

**NAMANGAN DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
PhD.03/04.06.2020.Fil.76.04 RAQAMLI ILMIY KENGASH**

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**NAMANGAN DAVLAT UNIVERSITETI**

**JO'RABOYEVA SABOXON ANVARXANOVNA**

**SHAVQIY NAMANGONIY VA UNING ADABIY MEROSI**

**10.00.02 – O'zbek adabiyoti**

**FILOLOGIYA FANLARI bo'yicha falsafa doktori(PhD) dissertatsiyasi  
AVTOREFERATI**

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## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida millat ma'naviy taraqqiyotiga sezilarli hissa qo'shgan ijodkorlar asarlarini birlamchi qo'lyozma manbalar asosida o'rganish, shoirning adabiy merosini tiklash, ularni ilmiy muomalaga olib kirish, ular ijodini an'anaviylik va o'ziga xoslik nuqtayi nazaridan tadqiq etish, shoir va adiblarning jahon adabiyoti tarixida tutgan o'rnini belgilash yanada muhim ilmiy-nazariy, amaliy mohiyat kasb etmoqda. Bu esa iste'dodli ijodkorlarimizning ijodiy merosini xalqqa taqdim etish hamma vaqt dolzarb ahamiyat kasb etganligini ko'rsatadi. Shu bois, hozirgi adabiy jarayon an'ana, individual mahorat muammolarini ijtimoiy, badiiy-falsafiy aspektlarda yechish, uning muayyan shoir ijodidagi uslub manerasini aniqlash, umumiy va xususiy jihatlarini bugungi globallashgan ilmiy-nazariy tafakkur vositasida baholashni talab qilmoqda.

Dunyo adabiyotshunosligida mumtoz shoirlarning tarjimai holi, faoliyati, adabiy merosi, asarlarining yaratilish jarayonlari, ijtimoiy, siyosiy, madaniy muhitning ular ijodiga ta'siri va badiiy ijod masalalari borasidagi qarashlarini atroflicha tadqiq etish nihoyat darajada muhim. Mumtoz ijodkorlarning adabiy-badiiy merosi, yaratgan asarlarining janrlar tizimi, mavzular ko'lami, lingvopoetik tamoyillariga yangicha yondashuvda: ijtimoiy-siyosiy, ahloqiy, falsafiy-ma'naviy, ilohiy-irfoniy g'oyalarga tayanib o'rganish asosiy vazifa bo'lib kelmoqda. Jahon ilm-fani, adabiyoti va madaniyati rivojiga ulkan hissa qo'shgan mumtoz so'z san'atkorlarining hayoti va ijodiy merosini o'rganishga intilish kuchayib borayotgani esa e'tiborga molikdir.

O'zbek adabiyotshunosligida milliy merosni tiklash, izchil o'rganish, tahlil etish, undan jamiyatning ma'naviyatini yuksaltirish yo'lida foydalanish adabiyotning ustivor vazifasiga aylandi. "Bizning havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san'atimiz ham bo'ladi."<sup>1</sup> Mamlakatimizdagi ijtimoiy-iqtisodiy va madaniy islohotlar asosida o'zbek adabiyotshunosligida ilgari ilmiy muomalaga kiritilmagan mumtoz she'riyatdagi ba'zi adabiy manbalarni tadqiq etish ishlariga e'tibor qaratilmoqda. "Bobolarimizga munosib binolar qurdik. Endi bobolarimizga munosib ilmiy muhit yaratishimiz kerak".<sup>2</sup> Bu borada namanganlik shoir Shavqiy Namangoniy hayoti va ijodi, uning turkiy va forsiy merosining she'riy janrlari, g'oyaviy-badiiy jihatlarini chuqur o'rganish, asarlarini tahlil qilish bugungi adabiyotimizning dolzarb vazifalardan biri hisoblanmoqda.

O'zbekiston Respublikasi Prezidentining 2017- yil 24- maydagi PQ-2995-son "Qadimiy qo'lyozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 13-sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va

<sup>1</sup> Mirziyoyev Sh. M. Adabiyot va san'at madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir. Prezident Sh.Mirziyoyevning O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi // "Xalq so'zi" gazetasi, 2017-yil. 21-avgust.

<sup>2</sup>Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг "Ислом цивилизацияси" марказига қилган таширифидаги нутқидан. 2021 йил, 29 январь.

tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi 2018-yil 5-iyundagi "Oliy ta'lim muassasalarida ta'lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta'minlash bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi PQ-3775-sonli qarorlari, 2020-yil 29-oktabrdagi "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi PF-6097-sonli, 2022-yil 28-yanvardagi "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-sonli Farmonlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-fevraldagi "O'zbek mumtoz va zamonaviy adabiyotni xalqaro miqiyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi 124-sonli farmoyishi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi.** Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining I. "Demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirishni va ularni amalga oshirish yo'llari" ustivor yo'nalishiga muvofiq holda amalga oshirildi.

#### **Muammoning o'rganilganlik darajasi.**

Jahon adabiyotshunosligida Sharq mumtoz adabiyoti vakillari hayoti va ijodi, adabiy merosi o'rganishga bag'ishlangan tadqiqotlar yaratilgan. Xususan, ingliz sharqshunosi Charlz Ambrouz Stori, V.P.Nalivkin kabi olimlarning shoir merosi, xususan, tarixiy asarlari qo'lyozmalarini o'rganish borasidagi dastlabki say'-harakatlari e'tiborga molik<sup>3</sup>. Shuningdek, XIX asrning 90-yillaridagi manbalarda, xususan, Ishoqxon Ibratning "Tarixi Farg'ona" asarida uning "Pandnoma" nomli mo'jaz dostonidan parcha keltiriladi.<sup>4</sup>

O'zbek adabiyotshunosligida Shavqiy Namangoniy haqidagi dastlabki ma'lumotlar Po'lotjon Domullo Qayumovning "Tazkirai Qayyumiy" asarida beriladi va bir muxammasi keltiriladi<sup>5</sup>. Keyingi yillarda G'.Karimov, O.Nosirov, F.Ahmadjonova, Sh.Vohidovlar shoir asarlarini o'rganish borasida bir muncha ishlarni amalga oshirdilar.<sup>6</sup>

Sh.Vohidov, Sh. Qo'ldoshevlar esa shoir tarixiy asarlarining Qo'qon tarixini yoritishdagi ahamiyatiga to'xtaladi. A.Xalilbekov, Sh.Qo'ldoshev, N.Abdulohatov kabi olimlarlar tomonidan shoir adabiy merosini tadqiq etish va nashrga tayyorlash

<sup>3</sup>Стори Ч.А. Персидская литература. Том II. В трех частях перевел с английского переработал и дополнил Е.Ю.Брегел. 1935. – С. 1119; Наливкин В.Р. Краткая история Кокандского ханства. – Казань, 1886. – С.2; Валидов А.З. Восточные рукописи в Ферганской области // Записки Восточного Отделения Императорского Русского Археологического Общества. – Петроград, т. XX. 1915. – С. 86-109.

<sup>4</sup> Исҳоқхон тўра Ибрат. Фарғона тарихи. – Тошкент: Шарқ, 1991. – 119 б.

<sup>5</sup> Пулотжон Домулло Қайумов. Тазкираи Қайумий. Том II. – Тошкент, 1998. – В. 269-270.

<sup>6</sup> Каримов Ғ. Шавқий поэзиясининг реалистик кучи // Шарқ юлдузи, 1963, 2-сон. – Б.44-46; Носиров О. Шавқий Намангонийнинг янги қўлёзмаси // "Ўзбекистон маданияти" газетаси, 1965, 2-сон; Аҳмаджонова Ф. Шавқий Намангоний // Ўзбек тили ва адабиёти, 1970, 3-сон. – Б. 45-60; Вохидов Ш. Қўқон хонлиги тарихи (хонлик тарихи - манбаларда). Том I. – Тошкент, 2014. – Б. 63.

bo'yicha bir muncha ishlarni amalga oshiridi.<sup>7</sup> Shu bilan bir qatorda, Shavqiy she'rlaridan namunalar tazkira, bayoz va antologiyalardan o'rin olgan<sup>8</sup>. Lekin aynan Shavqiy Namangoniy va uning adabiy merosi o'zbek adabiyotshunosligida atroflicha o'rganilmagan.

### **Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.**

Dissertatsiya mavzusi Namangan davlat universiteti ilmiy tadqiqotlari rejasiga muvofiq "O'zbek adabiyotshunosligining dolzarb muammolari" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** zullisonayn shoir, tarixchi olim Shavqiy Namangoniyning hayoti va ijodiy faoliyati, adabiy merosi va uning ko'lami, xususan, she'riyati va uning mavzular doirasi janr xususiyatlari, poetik mahoratini tahlil va talqin etish hamda shoir ijodining o'zbek adabiyotida tutgan o'rnini belgilashdan iborat.

#### **Tadqiqotning vazifalari:**

adabiy-tarixiy manbalarda hamda xorij va o'zbek olimlarining asarlarida XX asrda yashab ijod etgan zullisonayn shoir Shavqiy Namangoniyning hayoti, ijodiy faoliyatiga ilmiy yondashuv usullari hamda tamoyillarini aniqlash;

Shavqiyning qo'lyozma devonini izohlar va sharhlar bilan ta'minlangan holda nashrga tayyorlash va ilmiy iste'molga olib kirish;

shoir adabiy merosining mavzu ko'lami va janriy xususiyatlarini aniqlash;

Shavqiy she'riyatidagi an'anaviylik va o'ziga xosliklarni qiyosiy-tipologik tahlil asosida ochib berish;

shoir ijodiy mahoratining asosiy qirralari hamda poetik xususiyatlarini tadqiq etish.

**Tadqiqot obyekti** sifatida Mulla Shamsiddin Shavqiy Namangoniyning O'zbekiston Fanlar akademiyasi Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti Qo'lyozmalar fondining Hamid Sulaymon bo'limida № 1872/1 inventar raqami bilan saqlanayotgan qo'lyozma devoni, "Jome'ul-havodis", "Pandnoma", "Riyoz ul-muslimin", "Tarixi Shavqiy" asarlari, shoirning avlodlari qo'lida saqlanayotgan qo'lyozma devoni belgilandi.

**Tadqiqot predmetini** XIX asrda yashab ijod etgan Shavqiy Namangoniyning ijodiy merosi, xususan, devonidagi she'rlarning mavzu ko'lami va janr xususiyatlari, an'ana va novatorlik, poetika masalalari tashkil etadi.

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<sup>7</sup> Воҳидов Ш. Қўқон хонлигида тарихнавислик (хонлик тарихи – манбаларда). Том I. – Тошкент, 2014. – Б. 63. Халилбеков А. Наманган адабий гулшани. – Наманган: "Наманган" нашриёти, 2007. – 124 б. Абдулаҳатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавқий. – Наманган: Усмон Носир медиа, 2022. – 332 б; Арзибеков Р. Поэт Шавқий Каттақургани и его литературная среда: Автореферат дисс.канд. филол.наук. – Самарканд: 1963. – 27 б; Деҳқонов А. Муҳаййирнинг ҳаёти ва ижоди: Филол.фан. номз. дисс. автореф. – Тошкент, 2007. – 25 б; Жўраева Ҳ. Хусайний ҳаёти ва ижодий мероси: Филол. фан. бўйича фалс. докт (PhD) дисс.автореф. – Тошкент, 2018.– 23 б; Жўраев Ж. Комёб ҳаёти ва ижодий мероси манбалари тадқиқи: Филол. фан.бўйича фалс. докт. (PhD) дисс. – Тошкент, 2012. –26 б; Choriyeva M.Q. Tamkin Vuxoriyning hayoti va adabiy merosi. Filol. fan. nomz. ...(PhD) diss. Avtoref. – Buxoro, 2022. – 65 b.

<sup>8</sup> Муҳаммад Обид Намангоний. Тухфат-ул обидин ва анис -ул ошиқин. – Тошкент : Наврўз , 2019. – Б.159; Асрлар нидоси. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1982. – Б.385-39; Қосимов А. Наманган мумтоз адабиёти. 1-китоб. – Тошкент, 2024. – Б. 83-84.

**Tadqiqot usullari.** Dissertatsiyada tarixiy-qiyosiy, qiyosiy-tipologik, tasniflash, germenevtik va biografik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

adabiy-tarixiy va ilmiy manbalarda hamda xorij va o'zbek olimlarining asarlari asosida Shavqiy Namangoniyning tarjimai holi, ijodiy biografiyasiga doir ma'lumotlardan foydalanib, nazariy asoslangan ilmiy xulosalar va tamoyillar aniqlangan va muxammaslaridagi an'anaviy hamda yangi poetik uslublar shoirning badiiy mahorati muayyan ilmiy-nazariy manbalarga tayanib, mumtoz lirik she'rlar janri guruhlangan, qat'iy xoslik belgilari haqidagi mavjud ilmiy tadqiqotlarda berilgan mulohazalar adabiyotshunoslik qarashlariga asoslanib dalillangan;

shoir adabiy merosi va uning janriy xususiyatlariga e'tibor qaratib, qo'lyozmasi matnidagi tafovutlari aniqlangan, mavzu ko'lamining ijtimoiy, axloqiy xususiyatiga, asarlarining mazmun-mundarijasiga va ularning o'ziga xos vazni, badiiy san'atlari, qofiya va raviy qo'llashdagi shoir mahorati "Jome' ul-havodis", "Riyoz ul-muslimin", "Pandnoma", "Tarixiy Shavqiy" asarlarida tarixiy-adabiy va axloqiy-ta'limiy qimmatini ochib berilgan hamda ijodkor asarlaridagi shakl va mazmun uyg'unligi shoirning mumtoz lirika janrlaridagi shakli va uslubiy yangiliklar Navoiy, Fuzuliy, Amiriy singari salaflar ijodiga murojaat qilish orqali an'anaviylik, novatorlik kabi tushunchalar ijodiy merosida adabiy-estetik jihatdan yangi mazmun-mohiyati tahlillar yordamida aniqlangan;

shoir devonidagi she'rlarning janr xususiyatlaridagi irfoniy, ma'naviy, nasihat kabi mavzular doirasidagi ijtimoiy, siyosiy, ishqiy, g'azal va muxammaslaridagi obrazlilik, davr voqe'liliklari talqini mazmun va badiiy shakllaridagi vazn, she'riy san'atlar uyg'unligi, vazn xususiyatlaridagi ramal, hazaj bahrlari, qofiya hamda tashbeh, husni ta'lil, iqtibos kabi she'riy san'atlarning qo'llanishidagi shoirning poetik mahorati tahlillangan;

Shavqiy Namangoniyning ijodiy merosidagi lafziy, ma'naviy va mushtarak san'atlar misralarning estetik-ekspressivligini oshirib, o'quvchida muayyan lirik janrga mansub asar haqida yaxlit tasavvur paydo qilibgina qolmay, poetik matnning semantik-strukturasini uyushtirib kelganligi, shuningdek, shoir ijodida mumtoz an'analarning barqaror va tizimli tadrijiy rivoji, poetik shakl va poetik mazmundagi orifona, oshiqona kabi g'azal va muxammaslarning janriy yangilanish tamoyillari asoslangan va isbotlangan.

**Tadqiqotning amaliy natijasi quyidagilardan iborat:**

XIX asrda yashab ijod etgan Shavqiy Namangoniyning biografiyasi, ijodiy merosining umumiy ko'lami va uning o'rganilish tarixi ilmiy-nazariy jihatdan tadqiq etilgan va xulosalar chiqarilgan;

shoirning qo'lyozma devonini izohlar va sharhlar bilan ta'minlangan holda nashrga tayyorlangan;

shoir devonining janr xususiyatlari va mavzular doirasi turli janrlarda yozilgan she'rlari tahlili orqali oydinlashtirilgan;

shoirning g'azal va muxammaslaridagi mumtoz an'analarning tadriji, poetik shakl va poetik mazmundagi yangilanish tamoyillari tahlillar jarayonida dalillangan.

**Tadqiqot natijalari ishonchliligi** muammoning to‘g‘ri qo‘yilganligi, ilmiy muammoning o‘rganilish chegaralari aniq belgilab olinganligi, tahlillar va xulosalarning dastlabki va ishonchli manbalarga tayanganligi, chiqarilgan xulosalar ilmiy asoslanganligi, tahlillar qiyosiy-tarixiy, qiyosiy-tipologik, tasniflash, germenevtik va biografik tahlil usullari vositasida olib borilganligi, nazariy fikr va xulosalarning amaliyotga tatbiq etilganligi, natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, dissertatsiya xulosalari milliy adabiyotimiz tarixini boyitishga, dissertatsiyada ilgari surilgan nazariy g‘oyalar va umumlashma xulosalari XIX asr o‘zbek adabiyoti tarixi yo‘nalishida olib boriladigan tadqiqotlar hamda metodologik yondashuvlarni takomillashtirishga xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati oliy o‘quv yurtlarining filologik ta‘lim yo‘nalishlarida “O‘zbek adabiyoti tarixi”, “Namangan adabiy muhiti” “Adabiyot nazariyasi”, “Adabiy manbashunoslik va matnshunoslik” kabi fanlardan ma‘ruzalar o‘qishda va amaliy mashg‘ulotlar o‘tkazishda, maxsus kurs, seminarlar tashkil etishda, darslik va o‘quv qo‘llanmalar yaratishda manba bo‘lib xizmat qilishda ko‘rinadi.

**Tadqiqot natijalarining joriy qilinishi.** XIX asr oxiri XX asr boshlarida yashab ijod etgan namanganlik shoir Mulla Shamsiddin Shavqiy Namangoniy adabiy merosining o‘rganilishiga doir olib borilgan ilmiy ish asosida:

adabiy-tarixiy va ilmiy manbalarda hamda xorij va o‘zbek olimlarining asarlari asosida Shavqiy Namangoniyning tarjimai holi, ijodiy biografiyasiga doir ma‘lumotlardan foydalanib, nazariy asoslangan ilmiy xulosalari, muxammaslaridagi an‘anaviy hamda yangi poetik uslublar shoirning badiiy mahorati muayyan ilmiy-nazariy manbalarga tayanilganligiga doir xulosalardan PZ-201912258-raqamli 2021-2024-yillarga mo‘jallangan “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi fundamental loyihada foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 26-yanvardagi 04/1-172-sonli ma‘lumotnomasi). Natijada, loyiha shoir hayoti va ijodiy merosini o‘rganishga doir yangi ilmiy qarashlar, nazariy ma‘lumotlar va yangi manbalar bilan boyitilgan;

shoir adabiy merosi va uning janriy xususiyatlariga e‘tibor qaratib, qo‘lyozmasi matnidagi tafovutlari aniqlangan, mavzu ko‘lamining ijtimoiy, axloqiy xususiyatiga, asarlarining mazmun-mundarijasiga, shakl va mazmun uyg‘unligi Navoiy, Fuzuliy, Amiriy singari salafilar ijodiga murojaat qilish orqali an‘anaviylik, novatorlik kabi tushunchalar ijodiy merosida adabiy-estetik jihatdan yangi mazmun-mohiyat kasb etganligi haqidagi mulohazalardan O‘zbekiston Yozuvchilar uyushmasining Shavqiy hayoti va ijodi, asarlaridagi umuminsoniy g‘oyalar targ‘ibiga bag‘ishlangan tadbirlarida, aholi o‘rtasida o‘tkazilgan adabiy uchrashuv, suhbat, kitob taqdimotlarida, shuningdek, “Adabiyot kunlari”, “Navoiyxonlik” singari adabiy-ma‘rifiy tadbirlar loyihasini ishlab chiqish va tayyorlashda foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 21-iyundagi 01-03/698-sonli ma‘lumotnomasi).

Shavqiy Namangoniyning ijodiy merosidagi lafziy, ma'naviy va mushtarak san'atlar misralarning estetik-ekspressivligini oshirib, o'quvchida muayyan lirik janrga mansub asar haqida yaxlit tasavvur paydo qilibgina qolmay, poetik matnning semantik-strukturasini uyushtirib kelganligi, shuningdek, shoir ijodida mumtoz an'analarning barqaror va tizimli tadrijiy rivoji, poetik shakl va poetik mazmundagi orifona, oshiqona kabi g'azal va muxammaslarning janriy yangilanish tamoyillari asoslangan va isbotlanganligi xulosalari va ilmiy yangiliklaridan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining 2024-yil fevral va may oylaridagi "O'zbek adabiyoti tarixi", "G'azal bo'stoni", "Ta'lim va taraqqiyot" dasturlarini samarali tashkil etishda, ularning dastur va ssenariylarini tayyorlashda foydalanildi (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali" davlat muassasasining 2024-yil 24-iyundagi 04-36-776-sonli ma'lumotnomasi). Natijada, yangi dalil, fikr-mulohaza va nazariy xulosalar teleko'rsatuvlarning sifati ortishiga, tomoshabinlarning ajdodlarimiz ijodiga bo'lgan qiziqishlari kuchayishiga, shoir asarlarining mazmun-mohiyati va badiiyatini chuqurroq idrok etishlariga xizmat qilgan.

**Tadqiqot natijalarining aprobasiyasi.** Tadqiqot natijalari 4 ta xalqaro va 4 ta respublika ilmiy-nazariy anjumanlarida muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Tadqiqot mavzusi bo'yicha 14 ta ilmiy ish e'lon qilingan. O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 3 tasi respublika, 3 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa va adabiyotlar ro'yxatidan tashkil topgan bo'lib, 157 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning "**Kirish**" qismida mavzuning dolzarbligi, zarurati, maqsadi, vazifalari, obyekti, predmeti, uning fan va texnologiyalar rivojining ustuvor yo'nalishlariga mosligi asoslanib, ishning ilmiy yangiligi, amaliy natijalari, ishonchligi, amaliyotga joriy etilishi, aprobatsiyasi, e'lon qilingan ishlar va tuzilishi ko'rsatilgan va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiya bir-biriga mantiqan bog'langan va biri ikkinchisini taqozo qiluvchi uch bobdan iborat. Uning I bobi "**Shavqiy Namangoniyni hayoti va ijodini o'rganish manbalari**" deb atalgan. Bobning "**Shoir hayoti va ijodini o'rganilish tarixi**" nomli faslida Mulla Shamsiddin Shavqiy Namangoniyni hayoti va ijodini o'rganilish manbalari tahlilga tortilgan.

Ma'lumki, Qo'qonda Amir Umarxon har tomonlama kuchli bo'lgan davlatni boshqarib, xonlikni nafaqat iqtisodiy jihatdan balki, ma'naviy-madaniy jihatdan ham taraqqiy topishida muhim rol o'ynadi. "Yetmishdan ortiq shoirni o'z atrofida birlashtirib, o'zbek adabiyotitarixiga "Qo'qon adabiy muhiti" nomi bilan kirgan ulkan bir adabiy maktabni tashkil etgani va unga homiylik qilganining o'zi

Amiriyning madaniyatimiz oldidagi beqiyos xizmatidir.<sup>9</sup> Mohlaroyim-Nodira bilan birgalikda olimlar, shoirlar va ilm ahllarini qo‘llab-quvvatladi. Natijada, yagona tizimli bo‘lgan Qo‘qon adabiy muhiti yuzaga keldi. O‘zaro do‘stlik, adabiy hamkorlik va g‘oyaviy-badiiy birlikka asoslangan, uyushgan bir ijodiy hayot, shoirlarni o‘zida jamlagan badiiy tafakkurni yangi pog‘onaga ko‘targan adabiy jarayon tarkib topdi. Bu bevosita namanganlik shoirlar ijodiga ham o‘z ta‘sirini o‘tkazdi. Nodim, Ibrat, Shavqiy, Hayrat, Xilvatiy va So‘fizodalar mazkur ijodiy muhit an‘analaridan oziqlangan ijodkorlar edi. Maqsad va maslak birligi, adabiy hamkorlik shoirlar ijodida tub burilishlar yasadi va ularning ijodiy aloqalari namanganlik ijodkorlar maktabining shakllanishiga turtki bo‘ldi. Namanganda tarkib topgan ijodiy jarayon vakillaridan biri Mulla Shams Shavqiy Namangoniydir. Dissertatsiyada shoirning hayoti va faoliyati haqida ilmiy manbalar va uning qarindoshlari ma‘lumotlariga asoslangan holda fikr yuritildi. Shoir hayoti va ijodini o‘rganishga doir manbalar tahlilga tortildi.

Dastlab shoir haqidagi ma‘lumotni rus olimi Namangan uyezdida xizmat qilgan, bir necha yil Nanay qishlog‘ida yashagan va o‘lka tarixini o‘rgangan inson B. R. Nalivkin e‘tirof etgan. Nalivkinning aytishicha, u bir muncha muddat Nanay qishlog‘ida yashab yurgan chog‘larida I.F.Gotvald bilan ko‘rishganda unga noma‘lum bo‘lgan qo‘lyozma haqida so‘zlaydi. Bu asarni o‘zi o‘qib o‘rganib chiqqanligini e‘tirof etadi<sup>10</sup>. Shavqiy haqidagi qaydlar mashhur ingliz sharqshunosi Charlz Ambrouz Storru asarlarida ham uchraydi. “Fors adabiyoti” nomli asarida “Tarixi Shavqiy” asari va uning g‘oyaviy mazmuniga to‘xtaladi. Ushbu asar mazmuniga ko‘ra, ruslarning Farg‘onani ishg‘ol etganliklari haqida bo‘lib, qo‘lyozma nusxasi jahonga ma‘lum, u mashhur olim, sharqshunos Zaki Validiy Tog‘on (1890-1970) qo‘lida bo‘lgan.<sup>11</sup> Shoir ijodini ilmiy asosda o‘rganish XX asrning 60-yillaridan boshlandi, deb aytish mumkin. Professor Odiljon Nosirov “Shavqiy Namangoniyning yangi qo‘lyozmasi”<sup>12</sup> maqolasida Shavqiy Namangoniyning qo‘lyozmasi haqida fikr yuritadi. 1963-yilda professor G‘.Karimovning “Shavqiy ijodining realistik kuchi”, 1970-yilda F.Ahmadjonovanning “Shavqiy Namangoniy” maqolalari bosildi<sup>13</sup>. G‘afur G‘ulom nomidagi Adabiyot va san‘at nashriyotida 1982-yilda chop etilgan “Asrlar nidosi” majmuasida Shavqiy Namangoniy haqidagi ma‘lumot, uning ikki g‘azali, bir mustahzodi, “Pandnoma” asarining qisqartirilgan nusxasi, “Jome‘ ul-havodis” dostonidan parcha e‘lon qilindi. G‘.Karimovning “O‘zbek adabiyoti tarixi” darsligida shoirning hayoti va ijodi haqidagi ayrim ma‘lumotlar o‘rin olgan<sup>14</sup>. R.Orzibekov o‘zbek adabiyoti

<sup>9</sup> Қобилова З. Бадий ижодда таъсир ва издошлик масалалари. (Амирий шеърятти мисолида): Филог.фан. д-ри ... дисс. – Фарғона, 2021.– Б.43.

<sup>10</sup> I.Gotvald. Qozon va Peterburg universitetlarida ishlagan mashhur rus sharqshunoslaridan biri. Nalivkin so‘zlaridan ma‘lum bo‘lishicha, mazkur izoh yozilgan vaqtlarda, ya‘ni 1910-yillarda vafot etgan.

<sup>11</sup> Стори Ч. А. Персидская литература. В трех частях перевод с английского, переработал и дополнил Ю.Э. Брегель Том II. – М.: 1989. – С. 1199.

<sup>12</sup> Носиров О. Шавкий Наманганининг янги қўлёзмаси // “Ўзбекистон маданияти” газетаси, 1965 йил, 3-ноябрь.

<sup>13</sup> Каримов Ф. Шавкий поэзиясининг реалистик кучи // Шарқ юлдузи, 1963, 2-сон; Аҳмаджонова Ф.. Шавкий Намангоний // Ўзбек тили ва адабиёти, 1970, 4-сон; Асрлар нидоси. Мажмуа. – Тошкент: Фафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1982.

<sup>14</sup> Каримов Ф. Ўзбек адабиёти тарихи. Дарслик. – Тошкент: Ўқитувчи, 1976. – В. 46.

tarixida o'nga yaqin Shavqiy taxallusli shoirlar ijod qilganliklari haqida ma'lumot berar ekan, ular orasida Shavqiy Namangoniyning o'ziga xos o'rni borligini ta'kidlaydi<sup>15</sup>.

Mulla Shamsiddin Shavqiy ijodini nafaqat O'zbekiston hududida, balki xorijda ham o'rganilayotgani ma'lum bo'ldi. Jumladan, xorijlik olim "Yaponiya ilmiy taraqqiyoti jamiyati" professori Yayo Kavaxara tomonidan ham shoir ijodiga qiziqish bildirilgan va u yashagan qishloqqa tashrif buyurgan. Xonadonida bo'lib, uning qo'lyozmalarini o'rganib, Mulla Shams Shavqiyning chevarasi Is'hoqjon hoji domla bilan suhbatlashgan<sup>16</sup>.

Shavqiy asarlarining ilmiy matnlarini yaratish borasida N.Abdulohatov, Sh.Qo'ldoshevlar hammualliflikda nashr etgan "Mulla Shamsiddin Shavqiy" kitobi ilk qadam bo'ldi<sup>17</sup>, deb aytish mumkin. Shavqiy Namangoniyning adabiy merosiga doir ma'lumotlar mavjudligi, tarixiy va lirik asarlarning to'liq matni kiritilganligi bilan ahamiyatli hisoblanadi. Kitob keng ommaga mo'ljallangan bo'lib, unda shoirning shajarasi, hayoti va ijodiga doir ma'lumotlar berilgan, devondagi she'rlar, dostonlar va hajviy asarining tabdili keltirilgan. Shuni ta'kidlash kerakki, shoir asarlari matnlari ko'p o'rinlarda xato o'qilganligi tufayli g'azallar, muxammas va musaddaslar vaznida saktaliklar yuzaga kelgan, imloviy va ishoraviy kamchiliklar uslubiy g'alizliklarni keltirib chiqargan. Bu esa shoir asarlari nashri ustida jiddiy ishlash zarurati borligini ko'rsatadi.

Bobning ikkinchi fasli "**Shoirning adabiy merosi**" deb nomlangan. Unda shoir ijodiy merosi xususida fikr yuritilgan. Shavqiy asarlarining 228 betli devoni va turli she'rlarni o'z ichiga olgan uchta qo'lyozmasi mavjud. Shoirning birinchi devoni qarindoshlari qo'lida saqlanadi. Devonda alifbo tartibiga rioya qilinmagan. Qo'lyozma muqovalanmagan. Devonga jami 3000 misradan ortiq o'zbek va fors-tojik tilidagi she'rlar kiritilgan.

Shavqiy Namangoniyning ikkinchi devoni Abu Rayhon Beruniy nomidagi Sharq qo'lyozmalari institutining H.Sulaymonov fondida "Devoni Shavqiy" nomi bilan 1872/I-raqam ostida saqlanadi. Qo'lyozma 114 varaq, ya'ni 228 betdan iborat. Bu qo'lyozmada Shavqiyning o'zigagina tegishli asarlari bo'lgan. Qo'lyozma To'raqo'rg'on qishlog'ida istiqomat qiluvchi Nuriddin aka Isroilovning shaxsiy kutubxonasidan topilgan. Varaq hajmi 21,5x17 sm. Qo'lyozmaning 170, 174, 200, 220-betlarida qog'oz ishlab chiqarilgan fabrikaning muhri bor. She'rlar sahifaga ikki ustun qilib chiroyli nasta'liq xati bilan ko'chirilgan.<sup>18</sup> Mazkur qo'lyozmaga "Devoni Shavqiy" mus'haf Odiljon ibn Nosir Namangon shahri 1966-sana" deb yozilgan. Ushbu qo'lyozma nusxasini professor O.Nosirov Shavqiy yashagan Kalvak qishlog'i va unga yaqin bo'lgan Shahand, Yesen, To'raqo'rg'on qishloqlarida bo'lib, shoirning hali ilm ahliga ma'lum bo'lmagan katta hajmli qo'lyozmasini hamda turli kishilar qo'lida saqlanayotgan asarlarini topadi va 1962-yildan boshlab shoirning ijodiy merosini o'rgana boshlaydi. Bu

<sup>15</sup> Орзибеков Р. Ўзбек адабиёти тарихи. Ўқув қўлланма. – Тошкент: Ўқитувчи, 2006. – В. 227.

<sup>16</sup> Абдулахатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавқий. – Наманган: Усмон Носир медиа, – 2022. –Б. 136.

<sup>17</sup> Абдулахатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавқий. – Наманган: Усмон Носир медиа, – 2022.

<sup>18</sup> Носиров О. Шавқий Наманганининг янги қўлёзмаси // Ўзбекистон маданияти газетаси. 1965, №3.

haqda u o‘zining “Shavqiy Namangoniyning yangi qo‘lyozmasi” deb nomlangan maqolasida ma’lumot beradi<sup>19</sup>. Shavqiy devonida ko‘zga tashlanadigan dastlabki jihat devon tarkibidagi sahifalar muayyan tartibda joylashmagani va aksariyat janrlar muxammaslar va g‘azallardan iboratligidir. Devondagi yozuvlar yaxshi saqlangan bo‘lsa-da, kitobning boshi, o‘rtasidagi varaqlari tushirib qoldirilganligi uchun qo‘lyozmani kim tomonidan ko‘chirilgani noma’lum. Shuning uchun dastlabki keltirilgan janr g‘azal bo‘lmay, balki muxammas janriga tegishli bo‘lgan misralar bilan boshlangan. Shoirning lirik merosidan tashqari, “Jome’ul – havodis”, “Riyoz–ul muslimin”, “Tarixi Shavqiy” kabi tarixiy dostonlari mavjud. Uning asarlaridan 8 tasi 1908 va 1911-yillarda Toshkentdagi Orifjonov litografiyasida “Tuhfat ul -obidin va anis un-oshiqin” to‘plamida bosilib chiqqan. Bu to‘plamdagi Shavqiy she’rlari 220 misrani tashkil qilib, ikkita g‘azal, oltita muxammasdan iboratdir.<sup>20</sup>

Tarixchi olim Sh.Vohidovning tadqiqotida “Jome’ul-havodis” asari Shavqiy devoni tarkibidagi alohida doston sifatida keltirilgan. Lekin bu doston “Jangnomayi Xudoyorxon” asari bilan bitta asar ekanligi qayd etilmagan<sup>21</sup>. Doston “Jome’ ul-havodis” deb nomlanib, har bir bob bitta hodisa hisoblanadi. 1852-1853-yillardagi tarixiy voqealarga bag‘ishlangan bo‘lib, “Jangnomayi Xudoyorxon” asari liro-epik turga mansub bo‘lib, voqealar bayoni nazmiy, ya’ni masnaviy yo‘lida yaratilgan. Xonliklar davridagi ijtimoiy-siyosiy hayotning eng muhim qirralarini aks ettirib, o‘sha davrning katta hayotiy masalalari ustida fikr yuritiladi.

“Riyoz ul-muslimin” dostoni shoir hayotining so‘nggi 1887-yillarida yozilgan bo‘lib, insonning hayoti davomida duch keladigan qiyinchiliklari, uning uchun sinov ekanligi haqidagi fikrlar, Valiboy ismli tarixiy shaxsning boshidan kechirgan voqealari bayonidan iborat. Shavqiy dostonda xilma-xil his-tuyg‘ularni, insonni voqealikka bo‘lgan shaxsiy munosabatini xolis ifodalaydi. Shoirning fikricha, Valiboy obrazida insonning ma’naviy ahloqi qanday bo‘lishi kerakligi haqidagi fikrlarga to‘xtalib, komil musulmon odam sof va mustahkam e’tiqod egasi bo‘lishi kerak, degan xulosaga keladi:

Agar bo‘lmasak kufr eliding yiroq ,  
Mabodo u chora dinimizdan chirog‘.  
Yetar bizga kufr ahlidin ko‘p sitam,  
Bo‘lur shami imonimiz nuri kam.(150- bet)

Doston hajmi 155 bayt, 320 misradan iborat bo‘lib, hazaji musaddasi mahzuf va maqsur vazni masnaviy usulida yaratilgan.

“Tarixi Shavqiy” asari Turkiston olkasini Chor Rossiyasi tomonidan bosib olinishi va bosqindan keyingi hodisalarni batafsil yorituvchi tarixiy manba hisoblanadi. Shuningdek, masnaviy usulida yozilgan tarix bolib, unda asosan

<sup>19</sup> Professor Odiljon Nosirov pedagog, olim, adib, tarjimon va jamoatchi inson sifatida Respublikaga tanilgan edi. U 1933-yil 22-aprelda Chortoq tumani Bo‘lanak qishlog‘ida tug‘ilgan. 1958-yildan boshlab to umrining oxirigacha Namangan Davlat pedagogika institutida faoliyat yuritadi. O‘zbek adabiyoti kafedrasini mudiri, filologiya fakulteti dekani lavozimlarida ishlagan. Talabalarga o‘zbek mumtoz adabiyoti, chet el xalqlari adabiyotidan dars bergan. O.Nosirov bir necha dasrliklar muallifi va madaniyatimiz rivojiga munosib hissa qo‘shgan inson edi.

<sup>20</sup> Мухаммад Обид Намангоний. Тухфат ул – обидин ва анис ул – ошикин. – Тошкент: Наврўз, 2019. – 240 б.

<sup>21</sup> Вохидов Ш. Қўқон хонлигида тарихнавислик (генезиси, функциялари, намояндалари, асарлари). – Тошкент: Академнашр. 2010. – 230 б.

Xudoyorxon va uning amaldorlari taxtni tashlab mamlakatni tark etganlari, Nasriddinni taxtga otqazilgani, mamlakat boshqaruvi paytida ruslar bilan bolgan janglari, shahar ichkarisiga rus soldatlarini kirishi va xalq orasidan 7 kishini tanlab xalqni mustamlakachilik siyosati bilan boshqarilganligi hodisalari ifodalangan asardir. Mustamlakachilar mahalliy xalqqa past nazar bilan qarar, uni qoloqlikda, mute'likda saqlashga intilar edilar. Mahalliy aholini talash, xo'rlash, qonunsizlik avj oldi. Dastlab, shoir Farg'oning avvalgi holati va rus bosqinchilari kirib kelgandan keyingi paytdagi jihatlarni quyidagicha izohlaydi:

Darig'o kishvari Farg'ona bizg'a ko'p ziyon o'ldi,  
Musulmondin hukumat ketgali behad yomon o'ldi.  
Tushub mo'ming'a kulfat g'ayri dinlar komron o'ldi,  
Shariat bog'in gulzorig'a bod xazon o'ldi.

Xudoyorxonning o'zi ham mamlakat boshqaruvida turli yomon ishlarga qo'l urib, adolat hukmiga bo'ysinmaydi. Amaldorlari va sipohining ahvolidan xabar olmay, ularga nopisandlik bilan qaraydi. Natijada, sipoh ham, atrofidagi odamlar ham xondan umidini uzadi va qo'llab-quvvatlamay qo'yadilar. Shundan keyin Farg'ona mulki qo'ldan boy beriladi. Xon atrofdagilarning so'ziga quloq solmay, xalqqa zulmni haddin ortiq oshirib yuboradi. Ularga hatto haq to'lamay qo'yadi, ichkilik, maishatga berilib, do'st-u dushmani bir-biridan ajrata olmay qoladi. Amaldorlar vaziyatni unga tushuntirmoqchi bo'lishdi, ammo Xudoyorxon ularning ogohlantirishlariga quloq solmaydi. Bir ishni sabab qilib, maslahatni bir joyga qo'ydilar-da, xondan yuz o'giradilar. Andijon, Farg'ona va Namangan qo'ldan boy beriladi. Mustamlakachilikning salbiy oqibatlarini yaqqol ko'rsatish uchun, shoir asar tarkibiga sahroyi badaviy haqidagi rivoyatni kirgizgan.

Shavqiyning "Pandnoma" asari 60 misradan iborat va masnaviy yo'lida yozilgan. Shoir "Pandnoma" hajviyasida Xudoyorxonga Mallaxon tilidan aytilgan nasihatlarini nazmiy shaklda ifodalab, xonlik tuzumidagi illatlarni fosh qiladi. Shoirning fikricha, saltanatni boshqarishda hukmdorning o'zgacha siyosati bo'lishi kerak. Xalq holidan ogoh bo'lish, el-yurt g'amini yeyish uchun yurt so'raydigan xon sakbozlik bilan shug'ullanmasligi kerak:

Erur shoh ishi elga damsozlik  
Munosib emas xonga sakbozlik.  
Qayon bordi sandagi bu aql-u hush,  
Yegay har iting kunda bir nimta go'sht.(160-b)

Voqealar xuddi shu zaylda davom etsa, dushman mamlakatni parokanda qiladi va xazina yig'ib, uni odamlar muhofazasi uchun sarflanmasa, o'z qo'llari bilan begonalarga topshirib qo'yadi, deya ta'kidlaydi. Qo'qon xoni Mallaxon nomidan o'z ukasi Xudoyorxonga nasihat tarzida bitilgan "Pandnoma" she'riga Is'hoqxon Ibratning "Tarixi Farg'ona" asarida ham murojaat qilingan.<sup>22</sup>

Dissertatsiyaning ikkinchi bobi "**Shavqiy Namangoniyning lirik merosi**" deb nomlangan bo'lib, uch fasldan iborat. "**Shavqiy lirikasining janriy xususiyatlari**" nomli birinchi faslida shoirning Abu Rayhon Beruniy nomidagi Sharq qo'lyozmalari institutining H.Sulaymonov fondida "Devoni Shavqiy" nomi

<sup>22</sup> O'zR FA SHI, qo'lyozma, №10117, – B. 50-53.

bilan 1872/I-raqam ostida saqlanayotgan devonining janrlar tarkibi o'rganilgan, g'azal, muxammas va musaddaslarning turlari tahlilga tortilgan.

Shavqiy devonida mumtoz she'riyatning 6 janridagi she'rlar mavjud. Unda shoirning jami 4390 misra she'rdan iborat ijodiy merosi jamlangan bo'lib, ularning umumiy mundarijasi quyidagicha:

1. G'azallar 31 ta, 528 misra.
2. Masnaviy 2 ta, 566 misra.
3. Muxammas 37 ta, 1486 misra. 8 ta muxammas tojik tilida yozilgan.
4. Murabba'1 ta, 54 misra.
5. Musaddaslar 2 ta, 118 misra.
6. Mustahzod 1 ta (to'la emas), 6 misra.

Shavqiyning lirik merosidagi kichik hajmli bir g'azalida ham lirik qahramon hodisalarni o'z holidan bayon etib qolmay, atrof- muhitning bir bo'lagi tarzida namoyon bo'lgan. Ya'ni g'azaliyoti majoziy ishqni tarannumi bilan chegaralanmay, mazmunan ijtimoiy ahamiyat kasb eta boshlagan. Shoir devonidagi g'azallarni mavzu jihatidan quyidagi turlarga ajratish mumkin:

1. Ishqiy g'azallar.
2. Axloqiy-ta'limiy g'azallar.
3. Diniy-ma'rifiy g'azallar.

Bu faslda har uchala tasnif asosidagi oddiy g'azallar mazmun va poetik nuqtayi nazardan tahlil qilindi va g'azallarning turlari alohida jadvalda tartiblashtirildi.

Shavqiy devonida oddiy g'azallar bilan bir qatorda, muvashshah-g'azallar ham mavjudki, ular shoirning badiiy mahoratini ochib beruvchi o'ziga xos jihatlardan biridir. Shoir qalamiga mansub muvashshah g'azallarni: kishi ismlari yashiringan muvashshahlar va ishorali-ishorasiz bo'lgan ta'rif-tavsif muvashshah g'azallarga ajratildi. Bobning bu faslida muvashshah g'azallar mazmuniy va shakliy jihatdan tahlil qilingan. Muvashshah g'azallar tahliliga e'tibor qaratisa, ularning mavjud so'zlarida Janobi Haqning sifatlari va nomlari ifodalangan. Demak, shu ism sohiblari ezgu fazilatlarini, qolaversa, odamiyligi bilan atrofda gilardan farq qilgan. Muvashshah-g'azallarning birinchi guruhiga mansub kishi ismlari devon tarkibida 14 taligi aniqlandi.

Jumladan:

Ul malaksiymo malohat mulkini sultonidur,

Husn mulki shohi ul, davron aning davronidur – matla'li muvashshah g'azalida har bir bayt boshidagi **“Ul”-I, “Simu”-S, “Husn”-H, “Orzu”-O, “Qomat”-Q, “Xo'bro'lar”-X, “Ishtiyoq”-O, “Nomi”-N** harflari jamlansa, **“IS'HOQXON”** nomi kelib chiqadi. Is'hoqxon Ibrat haqiqatan ham har tomonlama yetuk shaxs bo'lib, o'z davrining ijtimoiy-siyosiy va ma'naviy-ma'rifiy hayotida muhim o'rin tutgan insonlardan biri edi. Muvashshahlarning ikkinchi turida ishora so'z bo'lmay, balki bir so'zning har tomonlama ifodalagan ma'nosi asos qilib olinadi. Shoir ta'rifidagi shaxsning alohida xususiyatlari to'liq misralarda aks etadi. Bunday ko'rinishdagi muvashshah g'azallarning barchasi majoziy xarakterga ega:

Ey jamoling oftob, olam arodur saning,

Nuri Haq bu xurshidi ruxsorinda paydodur saning.  
Ko‘zlaring jodu, yuzing gul, lablaring shahd-u shakar,  
Barcha mahvashlar aro, husnuning musaffodur saning.(237- bet)

Bayt mazmunida shoir ma’shuqani ta’riflab qolmay, balki majoz ko‘rinishidagi ilohiy ishqning sir-asrorlarini misralarda dalillaydi. Muvashshah baytlaridagi ishoralar so‘zlar jamlansa, “**Jumla**” so‘zidan “J” harfi, “**Arg‘uvon**”dan -“A” harfi, “**Masiho**”dan -“M” harfi,” “**Oy**”dan -“O” harfi, “**lablaring**”dan-“l” harfi olinadi. Barcha harflar birlashtirilsa, “**Jamol**” so‘zi hosil bo‘ladi. Jamol tasavvufda ilohiy nur manbasi, ya’ni mazhar ma’nosini izohlaydi. Demak, shoir baytlardagi ma’nolar orqali majoziy ishq haqiqiy ishqning bir bosqichi ekanligiga ishora qilmoqda.

Bobning ikkinchi fasli “**Shavqiy ijodida muxammasnavislik an’anasi**” deb nomlanadi. Shavqiy devonidagi she’rlarning katta qismini muxammas va taxmislar tashkil etadi. Muxammas va uning turlari haqida O.Nosirov, R.Orzibekov, T.Ro‘ziboyev kabi olimlarning tadqiqotlarida mo’tabar manbalarga asoslangan holda fikrlar bildirilgan.<sup>23</sup> Devondagi muxammaslar soni 37 ta bo‘lib, ulardan 8 tasi fors-tojik tilida yozilgan va hajmi 1486 misradan iborat. Shoirning o‘zi tomonidan yozilgan muxammaslar 17 ta bo‘lib, ular quyidagi guruhlariga ajratildi: oshiqona muxammaslar, muvashshah-muxammaslar, tasavvufiy-orifona muxammaslar va toponimik-muayyan hudud tasviriga bag‘ishlangan muxammaslar. Shavqiy ijodida ta’bi xud muxammaslar bilan bir qatorda, muvashshah–muxammaslarning yuzaga kelishi bu fikrni namunalar bilan dalillaydi. Mazkur muxammaslar o‘rganilganda “Ofoq Doda”, “Abduxalilxon”, “Zokircha” nomlariga bitilgan muvashshah-muxammaslar aniqlandi.

Shavqiy ijodida taxmis-muxammaslar, asosan, Alisher Navoiy, Fuzuliy va Jomiy g‘azallaridan ilhomlanib yaratilgan. Jumladan, Alisher Navoiy “Na yanglig‘ ayladi tasvir orazing naqqosh” misrasi bilan boshlanuvchi g‘azaliga bog‘langan muxammasda shoirning Alisher Navoiy an’analariga ijodiy munosabati yorqin aks etgan:

Qachonki vujudi sharifing, jononga bo‘ldi fosh,  
Tasadduq ayladi dili, jon ila qilur kengosh,  
Sanga bo‘lmadi Jabroil, haram aro sirdosh,  
Na yanglig‘ ayladi tasvir, orazing naqqosh,  
Ki na‘ting olg‘ali aylar ko‘ngil til ila talosh (112).

Tasavvuf ta’limotiga ko‘ra, ma’shuqaning oraz-yuzini tomosha qilish uchun kelgan oshiqdan ma’shuqa yuzini yashirdi. Bu holatga chidayolmagan oshiq yuzini ko‘z yoshlari bilan yuvdi va yana uning visolidan umidvor bo‘la boshlaydi. Mutlaq Haqning jamolini ko‘rish, uning munavvar olamiga yetishmoq uchun inson o‘z nuqsoni va ojiizligini e’tirof etib, bandalik maqomida sobit tura olishi kerak va Quyoshdek barchaga rahmat nurini sochuvchi Yori Azalning visoli uchun o‘zidagi nuqsonlarni yo‘qotib, barkamol ruh holatiga o‘tish kerak, ko‘z yoshlari – chidam

<sup>23</sup>Orzibekov P. Fazal va musammatlar. –Toshkent: Fan, 1984. – B. 128; Ro‘ziboyev T. Taxmis: genesis, tadrij va poetika. – Toshkent: Bookmanu print, 2022. – B.36. Nosirov O., Jamolov S., Ziёviddinov M. Ўзбек классик шеърляти жанрляри. – Toshkent: Ўқитувчи, 1979. – 183 б.

va bardoshi bilan qiyinchiliklarni yengishi kerakligi haqidagi fikrlar bayt mazmuniga singdirilgan.

Bobning **“Shavqiy she’riyatining mavzu ko‘lami”** nomli faslida shoir she’rlarining mavzular doirasi o‘rganilgan. Mumtoz janrlar xilma-xilligi, ularning har bir davr adabiyotida tutgan o‘rni uzluksiz taraqqiy etib borib, yangi-yangi mavzularni yuzaga keltiradi. Shavqiy she’riyatining salmoqli qismini ishqiy mavzudagi lirik she’rlar tashkil etadi. Shoirning ishqiy mavzudagi she’rlari, asosan, g‘azal janrida yaratilgan. Oshiqona g‘azallarining aksariyati ma’shuqaning ta’rif-u tavsifiga bag‘ishlangan. Jumladan, Shavqiy devonidagi eng go‘zal g‘azallardan biri “Ofarin” deb nomlangan. Ogahiy, Furqat, Muqimiy ijodida bunday mazmundagi g‘azallar mavjud, ammo ular Shavqiydagidek, ehtirosli va tizimli shaklda yozilmagan. Shoir ijodidagi o‘ynoqi g‘azal ma’shuqaning go‘zalligidan hayratga tushgan oshiqning kechinmalari, his-tuyg‘ulari ko‘tarinki ruhda ifodalanganligi bilan avvalgi shoirlar ijodidan farqlanadi:

Jono jamolingni ko‘rub, jononlar aytur ofarin,  
O‘z ko‘ksiga o‘zi urib yoronlar aytur ofarin.  
Qaddi niholingga qarab, abro‘ kamolingga qarab,  
Shoho visolingga qarab, sultonlar aytur ofarin<sup>24</sup>.

Sog‘inch va muhabbatdan tug‘ilgan bu tuyg‘ular oshiqning maftun qalbidagi, sof sevgining tarannumi bo‘lib yangraydi. Oshiq o‘z ma’shuqasini husn-u jamolda, qaddi kamolda tengsiz, lutf-u karamda yagona deb biladi. G‘azalda shoirning yuksak poetik mahorati namoyon bo‘lgan. Salaflari va zamondoshlari ijodini o‘rgangan, ularning g‘azalchilik sohasidagi tajribalariga tayangan shoir g‘azalning tuzilishi, mavzu va uning ifodasi, badiiyati kabi masalalarga ijodiy yondoshib, mavjud an‘analarni yangilashga harakat qildi. U Sharq mumtoz g‘azaliyotining yirik vakillari Hofiz Sheroziy, Abdurahmon Jomiy, Alisher Navoiy, Fuzuliy, zamondoshlari Xo‘janazar Huvaydo, Amiriy kabi shoirlar ijodini o‘rgandi, ulardan bahramand bo‘ldi va ularning g‘azallariga muxammaslar bog‘ladi. Shoirning g‘azal va muxammaslari tadqiqi uning o‘z ovozigaga ega bo‘lga ijodkor ekanligini ko‘rsatadi.

Shavqiy ijodida axloqiy-ta’limiy mavzudagi she’rlar ham mavjud. Ularda shoirning zamonidagi nomutanosibliklarga munosabati aks etgan, deyish mumkin. Shoir insonlarni o‘z tabiatidagi illatlardan qutulishga, komillik kasb etishga chorlaydi:

Umid etmak vafo, nomardlardan ayni nodonlig‘,  
Desa bo‘lg‘ay topilmas, ahdi yolg‘onlarda diyonatlig‘.

Shoirning e’tiroficha, nomardlardan vafo kutish nodonlikdir, chunki ular diyonatsizligi tufayli yolg‘on so‘zlaydilar. Shoir o‘zi yashagan muhitda bunday “ahdi yolg‘onlar”ning ko‘pligidan iztirobda. Shunday vaziyatda inson har ishni chuqur o‘ylab bajarmog‘i, “yetti o‘lchab bir kesmog‘i” lozim. Aks holda, vaqt o‘tgach, pushaymon bo‘lishning hojati yo‘q:

Har ishni avvalida ehtiyot, aylab tafakkur qil,  
Qo‘lingdin o‘tsa vaqti, so‘ngra sud etmas pushaymonlig‘(51-bet).

<sup>24</sup>ЎзР ФА ШИ фонди, Баёз, Орифжонов литографияси. –Тошкент, 1907. – Б. 128-129.

Har bir amalingni avvalo, o‘ylab bajar, vaqti o‘tib ketsa, afsuslanishdan foyda yo‘q. Inson tirik ekan, har bir qadamini o‘ylab bosishi, kelajagini o‘zi barbod etmasligi kerak, negaki bandalariga berilgan umri imtihon bo‘lib, Janobi Haqning o‘zi har bir qilgan amaliga hisob so‘raydi. Shavqiy she‘riyatida diniy-ma‘rifiy mavzudagi she‘rlar ham alohida o‘rin tutadi. Shavqiyning hamd va na‘t yo‘nalishidagi g‘azal, muxammas va musaddaslari shoirning ijodiy merosi haqidagi qarashlarni boyitishi bilan birga, uning dunyoqarashi, e‘tiqodi haqida ham muayyan tasavvurlarimizni boyitadi. Dissertatsiyada shoirning hamd va na‘t g‘azallari, “Zikr la‘lida masiho zikridin osori bor”, “Husn aro, ey mahliqo, karam o‘ldi bozoring sani”, “Xudovandim o‘shal kun ushbu olamni bino qildi”, “Karam qilsa, Xudo gar yori bersa jumla buzrukvor”, “Ey Xoliqi hay-yu qadim, bir nomu pokingdur rahim” kabi diniy ruhdagi muxammaslari tahlil qilingan va muayyan xulosalarga kelingan. Uchinchi bob “**Shoirning badiiy mahorati**” deb atalib, shoirning poetik mahorati qirralari tahlil qilingan. “**Ma‘naviy san‘atlar ifodasida poetik niyat talqini**” nomli birinchi fasli tashbeh, talmeh, tanosub kabi ma‘naviy san‘atlarning shoir she‘riyatidagi o‘rnini o‘rganishga bag‘ishlangan. Jumladan, Shavqiy ijodida uchragan tashbehlar ham o‘zining hayotiyliigi, tushunarli va soddaligi, go‘zalligi bilan ajralib turadi. Jumladan, Shavqiyning mashhur bo‘lgan “Ofarin” radifli g‘azalidagi bir ifodaga e‘tibor qarataylik:

Lutf-u karam xonlar berur o‘z do‘stiga nonlar berur,

**La‘li labing** jonlar berur, o‘lg‘onlar aytur ofarin.<sup>25</sup>

Bu o‘rinda **qizil lab** haqiqiy o‘zining ma‘nosida emas, balki tasavvufiy ilohiy mazmuni kashf etgan. Lab–so‘fiylar istilohida “Malaklar vositasida payg‘ambarlarga, qalb tavsiyasi tufayli valiylarga inadigan kalom.”<sup>26</sup> Shuningdek, murshidi komilning ma‘rifat va haqiqat nuridan voqif etuvchi so‘zlari va “ilohiy vasl lazzati”dir.<sup>27</sup> Alloh jamolini orzu qilgan oshiqqa uning jonbaxsh so‘zlari qaytadan hayot bag‘ishlaydi. Chunki ma‘naviy huzur piri komilning ma‘viza-yu kalomlari bilan o‘lik tanani tiriltiradi. Demak, bu o‘rinda keltirilgan tashbeh ilohiy kalomdan hosil bo‘lgan kuchli ehtiros ma‘nosini ifodalagan. Baytlarda qo‘llangan husni ta‘lil, tashbeh va tamsil kabi she‘riy san‘atlar buni dalillashi mumkin. Shuningdek, g‘azallarda istioradan ko‘p o‘rinda foydalanilganligi aniqlandi:

Qachon bu ikki chashm jodu dil mulkini sayd aylar,

**Latofat ma‘dani koni, malohat mohi siyminbar.**(243-bet)

Bunda Shavqiy ma‘lum bir so‘zning ifoda etgan ma‘nosini u bilan birga qo‘llangan jihatlaridagi tashbehdagi bog‘lanishlarni ta‘kidlovchi tushuncha bilan ifodalagan. Ya‘ni latofat ma‘dani konidagi tushuncha “ma‘dan”so‘ziga yondosh “latiflik, noziklik” ma‘nolari uyg‘unlikda “noziklikning noyob turi” mazmunida ifodalangan.

Bobning “**Lafziy san‘atlarning badiiy-estetik funksiyasi**” faslida shoir she‘riyatida eng ko‘p qo‘llangan tazod, ta‘did, takrir kabi lafziy san‘atlar tahlilga tortilgan. Shoirning quyidagi baytida tazodning chiroyli namunasi yaratilgan:

<sup>25</sup> Xalilbekov A. Namangan adabiy gulshani. – Namangan: 2007. – B. 116.

<sup>26</sup> Haqqul I. Tasavvuf saboqlari. – Buxoro: Universitet, 2000. – B. 51.

<sup>27</sup> Abduqodirov A. Tasavvuf istilohlarning qisqacha izohli lug‘ati. – Xo‘jand, 1997. – B. 17.

Visoling orzu aylab ko'ngullar beqaror olmish,

Ishim doim firoqing hasratida ohu afg'ondur(128-bet).

Oshiqning ko'ngli ma'shuqaning visoli orzusida. Lekin uning ishi yorning firoqi hasratida nola-yu fig'on chekish bilan band. Baytda visol – firoq, orzu - hasrat so'zlarini mohirlik bilan qo'llash orqali tazod san'atini qo'llab, oshiqning ichki kechinmalarini yorqin ochishga erishgan. Yoki quyidagi baytning ikkinchi misrasidagi shoh-gado, faqir-g'aniy so'zlari orqali hosil qilingan tazod san'ati shoirning falsafiy qarashlarini aks ettirishga xizmat qilgan:

Teng sanga, ahli toat ila mastlik gulxani,

Xohi shoh, xohi gado erur, xoh faqir, xohi g'aniy(167-bet).

Shavqiy ijodiy merosida lafziy san'atlardan ta'did san'atidan ham shoir bayt misralarida foydalangan. Jumladan:

**Faqir, miskin, bechora, dormanda, bandangman,**

G'ulomi jonibi yor sayyidi muxtor qil, yo Rab. (299-bet)

Baytda ijodkor o'zining ruhiy ahvolini miskin-kimsasiz, bechora-ilojsiz, zor-u nolon bo'lgan inson qiyofasida tasavvur qilib, Yaratgandan rasullohning munosib ummatlaridan biri bo'lishni so'rab iltijo qiladi. Ammo Shavqiyning "Ko'ngil mani birla bo'l..." deb boshlanuvchi muvashshah g'azalida ta'did asosidagi fikrlar mazmunan rang-barang ifoda yo'siniga ega bo'lgan. Ya'ni ikkinchi misrada takrorlanib kelgan so'z inson boshiga mushkil bir savdo tushsa, hech kimdan najot kutmay, faqatgina Allohni o'rtoq, mahram va do'st qiladiki, undan boshqa mehribon yo'q ma'nosini ifodalab, ta'did va takrir san'atini hosil qilgan:

Bu yo'l muhabbatidin, oh rabbano aylay,

**Rafiq-u munis-u hamdamni** bir Xudo aylay. (275- bet)

Baytlarda shoir an'anaviy usul bilan birga, o'zi alohida lafziy san'atlarning ayrimlariga o'ziga xos namunalari topishga intiladi. Jumladan:

Jahon gulzorida navras niholi tarbiyat topsun,

Jamol-u jannat-ul ma'vo, qaddi tuvbo, labi kavсар.(243-bet)

*Ey ma'shuqam, sening yosh nihol qomating hayot bo'stonida unib-o'ssin, chunki sening jamoling jannatning eng a'losi, qomating tubo daraxti, lablaring kavсарligi uchun tiriklik olamidagi barcha sendan ibrat oladi.*

Shavqiy baytda Alloh jamoli va uning sifatlarini ta'riflash barobarida, majoziy ishqning talablariga ishora qiladi. Ya'ni har bir go'zallikda Allohning jamoli tajalli qiladi. Baytning mazmuni shakli bilan birgalikda yaxlit kompozitsiya hosil qilishi kerak. Tag'yir san'ati qo'llangan o'rin tuvbo-tubo so'zlari yordamida bu xususiyat o'rinlashadi.

Bobning "**Ijodkorning vazn, qofiya va radif qo'llashdagi mahorati**" deb nomlangan faslida Shavqiy asarlarining vazn, qofiya va radif qo'llashdagi imkoniyatlari tahlil qilingan. Shavqiy Namangoniy adabiy merosidagi asarlarni quyidagi o'lchov mezonlari asosida tahlil qilindi:

1. Masnaviy yo'lida yozilgan dostonlarining vazn xususiyatlari.
2. G'azal janridagi baytlarning vazni.
3. Musammat guruhidagi shakllarning vazn imkoniyatlari.

Masnaviy yo'lida yaratilgan asarlardan "Riyoz ul-muslimin" "Jangnomayi Xudoyorxoniy", "Tarixi Shavqiy", "Pandnoma" kabi asarlar mumtoz adabiyotimizda

avvaldan mavjud bo'lgan aruz imkoniyatidan kelib chiqib yozilgan. Jumladan, "Jangnoma" yoki "Jome'ul- havodis" asari 1484 misrani o'z ichiga olib, hafif bahrining foilotun, mafoilun, fa'lun –V– – V–V– – – taqte'sida hazaji musaddasi maqtu'yi musabbag' vaznida yozilgan. "Tarixi Shavqiy" masnaviysi 400 misradan iborat bo'lib, hazaji musammani solim vaznida ifodalangan, ba'zilar esa hazaji musaddasi maqsur vaznida yaratilgan. Devondagi 31 g'azaldan 15 tasi ramal bahrida, 16 tasi hazaj bahrida yaratilganligi aniqlandi. Hazaj musammani solim bahrida yozilgan g'azallarning aksariyati mazmunan ishqiy-majoziy xarakterga egadir. Devondagi "Jamoling bu jahon...", "Sadoqat qadri oliy rutbalik...", "Saodat taxtlik sarmoya...", "Namoyon huri jannatdin...", "Umid etmak vafo..." kabi muvashshah-g'azallar hazaji musammani solim vaznida yaratilgan. Shuningdek, musammat guruhidagi asarlarning ham vazn imkoniyatlari o'rganilib, jadval shaklida ifodalandi.

Misralardagi shaklan uyg'unlik mutlaq qofiya orqali ifodalagan. Shavqiyning muxammas va masnaviy shaklidagi asarlarida **ridfi murakkabli muqayyad qofiya** turi ham uchradi:

Ko'chada ko p yig'ib mol-u zar, semirtirib **nafs**,  
Bo'ldilar har birisi gardani **g'afs**. (206-b)

Bunday qofiya turida **ridfi murakkab** unsurlari mavjud bo'lib, raviy bilan asliy ridf orasida (s, x, sh, f, n) kabi undoshlar qatnashadi:

Marg dalloli bo'ldi chobuk **chust**,  
Aqd bay'ini aylab, anda **shast**. (224-b)

Mutlaq qofiyaning turi o'zbek mumtoz adabiyotida juda keng tarqalgan bo'lib, u deyarli barcha musammat guruhidagi bandli she'rlar shaklida tasniflanadi. Mutlaq qofiya unsur(tovush)larining o'ziga xos xususiyati shundaki, ular albatta qofiya o'zagi yoki negizini xotimalovchi raviydan keyin keladi, o'zakka qo'shimcha sifatida birlashtiriladi, alohida kelishi ham mumkin. Shavqiy asarlaridagi mutlaq qofiyalar baytlardagi bir necha turlarni yuzaga kelishiga sabab bo'lgan:

Olubdur nozaninlar sarxati, husnin **kitobidin**,  
Olur bahra tamom el jamoli **oftobidin**(25-bet).

Qofiyalar qo'llanganda radifli yoki radifsiz keladi. Radifli qofiya she'r mazmunini kuchaytirib mazmunan qofiyani to'ldiradi. Radif bilan birga kelgan qofiyalar baytning ma'nosini jilolantiradi, uning badiiyligini oshiruvchi vosita sanaladi. She'riyatda tarse'li qofiya mavjud bo'lib, bu shakl ham aynan qofiyalardan yuzaga keladi. Bu xil qofiya turida bayt misralaridagi har bir so'z ikkinchi misrasidagi "sherigi" bilan qofiyalanadi:

**Nechalar bo'ldilar taxayyurda**,  
**Nechalar bo'ldilar tafakkurda**.(201-b)

Jumladan, qofiya san'atlardan biri **zulqofiyatayn** shaklidagi ko'rinishi aynan radifni qo'llash orqali yuzaga keladi. Jumladan:

El bori tavba deb **yaqo ushlar**,  
Ushbu el dedi bir **balo boshlar**. (198-b)

Misradagi yaqo-balo so'zlari, ushlar-boshlar qo'sh qofiya shaklida tizimlashtirilgan. She'riyatda tarse'li qofiya mavjud bo'lib, bu shakl ham aynan qofiyalardan yuzaga kelgan. Shoir adabiy merosida radifning takrorlanmas qofiya

san'atlari Shavqiyning poetik mahorati qirralarini ko'rsatuvchi vosita ekanligini dalillaydi.

## XULOSA

1. XIX asrda yashab ijod etgan zullisonayn shoir va tarixnavis Mulla Shamsiddin Shavqiy Namangoniy o'zbek va tojik tillarida ijod qilgan. Shoir hayoti va ijodi, uning turkiy va forsiy merosining janr xususiyatlari, g'oyaviy-badiiy jihatlarini ham chuqurroq o'rganish, uning o'zbek adabiyotida tutgan o'rni borasida xulosalar chiqarish bugungi adabiyotshunosligimizning dolzarb vazifalaridan biridir.

2. Shavqiy Namangoniy (1805-1887) o'z davrining yetuk va mahoratli shoirlaridan bo'lgan. Uning hayoti va ijodi haqidagi ma'lumotlar, yaratgan asarlari, ayrim ishlarda tahlili amalga oshirilgan bo'lsa-da, hali o'zbek adabiyoti tarixida mukammal holda yoritilmagan. Shavqiyning hayot yo'li, u yashagan tarixiy sharoit va adabiy muhit hamda ijodiy merosini chuqurroq tadqiq etish, ularni bugungi kitobxonga etkazish zarurati bor.

3. Shoir "Shavq" so'zini taxallus sifatida tanlar ekan, uning botiniy va zohiriy ma'nolarini chuqur mushohada etib, o'zining nafaqat taxallusi, balki hayot yo'lining, umr mazmunining, ijod olamining ibtidosi va intihosi sifatida qabul qilgan. Shoirning ota-bobolari o'z davrining ilmi kishilari bo'lganligi bois u diniy-tasavvufiy ilmlarni chuqur o'rgandi. Bu jihat shoir ijodida diniy-ma'rifiy qarashlarning ustuvorligida ham namoyon bo'lgan.

4. Shavqiy Namangoniy o'zidan boy va salmoqli ma'naviy meros qoldirgan. Shoirning 4390 misradan iborat devoni, tarixiy mavzuda masnaviy usulida yozilgan "Jome'-ul havodis", "Tarixi Shavqiy", "Riyoziy-muslimin", axloqiy-ta'limiy mazmundagi "Pandnoma" asarlari etib kelgan. Ularda shoir mumtoz she'riyatdagi adabiy an'analarni ijodiy rivojlantirgan, she'rlarida o'ziga xos ma'no va mazmuni ifodalagan, ayni paytda original badiiy asarlar yaratishga muvaffaq bo'lgan lirik shoir va Qo'qon xonligi tarixini realistik tarzda yoritgan tarixnavis sifatida ko'rinadi.

5. Shavqiy devonining ikki qo'lyozma nusxasi yetib kelgan. Ulardan biri shoirning qarindoshlari qolida saqlanadi. Unda shoirning 3000 misradan ortiq she'rlari jamlangan. Devonning ikkinchi nusxasi 1966-yilda adabiyotshunos olim Odiljon Nosirov tomonidan topilgan va ilm ahliga ma'lum qilingan. Mazkur qo'lyozma O'zR FASHI Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti qo'lyozmalar fondida 1872/I inventar raqami ostida saqlanadi. Unda mumtoz she'riyatning turli janrlarida yaratilgan 4390 misradan iborat asarlari jamlangan. Shoir o'zbek va fors-tojik tilida ijod qilgan bo'lib, ijodiy merosining bir qismi yetib kelgan. Bu esa izlanishlarni davom ettirish zarurati borligini ko'rsatadi.

6. Shavqiy devonidan g'azal, masnaviy, muxammas, musaddas, murabba' va mustahzod janrlarida bitilgan she'rlar o'rin olgan. Devon tarkibida asosiy o'rinni g'azal (31ta) va muxammas (37ta) janridagi she'rlar egallaydi. Shoir g'azallari oddiy va muvashshah-g'azal turlariga ajraladi. Devondagi oddiy g'azallarning hajmi, asosan, 7 va 9 baytli, ba'zan 10-12 baytgacha, muvashshah-g'azallarning

hajmi esa 10-12 bayt, ba'zan 21 baytgacha bo'lishi kuzatiladi. U mumtoz she'riyatdagi mavjud poetik an'analarni yangilashga, o'ziga xos she'rlar yozishga intildi. Bu uning oddiy g'azallar bilan birga muvashshah-g'azallar, muvashshah-muxammaslar bitishida ham ko'rinadi.

7. Shavqiy o'z asarlarining mavzu va g'oyalar olamining ko'lamdorligiga alohida e'tibor qaratgan. Shoir she'riyatida ma'shuqa ta'rif-u tavsifiga bag'ishlangan ishqiy mavzudagi lirik she'rlar alohida ahamiyat kasb etadi. Shuningdek, axloqiy-ta'limiy va diniy-ma'rifiy mavzu ham shoir ijodida etakchi o'rin egallaydi. Allohga hamd, Muhammad alayhissalomga na't tarzida yozilgan g'azal va muxammaslar shoirning o'z davrining mustahkam e'tiqodli kishisi sifatida ilg'or ijtimoiy-siyosiy, axloqiy-ma'naviy, falsafiy-ma'rifiy, ilohiy-irfoniy g'oyalariga tayangan holda go'zal asarlar ijod qilganligini asoslaydi. Bu bilan shoir mumtoz adabiyotimizdagi diniy-ma'rifiy yo'nalishni boyitishga munosib hissa qo'shdi.

8. Shavqiy devonidagi she'rlarning katta qismini muxammas va taxmislar tashkil etadi. Devondagi muxammaslar soni 37 ta bo'lib, ulardan 8 tasi fors-tojik tilida yozilgan va hajmi 1486 misradan iborat. Shoirning o'zi tomonidan yozilgan muxammaslar 17 ta bo'lib, ular quyidagi guruhlariga ajratildi: oshiqona muxammaslar, muvashshah-muxammaslar, tasavvufiy-orifona ruhdagi muxammaslar va toponimik, ya'ni muayyan hudud tasviriga bag'ishlangan muxammaslar. Shulardan toponimik xarakterga ega bo'lgan muxammaslar boshqa shoirlar ijodida uchramadi. Oshiqona muxammaslarda oshiqning ichki kechinmalari, his-tuyg'ulari, quvonch-u iztiroblari aks etadi. Yoki toponimik muxammaslar muayyan hudud tarixi bilan bog'liq. Ayniqsa, Shavqiyning boshqa shoirlar ijodida kuzatilmagan istig'for-muxammas, muvashshah-muxammas namunalarini yaratganligi e'tiborga loyiq.

9. Taxmis muxammaslarning ham ikki turi mavjud: o'z g'azaliga bog'langan taxmislar, o'zga shoir g'azaliga bog'langan taxmislar. Shavqiy devonida o'z g'azaliga bog'langan taxmislar uchramadi. Taxmisning ikkinchi turi Navoiy va undan keyingi davrda juda keng tarqalgan. Sharq mumtoz adabiyotining Hofiz Sheroziy, Abdurahmon Jomiy, Alisher Navoiy, Fuzuliy, Xo'janazar Huvaydo, Amiriy kabi zabardast vakillari ijodidagi muxammasnavislik an'alaridan bahramand bo'ldi, ustodlar g'azallariga taxmislar bog'ladi. Fuzuliyning 10 ta, Jomiyning 5 ta, Alisher Navoiyning 2 ta g'azaliga bog'langan taxmislar Shavqiyning bu boradagi poetik mahoratini dalillaydi.

10. Shavqiy she'riyati o'ziga xos uslubi, badiiy bo'yoqdorligi bilan alohida ajralib turadi. Shoir she'riyatida qo'llangan tashbeh, talmeh, tanosub, tazod, ta'did, takrir kabi ma'naviy va lafziy san'atlar shoirning poetik mahorati qirralarini yorqin ochib berishga xizmat qilgan, ifoda etilmoqchi bo'lgan fikrlarning obrazli tafakkur asosida ta'sirchan chiqishini ta'minlagan. Devonda hazaj va ramal bahri faol qo'llangan, buni 31 g'azalning 15 tasi ramal, 16 tasi hazaj bahrlarida yozilganligi ham tasdiq etadi. Shuningdek, shoirning qofiya ilmini ham chuqur egallaganligi she'rlarida istifoda etilgan radif va qofiyadosh so'zlarda o'z aksini topgan.



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AWARDING ACADEMIC DEGREES AT  
NAMANGAN STATE UNIVERSITY**

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**NAMANGAN STATE UNIVERSITY**

**JURABOYEVA SABOKHON ANVARKHANOVNA**

**SHAVKIY NAMANGONIY AND HIS LITERARY HERITAGE**

10.00.02 – UZBEK LITERATURE

**ABSTRACT  
OF THE DISSERTATION OF THE DOCTOR OF PHILOSOPHY (PhD) IN  
PHILOLOGICAL SCIENCES**

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The dissertation is available at the Information Resource Center of Namangan State University (registered with number \_\_\_\_). (Address: 316 Uychi Street, Namangan City, 160119. Phone: (99869) 227-29-81).

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## INTRODUCTION

### (To the abstract of the Doctor of Philosophy (PhD) dissertation)

**Actuality and relevance of the theme of the dissertation.** In world literature, to study the works of artists who have made a significant contribution to the spiritual development of the nation on the basis of primary manuscript sources, to restore the poet's literary heritage, to bring them into scientific circulation, to study their works from the point of view of traditionality and originality. Determining the place of poets and writers in the history of world literature acquires a more important scientific-theoretical and practical essence. This shows that presenting the creative heritage of our talented artists to the people has always been of urgent importance.

In the study of world literature, it is extremely important to thoroughly study the biography, activities, literary heritage, creation processes of works of classical poets, the influence of social, political, cultural environment on their work, and their views on the issues of artistic creation. It is noteworthy that the desire to study the life and creative heritage of classical artists who made a great contribution to the development of world science, literature and culture is growing.

In Uzbek Literature, with the honor of independence, the ground has been created for the restoration of our national-spiritual, cultural traditions, historical and religious values, in particular, the in-depth study of literary heritage. As a result, restoration of national heritage, consistent study, analysis, and use of it to raise the morale of society became a priority task of literature. "We will have a great enviable future, great literature and art."<sup>1</sup>

On the basis of socio-economic and cultural reforms in our country, Uzbek literary studies are paying attention to the research of some literary sources of classic poetry that were not included in scientific circulation before. "We constructed buildings worthy of our grandfathers. Now we need to create a scientific environment worthy of our ancestors"<sup>2</sup>. In this regard, a deeper study of the life and work of Namangan poet Shavkiy Namangoniy, poetic genres, ideological and artistic aspects of his Turkish and Persian heritage is one of the urgent tasks. Today, there is a need for scientific research of examples of the poet's Turkic-Persian literary heritage and enrichment of Uzbek classical literature. To date, no monographic research dedicated to the creative heritage of Shavkiy Namangoniy has been created. Studying the significant literary heritage of the poet and analyzing his works is one of the urgent tasks of our literature today.

Decree of the President of the Republic of Uzbekistan dated May 24, 2017 No. PQ-2995 "On measures to further improve the system of preservation, research and promotion of ancient manuscript sources", dated February 17, 2017 PQ-2789 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific and research activities", PQ-

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<sup>1</sup> Mirziyoyev Sh. M. Adabiyot va san'at madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir. Prezident Sh.Mirziyoyevning O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi // "Xalq so'zi" gazetasi, 2017-yil. 21-avgust.

<sup>2</sup> Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг "Ислом цивилизацияси" марказига қилган таширидаги нутқидан. 2021 йил, 29 январь.

3271 dated September 13, 2017 "Publishing book products and On June 5, 2018, "On the program of comprehensive measures for the development of the distribution system, increase and promotion of book reading and reading culture" Decrees PQ-3775 "On additional measures to ensure active participation in comprehensive reforms" dated October 29, 2020 "Approving the concept of development of science until 2030 Decree No. PF-6097, dated January 28, 2022, No. PF-60 "On the Development Strategy of New Uzbekistan for 2022-2026", Uzbekistan Decree No. 124 of the Cabinet of Ministers of the Republic of February 18, 2018 on the holding of an international conference on the topic "Current issues of studying and promoting Uzbek classic and modern literature on an international scale" and this activity this dissertation serves to a certain extent in the implementation of tasks defined in other relevant regulatory legal documents.

**The connection of the research on the priority directions of the development of science and technology of the republic.** This study was carried out in accordance with the priority direction of the republican science and technology development I. "Formation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of a democratic state and the ways of their implementation".

**The level of study of the problem.** In world literary studies, studies devoted to the study of the life and work of representatives of Eastern classical literature, literary heritage have been created. In particular, the early efforts of scholars such as the English orientalist Charles Ambrose Storey, V.P. Nalivkin to study the poet's heritage, especially the manuscripts of his historical works, are noteworthy<sup>3</sup>. Also, in the sources of the 90s of the 19th century, in particular, in Ishaqkhan Ibrat's work "History of Fergana", a fragment of his epic poem "Pandnoma" is quoted<sup>4</sup>.

In Uzbek literary studies, the first information about Shavkiy Namangoniy is given in the work "Tazkirai Qayyumi" by Polotjon Domullo Qayyumov, and a summary is given<sup>5</sup>. In the following years, G. Karimov, O. Nosirov, F. Ahmadjonova, Sh. Vahidov have done some work on the study of the poet's works<sup>6</sup>.

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<sup>3</sup> Стори Ч.А. Персидская литература. В трех частях перевел с английского переработал и дополнил Е.Ю.Брегел. Том II. 1935. – С.1119. Наливкин В.Р. Краткая история Кокандского ханства. – Казань, 1886. – С.2. Валидов А.З. Восточные рукописи в Ферганской области // Записки Восточного Отделение Императорского Русского Археологического Общества. – Петроград, т. XX. 1915. – С. 86-109.

<sup>4</sup> Воҳидов Ш. Қўқон хонлигида тарихнавислик (хонлитариhi – манбаларда). Том I. – Тошкент, 2014. –Б. 63. Исҳоқхон тўра Ибрат. Фарғона тарихи. ЎзФАШИ Қўлёмалар фонди. Инв. №111080. Халилбеков А. Наманган адабий гулшани. Наманган: Наманган нашриёти, 2007. – 124 б. Каримов Ф. Шавкий поэзиясининг реалистик кучи // Шарқ юлдузи. – Тошкент: 1963. № 2. – Б. 44-46. Аҳмаджонова Ф. Шавкий Наманганй // Ўзбек тили ва адабиёти. 1970. № 58-60 б. Носиров О. Шавкий Намангонийнинг янги қўлёмаси // Ўзбекистон маданияти газетаси. 1965. №3. Абдилаҳатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавкий. Наманган: Усмон Носир медиа, 2022. – 332 б.

<sup>5</sup> Пўлотжон Домулла Қаюмов.Тазкирай Қаюмий. Том II. – Тошкент, 1998. – В. 269-270.

<sup>6</sup> Каримов Ф. Шавкий поэзиясининг реалистик кучи // Шарқ юлдузи, 1963, 2-сон. – Б.44-46; Носиров О. Шавкий Намангонийнинг янги қўлёмаси // “Ўзбекистон маданияти” газетаси, 1965, 2-сон; Аҳмаджонова Ф. Шавкий Наманганй // Ўзбек тили ва адабиёти, 1970, 3-сон. – Б. 45-60; Воҳидов Ш. Қўқон хонлиги тарихи (хонлик тарихи - манбаларда). Том I. – Тошкент, 2014. – Б. 63.

Sh. Vahidov, Sh. And Koldoshevar dwells on the importance of the poet's historical works in illuminating the history of Kokand. Scientists such as A.Khalilbekov, Sh.Koldoshev, N.Abdulahatov<sup>7</sup> carried out several works on researching the poet's literary heritage and preparing it for publication<sup>8</sup>. But Shavkiy Namangoni and his literary legacy have not been thoroughly studied in Uzbek literary studies.

Systematic study of Shavkiy Namanganiy's work, who lived and created in the 19th century, and its scientific interpretation and evaluation are of urgent importance from today's point of view.

**The connection of the research theme with the research plans of the higher educational institution where the dissertation was completed.**

The theme of the dissertation was carried out in accordance with the plan of scientific research of Namangan State University within the topic "Actual problems of Uzbek literary studies".

**The aim of the research** is to collect the sources related to the life and creative heritage of the famous poet, historian and writer Shavkiy Namangoni, to analyze and interpret them based on the latest achievements of literary science, and to determine the place of the poet's work in Uzbek literature.

**Tasks of the research:**

To identify the methods and principles of the scientific approach to the life and creative activity of the famous poet Shavkiy Namangoni, who lived and created in the 20th century, in literary and historical sources and in the works of foreign and Uzbek scientists;

To prepare the poet's manuscript for publication with annotations and reviews and bringing it to scientific consumption;

To determine the subject scope and genre features of the poet's literary heritage;

To reveal the traditionalism and peculiarities of Shavkiy Namangoni's poetry on the basis of comparative-typological analysis;

To research the main aspects of the poet's creative skills and poetic features.

**The object of research** is the collection of manuscripts, "Jome'-ul Havodis", "Pandnoma", which is kept in the Hamid Suleiman Department of the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan of Mulla Shamsiddin Shavkiy Namangoni with inventory number No. 1872/1, "Riyaz ul-muslimin", "Tarikhi Shavkiy"

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<sup>7</sup> Воҳидов Ш. Қўқон хонлигида тарихнавислик (хонлик тарихи – манбаларда). Том I. – Тошкент, 2014. – Б. 63. Халилбеков А. Наманган адабий гулшани. – Наманган: “Наманган” нашриёти, 2007. – 124 б. Абдулаҳатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавкий. – Наманган: Усмон Носир медиа, 2022. – 332 б; Арзибеков Р. Поэт Шавки Каттақургани и его литературная среда: Автореферат дисс.канд. филол.наук. – Самарканд: 1963. – 27 б; Дехқонов А. Муҳайирнинг ҳаёти ва ижоди: Филол.фан. номз. дисс. автореф. – Тошкент, 2007. – 25 б; Жўраева Х. Хусайний ҳаёти ва ижодий мероси: Филол. фан. бўйича фалс. докт.(PhD) дисс.автореф. – Тошкент, 2018.– 23 б; Жўраев Ж. Комёб ҳаёти ва ижодий мероси манбалари тадқиқи: Филол. фан.бўйича фалс. докт. (PhD) дисс. – Тошкент, 2012. – 26 б; Choriyeva M.Q. Tamkin Buxoriyning hayoti va adabiy merosi. Filol. fan. nomz. ...(PhD) diss. Avtoref. – Buxoro, 2022. – 65 b.

<sup>8</sup> Муҳаммад Обид Намангоний. Тухфат-ул обидин ва анис -ул ошиқин. – Тошкент : Наврўз , 2019. – Б. 159; Асрлар нидоси. – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1982. – Б. 385-39; Қосимов А. Наманган мумтоз адабиёти. 1-китоб. – Тошкент, 2024. – Б. 83-84.

works, manuscript divan preserved in the hands of the poet's descendants were determined.

**The subject of the research** is the scope and genre features of the creative heritage of the poet Shavkiy Namangoni, who lived and created at the end of the 19th century and the beginning of the 20th century, the ideological and artistic features of the poems in his collection, the issues of tradition and innovation, poetics.

**Research methods.** Historical-comparative, classification, hermeneutic and biographical analysis methods were used in the dissertation.

**The scientific novelty** of the research is as follows:

the biography and creative biography of Shavkiy Namangoni is covered based on literary-historical and scientific sources and the works of foreign and Uzbek scientists;

the poet's literary heritage and its genre features, the scope of the subject, the content of his works, and their unique features, historical and literary works of "Jome'ul-havodis", "Riyaz ul-muslimin", "Pandnoma", "Tarikhi Shavkiy" and the moral-educational value is shown;

the genre characteristics and range of topics of the poems in the poet's book, the harmony of content and artistic form in ghazals and mukhammas, weight characteristics, rhyme and poetic skills of the poet in the use of artistic arts are based;

the development of classical traditions, the principles of renewal of poetic form and poetic content are highlighted in the work of the poet;

**The practical result** of the research is as follows:

The biography of Shavkiy Namangoni, who lived and created in the 19th century, the general scope of his creative heritage and the history of his study were scientifically and theoretically researched and conclusions were drawn;

the poet's manuscript was prepared for publication with notes and comments;

The genre characteristics and range of topics of the poet's office are clarified through the analysis of poems written in different genres;

The principles of renewal of classical traditions, poetic form and poetic content in the poet's ghazals and mukhammas are proven in the process of analysis.

**The reliability of the research results** is based on the fact that the problem is correctly set, the boundaries of the study of the scientific problem are clearly defined, the analyzes and conclusions are based on primary and reliable sources, the conclusions drawn are scientifically based, the analysis are carried out by means of comparative-historical, classification, hermeneutic and biographical analysis methods. It is determined by the fact that it has been carried out, that theoretical ideas and conclusions have been put into practice, and that the results have been approved by competent bodies.

**Scientific and practical significance of research results.** The scientific significance of the research results serves to enrich the history of our national literature, the theoretical ideas and general conclusions put forward in the dissertation serve to improve research and methodological approaches in the direction of the history of Uzbek literature of the beginning of the 20th century.

The practical significance of the research results in the philological education of higher educational institutions in lectures on subjects such as "History of Uzbek literature", "Literary environment of Namangan", "Literary theory", "Literary source studies and textual studies" and practical it is seen as a resource for conducting trainings, organizing special courses, seminars, and creating textbooks and training manuals.

**Implementation of research results.** Based on the research of the literary heritage of Mulla Shamsiddin Shavkiy Namangoni, a poet from Namangan who lived and created in the late 19th century and early 20th century:

From the conclusions on the coverage of the biography and creative biography of Shavkiy Namangani in literary-historical and scientific sources and on the basis of the works of foreign and Uzbek scholars, PZ-201912258 "Multilingual of Uzbek literature (Uzbek)" for 2021-2024 in Uzbek, Russian, English languages) was used in the fundamental project on the topic of creating an electronic platform" (Tashkent State University of Uzbek Language and Literature reference No. 04/1-172 dated January 26, 2024). As a result, the project was enriched with new scientific views, theoretical information and new sources for the study of the poet's life and creative heritage;

the poet's literary heritage and its genre features, the scope of the subject, the content of his works, and their unique features, historical and literary works of "Jome'ul-havodis", "Riyaz ul-muslimin", "Pandnoma", "Tarikhi Shavqi" and moral-educational value has been shown in the activities of the Writers' Union of Uzbekistan dedicated to the promotion of universal ideas in Shavkiy's life and work, literary meetings, discussions, and book presentations held among the population, as well as "Days of Literature", "Navoiykhanklik" were used in the development and preparation of the project of literary and educational events (Reference No. 01-03/698 of the Union of Writers of Uzbekistan dated 21.06.2024).

A proposal related to the information on the basis of the poet's poetic skill in the use of genre features and themes of poems in the poet's book, the harmony of content and artistic form in ghazals and mukhammas, features of weight, rhyme, and the use of artistic arts. from recommendations, conclusions and scientific news, the programs "History of Uzbek Literature", "Ghazal Bostoni", "Education and Development" of the "Uzbekistan" television and radio channel in February and May 2024 of the National Television and Radio Company of Uzbekistan are effective. were used in the organization, preparation of their programs and scripts (reference of the National Broadcasting Company of Uzbekistan 24.06.2024. 04-36-776). As a result, new evidence, opinions and theoretical conclusions served to increase the quality of TV shows, to increase the interest of the audience in the works of our ancestors, to deepen their understanding of the essence and artistry of the poet's works;

The idea that the poet's work reflects the development of classic traditions, the principles of renewal of poetic form and poetic content, was used in literary and artistic evenings and spiritual and educational events organized by the Regional Center for Spirituality and Enlightenment (Asos: 160108,02 Reference No.

07/343). As a result, the residents of the region, in particular, students and young people of the neighborhoods, have expanded their understanding and imagination of representatives of Uzbek literature, in particular, the biography of Shavkiy Namangoniy, the content and essence of his works, and their importance today.

**Approbation of research results.** The results of the research were discussed at 7 international and 7 national scientific-theoretical conferences.

**Publication of research results.** 14 scientific works have been published on the topic of research, 6 articles were published in scientific publications recommended to publish the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 3 articles in the republic and 3 in foreign scientific journals.

**The structure and scope of the dissertation.** The content of the dissertation consists of an introduction, three main chapters, a conclusion and a list of references, and consists of 156 pages.

## THE MAIN CONTENT OF THE DISSERTATION

In the "Introduction" part of the research, based on the relevance, necessity, purpose, tasks, object, subject of the topic, its compatibility with the priority directions of the development of science and technology, the scientific novelty of the work, practical results, reliability, implementation, approval, published works and the structure is indicated and information on the structure of the dissertation is given.

The dissertation consists of three chapters that are logically connected to each other and one requires the other. Chapter I of it is called "Resources for studying the life and work of Shavkiy Namangoniy". The sources of studying the life and work of Mullah Shamsiddin Shavkiy Namangoniy are analyzed in the chapter entitled "History of studying the poet's life and work".

It is known that Amir Umar Khan led a powerful state in Kokand and played an important role in the development of the khanate not only economically, but also spiritually and culturally. Amir's incomparable service to our culture is the fact that he united more than seventy poets and founded and sponsored a huge literary school, which entered the history of Uzbek literature under the name "Kokand literary environment"<sup>9</sup>. Together with Mohlaroyim-Nadira, he supported scientists, poets and scholars. As a result, a single systematic Kokand literary environment was created. An organized creative life based on mutual friendship, literary cooperation and ideological-artistic unity, a literary process that raised the artistic thinking of poets to a new level was formed. Nodim, Ibrat, Shavkiy, Hayrat, Khilvati and Sofizoda were artists who were nourished by the traditions of this creative environment. The unity of purpose and profession, literary cooperation made radical changes in the work of poets, and their creative relations motivated the formation of the Namangan school of artists. One of the representatives of the creative process formed in Namangan is Mulla Shams

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<sup>9</sup> Қобилова З. Бадий ижодда таъсир ва издошлик масалалари. (Амирий шеърят мисолида): Филог.фан. д-ри ... дисс. – Фарғона, 2021.– Б. 43.

Shavkiy Namangoniy. The dissertation discussed the poet's life and work based on scientific sources and the information of his relatives. The sources for the study of the poet's life and work were analyzed. Initially, the information about the poet was recognized by the Russian scientist B. R. Nalivkin, who served in the Namangan district, lived in the village of Nanay for several years and studied the history of the country. Nalivkin said that when he was living in the village of Nanay for some time, when he met I.F. Gottwald, he talked about a manuscript that was unknown to him. He admits that he has read and studied this work himself<sup>10</sup>. Notes about Shavkiy can also be found in the works of the famous English orientalist Charles Ambrose Storey. In the work entitled "Persian Literature" he dwells on the work "History of Shavkiy" and its ideological content. According to the content of this work, it is about the occupation of Fergana by the Russians, and the manuscript copy is known to the world, it was in the hands of the famous scientist and orientalist Zaki Walidy Togon (1890-1970)<sup>11</sup>.

It can be said that the scientific study of the poet's work began in the 60s of the 20th century. Professor Odiljon Nosirov comments on the manuscript of Shavkiy Namangoniy in the article "New manuscript of Shavkiy Namangoniy"<sup>12</sup>. In 1963, Professor G. Karimov's "Realistic Power of Shavkiy's Creation", and in 1970, F. Ahmadjonova's "Shavkiy Namangoniy" were published<sup>13</sup>. Information about Shavkiy Namangoniy in the "Voice of the Centuries" complex which was published in 1982 in the Gafur Gulam Publishing House of Literature and Art, two of his ghazals, one mustahzad, an abridged copy of the work "Pandnoma", "Jome'ul Havodis" were published. G. Karimov's textbook "History of Uzbek Literature" contains some information about the poet's life and work<sup>14</sup>. In the history of Uzbek literature, R. Orzibekov gives information about the creation of about ten poets with the pseudonym Shavkiy, and emphasizes that Shavkiy Namangoniy has a special place among them<sup>15</sup>.

It became known that Mullah Shamsiddin Shavkiy's work is studied not only in Uzbekistan, but also abroad. In particular, a foreign scientist, Professor Yayo Kawahara of the "Japan Scientific Development Society", expressed interest in the poet's work and visited the village where he lived. Having been in his house, studying his manuscripts, he talked with the great-grandson of Mullah Shams Shavkiy, Ishaqjan Haji Domla<sup>16</sup>. It can be said that the book "Mulla Shamsiddin Shavkiy" published by N.Abdulahatov and Sh.Koldoshev in the co-authorship of

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<sup>10</sup> I.Gotvald. Qozon va Peterburg universitetlarida ishlagan mashur rus sharqshunoslaridan biri. Nalivkin soʻzlaridan maʼlum boʻlishicha, mazkur izoh yozilgan vaqtlarda, yaʼni 1910-yillarda vafot etgan.

<sup>11</sup> Стори Ч. А. Персидская литература. В трех частях перевод с английского, переработал и дополнил Ю.Э. Брегель Том II. – М.: 1989. – С. 1199.

<sup>12</sup> Носиров О. Шавкий Наманганининг янги қўлёзмаси // “Ўзбекистон маданияти” газетаси, 1965 йил, 3-ноябрь.

<sup>13</sup> Каримов Ф. Шавкий поэзиясининг реалистик кучи // Шарқ юлдузи, 1963, 2-сон; Аҳмаджонова Ф. Шавкий Намангоний // Ўзбек тили ва адабиёти, 1970, 4-сон; Асрлар нидоси. Мажмуа. –Тошкент: Гафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1982.

<sup>14</sup> Каримов Ф. Ўзбек адабиёти тарихи. Дарслик. –Тошкент: Ўқитувчи, 1976. – В. 46.

<sup>15</sup> Орзобеков Р. Ўзбек адабиёти тарихи. Ўқув қўлланма. – Тошкент: Ўқитувчи, 2006. – В. 227.

<sup>16</sup> Абдулаҳатов Н., Қўлдошев Ш. Мулла Шамсиддин Шавкий. – Наманган: Усмон Носир медиа, – 2022. – Б. 136.

creating scientific texts of Shavkiy's works was the first step. The presence of information on the literary heritage of Shavkiy Namangoni is significant due to the inclusion of the full text of historical and lyrical works<sup>17</sup>. The book is intended for the general public, it contains information about the poet's family, life and work, as well as translations of his poems, epics and comic works. It should be noted that the texts of the poet's works contain errors in many places. Due to the fact that it was recited, errors occurred in the weight of ghazals, mukhammas and musaddas, spelling and notational errors caused stylistic errors. This shows that there is a need to seriously work on the publication of the poet's works.

The second part of the chapter is called "Literary heritage of the poet". It reflects on the poet's creative heritage. There is a 228-page divan of Shavkiy's works and three manuscripts containing various poems. The poet's first divan is kept in the hands of his relatives. Alphabetical order is not followed in Divan. The manuscript is not bound. More than 3,000 verses of poems in Uzbek and Persian-Tajik language are included in Divan.

The second divan of Shavkiy Namangoni is stored in the H. Sulaimanov fund of the Institute of Oriental Manuscripts named after Abu Rayhan Beruni under the name "Devoni Shavkiy" under the number 1872/I. The manuscript consists of 114 pages, i.e. 228 pages. This manuscript contained Shavkiy's own works. The manuscript was found in the personal library of Nuriddin aka Israilov, a resident of Torakorgan village. The size of the sheet is 21.5x17 cm. Pages 170, 174, 200, 220 of the manuscript have the stamp of the factory where the paper was produced. Poems are copied on a page in two columns with a beautiful calligraphy<sup>18</sup>. This manuscript is written as "Divani Shavkiy" Mushaf Adiljan ibn Nasir Namangan City, 1966. A copy of this manuscript was found by Professor O. Nosirov in the village of Kalvak, where Shavkiy lived, and in the nearby villages of Shahand, Yesen, Torakorgan, and the poet's large volume, which is not yet known to scholars. finds his manuscript and his works kept in the hands of different people, and from 1962 he begins to study the creative heritage of the poet. He informs about this in his article called "Shavkiy Namangoni's new manuscript"<sup>19</sup>. The first noticeable aspect of Shavqi Divan is that the pages of the Divan are not arranged in a specific order and most of the genres are mukhammas and ghazals. Although the records in Divan are well preserved, it is not known who copied the manuscript, as the beginning and middle pages of the book have been removed. Therefore, the first mentioned genre was not a ghazal, but started with verses belonging to the mukhammas genre. In addition to the lyrical heritage of the poet, there are historical epics such as "Jome' ul-havodis", "Riyaz-ul Muslimin", "Tarihi Shavqi". 8 of his works were published in 1908 and 1911 in the collection "Tuhfat ul-obidin va anis un-oshiqin" at the Orifjanov lithography in Tashkent.

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<sup>17</sup> O'sha asar. – B. 125.

<sup>18</sup> Носиров О. Шавкий Наманганининг янги қўлёзмаси // Ўзбекистон маданияти газетаси. 1965, 2-сон.

<sup>19</sup> Professor Odiljon Nosirov pedagog, olim, adib, tarjimon va jamoatchi inson sifatida Respublikaga tanilgan edi. U 1933-yil 22-aprelda Chortoq tumani Bo'lanak qishlog'ida tug'ilgan. 1958-yildan boshlab to umrining oxirigacha Namangan Davlat pedagogika institutida faoliyat yuritadi. O'zbek adabiyoti kafedrasini mudiri, filologiya fakulteti dekani lavozimlarida ishlagan. Talabalarga o'zbek mumtoz adabiyoti, chet el xalqlari adabiyotidan dars bergan. O.Nosirov bir necha dasrlıklar muallifi va madaniyatimiz rivojiga munosib hissa qo'shgan inson edi.

Shavkiy's poems in this collection consist of 220 verses, two ghazals and six mukhammas<sup>20</sup>.

In the study of the historian Sh.Vahidov, the work "Jome'ul-havodis" is presented as a separate epic within the Shavkiy Divan. But it is not noted that this saga is the same work as "Jangnomayi Khudoyor Khan"<sup>21</sup>. The epic is called "Jome' ul-havadis" and each chapter is one event. Dedicated to the historical events of 1852-1853, the work "Jangnomayi Khudoyorkhan" belongs to the lyrical-epic type, and the narration of the events was created in a poetic, that is, a poetic way. Reflecting the most important aspects of social and political life during the time of the Khans, it reflects on the major life issues of that time. The epic "Riyaz ul-Muslimin" was written in the last years of the poet's life in 1887, and it consists of a description of the difficulties that a person faces during his life, thoughts that are a test for him, and the experiences of a historical person named Valibay. In an emotional epic, it objectively expresses various emotions, a person's personal attitude to the event. According to the poet, in the image of Valiboy, he dwells on the ideas of what a person's morals should be, and concludes that a perfect Muslim should have a pure and strong faith:

Agarbo'lmasak kufr eliding yiroq ,  
Mabodouchoradinimizdan chirog' .  
Yetar bizga kufr ahlidin ko'p sitam,  
Bo'lur shami imonimiz nuri kam.(p 150)

The work "History of Shavkiy" is a historical source that details the conquest of Turkestan by Tsarist Russia and the events after the invasion. It is also a history written in the Masnavi style, which mainly describes the events of Khudoyar Khan and his officials leaving the country, Nasriddin's ascension to the throne, the battles with the Russians during the country's administration, the entry of Russian soldiers into the city, and the selection of 7 people from among the people to rule the nation with a colonial policy. The colonialists looked down on the local people and tried to keep them in backwardness and poverty. Looting, humiliation, and lawlessness of the local population escalated. First, the poet explains the previous state of Ferghana and the aspects after the Russian invaders entered as follows:

Darig'o kishvari Farg'ona bizg'a ko'p ziyon o'ldi,  
Musulmondin hukumat ketgali behad yomon o'ldi.  
Tushub mo'ming'a kulfat g'ayri dinlar komron o'ldi,  
Shariat bog'in gulzorig'a bod xazon o'ldi.

Khudoyar Khan himself has committed various bad deeds in the administration of the country and disobeys the judgment of justice. He does not know about the condition of his officials and servants, and looks at them with disdain. As a result, both the soldier and the people around him lose hope and stop supporting him. After that, the property of Fergana will be lost. Khan does not listen to the words of those around him, and increases the oppression of the people. He doesn't even pay them, he's addicted to alcohol and life, and he can't tell the

<sup>20</sup> Муҳаммад Обид Намангоний. Тухфат ул – обидин ва анис ул – ошиқин. – Тошкент: Наврўз, 2019. – 240 б.

<sup>21</sup> Воҳидов Ш. Қўқон хонлигида тарихнавислик (генезиси, функциялари, намояндалари, асарлари). – Тошкент: Академнашр. 2010. – 230 б.

difference between friend and enemy. Officials tried to explain the situation to him, but Khudoyar Khan did not listen to their warnings. Having made a case, they put the advice together and turned away from the khan. Andijan, Fergana and Namangan will be lost. In order to clearly show the negative consequences of colonialism, the poet included a narrative about a desert Bedouin in the composition of the work.

Shavkiy's work "Pandnoma" consists of 60 verses and is written in the Masnavi way. In the poem "Pandnoma", the poet expresses his advice to Khudoyar Khan in the language of Mallakhan in poetic form and exposes the vices of the khanate system. According to the poet, the ruler should have a special policy in managing the kingdom. In order to be aware of the state of the people, to eat the sorrow of the country, the khan who asks for the country should not engage in "sakboz" *Dog walking (Sakboz is a dog walker means in this place, putting aside governmental affairs, busying himself with dogs and playing with dogs.):*

Erur shoh ishi elga damsozlik  
Munosib emas xonga sakbozlik.  
Qayon bordi sandagi bu aql-u hush,  
Yegay har iting kunda bir nimta go'sht.(p 160)

If the events continue in the same way, the enemy will destroy the country and collect the treasure and hand it over to foreigners if it is not used for the protection of people. The poem "Pandnoma" written on behalf of Kokand Khan Mallakhan as an advice to his brother Khudoyar Khan was also referred to in Ishak Khan Ibrat's "History of Ferghana"<sup>22</sup>

The second chapter of the dissertation is called "Lyric heritage of Shavkiy Namangoniy" and consists of three chapters. In the first chapter entitled "Genre features of Shavkiy's lyrics", the composition of genres of the poet's divan, which is stored in the H. Sulaimanov fund of the Institute of Oriental Manuscripts named after Abu Rayhan Beruni under the name "Devoni Shavkiy" under the number 1872/I, was studied, ghazal, mukhammas and musaddas types are analyzed.

Shavkiy Divan contains poems of 6 genres of classical poetry. It contains the poet's creative heritage of 4,390 lines of poetry, the general content of which is as follows:

1. 31 ghazals, 528 verses.
2. Masnavi 2, 566 verses.
3. Mukhammas 37, 1486 verses. 8 mukhamas are written in Tajik language.
4. Murabba' 1, 54 verses.
5. Musaddas 2, 118 verses.
6. Mustahzad 1 (not complete), 6 verses.

Even in one small ghazal of Shavkiy's lyrical heritage, the lyrical hero did not describe the events on his own, but appeared as a part of the environment. That is, the ghazal is not limited to a metaphorical love song, but begins to gain social significance in terms of content. The ghazals in the poet's book can be divided into the following types in terms of subject matter:

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<sup>22</sup> O'zR FA SHI, qo'lyozma, №10117, – B. 50-53.

1. Romantic ghazals.
2. Moral and educational ghazals.
3. Religious and educational ghazals.

In this section, simple ghazals based on all three classifications were analyzed from the point of view of content and poetry, and the types of ghazals were sorted in a separate table.

In addition to ordinary ghazals, Shavkiy Divan also contains *muvashshah-ghazals*, which are one of the unique aspects that reveal the poet's artistic skills. *Muvashshah ghazals* written by the poet were divided into *muvashshah ghazals* with hidden names and descriptive *muvashshah ghazals* without hints. In this part of the chapter, *muvashshah ghazals* are analyzed in terms of content and form. If we pay attention to the analysis of *muvashshah ghazals*, the qualities and names of Mr. Haq are expressed in their existing words. So, the owners of this name differed from those around them with their good qualities and humanity. 14 names of people belonging to the first group of *muvashshah-ghazals* were found in the *divan*.

Including:

Ul malaksiymo malohat mulkini sultonidur,  
Husn mulki shohi ul, davron aning davronidur

In the *muvashshah ghazal*, if the letters at the beginning of each stanza are combined, ("Ul"-I, "Simu"-S, "Husn"-H, "Orzu"-O, "Qomat"-Q, "Xo'bro'lar"-X, "Ishtiyiq"-O, "Nomi"-N) the name "IS'HOQXON" comes out. Ishaq Khan Ibrat was truly a mature person in all respects, and he was one of the people who held an important place in the socio-political and spiritual-educational life of his time. In the second type of *muvashshahs*, the sign is not a word, but the comprehensive meaning of a word is taken as a basis. The special characteristics of the person defined by the poet are reflected in full verses. All *muvashshah ghazals* in this form have a figurative character:

Ey jamoling oftob, olam arodur saning,  
Nuri Haq bu xurshidi ruxsorinda paydodur saning.  
Ko'zlarining jodu, yuzing gul, lablarining shahd-u shakar,  
Barcha mahvashlar aro, husnung musaffodur saning.(p237)

In the content of the verse, the poet does not describe the lover, but proves the secrets of divine love in the form of metaphors. If the signs in the verses of *Muvashshah* are combined, the letter "J" from the word "Jumla", the letter "A" from "Arguvan", the letter "M" from "Mashiho", "O" from "Oy" letter "I" is taken from "your lips". If all the letters are combined, the word "Jamal" is formed. Jamal explains the meaning of *mazhar*, the source of divine light in Sufism. So, through the meanings in the stanzas, the poet indicates that figurative love is a stage of real love.

The second part of the chapter is called "Tradition of Mukhammaswriter in Shavkiy's work". Most of the poems in Shavkiy's collection are *mukhammas* and *takhmis*. Opinions about *Mukhammas* and its types are expressed in the studies of scientists such as O. Nosirov, R. Orzibekov, T. Roziboyev, based on reliable

sources<sup>23</sup>. The number of mukhamas in Divan is 37, 8 of them are written in the Persian-Tajik language and have 1486 verses. There are 17 mukhammas written by the poet himself, and they are divided into the following groups: romantic mukhammas, muvashshah-mukhammas, mystical-orifonic mukhammas and toponymic-specific mukhammas. The occurrence of muvashshah-mukhammas along with tabi and mukhammas in Shavkiy's work proves this idea with examples. When these mukhammas were studied, muvashshah-mukhammas with the names "Ofaq Doda", "Abdukhalkhan", "Zokircha" were identified.

Takhmis-mukhammas in Shavkiy's works were mainly inspired by the ghazals of Alisher Navoi, Fuzuli and Jami. In particular, the poet's creative attitude to the traditions of Alisher Navoi is vividly reflected in the poem connected to Alisher Navoi's ghazal, which begins with the verse "Na yanglig' aylidi izdar orazing naqqosh":

Qachonki vujudi sharifing, jononga bo'ldi fosh,  
Tasadduq ayladi dili, jon ila qilur kengosh,  
Sanga bo'lmadi Jabroil, haram aro sirdosh,  
Na yanglig' ayladi tasvir, orazing naqqosh,  
Ki na'ting olg'ali aylar ko'ngil til ila talosh(112).

According to Sufism, the lover hid her face from the lover who came to see her face. Unable to bear this situation, the lover washed his face with tears and began to hope for her visage again. In order to see the beauty of the Absolute Truth, to reach its luminous world, a person must be able to recognize his own defects and weakness, and be able to remain steadfast in the status of a servant, and for the sake of Yori Azal, who shines the light of mercy on everyone like the Sun, lose his defects and become a perfect soul. It is necessary to move to the situation, tears - the thoughts that one should overcome difficulties with patience and endurance are embedded in the content of the verse.

The scope of the poet's poems is studied in the section entitled "Thematic Scope of Shavkiy's Poetry". The variety of classical genres, their place in the literature of each era, continuously develops and creates new themes. A significant part of Shavkiy's poetry is composed of lyrical poems on romantic themes. The poet's poems on romantic themes are mainly written in the ghazal genre. Most of ghazals are devoted to the description of the lover. In particular, one of the most beautiful ghazals in Shavkiy's book is called "Ofarin". There are ghazals of this content in the works of Ogahi, Furqat, and Muqimi, but they are not written in a passionate and systematic form, as in Shavkiy. The playful ghazal in the poet's work differs from the works of previous poets by the fact that the experiences and feelings of the lover, amazed by the beauty of the lover, are expressed in an upbeat spirit:

Jono jamolingni ko'rub, jononlar aytur ofarin,  
O'z ko'ksiga o'zi urib yoronlar aytur ofarin.

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<sup>23</sup> Орзибеков Р. Ғазал ва мусамматлар. – Тошкент: Фан, 1984. – В. 128; Ro'ziboyev T. Takhmis: genesis, tadrij va roetika. –Toshkent: Bookmanu print, 2022. – В. 36. Носиров О., Жамолов С., Зиёвиддинов М. Ўзбек классик шеърляри жанрлари. – Toshkent: Ўқитувчи, 1979. – 183 б.

Qaddi niholingga qarab, abro‘ kamolingga qarab,  
Shoho, visolingga qarab, sultonlar aytur ofarin<sup>24</sup>.

These feelings born of longing and love sound like a hymn of pure love in the enchanted heart of a lover. A lover considers his lover to be unmatched in beauty, stature and grace. The poet's high poetic skill was demonstrated in the ghazal. Having studied the work of his predecessors and contemporaries, relying on their experience in the field of ghazal writing, the poet creatively approached issues such as the structure of the ghazal, its theme and its expression, and its artistry, and tried to update the existing traditions. He studied the work of poets such as Hafiz Sherozi, Abdurrahman Jami, Alisher Navoi, Fuzuli, his contemporaries Khojanazar Huvaído, Amiri, who are the great representatives of Eastern classical ghazal poetry, enjoyed them and attached great admiration to their ghazals. The study of the poet's ghazals and poems shows that he is a creative person with his own voice.

There are also moral and educational poems in Shavkiy's work. It can be said that they reflect the attitude of the poet to the imbalances of the time. The poet calls people to get rid of the vices of their nature and to achieve perfection:

Umid etmak vafo, nomardlardan ayni nodonlig‘,  
Desa bo‘lg‘ay topilmas, ahdi yolg‘onlarda diyonatlig‘.

According to the poet's confession, it is foolish to expect loyalty from non-believers, because they lie because of their lack of religion. The poet is distressed by the abundance of such "false covenants" in the environment in which he lived. In such a situation, a person should do everything carefully, "seven measures and one cut". Otherwise, after time, there is no need to regret:

Har ishni avvalida ehtiyot, aylab tafakkur qil,  
Qo‘lingdin o‘tsa vaqti, so‘ngra sud etmas pushaymonlig‘. (page 51)

There is no point in regretting your every action first. As long as a person is alive, he should think about his every step and not ruin his future, because the life given to his servants is a test, and Haq himself asks for an account for every action he has taken. Poems on religious and educational topics also occupy a special place in Shavkiy's poetry. Shavki's ghazals, muhammas and musaddas in the direction of praise and praise enrich our views about the creative heritage of the poet, and also enrich our certain ideas about his worldview and faith.

In the dissertation, the poet's ghazals of gratitude and praise, his religious poems such as "Zikr la'lida masiho zikridin osori bor", "Husn aro, ey mahliqo, karam o'ldi bozoring sani", "Xudovandim o'shal kun ushbu olamni bino qildi", "Karam qilsa, Xudo gar yori bersa jumla buzrukvor", "Ey Xoliqi hay-yu qadim, bir nomu pokingdur rahim" were analyzed and certain conclusions were drawn.

The third chapter is called "Artistic skill of the poet" and the aspects of the poet's poetic skill are analyzed. The first chapter entitled "The Interpretation of Poetic Intention in the Expression of Spiritual Arts" is devoted to the study of the place of spiritual arts such as tashbeh, talmeh, tanosub in the poet's poetry. In particular, allusions found in Shavqi's work are distinguished by their vitality,

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<sup>24</sup> ЎзР ФА ШИ фонди, Баёз, Орифжонов литографияси. – Тошкент, 1907. – Б. 128-129.

comprehensibility, simplicity, and beauty. For example, let's pay attention to an expression in Shavkiy's famous ghazal "Ofarin":

Lutf-u karam xonlar berur o'z do'stiga nonlar berur,  
**La'li labing** jonlar berur, o'lg'onlar aytur ofarin.<sup>25</sup>

In this place, the red lip has discovered not its real meaning, but mystical divine content. In the words of the Sufis, it is "the word that comes to prophets through angels, and to guardians due to the recommendation of the heart"<sup>26</sup>. It is also "the words of the murshidi kamil, which informs about the light of enlightenment and truth, and the "taste of the divine path".<sup>27</sup> A lover who longs for God's beauty will be revived by his lively words. Because with the words and words of the perfect person, the spiritual soul revives the dead body. Therefore, the allegory presented here expressed the meaning of strong passion derived from the divine word. Poetic arts such as husni ta'lil, tashbeh and tamsil used in verses can prove this. It was also found that metaphors are often used in ghazals:

Qachon bu ikki chashm jodu dil mulkini sayd aylar,  
**Latofat ma'dani koni, malohat mohi siyminbar**.(page 243)

In this, Shavkiy expressed the meaning of a certain word with a concept that emphasizes the allegorical connections in the aspects used with it. That is, the concept of "latofat madani koni" is expressed in the meaning of "unique type of delicacy" in harmony with the meaning of "madan", which is close to the word "madan".

In the "Artistic-aesthetic function of verbal arts" section of the chapter, the verbal arts such as tazad, tadid, takrir, which are the most used in the poet's poetry, are analyzed. A beautiful example of contrast is created in the following verse of the poet:

Visoling orzu aylab ko'ngullar beqaror olmish,  
Ishim doim firoqing hasratida ohu afg'ondur(128).

A lover's heart dreams of a lover's visage. But his work is busy with moaning and whining at the end of the day. By skilfully using the words joining - separation, desire - longing, they used the art of contrast and achieved to vividly reveal the inner experiences of the lover. Or the art of tazad created by the words shah-gado, fakir-ghani in the second verse of the following verse served to reflect the poet's philosophical views:

Teng sanga, ahli toat ila mastlik gulxani,  
Xohi shoh, xohi gado erur, xoh faqir, xohi g'aniy (167).

In his creative legacy of Shavkiy, the poet used the verbal arts and the art of tadid in his verses. Including:

**Faqir, miskin, bechora, dormanda, bandangman,**  
G'ulomi jonibi yor sayyidi muxtor qil, yo Rab. (299-bet)

In the verse, the creator imagines his spiritual condition in the form of a poor, destitute, helpless, oppressed person, and asks the Creator to become one of the worthy ummah of the Messenger of God. But in Shavkiy's muvashshah ghazal,

<sup>25</sup> Xalilbekov A. Namangan adabiy gulshani. – Namangan: 2007. – B. 116.

<sup>26</sup> Haqqul I. Tasavvuf saboqlari. – Buxoro: Universitet, 2000. – B. 51.

<sup>27</sup> Abduqodirov A. Tasavvuf istilohlarning qisqacha izohli lug'ati. – Xo'jand, 1997. – B. 17.

which begins with "Kongil mani birla bol...", thoughts based on threats have a colorful expression. That is, the word that is repeated in the second verse, when a difficult situation falls on a person's head, he does not expect salvation from anyone, he only makes Allah his friend, mahram and friend, expressing the meaning that there is no kinder than him, threats and created the art of imitation:

Bu yo'l muhabbatidin, oh rabbano aylay,

**Rafiq-u munis-u hamdamni** bir Xudo aylay. (page 275)

In stanzas, the poet, along with the traditional method, tries to find unique examples for some of the individual verbal arts. Including:

Jahon gulzorida navras niholi tarbiyat topsun,

Jamol-u jannat-ul ma'vo, qaddi tuvbo, labi kavсар.(243-bet)

*Oh, my beloved, may your young budding figure grow in the bosom of life, because your beauty is the best of heaven, your figure is a tree of tube, and everyone in the world of life will learn from you because of the beauty of your lips.*

In Shavkiy's bayt, while describing the beauty of God and its attributes, he refers to the requirements of figurative love. In other words, God's beauty shines in every beauty. The content of the verse together with the form should form a whole composition. The place where Taghyr art is used, this feature is placed using the words tuvbo-tubo.

In the chapter entitled "The artist's skill in using weight, rhyme and radif", the possibilities of using weight, rhyme and radif in Shavkiy's works were analyzed.

1. Weight characteristics of epics written in Masnavi.
2. The weight of verses in the ghazal genre.
3. Weight possibilities of forms in Musammat group.

Among the works created in the way of Masnavi, such works as "Riyaz ul-Muslimin", "Jangnomayi Khudoyorkhani", "Tarihi Shavqi", "Pandnoma" were written based on the possibility of aruz that already existed in our classical literature. For example, the work "Jangnoma" or "Jome'ul-hawadis" contains 1484 verses and is praised by Hazaji Musaddasi in the Failotun, Mafailun, Fa'lun -V- - V-V- - - board of Hafiz Bahri. ' written in weight. "Tarihi Shavkiy" masnavi consists of 400 verses, expressed in hazaji musadli solim weight, and some hazaji musaddas are written in maksur weight. It was found that 15 of the 31 ghazals in Divan were created in Ramal Bay, and 16 in Hazaj Ba. Most of the ghazals written in Hazaj musmali salim bahr have a romantic-figurative character in their content. The muvashshah-ghazals in Divan such as "Jamoling bu jahon...", "Sadoqat qadri oliy rutbalik...", "Saodat taxtlik sarmoya...", "Namoyon huri jannatdin...", "Umid etmak vafo..." were created in a unique weight. Also, the weight possibilities of works in the musammat group were studied and presented in the form of a table.

The harmony of form in the verses is expressed through absolute rhyme. In Shavkiy's mukhammas and masnawi works, there is also a complex rhyming type of rhyming:

Ko'chada ko p yig'ib mol-u zar,semirtirib **nafs**,

Bo'ldilar har birisi gardani **g'afs**. (206 p)

This type of rhyme has complex elements of ridfi, and consonants such as (s, h, sh, f, n) are present between the narrator and the original ridf:

Marg dalloli bo'ldi chobuk **chust**,  
Aqd bay'ini aylab, anda **shast**. (224 p)

The type of absolute rhyme is very common in Uzbek classical literature, and it is classified in the form of stanza poems of almost all musammat groups. The unique feature of absolute rhyme elements (sounds) is that they always come after the narrator who finishes the main or main part of the rhyme, are attached to the main as a suffix, and can come separately. Absolute rhymes in Shavkiy's works led to the emergence of several types of stanzas:

Olubdur nozaninlar sarxati, husnin **kitobidin**,  
Olur bahra tamom el jamoli **oftobidin**(25 p).

Rhymes come with or without a radif when used. Radical rhyme strengthens the meaning of the poem and fills the rhyme with content. The rhymes accompanying the radif polish the meaning of the verse and increase its artistry. There is a tarse rhyme in poetry, and this form also arises from rhymes. In this type of rhyme, each word in the stanza rhymes with its "partner" in the second stanza:

**Nechalar bo'ldilar taxayyurda**,  
**Nechalar bo'ldilar tafakkurda**.(201 p)

In particular, one of the rhyming arts, the form of zulqafiyatain is created by the use of radif. Including:

El bori tavba deb **yaqo ushlar**,  
Ushbu el dedi bir **balo boshlar**. (198 p)

The words yako-balo, ushtilar-bass in the verse are systematized in the form of a double rhyme. There is a tarse rhyme in poetry, and this form also arises from rhymes. In the literary heritage of the poet, the creation of unique rhyming arts by radif proves that it is a tool that shows the facets of Shavqi's poetic skills.

## CONCLUSION

1. Mulla Shamsiddin Shavkiy Namangoniy, a famous poet and historian who lived in the 19th century, wrote in Uzbek and Tajik languages. One of the urgent tasks of our literary studies today is to study the poet's life and work, the genre features of his Turkic and Persian heritage, ideological and artistic aspects, and draw conclusions about his place in Uzbek literature.

2. Shavkiy Namangoniy (1805-1887) was one of the mature and skilled poets of his time. Information about his life and work, his works, although some work has been done, have not yet been fully covered in the history of Uzbek literature. There is a need to deeply research Shavkiy's life path, the historical conditions and literary environment in which he lived, as well as his creative heritage, and convey them to today's readers.

3. Choosing the word "Shavq" as a nickname, the poet deeply observed its inner and outer meanings and accepted it not only as his nickname, but also as the beginning and end of his life path, the meaning of life, the world of creativity. Since the poet's ancestors were learned people of his time, he deeply studied religious and mystical sciences. This aspect was also manifested in the priority of religious and educational views in the work of the poet.

4. Shavkiy Namangoniy left behind a rich and important spiritual heritage. The poet's divan consisting of 4390 verses, "Jome'-ul Havodis", "Tarihi Shavkiy", "Riyazul-Muslimin", "Pandnoma" with moral and educational content, written in Masnavi method on historical topics, have arrived. In them, the poet creatively developed the literary traditions of classical poetry, expressed his own meaning and content in his poems, as a lyric poet who managed to create original works of art, and as a historian who realistically covered the history of the Kokand Khanate.

5. Two manuscript copies of Shavkiy's book have arrived. One of them is kept by the poet's relatives. It contains more than 3000 verses of the poet. The second copy of Devon was found in 1966 by the literary scholar Odiljon Nosirov and was made known to the people of science. This manuscript is stored in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruniy under inventory number 1872/I. It contains works of 4390 verses created in various genres of classical poetry. The poet wrote in the Uzbek and Persian-Tajik languages, and a part of his creative heritage has arrived. This shows that there is a need to continue research.

6. Poems written in the genres of ghazal, masnavi, mukhamas, musaddas, murabba' and mustahzad are included in Shavkiy's book. The main place in Divan is occupied by ghazal (31) and mukhammas (37) poems. Poet's ghazals are divided into simple and muvashshah-ghazal types. It is observed that the volume of ordinary ghazals in Divan is mainly 7 and 9 bytes, sometimes up to 10-12 bytes, and the volume of muvashshah-ghazals is 10-12 bytes, sometimes up to 21 bytes. He strove to update existing poetic traditions in classical poetry, to write unique poems. This can be seen in his composition of muvashshah-ghazals, muvashshah-mukhammas along with ordinary ghazals.

7. Shavkiy paid special attention to the scope of the world of themes and ideas of his works. In the poet's poetry, lyrical poems on a romantic theme, dedicated to the description of a lover, are of particular importance. Also, moral-educational and religious-enlightenment topics occupy a leading place in the poet's work. The ghazals and muhammas written in the style of praise to Allah and praise to Muhammad alayhissalam are the poet's advanced social-political, moral-spiritual, philosophical-educational, theological-mystical knowledge as a person of strong faith of his time. he justifies that he created beautiful works based on his verses. With this, the poet made a worthy contribution to the enrichment of the religious and educational direction in our classical literature.

8. Most of the poems in Shavkiy's collection are mukhamas and takhmis. The number of mukhamas in Divan is 37, 8 of them are written in the Persian-Tajik language and have 1486 verses. There are 17 mukhammas written by the poet himself, and they are divided into the following groups: romantic mukhammas, muvashshah-mukhammas, mystical-orifonic mukhammas and toponymic mukhammas, that is, mukhammas dedicated to the image of a specific area. Of these, toponymic mukhamas were not found in the works of other poets. Amorous romances reflect the inner experiences, feelings, joys and sorrows of a lover. Or toponymic issues are related to the history of a specific area. It is especially

noteworthy that Shavkiy created examples of istighfor-mukhammas, muvashshah-mukhammas, which were not seen in the works of other poets.

9. There are two types of takhmis muhammas: takhmis related to one's own ghazal, and takhmis related to another poet's ghazal. In Shavkiy Divan, there were no conjectures related to his ghazal. The second type of Takhmis was very common during the Navoi period and later. He enjoyed the traditions of muhammasnavism in the works of great representatives of Eastern classical literature, such as Hafiz Sherozi, Abdurrahman Jami, Alisher Navoi, Fuzuli, Khojanazar Huvaido, Amiri, and attached takhmis to the ghazals of masters. Takhmis attached to Fuzuli's 10 ghazals, Jami's 5, Alisher Navoi's 2 ghazals prove Shavkiy's poetic skill in this regard.

10. Shavkiy's poetry is distinguished by its unique style and artistic coloring. Spiritual and verbal arts such as tashbeh, talmeh, tanosub, tazad, tadid, takrir, used in the poet's poetry, served to reveal the facets of the poet's poetic skill, based on the figurative thinking of the thoughts to be expressed. Hazaj and ramal bahri were actively used in Divan, which is confirmed by the fact that 15 of 31 ghazals were written in ramal and 16 in hazaj bahr. In addition, the poet's deep mastery of the science of rhyme is reflected in the radif and rhyming words used in his poems.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ  
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НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ЖУРАБОЕВА САБОХОН АНВАРХАНОВНА**

**ШАВКИЙ НАМАНГАНИЙ И ЛИТЕРАТУРНОЕ НАСЛЕДИЕ**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по  
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Наманган – 2024**

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Диссертация выполнена на кафедре узбекского языка и литературы Наманганского государственного университета.

Автореферат диссертации размещен на трех языках (узбекском, английском, русском, (резюме)) на веб-странице Наманганского государственного университета [www.namdu.uz](http://www.namdu.uz) и на Информационном образовательном портале “ZiyoNet” ([www.ziyo.net.uz](http://www.ziyo.net.uz)).

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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

**Актуальность и востребованность темы диссертации.** В мировом литературоведении приобретает более важное научно-теоретическое и практическое содержание изучение первоисточников на рукописной основе произведений художников, внесших значительный вклад в духовное развитие нации, восстановление литературного наследия поэтов, введение определенных понятий в научный оборот, изучение их произведений с традиционной точки зрения и своеобразия, определение места поэтов и писателей в истории мировой литературы. Это подтверждает тот факт, что предоставление народу творческого наследия наших талантливых творцов всегда имело актуальную значимость.

**Цель исследования** – анализ и изучение жизни и творческой деятельности известного поэта, историка и ученого Шавкий Намангоний, масштабы его литературного наследия, исследование его поэтического мастерства, в частности, жанровой особенности поэзии и её тематики, а также определение места творчества поэта в узбекской литературе.

### **Задачи исследования:**

выявить методы и принципы научного подхода к жизненной и творческой деятельности известного поэта Шавкий Намангоний в литературно-исторических источниках и трудах зарубежных и узбекских ученых XX века;

подготовить рукописи сборника поэта к публикации с аннотациями и рецензиями и доведение ее до научного потребления;

определить тематический объем и жанровые особенности литературного наследия поэта;

на основе сравнительно-типологического анализа выявить традиционное и своеобразие в поэзии Шавки; выявить основные стороны и поэтические особенности творческого мастерства поэта;

**Объектом исследования** определены сборник рукописных вариантов произведений Муллы Шамсиддина Шавкий Намангоний «Джоме-ул Хаводис», «Панднома», «Риёз уль-Муслимин», «Тарихи Шавки», сборник стихов Мухаммада Абида Намангоний «Тухфат уль-Абидин ва анис уль-ашикин», хранившиеся в рукописном фонде отдела Хамида Сулеймана с инвентарным номером № 1872/1 Института востоковедения имени Абу Райхана Беруни при Академии наук Узбекистана, рукописные сборники, сохранившиеся на руках потомков поэта.

**Предметом исследования** являются творческое наследие поэта Шавкий Намангоний, жившего и творившего в конце XIX – начале XX века, в частности, охват тематики и жанровые особенности сборника, традиции и новаторство, вопросы поэтики;

**Методы исследования.** В диссертации использованы историко-сравнительный, сравнительно-типологический, классификационный, герменевтический и биографический методы анализа.

### **Научная новизна исследования определяется следующим:**

на основе литературно-исторических и научных источников и трудов зарубежных и узбекских ученых освещена биография и творческая деятельность Шавкий Намангоний;

показано литературное наследие поэта и его жанровые особенности, объем тематики, содержание его произведений и их уникальные особенности произведений «Джоме ул-Хаводис», сборник «Риёз уль-Муслимин», «Панднома», «Тарихий Шавкий» и их историко-литературные и морально-воспитательные ценности;

обоснованы жанровые характеристики стихотворений и их тематика, гармония содержания и художественной формы в газелях и мухаммах, особенности стихотворного размера, поэтическое мастерство поэта в использовании рифмы и художественного искусства.

раскрыты принципы обновления поэтической формы и поэтического содержания развитие классических традиций в творчестве поэта;

### **Внедрение результатов исследования.**

На основе исследования литературного наследия Муллы Шамсиддина Шавкий Намангоний, поэта из Намангана, жившего и творившего в конце XIX – начале XX века:

выводы об освещении биографии и творческой деятельности Шавкий Намангоний на основе литературно-исторических и научных источников и трудов зарубежных и узбекских ученых были использованы в реализации фундаментального проекта № PZ-201912258 на 2021-2022 годы по теме «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском, английском языках)» (Справка №04/1-172 от 26 января 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате проект обогатился новыми научными взглядами, теоретической информацией и новыми источниками для изучения жизни и творческого наследия поэта;

суждения о литературном наследии поэта и его жанровых особенностях, об объеме тематики, содержания и уникальных особенностях историко-литературных произведений «Джоме ул-Хаводис», сборников «Риёз уль-Муслимин», «Панднома», «Тарихий Шавкий» и их морально-воспитательных ценностях были использованы в подготовке и проведении литературно-просветительских проектов Союза писателей Узбекистана, а именно мероприятий, литературных встреч среди населения, бесед, презентаций книг, посвященных жизни и деятельности Шавкий, пропаганде общечеловеческих идей в его творчестве, а также при разработке и подготовке таких литературно-просветительских проектов, как «Дни литературы», «Навоихонлик» (Справка № 01-03/698 от 21 июня 2024 г. Союза писателей Узбекистана);

предложения и рекомендации, выводы и научные инновации, связанные со сведениями о жанровых особенностях и тематики стихотворений, об основах поэтического мастерства поэта в гармоничном сочетании содержания и художественной формы в газелях и мухаммах, об особенностях

использования стихотворного размера, рифмы и художественного искусства были использованы при подготовке сценариев программ «История узбекской литературы», «Газаль Бостон», «Образование и развитие» и их эффективной организации в феврале и мае 2024 года на Национальном телерадиоканале “Узбекистан” (Справка №04-36-776 от 24.06.2024 Национальной телерадиокомпании Узбекистана.). В результате новые доказательства, мнения и теоретические выводы послужили улучшению качества телепередач, повышению интереса зрителей к творчеству наших предков, углублению понимания ими сути и художественности произведений поэта;

суждения о развитии классических традиций, поэтической форме и принципах обновления поэтического содержания в творчестве поэта были использованы в подготовке литературно-художественных вечеров, духовно-просветительских мероприятий, организованных Областным центром духовности и просвещения (Справка №160108,02-07/343). В результате у жителей региона, в частности, у студентов и молодежи махаллей, расширились представления о деятелях узбекской литературы, в частности, о биографии Шавкий Намангоний, о содержании и смысле его произведений, об их современном значении.

**Структура и объем диссертации.** Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем работы составляет 156 страница.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
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2.Jo'raboyeva S.Shavqiy Namangoniyning muxammaslari xususida // O'zbek tili va adabiyoti, 2022, 6-son. – B. 89-91.(10.00.00.№14).

3.Jo'raboyeva S. About the ideological and artistic content of Shavqi's ghazals. Journal NX-AMultidisciplinary Peer Reviewed. Volume 8, Issue № 12, Dec., 2022, Published by Novateur Publication, M.S. India. Impact factor: 8.155. (Directory of Open Access Journals №12).

4. Jo'raboyeva. S. The traditions of being zullisonayn in the works of Mulla Shams Shavqi. World Economics&Finance Bulletin (WEFB) Available Online at:<https://www.scholarexpress.net>. Volume. 34, May, 2024. ISSN: 2749-3628. –P.52-53. (Directory Indexing of International Research Journals-CiteFactor).

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7.Jo'raboyeva S. Shavqiy ijodida g'azal janri va uning turlari xususida // Илим-фан, таълим ва санъат интеграцияси: истиқболли режалар. Халқаро илмий-назарий конференция материаллари. – Чимкент, 2023.– В.643-647.

8. Jo'raboyeva S. “Devoni Shavqiy” qo'lyozmasi adabiy manba // Professor Hamid Sulaymonov nomidagi Respublika Yosh matnshunoslarning ilmiy-amaliy konferensiyasi materiallari. – Toshkent, 2022-yil, 22-may. –В. 52-60.

9. Jo'raboyeva S.Shavqiy g'azallarining g'oyaviy-badiiy mazmuni xususida // “Академик Воҳид Абдуллаев ва Самарқанд Адабиётшунослик мактаби тараққиёти” мавзусидаги илмий-амалий анжуман материаллари.– Самарқанд, 2022. – В.237-243.

**II бўлим (часть 2; part 2)**

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11. Jo'raboyeva S. Shavqiy g'azallarining g'oyaviy-badiiy mazmuni xususida // O'zbekistonda fanlararo innovatsiyalar va ilmiy tadqiqotlar jurnali.Vol. 1 No.8, 2022. – В. 209-214.

12. Jo‘raboyeva S. Mulla Shams Shavqiy ijodida zullisonaynlik an‘anasi // O‘zbek va tojik adabiyotida zullisonaynlik an‘anasi // Xalqaro ilmiy-amaliy anjuman materiallari. – Farg‘ona, 2024-yil 15-iyun. – B. 635-639.

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