shukur “hayrat”larida ruhiyat zalvori”

⁸¹ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 51.

⁸² Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 278.

⁸³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 186–189.

⁸⁴ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san’at, 1988. – B. 48–49.

⁸⁵ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademiya, 2013. – B. 84.

⁸⁶ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 209.

("Eshqabil Shukur's "Wonder" is a spiritual spell")" and "*Ijodkor tafakkuri va o'zlikni anglash hayrati* (Creative thinking and the wonder of self-awareness)". In this section, the work of Eshqabil Shukur is analyzed and researched on the basis of the artistic-aesthetic formula "Uch hayrat(Three wonders)", and the category of "wonder" is manifested in the poet's creative personality as a primary condition for the aesthetic perception and artistic reflection of the world and man, and the creative subject in the artistic perception of the world and man. It has been scientifically proven that there is a circular relationship with the category of "wonder". The scope of "Uch hayrat(Three wonders)" in the creative personality of the poet is determined on this basis. According to him, the first system of the artistic-aesthetic formula "Uch hayrat(Three wonders)" in the poet's works - the relationship between **emotion and surprise** is classified based on the following conditional-new terms: a) "**tuyg'ular hayronligi** (wonder of feelings)"; b) "**iztirob hayronligi** (wonder of suffering)"; c) "**tushkunlik hayronligi** (wonder of depression)"; g) "**taslimlik** (surrender)".

In this case, the state of "wonder of feelings" is "*yashil tuyg'ular*(green emotions)", "*tuyg'u elchisi*(ambassador of emotions)", "*tuyg'udosh*(empathetic)", "*qanotli tuyg'ular*(winged emotions)", "*Tuyg'u poytaxti*(center of emotions)", "*tuyg'u arzandasi*(a man of feelings)", "*sabil tuyg'u*(stable emotion)", "*mazlum tuyg'ular*(oppressed feelings)", "*gullagan tuyg'u*(bloomed feelings)", "*unutilgan tuyg'ular*(forgotten feelings)" which is the expression of the first knowledge about the world, the first questions and other images appear. For example, "green feelings" - a living soul, a wonder of a pure heart ("*Titroq novdalarida uyg'onar hayot* (Life wakes up in trembling branches) // *Sarg'aygan qor kabi erib bitar dard* (Pain melts like melting snow) // *Yashil tuyg'ulardan chayqalasan shod* (You are happy from green feelings) // *Fevral o'tib borar, yaqinlashar mart* (February passes, March approaches)");⁸⁷ "**ambassador of emotions**" - the people of the poem ("*G'oyib daryolarni men Sizdan topdim* (I found the lost rivers from you) // *Kuylovchi tog'larni Sizdan izladim...*(I looked for the singing mountains from you...)");⁸⁸ "**sympathizer**"- wholeness that is half-heartedly searching for wonder ("*Uning tomirlari gullab boradi* (His veins are blooming) // *Devorlari nurdan tiklanib borar* (Its walls are recovering from the light) // *Oching chehralarni, oching ko'zlarni* (Open your faces, open your eyes) // *Boylangan tillarin oching so'zlarning...*(Open your tongues, tell your words..."⁸⁹); "**flower of feelings**" or "**bloomed feelings**" are new artistic discoveries that express the first bud of wonder ("*Ajab saodatli tunlar bag'rida* (In the bosom of strange blissful nights) // *Ko'nnglim yulduzlarin sochmoq istadim* (I wanted to spread the stars of my heart) // *Hayot gullayotgan mehr bog'ida* (Life is in the blooming garden of love) // *Sizga yuragimni ochmoq istadim...*(I wanted to open you my heart ...)"⁹⁰).

The concept of "Wonder of suffering" means the realization of suffering in the midst of surprise, the hope of purification at the root of pain and sorrow. In the poet's works "*iztirob tovushi*(Sound of suffering)", "*iztirob rangi*(Color of suffering)",

⁸⁷ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 41.

⁸⁸ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 313.

⁸⁹ Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san'at, 1988. – B. 56.

⁹⁰ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 313.

“*iztirob guli*(Flower of suffering)”, “*gullayotgan qayg‘u*(Blooming sorrow)”, “*qayg‘u nuri*(Light of sorrow)”, “*qayg‘u chimildig‘i*(Trick of sorrow)”, “*qayg‘u guli*(Flower of sorrow)”, “*qayg‘ulim*(My sorrow)”, “*tirik qayg‘u*(Living sorrow)”, “*qayg‘u uyi*(House of sorrow)”, “*dilbar qayg‘u*(charming sadness)”, “*oydin qayg‘u*(clear sadness)”, are the vibrations of the soul that nurtures suffering and takes care of itself. Another important form of the wonder of suffering is manifested in the search for knowledge. In the works of the poet, this desire is sometimes called “**qadimiy ruh** (the ancient spirit)” (“*chorladim qadimiy muqaddas ruhni, yuragimga qaytdi quvg‘indi kalom*⁹¹” yoki “*dil qayda, gul qayda, qayda guliston? Pir qayda, ruh qayda, qayda ruhiston*”⁹² (I invoked the ancient holy spirit, the chased word returned to my heart" or "where is the heart, where is the flower, where is the flower garden? Where is Pir, where is the soul, where is the spirit) “**ismsiz daho**(the nameless genius)” (“*Janglarga chaqirdim sokin qo‘shiqni, o‘zing madadkor bo‘l ismsiz daho!*⁹³” yo “*Bolaning ichida yashaydi daho*⁹⁴ (I called the silent song to the battles, help me, nameless genius! ” or “A genius lives inside a child); “**ovoz** (voice)” (“*Sening ovozingni chorlayapman men, olamni g‘amlardan qutqarmoq uchun. Qani, sening ovozing?..*”⁹⁵” yoki “*ichimda g‘ichirlar bir qo‘shiq*”⁹⁶(I am calling your voice to save the world from sorrows. Where is your voice?...” or "the hums inside me are a song”) in such images, especially in the poem “*Oydin qayg‘u* (Moonlight Sorrow)”⁹⁷ “*qizg‘in shafaqlarni kiygan kunsuluv*”, “*daryo sochlarini chaygan tunsuluv*”, “*yalpizlar sutidan to‘ygan gulsuluv*”, “*shokila-shokila yongan dursuluv*”, “*toshlar chanqovuzin chalgan kuysuluv*”, “*o‘ttiz xil ko‘ylagin ilgan oysuluv*”, “*qizg‘in tomirlarim sochgan jonsuluv*” evident in their euphonies.

In the poem “*Ko‘ngil qushlari* (Birds of the Heart)”⁹⁸, the artistic images of the “**devona shamol** (crazy wind)”(strange woman) and the “**hayron tushlar** (wonderful dreams)” in the eyes and the “**chip ko‘r qushlar** (blind birds)” that freeze in the heart come into conflict with each other. In this case, “hayron tushlar” and “chip ko‘r qushlar” represent soul power and spiritual knowledge, but it also means that this power is not yet able to get out of the state of inertia, that knowledge is weak to get rid of stagnation, and that the power of the soul has not yet come into full motion.

The state of "surprise of depression" is a "spiritual fever" in the creative personality of the poet, a long-overdue depression, a desire to see oneself free, an expression of the struggle with the ego that destroys faith, and the peculiar motive of this creative-spiritual process is confusion. (confusion, being stunned is also a stage of surprise!) is also shown in the poems of such series as "Tanazzul"⁹⁹, and *Ikki dunyo oralig‘idagi qofiyasiz tushlar*(Rhymeless dreams between two worlds)”¹⁰⁰. In the "I"

⁹¹ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 74.

⁹² Eshqobil Shukur. *Hamal ayvoni*. – T.: Sharq, 2002. – B. 128.

⁹³ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 77.

⁹⁴ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 235.

⁹⁵ Navqiron davra (to‘plam). Eshqobil Shukur. *Yurakni o‘rganish*. – T.: G‘afur G‘ulom, 1984. – B. 189.

⁹⁶ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 44.

⁹⁷ Eshqobil Shukur. *Sochlari sumbul-sumbul*. – T.: Adabiyot va san‘at, 1988. – B. 57.

⁹⁸ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 54.

⁹⁹ Eshqobil Shukur. *Hamal ayvoni*. – T.: Sharq, 2002. – B. 228.

¹⁰⁰ Eshqobil Shukur. *Yashil qushlar*. – T.: Yozuvchi, 1995. – B. 62–63.

experience, the blessing of "I", which defines a person as a person, as a person, is described as " hayotning shoh tomiri (the royal vein of life)",¹⁰¹ a hint that the tragedy of someone who has lost his feelings, who has lost his image as a person can also symbolize the tragedy of the nation.

The first sign of surrender in the creative personality of E.Shukur is characterized by the appearance of the leitmotif of prayer (hope of salvation, repentance, prayer to the Creator) in his poems. Prayer means realizing one's own weakness, confessing, asking for guidance, supplication and, of course, prayer. One of its obvious symbols is the image of the willow tree. The poet's poem "*Men qo 'rqaman majnuntolning arazlashidan... (I am afraid of the decay of the willow...)*"¹⁰² the image of the plea for salvation is revived in the image of the "Munojot" tune played by both the willow tree and the trembling and weeping of the tree. In another poem¹⁰³, the repetition of the line "*Mening qo 'lim ochiq, qo 'llarim ochiq (My hand is open, my hands are open)*" in both lines is a symbol of obedience, prayer, and supplication.

"Qalb manzaralari (Landscapes of the Heart)"¹⁰⁴ is close in content to Alisher Navoi's "Ilk hayrat konsepsiyasi (The First Concept of Admiration)". In the poem, inspiration, divine peace, strength, courage, and wonder are sought only from the Creator, the One and Only, the Lord of the Worlds:

*"Yo Rabbim! Bu dilga o'zing quvvat ber,
Bu hayron suvratga subhon siyrat ber.
Yibording... Qaytmoqqa o'zing navbat ber,
Yo Rabbim! Xayr qil – hayrat ber, hayrat ber".*
(*"O Lord! Give strength to this heart yourself,
Give blessings to this amazing statue.
You sent... Take your turn to return,
Oh Lord! Goodbye - surprise, surprise."*)

In the second part of the prayer, the line "*Qulingman, men seni bilmog' istaram (I am your slave, I want to know you)*" is used as an anaphora (repetition), and it shows the desire to see the world, soul, and "ul oy" healthy. In this case, the obstacle that does not allow the health of the soul - the fact that the heart and the tongue do not come to the same pole (unify into a single self) - looks like a child. The image of the "*Qamalda qolgan oy (besieged moon)*" brings this feeling of guilt to life in the eyes of the reader. The address "**Ay dil**" in the third part of the prayer is taken as an anaphora, and its arrival in the image of the morning indicates the beginning of a new period of awakening in the heart:

*"Ay dil, hushyor bo'lg'il, sahar vaqti bu,
o'z ich-u toshingga safar vaqti bu".*
(*O heart, be awake, it is the time of the morning,
it's time for a journey to your own soul.*)

¹⁰¹ Eshqobil Shukur. Tunggi gullar. – T.: Yosh gvardiya, 1989. – B. 34.

¹⁰² Eshqobil Shukur. Sochlari sumbul-sumbul. – T.: Adabiyot va san'at, 1988. – B. 16.

¹⁰³ Navqiron davra (to'plam). Eshqobil Shukur. Yurakni o'rganish. – T.: G'afur G'ulom, 1984. – B. 196–197.

¹⁰⁴ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 71–73.

Eshqabil Shukur's creative personality of the formula “Uch hayrat (Three Wonders)” expressed the components of the wonder of thought and the wonder of enlightenment, only turning to the heart, the example of creatures, understanding the signs and signs, striving for the status of righteousness, Muslimness, and faith with knowledge and understanding, understanding the harmony of thought, word and deed. it can be expressed by conditional terms: “the wonder of loneliness and the stupidity of selflessness”, “the wonder of learning and contemplation”, “the wonder of goodness and Muslimness”, “the wonder of a believing servant”, “the wonder of knowledge and enlightenmen”.

The category of “contemplative surprise” in the works of the poet appeared primarily as a result of the study of national folklore and written monuments in the ancient Turkic language. In this, the knowledge of national folklore is manifested in the skill of using words gracefully, the consistency of simple and natural images, and the renewal of old images. In particular, traditional responses such as “*Ahay-ahay...*”, “*Ho‘o‘o‘sh-ho‘o‘o‘sh...*” *kabi an‘anaviy qaytariqlar*, “*Sochala sochingiz, sochala*”, “*Cho‘jalari cho‘lda qolgan boy bola*”, “*Voy, Mengim-a, sho‘r Mengim/Uvv!.. Uv!!!*” In “O‘zbek otaning 43-yildagi faryodlari (Cries of an Uzbek father in the 43rd year)”¹⁰⁵, the cry of a grieving father in “*To‘lmay ketgan oy bolam!*(The moon is not full, my son)!” *Oqmay ketgan soy bolam!*(*A stream that didn't flow, my child!*), “*Bo‘lmay qolgan to‘y, bolam!*(*A wedding that didn't happen, my child!*). Knowledge of folk art¹⁰⁶ is evident in poetic expressions such as “*Oybulutnng orasidan oyday kelinlar kelar*(Brides come like the moon from the moon)/*Kunbulutning orasidan kunday kelinlar kelar* (Brides come like the sun from the cloud)”.

The poet's works contain new words, a series of poetic images, unique lines, symbols, and metaphors with the participation of mythical images of the moon, the sun, stars, and the sky, as well as astronomical knowledge, the changing of the poles, the seasons, and the natural person dying and reviving over time. In many poems, the three worlds are artistically perceived as a whole, the human image is brought to the scale of the three worlds, and the phenomenon of the mind is raised to the status of enjoying the knowledge of the three worlds.

“*Qaqragan cho‘l edim, chin daryo bo‘ldim,*
Bo‘m-bo‘sh osmon edim, o‘zimga to‘ldim,
Yerga jilg‘alarni yetaklab keldim...”¹⁰⁷
(I was a crying desert, I became a real river,
I was an empty sky, I was full of myself,
I came to the earth leading the rain...)

There is a reason to say that the poem “Oraliqlarda(amongst)”¹⁰⁸ is a special interpretation of the “Uch hayrat” of the recognition of the Creator by the human heart, astonishment by this knowledge. A soul that is stuck on the road, unable to unite with

¹⁰⁵ Eshqobil Shukur. *Tunggi gullar*. – T.: Yosh gvardiya, 1989. – B. 5–6.

¹⁰⁶ Navqiron davra. Eshqobil Shukur. *Yurakni o‘rganish*. – T.: G‘afur G‘ulom, 1984. – B. 198.

¹⁰⁷ Eshqobil Shukur. *Ko‘z yumib ko‘rganlarim*. – T.: Akademnashr, 2013. – B. 6.

¹⁰⁸ Eshqobil Shukur. *Sochlari sumbul-sumbul*. – T.: Adabiyot va san‘at, 1988. – B. 59–60.

the Great Knowledge, “*ko ‘nglim suvaydosi*” (suvaydo is a black spot in the heart, a black spot, the apparent form of lust), “*ko ‘zim sayguli*” (a flower that pleases the eye is also apparent), “*kuygan ustixonda o ‘stirgan gulim*” (inside that shows height in the essence of appearance), the Great Knowledge is expressed in the form of two messenger symbols (swallow and crane) and the “*sukunat bulbuli*”.

Knowledge of written monuments in the ancient Turkic language - poems such as “Hun ayoli haqida qo‘shiq (Song about the Hun woman)”, “Eng qadimgi qo‘shiq (The oldest song)”, “To‘nyuquq”, “Hun ibodati (Hun prayer)”, “Avralgan ilon”, “Mohiyat (Essence)”, “Osmon – bu muhabbat...(The sky is love...)”, “Qadimiy bitiktoshlarga yozuvlar (Inscriptions on ancient inscriptions)”, “Qadimgi daftar yoxud unutilgan ohanglar(old notes or forgotten songs)” “*Cho‘ng Qoya*”, “*bug‘ujon*”, “*kiyikning o‘g‘li(son of a deer)*”, “*Yashil qoya(green cliff)*”, “*Qizil qoya(red cliff)*”, “*arazlagan yo‘lbars(upset tiger)*”, “*Mag‘astvi*”, “*anglanmagan Bitik(unknown note)*”, “*quyoshga yozilgan bitik(a note written in the sky)*”.

The desperation of loneliness and the stupidity of selflessness are more visible from the point of view of the artist's disconnection from society, withdrawing from circles, remaining alone with his soul, wondering about his own condition. In many poems, the combination of loneliness and the concept of “disorder” becomes the basis for new metaphors. In the poem “Parishonman...”¹⁰⁹ the soul (body) – the world (society) – glory (transient lust, pride, lust) wanders in search of a different place for itself, the poet repeatedly refers to his “I” in many of his poems. appeal (“*O‘, yana o‘shami... O‘sha... Eshqobil*”; “*Qushdan ildiz oldim, qanotni guldani – Eshqobil emasman endi men...*”; “*Qaytingiz, qarg‘algan gumroh ayollar – Eshqobil yerda yo‘q...*”; “*Che Gevara qaytdi, Robin Gud qaytdi – Eshqobil qaytmadi hamon urushdan...*”(“Oh, the same again... That... Eshqabil”; “I got my roots from a bird, my wings are from a flower - I am not Eshqabil anymore...”; “Come back, cursed wandering women - Eshqabil is not here...”; “Che Guevara is back, Robin Hood is back “Eshqabil didn't come back from the war...”)) and the fact that he met many times shows the truths of the soul, which realizes itself with the wonder of contemplation and enlightenment. In the “Qaldirg‘ochning ko‘z yoshlari (Tears of the Swallow)” series, in the anaphoras “I”, “Me”, “From Me”, no matter what form “I” comes in, the concepts of nature, thinking, enlightenment and wonder in the poet's creative personality are manifested as an inexorable force:

“I

I sought more skill from the creature,

The earth bloomed like a man in my eyes,

My hand became a wing, my eyes became a lamp...”¹¹⁰.

The main parts of the art-aesthetic category of “**Tafakkur taajjubi** (contemplative surprise)” and “**ma‘rifat hayrati**(enlightenment surprise)”, “instruction and contemplation surprise”, “sacredness and Muslim surprise”, “believing slave surprise”, “science and enlightenment surprise” also find a worthy place in the eternal life after death. for this, it means following the rules set by the

¹⁰⁹ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademyashr, 2013. – B. 11.

¹¹⁰ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademyashr, 2013. – B. 6.

Creator, taking lessons from creatures, gaining the status of salim, Muslim, and believer with knowledge and enlightenment. Sometimes it is an intention and a dream (*“Mendan bu dunyoga bir niyat meros(I inherited one intention to this world), // Seni xudo suysin, obod bo ‘l mangu(May God love you, be prosperous forever)”* (**“Tilak”**¹¹¹); *“Men farzandi edim buyuk xayolning(I was a child of a great dream), // Otam xayol edi, onam ham xayol... (My father was a dream, my mother was also a dream...)*(**“Zamonda zamonsiz”**¹¹²); words and song (*“Men so ‘z deb yayradim, so ‘z deb qaqshadim(I used to say words), // Yurakni o ‘rtaga qo ‘yib yashadim.(I lived with all my heart) // Yuragim so ‘zlarining dasturxonidir..(My heart is filled with words)”* (**“Mamatraim baxshi”**¹¹³); *“San iloh javhari, ma ‘ruf tuz, ay so ‘z, // Ishq ipiga dilni bir-bir tiz, ay so ‘z(Tie your heart to the thread of love one by one). // Keldik. Boshimizda qancha sinov bor, // San guvoh o ‘tarsan, o ‘zing – ko ‘z, ay so ‘z, // Osmondan kelgan ko ‘z o ‘zingsan, ay so ‘z. // ay so ‘z ... ay so ‘z... ay so ‘z...”* (**“Bu ko ‘ngul dashtini...”**¹¹⁴ “,shows that the poet's admiration for words in his creative personality (including 418 in the collection “In the footsteps of Grandfather...”) interpretation of words and phrases) should be studied as a separate problem.

The third chapter of the dissertation is called “Interpretation of wonder in the system of Eshqabil Shukur metaphors”. In the first part of the chapter “Wonder of the Four Elements”, the system of metaphors of the “four elements” in Uzbek literature is combined into a system of metaphors of earth, water, air, and fire as a whole artistic system on the example of the work of Eshqabil Shukur, and on this basis, the structure of artistic symbols of “Wonder of the Four Elements” is developed. In the second chapter entitled “Expression of “wonder” in the poet's lyrical images, metaphors and symbols”, the concept of surprise through the lyrical image, metaphor, symbol, lyrical expression and individual style in the poet's works is scientifically substantiated as a way of cognitive perception of the essence of a person - the meaning of life. In particular, in the poet's poem “Hayotga qasida (Ode to Life)”, **soil** (*“yam-yashil ohanglar”, “yam-yashil so ‘zlar”, “xasta daraxt”, “kuylayotgan toshlar”, “loy jilvasi”, “ishqning tobuti”*), **water** (*“muzliklar kulgisi”, “sariq daryolar”, “muzlagan ovoz”*), **air** (*“shamol yollari”, “momoqaldiraq uyqusi”, “oyning nikoh to ‘yi”, “Nuh qaldirg ‘ochi”*), **fire** (*“parivash olov”, “muhabbat otashi”, “quyosh tuprog ‘i”*). It is a rare phenomenon in Uzbek poetry that the images of the “soil” system are combined in one work. Because the poet looks at every creature with his eyes of admiration, in the image of *“shamolning moviy yollari”*, the breath of life, spiritual cleansing, the bond of love between the Creator and the servant, mental calmness in the *“momoqaldiraq uyqusi (thunder sleep)”* and *“muzliklar kulgisi (glacier laughter)”*, in the image created by lightning, the knowledge of grandfathers like the blades of speech sees sparks.

The system of water metaphors of the structure of artistic symbols “Four Elements” in the creative personality of the poet is mainly: a) daryo (the river) (which is a symbol of the road, border, time, life, life, divine power, grace, benefit, stream of

¹¹¹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 166.

¹¹² Eshqobil Shukur. Ko ‘z yumib ko ‘rganlarim. – T.: Akademnashr, 2013. – B. 76.

¹¹³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 126.

¹¹⁴ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 81.

goodness, purification, renewal, hope, intention in the symbols “*ko‘zim daryosi*”, “*ko‘zda chayqalgan daryo*”, “*qumlar daryosi*”, “*yutilgan daryo*”, “*enamday daryolarim*”, “*oq daryolar*” *ramzlarida, daryo-sahro, daryo-ko‘lmak*; b) chashma (spring) (renewal of heart/mind/spirit) and fish (honesty, purity, faith); c) tomchi ko‘z yosh (drops of water) dew, hyacinth (distress-hijran); g) yomg‘ir (rain) (loneliness, sorrow, tears of longing, weeping of emigration, regret for mistakes, the Creator's blessing, grace, blessing of sustenance), snow, heat, frost, cold night (together with motives of emigration, depression, inertness, slowness, chaos, death, represent the decline in the life of a person /ethnic group) are expressed in various symbols that are the result of the wonders. For example, the main symbol of the river is the road (“(*“Bir yorga ko‘zimdan yo‘l bersam dedim, // Ko‘zim daryosida oqmadi hech kim”*¹¹⁵”); border (“*Begona sohillar chorladi bizni, // Ko‘zimizda daryo chayqalib turdi*”¹¹⁶, time, life (“*Bu og‘och jasadlar, o‘tin tanalar, // Qumlar daryosida oqurlar qayon?*¹¹⁷), divine power flow (“*Sen – daryo, sen – daryo, muazzam daryo, // Adashgan balig‘day qumlog‘da bu dil*”¹¹⁸); purification, hope, intention (“*Enamday daryolarim // Oq yuvib, oq taradi*”¹¹⁹); as symbols, “*Begona (Stranger)*”¹²⁰ (“You are a river, okay, I said if I were a desert”), in the tunes of “*Alpomish*”¹²¹ (“*Suv edim saxtiyon sahro bo‘lmisham*), in poems like “*Oppoq bulut kiyib...*”¹²² (“(*“Tilimda daryo-yu, dilimda olov*(River on my tongue, fire on my tongue”), “*Qor edim qalovim*”¹²³ (“*Suv edim, olovim topildi, yondim*”), the contrast of river/water and desert/fire form a circle. manifests in the opposite polarity binary.

Various poetic images, symbols and metaphors combined with the main symbols of **sky**, **moon**, and **wind** in the works of Eshqabil Shukur form a system of **air metaphors**. In particular, new words, images, similes and metaphors related to the sky core symbol are mainly:

a) “higher world”, divine essence, high peak... (“the dream of seeing a person as a person” in the poem “*Orzu(Dream)*”¹²⁴ is described as “the eternal theme of the letters of heaven”, “from the sky” in “*Bu ko‘ngul dashtini...*”¹²⁵ you are the eye that came, oh word”, “*bu yo‘l osmon bilan tutashgan yo‘ldir* (this road is a road that connects to the sky)” in the poem “*Ko‘risharmizmi yo ko‘rishasmizmi?..(Shall we see or not?)*”¹²⁶, “*osmonga uzangan yo‘llar* (roads to the sky)” in “*Manzil*”¹²⁷,

¹¹⁵ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 254.

¹¹⁶ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 289.

¹¹⁷ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 128.

¹¹⁸ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 72.

¹¹⁹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 282.

¹²⁰ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 254.

¹²¹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 255.

¹²² Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 53.

¹²³ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 257.

¹²⁴ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 84.

¹²⁵ Eshqobil Shukur. Yashil qushlar. – T.: Yozuvchi, 1995. – B. 81.

¹²⁶ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 94.

¹²⁷ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 44.

metaphors of “*osmonni yelkalagan qushlar* (birds flying in the sky)” in the epic “*Naqshband*”¹²⁸, etc.);

b) vitality, pride, honor... (In “*Ko‘hna yurt haqida yangi she‘r* (A New Poem About the Old Land)”¹²⁹ the image of the soil, which is an expression of modesty, humility, and self-awareness, is brought to the sky, which is a symbol of the concepts of pride, pride, and honor, as a basis, the poem “*Salom*”¹³⁰ compatriots who carry the words “hello” and “goodbye” from generation to generation are described as “*kiftida osmonni olib yurganlar* (those who carry the sky in their hands)”;

v) roof, shelter... (In “*Hun ayoli haqida qo‘shiq* (Song about a Hun woman)”¹³¹ the cry of a woman who has lost her mother is expressed in the form of “*Osmonga sanchilingiz, // Motamning bayroqlari*”, “*Cho‘ng Qoya, tashlab yubor // Yelkangdan osmoningni*”, in “*Umumiy vagon*”¹³² “*ibosiz shovqinlar, xunuk xurraklar*”, “*chiranib baqirgan ko‘zlar*”, “*soxta shodliklar*”, the woman on the stone seat leaning against the “pillar of the sky”);

g) It expresses the meanings of infinity, innocence, purity, purity... (in the “*Naqshband*” epic, the blessing of His Holiness Khizr on the baby is likened to the swallows occupying the sky).

The wonder of the moon, new words related to the symbol of the moon ((*Oybodom, Oybotar, Oytug‘ar, Oybulut, Oyqiz, Oyo‘choq, Oybola, Oyro‘, Oyqorong‘i, mohbaliq*, etc.), new metaphors (“*kaftda porlagan oy*”, “*manglayni yarqiratgan oy*”, “*g‘arq pishgan oy*”, “*muzlab yotgan oy*”, “*turma tuynugiga osilgan oy*”, “*oyning nikoh to‘yi*”, etc.), images of the moon in different phases (“*uch kunlik oy*”, “*yo‘rgakdagi oy*”, “*hilol etagi*”, “*qabrdagi hilol*”, “*to‘lin oy*”) means secrets, a place where intentions are told, where dreams are concentrated, a bright pure woman, the pleasure of praying, the strength of faith, a free spirit, the rain of knowledge, renewal, and being a Muslim. Poems “*Masih nafasi*(Breath of Christ)”, “*jon shamoli*(Wind of Soul)”, “*tong shamoli*(Morning Wind) (“*Subhi sahar*”, “*Olis bir xotira*”, “*Goh g‘amgin, goh shodmon...*”, “*Arzi hol*”), created by the wind's surprise, “*oydin shamol*”, “*farishta shamol*”, “*kurtaklayotgan shamol*”, “*ozod shamol*” (Epic “*Nakhshband*”, “*Ko‘z yumib ko‘rganlarim* (My imagination)”, “*Hol*”, “*Ertaklar dalasi* (Field of Fairy Tales)”), “*shom shamoli*”, “*shabboda*”, “*shoshqin shamol*”, “*musofir shamol*”, “*devona shamol*” (“*Abdullaga*”, “*Hammol*”, “*Qaldirg‘ochning ko‘z yoshlari*”, “*Ko‘ngil qushlari*”, “*Tog‘dagi yo‘l bo‘yida*”, “*Xayrli tun*”), “*qora shamol*(black wind)”, “*achchiq shamol*(Bitter wind)”, (“*Nomukammallik*(Imperfection)”, “*So‘fining o‘ligi*(Death of a Sufi)”) images are mainly purification of the soul, spiritual cleansing, breath of life, mystical bond of love, ambassador of goodness and news, dervishness, The state of love, which strives to realize with wonder the power of the Creator, symbolizes anguish, instability,

¹²⁸ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 229–246.

¹²⁹ Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 286.

¹³⁰ Eshqobil Shukur. Ko‘z yumib ko‘rganlarim. – T.: Akademnashr, 2013. – B. 41.

¹³¹ Eshqobil Shukur. Tunggi gullar. – T.: Yosh gvardiya, 1989. – B. 24.

¹³² Eshqobil Shukur. Hamal ayvoni. – T.: Sharq, 2002. – B. 105–106.

restlessness, chaos, silence, emptiness, depression, indulgence, temptation, hatred, along with the violent spirit.

The images that make up the system of **fire metaphors** are mainly in the core symbols of fire (flame, oven, oven, lamp, campfire, embers, etc.), sun (sun, bread, horizon, dawn, etc.), star (oil, light, tears, etc.). In this:

– images related to the wonder of fire in poems such as “Chanqovuz”, “O'tov”, “Ko‘nglimni toshga yordim (I broke my heart on a stone)”, “Tashlab ketilgan ming yilliklar (Abandoned millennia)”, rebellion against arbitrariness, striving for the freedom of the soul and nation, “Ishq va talab qayg‘usi (Sorrow of love and demand)”, “Kech kuzdagi xurmozor (Late autumn date palm)” the fire of divine love in the poems means killing one's self in the fire of mystical love;

– metaphors of “*zanjirband quyoshlarim* (my chained suns)” (“The Thirties”), “*yanchilgan quyosh*”, “*o‘chayotgan quyosh*” (“Surgun”) istioralari *ziyo, ma‘rifat, intellekt va ilm tanazzuli, millat iztiroblari-yu qayg‘usini, “alvon quyoshlar”, “quyosh tomog‘ida pishirilgan taom...”, “zulmat qa‘ridagi quyosh”, “osmon erkasi”, “olovda kuymagan po‘stin”* which are an expression of admiration for the sun, represent the decline of intelligence, enlightenment, intellect and science, the suffering and sadness of the nation, “ (the poem “Qoshg‘ariy yodi”, the epic “Naqshband”) metaphors represent the power of faith, the power of enlightenment, as well as the image of the sun heart cry (“Hun ibodati”), the joy of wonder (“Baxtning o‘lchovi”), sustenance, blessing of fate, family well-being (“Bir kun”), freedom of the soul, free man, Motherland (“Ozodlik”), Motherland, the blessing of the Creator (“Ko‘hna yurt haqida yangi she‘r”) represent symbols.

– lyrical images, metaphors and metaphors related to the admiration of the stars, mainly the rain of faith, the divine light (“(“*yulduzlar qo‘ng‘irog‘i*”, “*allasin yulduz aytsin*”, “*yulduzlarni gulday sochmoqda shamol*”, “*yulduzlar suvidan to‘yingan xayol*”, etc.), a lighthouse, a child, ideal, destiny, happiness, dreams, hopes, beloved *sinib qolgan yulduzchalar*”, “*yulduzsiz kechalar*”, “*oqayotgan yulduzlar*”, “*muzlagan yulduzlar*”, “*yulduz siniqlari*”, etc.), tears, anguish, depression, means heartache (“broken stars”, “starless nights”, “flowing stars”, “frozen stars”, “broken stars”).

The system of soil metaphors mainly consists of soil (road, steppe, oven, inscription, earthenware, altar, grass, mud, soot, jug, potter, shepherd, farmer, tiger, snake), tree, stone root symbols, represents the concepts of motherland, momozamin, fatherland, life, society, man, Motherland, road, test, exam, limit motives.

CONCLUSION

1. Wonder is the first blessing that God gave to mankind, and it is through this way that man realizes the power of the Creator, creatures (existence and non-existence) and his own essence. The term “wonder” is not just an emotional-physiological reaction of a person to a reality that seems mysterious to him, but also a way of understanding the meaning of life, a way of cognitive perception. The law of admiration is based on the model of “Every creature in the universe is a miracle” in the verses of the Holy Quran and hadiths.

2. The phenomenon of wonder is a product of enlightenment according to Eastern-Islamic philosophy and is one of the main concepts of Alisher Navoi's work. The "Uch hayrat (Three Wonders)" section of "Hayrat ul-Abror" is the main source that illuminates the philosophical-receptive, artistic-receptive essence of the concept of wonder as a single conceptual philosophical-artistic system. The study of the " Uch hayrat " section in terms of world philosophy, world and Uzbek literature showed that the phenomenon of surprise in fiction is a separate artistic-aesthetic category, a single conceptual philosophical-artistic system consisting of relations between emotion and surprise, contemplation and surprise, truth and surprise.

3. Alisher Navoi's concept of "Uch hayrat" can be the main criterion-indicator, benchmark for determining and evaluating the state of wonder in the creative personality of every poet and defining this artistic-aesthetic level. On the basis of the concept of "Uch hayrat", the concept of "wonder" (surprise, amazement, stupidity) can be included in scientific treatment as an alternative to the concept of "knowing" in the theories of emotional, mental and divine knowledge.

4. Systematizing the concept of wonder in the works of Alisher Navoi in the circle of emotional, mental and divine knowledge, it is appropriate to reformulate it as an artistic-aesthetic formula of "Uch hayrat" consisting of the concepts of "wonder of feelings", "wonder of thought", "wonder of enlightenment".

The theoretical-aesthetic limits of the components of the "Uch hayrat" formula are conditionally defined in the "wonder of feelings" – "creation" and "knowledge"; in "contemplative surprise" – "knowledge" and "enlightenment"; In the "wonder of enlightenment" – it can be defined by the concepts of "enlightenment" and "honor" (loyalty to the holy covenant in "almiyasok"). The concept of "wonder of feelings" represents a state of surprise that occurs as a result of seeing, hearing, feeling, which are the primary means of perceiving existence. The components of this artistic-aesthetic category are conditionally: a) "emotional surpris"; b) "weak gait"; c) colonization in the form of "surrender", scientific classification is appropriate. The concept of "emotional wonder" is the wonder that is a product of emotional surprises and sensations in the mind of the creator; "weak confusion" - mental-emotional confusion in the expression of the feelings and thoughts of the creator, the state of confusion in the "valley of words"; "surrender" means that the soul knows itself as a weak, powerless creature, admits its weakness and turns to faith. The concept of "contemplative wonder" represents, in our opinion, a contemplative understanding of any miracle and its causes. The components of this artistic-aesthetic category are conditionally: a) "wonder of knowledge" (wonder of knowledge realized by intelligence); b) "parasol of loneliness" (being paranoid due to inner changes-renewals, being alone with the soul); c) "stupidity of searching for oneself" (the soul as a creature seeks its place in the circle of the Creator); g) "Ibrat taajjubi" (looking at creatures with the eyes of an example, understanding the essence); d) "health" (heart health); e) We scientifically classified it in the form of "wonder of a believer" (wonder of struggle with self).

The artistic-aesthetic category "Wonder of Enlightenment" means knowing the Creator through enlightenment. Its components are conditionally: a) "wonder of monuments" (awe of purity, honesty, modesty, piety and sincerity); b) "wonder of the

zakirs” (thanksgiving and wonder of knowledge); c) “Muslim wonder” (surrender and peace); g) “wonder of sages” (wonder of divine love); d) It is desirable to colonize in the form of “awe of the nobles” (wonder of people who are loyal to their covenant in almisoq).

5. The category of “wonder” in literary literature is an artistic-aesthetic and artistic-philosophical impression of the creator of the world and human relations, the binary of the category “wonder” is an artistic-aesthetic phenomenon that includes the process from the occurrence of surprise to its acceptance.

6. When the works of Eshqabil Shukur are analyzed on the basis of the artistic-aesthetic formula “Uch hayrat (Three Wonders)”: a) the category “wonder” appeared in the poet's creative personality as a primary condition for aesthetic perception of the world and man and artistic reflection; b) showed that the creative subject has a circular relationship with the category of “wonder” in the artistic perception of the universe and man. The binary of the category of “wonder” based on Eastern-Islamic enlightenment in the art of Eshqabil Shukur is “*Yaratganning yakkaligini anglash va hamd bilimi*”, “*niyat va ixlos bilimi*”, “*ibodat, duo va zikr bilimi*”, “*umid va orzu bilimi*”, “*taqdir va tadbir bilimi*” is expressed in the wonder of double knowledge. The scope of “Uch hayrat (Three Wonders)” in the creative personality of E.Shukur was determined on this basis.

7. The first system of the formula “Uch hayrat (Three Wonders)” in the creative personality of Eshqabil Shukur – it is appropriate to classify the relations of emotion and surprise based on the following conditional-new terms: a) “surprise of feelings”; b) “wonder of suffering”; c) “wonder of depression”; g) “surrender”.

8. The components of the artistic-aesthetic categories of “contemplative surprise” and “enlightenment of surprise” in the creative personality of Eshqabil Shukur are conditionally: a) “knowledge of wonder”; b) “Loneliness and stupidity of loneliness”; c) It can be scientifically classified in the form of “wonder of instruction and contemplation”, “wonder of goodness and Muslimness”, “wonder of a believing servant”, “wonder of knowledge and enlightenment”.

The category of “contemplative wonder” appeared as a result of the return to identity, the study of the ancient roots of spirituality, in particular, national folklore and written monuments in the ancient Turkic language. In this: a) knowledge of national folklore - the skill of using words gracefully, in the consistency of simple-natural images and in the renewal of old images; b) knowledge of the written monuments in the ancient Turkic language “Hun ayoli haqida qo‘shiq”, “Eng qadimgi qo‘shiq”, “To‘nyuquq”, “Hun ibodati”, “Avralgan ilon”, “Mohiyat”, “Osmon – bu muhabbat...” from the series “Qadimgi daftar yoxud unutilgan ohanglar (Ancient notebook or forgotten melodies)”. It appears in motifs and images such as “*qora daryo*”, “*Cho‘ng Qoya*”, “*bug‘ujon*”, “*kiyikning o‘g‘li*”, “*Yashil qoya*”, “*Qizil qoya*”, “*arazlagan yo‘lbars*”, “*Mag‘astvi*”, “*anglanmagan Bitik*”, “*quyoshga yozilgan bitik*”.

9. The language of poetic symbols is an expression of admiration, and most of these symbols have a binary nature (tree - soil, sun - moon, water - stone, goose - crow, etc.).

10. Lyrical images, symbols and metaphors in Eshqabil Shukur's work are important tools of lyrical expression and individual style, and appear as a whole artistic

system of water, air, fire and earth metaphors in Uzbek literature. The structure of artistic symbols “To‘rt unsur (Four Elements)” in the works of the poet was developed on this basis.

The admiration of the “To‘rt unsur (Four Elements)” in the creative personality of the poet:

– the system of water metaphors is mainly in various symbols derived from the wonders of the river, spring, fish, drop of glass, dew, dew, hyacinth, rain, snow, frost, frost;

– system of air metaphors - sky, moon, wind in the root symbols;

– system of fire metaphors - fire, sun, star in core symbols;

– the system of soil metaphors - soil, tree, stone core symbols, soil friend, khakisor, motherland, momozamin, fatherland concepts, life, life, society, man, homeland, road, test, exam, border, had motifs, road, steppe, tandir , artistically expressed in various poetic images, symbols and metaphors related to the wonders of pottery, mihrab, grass, clay, clay, pitcher, potter, shepherd, farmer, tiger, snake.

11. In the example of Eshqabil Shukur's work, the scientifically classified “To‘rt unsur (Four Elements)” “wonder” structure of artistic symbols are important tools of lyrical expression and individual style of the receptive process, while the category of “wonder” is at the center of modern Uzbek poetry as a leading educational concept in the recognition of the Creator, identity and existence of a person. scientifically and conceptually justifies the fact that he has been living.

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

АБДУРАХМАНОВА УЛЬДОНА АБДУЖАПБАРОВНА

**КАТЕГОРИЯ “ВОСХИЩЕНИЯ” В ПОЭЗИИ ЭШКОБИЛА ШУКУРА
И ЕЕ БИНАРНАЯ ПРИРОДА**

10.00.02 – Узбекская литература

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

Ташкент – 2024

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за номером B2023.1.PhD/Fil3071.

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Защита диссертации состоится на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои “24” май 2024 года в 10:00 часов. (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуфа Хос-Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@www.tsuull.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована по номеру 288). (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуфа Хос-Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, (www.tsuull.uz)).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. В мировой философии и социальной антропологии понятие восхищения рассматривается как событие, проявляющее себя в комплексе эмоций, выражающее трепет в процессе постижения собственной сущности, открытия и воображения обширных границ и таинственных законов Вселенной. Явление восхищения, которое основано на перцепции, восприятии, мышлении и выражении чувств человека, многоуровневое и многогранное в гармонии с уровнями человеческого просвещения. Высказывание восхищения, его синтез в творческой душе, перенос в художественное произведение и этапы отражения в сознании-душе читателя свидетельствуют о том, что это понятие имеет бинарную природу.

В мировом литературоведении поддерживается исследование в художественно-философском ракурсе феномена восхищения, который в последнее время считается главной концепцией восточно-исламского просвещения, усилия, направленные на изучение художественных произведений, отражающих философско-рецептивную, художественно-рецептивную сущность и бинарную природу категории “восхищения”, как отражение мировой литературно-эстетической мысли.

Хотя в Узбекистане начата работа над новыми интерпретациями традиционных идей в классической религиозно-философской и суфийской поэзии, которые нашли отражение в произведениях современных авторов, но не исследована теоретико-практическая сущность понятия восхищения, художественная формула, описание-характеристика, роль и бинарная природа категории “восхищения” в узбекской современной поэзии. Научно обоснованное освещение вокруг феномена восхищения мозаики лирических образов, метафор и символов, использования слов и индивидуальности лирического самовыражения в произведениях узбекских поэтов определяет необходимость проблемы. Изучение в качестве единой системы принципов проявления категории “восхищения” в лирическом произведении, процессов художественного восприятия мира и человека, также его лирического самовыражения, освещение бинарной природы категории “восхищения”, роль в современной узбекской поэзии и теоретико-эстетическая сущность изучения данной категории, на основе поэзии Эшкобила Шукура, вошедшего во второй половине 1980-х годов – накануне независимости Узбекистана, которая признана эпохой расцвета современной узбекской поэзии, означает помощь в решении актуальной проблемы, стоящей перед современным узбекским литературоведением, показывает актуальность работы.

В качестве объекта исследования были выбраны такие сборники стихов Эшкобила Шукура, как “Изучение сердце” (1984), “Черноволосая” (1988), “Ночные цветы” (1989), “Зеленые птицы” (1995), “Хамал айвони” (2003), “Виденное, закрытыми глазами” (2013).

Научная новизна исследования состоит из нижеследующих:

впервые в узбекском литературоведении теоретико-эстетическая сущность понятия восхищения выявлена как особая проблема в аспекте восточно-исламской просветительской мысли, а также определено эволюционное развитие, формирование, история проявления в узбекской классической и современной поэзии феномена восхищения, обоснованы категориальные свойства восхищения;

на основе главы “Три восхищения” дастана Алишера Навои “Сметение праведных” научно-концептуально доказано то, что категория “восхищение” живет в центре узбекской классической и современной поэзии как ведущая образовательная концепция в распознавании Творца, постижении себя и бытия, систематически подтверждена категория “восхищения” и его бинарная природа на примере творческой личности Эшкобила Шукура;

научно обосновано, что субъект автора в художественном восприятии мира и человека находится в циркулярном отношении с категорией “восхищения”, определена система метафор “четырёх стихий” в узбекской литературе, как целостная художественная система на примере творчества Эшкобила Шукура.

разработаны и доказаны новые теоретические обобщения о роли художественного восприятия феномена восхищения в творчестве Эшкобила Шукура, процессах его синтеза в творческом сознании, лирическом выражении неких явлений творческого процесса и его бинарной природе;

Практические результаты исследования включают следующие:

впервые в узбекском литературоведении были изучены теоретический закон понятия восхищения на основе главы “Три восхищения” дастана “Смятение праведных” Алишера Навои, категориальные свойства в аспекте мировой философии, мировой и узбекской литературы, классифицированы степени пути “восхищения”, систематизированы составные части;

на основе концепции “Три восхищения” дастана “Смятение праведных” Алишера Навои, научно обосновано то, что феномен восхищения является единой концептуальной философско-художественной системой, которая является отдельной художественной категорией и состоит из отношений эмоции и ошеломленности, мышления и удивления, истины и восхищения, то есть в качестве показателя главного критерия-индикатора определения состояния восхищения в творческой личности каждого поэта впервые была разработана художественно-эстетическая формула “Три восхищения”;

понятие “восхищение” (ошеломленность, удивление, онемение) предлагается в качестве альтернативы концепции “знания” в теориях эмоционального, ментального знания и божественного знания, а также уточнен масштаб “Трёх восхищений” в творчестве Эшкобила Шукура;

научно-художественным путем анализированы главный художественный культ творческой личности Эшкобила Шукура, лирические образы, метафоры, которые считаются механизмом катарсиса, метафоры – земля, вода, воздух, огонь научно классифицированы в качестве одной целостной художественной системы, сделан научный вывод о том, что это восхищение “Четырёх стихий”.

Объем и структура диссертации. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы. Объем исследования составляет 155 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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II bo'lim (II часть II part)

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