

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

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**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI**

**ASQAROV DILMUROD MO‘SAJON O‘G‘LI**

**AMIRIY VA QO‘QON ADABIY MUHITIDA  
MUXAMMASNAVISLIK AN‘ANASI**

10.00.02 – O‘zbek adabiyoti  
(filologiya fanlari)

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

**Toshkent – 2024**

UO‘K: 821.512.133.09-1

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati  
mundarijasi**

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

**Content of Dissertation Abstract of Doctor of Philosophy (PhD)  
on Philological sciences**

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy attestatsiya komissiyasida B2022.2.PhD/Fil2428 raqami bilan ro'yxatga olingan.

Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) veb-sahifaning www.tai.uz hamda "ZiyoNet" axborot-ta'lim portali www.ziynet.uz manziliga joylashtirilgan.

**Ilmiy rahbar:**

**Asadov Maqsud Husenovich**  
filologiya fanlari doktori, professor

**Rasmiy opponenlar:**

**G'ayipov Dilshod Qadambayevich,**  
filologiya fanlari doktori, professor

**Boltayeva Gulchehra Shokirovna,**  
filologiya fanlari nomzodi, dotsent

**Yetakchi tashkilot:**

**Farg'ona davlat universiteti**

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.01 raqamli Ilmiy kengashning 2024-yil "27" dekabr soat 14.00dagi majlisida bo'lib o'tadi. (Manzil:100060, Toshkent, Shahrisabz tor ko'chasi, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz.

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining Asosiy kutubxonasida tanishish mumkin (84 raqami bilan ro'yxatga olingan). Manzil: 100100, Toshkent, Ziyolilar ko'chasi, 13. Tel.: (99871) 262-74-58.

Dissertatsiya avtoreferati 2024-yil "16" dekabr da tarqatildi.  
(2024-yil "16" dekabr dagi 11 raqamli reyestr bayonnomasi).



**B.To'xliyev**  
Ilmiy darajalar beruvchi  
ilmiy kengash raisi,  
filol.f.d., prof.

**R.Barakayev**  
Ilmiy darajalar beruvchi  
ilmiy kengash ilmiy kotibi,  
filol.f.n., prof.

**U.Hamdammov**  
Ilmiy darajalar beruvchi  
ilmiy kengash qoshidagi  
ilmiy seminar raisi,  
filol.f.d., prof.

## KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida Qo‘qon adabiy muhitini yuzaga keltirgan ijtimoiy-madaniy omillar, uning asoschisi Umarxon Amiriy ijodiy merosi, xususan, adabiy ta’sir, an’ana va o‘ziga xoslik masalalarini atroflicha yoritish, shoh shoirning o‘zbek mumtoz adabiyotida muxammas adabiy shakli rivojidadagi o‘rnini asoslash, XIX asrda Qo‘qonda ijod qilgan so‘z san’atkorlari yaratgan muxammaslarning g‘oyaviy-badiiy xususiyatlarini tavsiflash dolzarb ahamiyat kasb etmoqda.

Dunyo adabiyotshunosligida adabiy turlar va janrlarni tarixiy hamda nazariy jihatdan tadqiq etish badiiy adabiyotning ko‘plab muammolarini hal etishga imkoniyat yaratishi isbotlangan. Garchi badiiy asarlarning poetik xususiyatlari, an’anaviylik va izdoshlik masalalariga qaratilgan ilmiy izlanishlar amalga oshirilgan bo‘lsa-da, hali tadqiq qilinmagan jihatlar ham mavjud. Jumladan, har bir janr va adabiy shaklni monografik tarzda tadqiq etish, ularning shakllanish bosqichlarini ilmiy dalillash adabiyotning ta’sir kuchini teran tushunishga, so‘z san’atining imkoniyatlarini to‘g‘ri baholashga yordam beradi. Shu boisdan badiiy matn mazmun-mohiyatini uning poetik xususiyatlari bilan uyg‘unlikda o‘rganish, she’riy janr va shakllarning o‘ziga xos jihatlarini ijodkor dunyoqarashi hamda adabiy muhit tamoyillari asosida ochib berish zamonaviy adabiyotshunoslikning asosiy vazifalaridan biri hisoblanmoqda.

O‘zbek adabiyotshunosligida mumtoz so‘z san’atkorlari yaratgan ijod namunalarini atroflicha o‘rganishga bo‘lgan ehtiyoj ortib bormoqda. Zero, “o‘zbek mumtoz va zamonaviy adabiyotini har tomonlama o‘rganish va keng targ‘ib qilish, uni bugun yuz berayotgan murakkab jarayonlar bilan uzviy bog‘liq holda tahlil etib, zarur xulosalar chiqarish ma’naviy hayotimizni yuksaltirishda, hech shubhasiz, katta ahamiyatga ega”<sup>1</sup>. Shu ma’noda, Qo‘qon adabiy muhiti vakillari ijodida muxammas adabiy shaklining mohiyati, ifoda tarzi va tasvir imkoniyatlarini adabiyotshunosligimizdagi yangicha qarash va tahlillar bilan ilmiy jihatdan atroflicha yoritib berish dolzarb vazifalardan biriga aylanmoqda.

O‘zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiqi va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2020-yil 19-oktabrdagi PQ-4865-son “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”, 2023-yil 25-yanvardagi PQ-20-son

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<sup>1</sup> Мирзиёев Ш. Эркин Воҳидов ижодига бағишланган адабий фестивалъ қатнашчиларига табриги. 23.05.2024. <https://president.uz/oz/lists/view/7253>

“Buyuk shoir va olim, mashhur davlat arbobi Zahiriddin Muhammad Bobur tavalludining 540 yilligini keng nishonlash to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Muxammaslar o‘zbek mumtoz adabiyotining tarixiy taraqqiyoti, xususan, asrlar davomida shakllangan adabiy an‘analarni mushohada etish, so‘z san‘ati ta‘sir kuchi, badiiy imkoniyatlarini ochib berishda o‘ziga xos mavqega ega bo‘lsa-da, hanuzgacha Amiriy va o‘zbek mumtoz adabiyotida muxammasnavislik rivoji, jumladan, Qo‘qon adabiy muhitida yaratilgan muxammaslarning o‘ziga xos xususiyatlari, adabiy ta‘sir va badiiy mahorat masalalari maxsus tadqiqot obyekti bo‘lmagan. Holbuki, Amiriy va Qo‘qon adabiy muhitida muxammas tadarijini o‘rganish adabiyotshunoslikda o‘z yechimini kutayotgan nazariy muammolardan biridir. Shunga qaramay, muxammas bir qator olimlarning diqqatini jalb etgan va u haqda jahon adabiyotshunosligida ko‘pgina fikr-mulohazalar bildirilgan. Jumladan, mumtoz adabiyotshunosligimizda birinchi marta Shayx Ahmad Taroziy musammat va uning bir turi bo‘lgan muxammas xususida ayrim nazariy mulohazalarni bildirgan<sup>1</sup>.

XX asr boshlarida muxammasning shakliy belgilari borasidagi ba‘zi qarashlar Abdurauf Fitrat, Sadridin Ayniy ishlarida keltirilgan<sup>2</sup>. Musammatlar, shu jumladan, muxammas va taxmis bilan bog‘liq fikr-mulohazalar A.Hayitmetov, Y.Is‘hoqov, O.Nosirov, S.Jamolov, M.Ziyovutdinov, A.Abdug‘afurov, R.Orzibekov, S.G‘aniyeva, D.Salohiy, M.Asadov, Q.Ergashev, S.Rafiddinov, E.Ochilov, B.Rajabova, N.Afoqova, D.Yusupova, G.Xalliyeva, D.G‘oyipov, G.Saidg‘aniyeva, T.Ruziboyev, G.Boltayeva kabi o‘zbek adabiyotshunoslari tadqiqotlarida ham uchraydi<sup>3</sup>. Bular orasida muxammas adabiy shakli, uning

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<sup>1</sup> Шайх Аҳмад ибн Худойдод Тарозий, Фунуну-л-балоға. (Нашрга тайёрловчилар Ҳ. Болтабоев, Ж.Жураев). – Тошкент: MUMTOZ SO‘Z, 2016. – Б. 48-56.

<sup>2</sup> Абдурауф Фитрат. Адабиёт қоидалари. Танланган асарлар 5 жилдлик. 4-жилд. – Тошкент: Маънавият, 2006. – Б. 41-43; Айний С. Асарлар. Саққизинчи том. – Тошкент, 1965. – 420 б.

<sup>3</sup> Қаранг: Ҳайитметов А. Навоий лирикаси. – Тошкент: O‘zbekiston, 2015. – Б. 76-79; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Носиров А., Жамолов С., Зиёвутдинов М. Ўзбек классик шеърини жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 113-120; Абдуғафуров А. Буюк бешлик сабоқлари. – Тошкент: Адабиёт ва санъат, 1995. – Б. 113-121; Orzibekov R. O‘zbek adabiyoti tarixi. – Toshkent: Adabiyot, 2006. – 272 б; Ганиева С. Лутфий ва Навоий шеърини: классикларимиз ижодида анъана / Шарқ классик филологияси илк тўплам. – Тошкент, 2009. – Б. 63; Shu muallif. Мавлоно Лутфий Навоий нигоҳида // O‘zbekiston adabiyoti va san‘ati, 2010. 5-сон; Афокова Н. Жаҳид лирикасида мусаммат. – Тошкент: Фан, 2005. – Б. 6-15; Салоҳий Д. Навоий назмиёти. – Самарқанд: Зарафшон, 2013. – Б. 86; Эргашев К. Некоторые

taraqqiyot bosqichlari, badiiyati atroflicha yoritilgan R.Orzibekov, T.Ruziboyev va G.Boltayevalarning tadqiqotlari xarakterlidir. Xususan, professor R.Orzibekov muxammasning lugʻaviy maʼnosi, shakliy belgilariga baho bergan boʻlsa<sup>1</sup>, adabiyotshunos T.Ruziboyev Navoiy taxmisleri, ularning ulugʻ shoir ijodida tutgan oʻrni xususida toʻxtalgan va muxammasning tashtir, tardiya kabi turlari borasida bahs yuritgan<sup>2</sup>. Adabiyotshunos G.Boltayeva oʻzbek adabiyotida yaratilgan muxammaslarni monografik jihatdan tadqiq qilgan<sup>3</sup>.

Qoʻqon adabiy muhitida muxammas adabiy shakli va uning takomili borasida P.Qayumov, A.Qayumov, N.Jabborov, I.Adizova, Z.Qobilova, N.Muhitdinova, A.Dehqonov, D.Zohidova, M.Joʻrayev, B.Isakovalarning tadqiqotlarida u yoki bu munosabat bilan toʻxtab oʻtilgan<sup>4</sup>.

Rus adabiyotshunoslaridan Y.Bertels, I.Filshtinskiy, L.Frizman, I.Stebleva, tojik adabiyotshunoslaridan A.Mirzoyev, B.Sirus, S.Imronov, Sh.Rahmonov, R.Musulmonqulov, J.Hikmatov, D.Hakimov, turk adabiyotshunoslaridan Banarlı Nihad Sâmi, ozarbayjon adabiyotshunoslaridan H.Arasli, J.Nagiyeva, N.Mustafayeva singari olimlarning tadqiqotlarida muxammas adabiy shakli rivoji haqida turli ilmiy-nazariy qarashlar bayon etilgan<sup>5</sup>. Ular orasida Y.Bertels va

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аспекты государственной деятельности Алишера Навои. – Ташкент: Фан, 2009. – 56 с; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 168 б; Очилов Э. Бир ҳовуч дур. – Тошкент: Ўзбекистон, 2011. – 240 б; Shu muallif. “Қошингга тегузмағил қаламни...” // Ишонч, 2005, 28 январь; Oʻsha muallif. Амирийнинг Бедил ғазалларига мухаммаслари / “Амирий ва Қўқон адабий муҳити” муҳити мавзуидаги республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017; Ражабова Б. Муштарак адабий ходисалар. – Тошкент: Muharrir, 2018. – 180 б.; Юсупова Д. Алишер Навоий тахмислари // Шарқ юлдузи, 2013, 2-сон. – В. 143; Халлиева Г. Огаҳий мусамматлари. – Тошкент: Мумтоз сўз, 2019; Ғайипов Д. Огаҳийнинг бадий маҳорати. Филол.фан.д-ри ... дисс. – Тошкент, 2021. – 284 б.; Saidganieva G. The development of classical poetical genres in Kokand literary environment //ACADEMICIA. Vol.10, Issue 9, Sept 2020, Spl Issue, – P. 14-16; Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy anʼanalari asosida). Filol.fan.b.fals.d-ri ... diss. – Namangan, 2023. – 131 b; Boltayeva G. Oʻzbek sheʼriyatida muxammas janri: genezisi, badiiy takomili. Filol.fan.d-ri (DSc) ... diss. – Toshkent, 2024. – 266 b.

<sup>1</sup> Орзібеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. – Тошкент: Фан, 1976. – Б. 71.

<sup>2</sup> Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy anʼanalari asosida). Filol.fan.b.fals.d-ri (PhD) ... diss. – Namangan, 2023. – 131 b.

<sup>3</sup> Boltayeva G. Oʻzbek sheʼriyatida muxammas janri: genezisi, badiiy takomili. Filol.fan.d-ri (DSc) ... diss. – Toshkent, 2024. – 266 b.

<sup>4</sup> Қаюмов П. Хўқанд тарихи ва унинг адабиёти: (материаллар ва хотиралар). Нашрга тайёрловчи А.Қаюмов; масъул муҳарир ва сўзбоши муаллифи О.Жўрабоев. – Тошкент: Tamaddun, 2011. – 380 б; Қаюмов А. Қўқон адабий муҳити (XVIII – XIX аср). Филол.фан. д-ри ... дисс. – Тошкент, 1961; Shu muallif. Қўқон адабий муҳити. – Тошкент: Фан, 1961; Oʻsha muallif. Қўқон адабий муҳити. – Тошкент: Мумтоз сўз, 2010. Жабборов Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол.фан.д-ри ... дисс. – Тошкент, 2004. – 298 б; Адизова И. Увайсий шеърятда поэтик тафаккурнинг янгилиниши. Филол. фан.д-ри ... дисс. – Тошкент, 2020. – 266 б; Кобилова З. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърят мисолида). Филол.фан. д-ри ... дисс. – Фарғона, 2020. – 277 б; Мухитдинова Н. Мирҳасан Садоний ва унинг адабий мероси (шеърят поэтикаси, ғоявий-бадий таҳлил масалалари): Филол.фан.номз. ... дисс. – Самарқанд, 2017 – 244 б; Дехқонов А. Муҳаййир ва унинг адабий мероси. Филол. фан. номз. ... дисс. – Фарғона, 2021. – 131 б; Isakova V. Uvaysiy sheʼriyatida irfoniy mazmun va “Karbalonoma” dostoni. Filol. fan. b. fal. d-ri (PhD) ... diss. – Toshkent, 2023. – 143 b.

<sup>5</sup> Бертельс Е.Э. Избранные труды. I том. История персидско-таджикской литературы. – М.: ИВЛ, 1960. – 562 с.; Shu muallif. Избранные труды. IV том. Наваи и Джами. – М.: ИВЛ, 1965. – 498 с.; Фильштинский И.М. Арабская классическая литература. – М.: Наука, 1965. – 311 с.; Shu muallif. Арабская литература в Средние века. VIII–IX вв. – М.: Наука, 1978. – 291 с.; Oʻsha muallif. История арабской литературы. V – начало X века. – М.: Наука, 1985. – 342 с.; Фризман Л.Г. Жизнь лирического жанра. – М.: Наука, 1973. – 145 с.; Стеблева И.В. Поэзия тюрок VII–VIII веков. – М.: Наука, 1965. – 148 с.; Shu muallif. Развитие тюркских поэтических форм в XI веке. – М.: Наука, 1971. – 300 с.; Oʻsha muallif. Теория жанров литератур Востока. – М.: Наука, 1985. – 263 с.; Мирзоев А. Сайидо и его место в истории таджикской литературы. – Сталинабад, 1947. – 158 с.; Сирус Б. Арузи тоҷики. – Душанбе: Нашриёти давлатии Тоҷикистон, 1963. – 250 с.; Имронов С. Взгляд

I.Braginskiylarning turkiy she'r tizimlari, jumladan, musammat turlariga bergan baholari diqqatga molik. Professor Y.Bertels Navoiy muxammaslarini tahlil qilib, ularning shakli, mavzu ko'lami, ma'no olami xususida ham ayrim xulosalar bildirgan. E'tiborlisi, olim Lutfiyning Navoiy va keyingi davr ijodkorlariga ta'siri masalasini bevosita muxammas adabiy shakli namunalari vositasida dalillagan<sup>1</sup>.

A.Mirzoyev, R.Musulmonqulov, D.Hakimov tadqiqotlarida ko'proq fors-tojik adabiyotida yaratilgan muxammaslarning poetik xususiyatlari yoritilgan. Jumladan, D.Hakimov XII – XIX asrlar Sharq adabiyoti, jumladan, fors-tojik she'riyatida muxammasning shakllanishi va ilk namunalari atroflicha o'rgangan.

Dissertatsiyani yozishda o'zbek va chet el adabiyotshunoslarining nomlari qayd etilgan tadqiqotlariga tayanildi va zaruriyat darajasida ulardan foydalanildi.

**Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, "To'rt jildlik "Alisher Navoiy ensiklopediyasi"ni nashr etish" (2021 – 2023) davlat dasturi doirasida bajarilgan.

**Tadqiqotning maqsadi** Amiriy va o'zbek adabiyoti, xususan, Qo'qon adabiy muhiti vakillari ijodida muxammas janri namunalari g'oyaviy-badiiy xususiyatlarini adabiy ta'sir, an'ana va o'ziga xoslik tamoyillari asosida atroflicha ochib berishdan iborat.

**Tadqiqotning vazifalari:**

- o'zbek mumtoz adabiyotida muxammas adabiy shakli va uning o'ziga xos xususiyatlarini ochib berish;

- Amiriygacha bo'lgan davr adabiyotida muxammas adabiy shaklining tutgan o'rnini va taraqqiyot bosqichlarini aniqlash;

- Amiriy devonidagi muxammaslarning g'oyaviy-badiiy jihatlarini dalillash;

- Qo'qon, xususan, Amiriy va Xiva adabiy muhiti shoirlari ijodidagi muxammaslarni qiyosan o'rganish orqali ularning mushtarak va farqli belgilarini oydinlashtirish;

- Qo'qon adabiy muhitida yaratilgan muxammaslarning o'zbek mumtoz adabiyoti rivojida tutgan o'rnini belgilashdan iborat.

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на мусамматный мухаммас // Садои Шарқ, 1983, № 4. – С. 92-99; Рахмонов Ш. Мусаммат, его формирование и эволюция. – Душанбе: Дониш, 1987. – 172 с; Мусульманкулов Р. Персидско-таджикская классическая поэтика (VII–XV вв.). – М.: Наука, 1989. – 222 с; Хикматов Дж. Мухлис Бадахшани и его мухаммасы. АҚД. – Душанбе, 2010. – 24 с; Хакимов Д. Формирование жанра мухаммас в персидско-таджикской литературе XII – XIX вв. АҚД. – Душанбе, 2017. – 24 с.; Banarlı Nihad Sâmî. Resimli türk edebiyâtî târihi. I. – Istanbul: Milli eğitim basimevi, 1983. – B. 209; Arash Hâmid. Böyük Azərbaycan şairi Füzuli. – Bakı: Azərbaycan Uşaq və Gənclər Ədəbiyyatı, 1958. – 312 s.; Shu muallif. Azərbaycan ədəbiyyatı tarixi və problemləri. – Bakı: Gənclik, 1998. – 732 s.; Nağıyeva Cənnət. İki təxmis. Azərbaycan Elmlər Akademiyası Məruzələri. – Bakı, 1985. – S. 11; Mustafayeva N. Füzuli və müasirlərinin müxəmməsləri barədə. Risalə. Araşdırmalar toplusu. 12-ci kitab. – Bakı: Elm və Təhsil, 2016. – S. 83-97; Shu muallif. XX əsr Azərbaycan ədəbiyyatında müxəmməs janrında yazılmış şeirlərin mövzu dairəsi. – Bakı: Elm və Təhsil, 2020. – S. 143-153; O'sha muallif. Жанр «мухаммас» в Азербайджанской литературе XVIII века. file:///C:/Users/GLHF/Desktop/; Искадарова С.А. Эволюция метрического и силлабического стихосложения в башкирской поэзии начала XX века. АҚД. – Уфа, 2013. – 24 с.; Литературоведческая терминология в башкирском языке. АҚД. – Уфа: Башкирский государственный университет, 2016. – 42 с.

<sup>1</sup> Бертельс Е.Э. Избранные труды. IV том. Наваи и Джами. – М.: ИВЛ, 1965. – С. 59.

**Tadqiqotning obyekti** sifatida Amiriyning 2017-yil nashr qilingan “Devon (I jild, o‘zbekcha she’rlar)”i, Feruz, Nodira, Uvaysiy, Dilshodi Barno, Anbar Otin, Xon, Furqat, Muqimiy, Ogahiy, Rojii, Yoriy, Tabibiy, Niyoziy devonlari olindi.

**Tadqiqotning predmetini** Qo‘qon va Xiva adabiy muhitida yaratilgan muxammaslar tashkil etadi.

**Tadqiqotning usullari.** Mazkur tadqiqotni amalga oshirishda tarixiy-qiyosiy, tavsiflash, biografik va struktural metodlardan foydalanildi.

**Dissertatsiya tadqiqotining ilmiy yangiligi** quyidagilardan iborat:

Amiriy va Qo‘qon adabiy muhiti vakillari ijodida muxammasning shakllanishi, taraqqiyot tamoyillari, g‘oyaviy-badiiy xususiyatlari ochib berilgan;

Amiriy muxammaslarining mavzu ko‘lami, ma’no qamrovi, badiiy o‘ziga xosligi taxmis va mustaqil tarzda yaratilgan muxammaslari tahlili vositasida isbotlangan;

Amiriy va Feruz muxammaslari obrazlar talqinidagi an’anaviylik, ularning salafllari ijodidan samarali ta’sirlangan va muxammaslar ichki strukturasi shakl hamda mazmunning mutanosibligi, shuningdek, asar g‘oyasi bilan uyg‘unlikdagi o‘ziga xosligi dalillangan;

XVIII-XIX asrlar o‘zbek mumtoz she’riyatida yaratilgan muxammaslarning janr xususiyatlari, mushtarak va farqli jihatlari Amiriyning Qo‘qon va Xorazm adabiy muhiti vakillariga adabiy ta’siri asosida ochib berilgan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Amiriy muxammaslarining g‘oyaviy-badiiy xususiyatlari, mavzu-mundariyasi, she’riy obrazlarning o‘ziga xosligi yoritilgan.

muxammasning yuzaga kelishi, tarixiy taraqqiyoti, ma’no-mohiyati va badiiyatini tadqiq etish orqali chiqarilgan xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy ma’lumotlar berishi, o‘zbek adabiyoti tarixi, o‘zbek adabiyotshunosligi tarixi, adabiyot nazariyasi kabi fanlardan yaratiladigan darslik va qo‘llanmalarning mukammallashuviga xizmat qilishi asoslangan;

Amiriy va Qo‘qon adabiy muhiti vakillari muxammaslarida ifodalangan g‘oyalar bugungi kun o‘quvchisining dunyoqarashi, tafakkurini shakllantirishda, hamda jamiyatning axloqiy-estetik va ma’naviy-ma’rifiy takomilida muhim ahamiyat kasb etishi aniqlangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo‘yilgani, chiqarilgan xulosalarning tarixiy-qiyosiy, tavsiflash, biografik va struktural tahlil usullari kabi usullar bilan asoslangani, nazariy ma’lumotlarning ilmiy manbalarga asoslanganligi, nazariy fikr-xulosalar tarixiy-qiyosiy usuli asosida chiqarilgani, ishonchli manbalar hamda lug‘atlardan foydalanilganligi, nazariy qarashlarning amaliyotga tatbiq etilgani, natijalarning vakolatli tuzilmalar tomonidan tasdiqlangan bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan nazariy xulosalar nafaqat o‘zbek, balki jahon adabiyotshunosligida muxammas adabiy shakli, uning poetik xususiyatlari, mavzu-mundarijalar yuzasidan mavjud ma’lumotlarni kengaytiradi va to‘ldiradi. Muxammasning genezisi, tarixiy takomili, badiiyati tadqiq etilishi, natijalarning mumtoz adabiyot bo‘yicha bilimlarni chuqurlashtirishga xizmat qilishi, ko‘plab

ilmiy tadqiqotlarda foydalanish mumkinligi, tadqiqot natijalari o'zbek adabiyoti tarixi, o'zbek adabiyotshunosligi tarixi hamda adabiyot nazariyasi fanlarining rivojiga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, ushbu dissertatsiya ishi materiallaridan ta'limning turli bosqichlarida, xususan, oliy o'quv yurtlarining filologiya fakultetlarida maxsus kurs yoki seminar mashg'ulotlarini o'tkazishda, umumiy o'rta ta'lim hamda ixtisoslashtirilgan maktablarda o'qitiladigan adabiyot darslarida, shuningdek, mavzuga oid darslik, qo'llanma va risolalar yaratishda material bo'lib xizmat qilishi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** “Amriy va Qo‘qon adabiy muhitida muxammasnavislik an‘anasi” mavzusi bo‘yicha olingan ilmiy natijalar asosida:

Amiriy ijodida muxammas shaklining g‘oyaviy-badiiy xususiyatlari va muxammasning Qo‘qon adabiy muhitida shakllanishi haqidagi ilmiy-nazariy xulosalaridan O‘zR FA O‘zbek tili, adabiyoti va folklori institutida Davlat ilmiy-texnika dasturi doirasida amalga oshirilgan 2017–2020-yillarga mo‘ljallangan OT-F1-77 “O‘zbek adabiyoti durdonalari 100 jildligini nashrga tayyorlash” fundamental ilmiy loyihasini bajarishda foydalanilgan (Fanlar akademiyasining 2023-yil 5-apreldagi 3/1255-710-son ma‘lumotnomasi). Natijada mumtoz ijodkorlar lirikasida uchraydigan “musammat”, “muxammas”, “adabiy an‘ana”, “o‘ziga xoslik” tushunchalari tahlil qilinib, mazkur atamalarning lug‘aviy ma‘nosi; muxammas adabiy shaklining taraqqiyot tamoyillari, muxammas shakli orqali yuzaga chiqayotgan g‘oyaviy-badiiy xususiyatlarini ifodalashda qo‘llanilgan tazod, tashxis, tashbih, talmeh, irsoli masal kabi she‘riy san‘atlarning roli kabi masalalar ilmiy dalillar asosida ochib berilgan;

Qo‘qon va Xorazm adabiy muhiti ijodkorlari lirik merosidagi taraqqiyot omillari, o‘ziga xos xususiyatlari yoritilgan xulosalaridan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida PF-201912258 “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” (2021–2024) fundamental ilmiy loyihasini bajarishda foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 6-iyundagi 01/6-1467-son ma‘lumotnomasi). Natijada Amiriy va Feruz muxammaslari obrazlar talqinidagi an‘anaviylik, salaflari ijodidan samarali ta‘sirlanganligi, muxammaslar ichki strukturasi shakl va mazmunning mutanosibliigi hamda asar g‘oyasi bilan uyg‘unlikdagi o‘ziga xosligi kabi masalalar ilmiy dalillar asosida yuzaga chiqarilgan;

Amiriy muxammaslarining mavzu ko‘lami, ma‘no qamrovi, badiiy o‘ziga xosligi taxmis va mustaqil tarzda yaratilgan muxammaslari tahlili vositasida isbotlangani bilab bog‘liq xulosalaridan O‘zbekiston Yozuvchilar uyushmasining adabiy tanqid kengashi hisobot yig‘ilishlarida, Amiriy tavalludining 110 yilligiga bag‘ishlangan adabiy-ma‘rifiy tadbirlarda, yosh ijodkorlar to‘garagi, mahorat darslarida foydalanildi (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 11-martdagi 01-03/279-son ma‘lumotnomasi). Bu orqali yosh ijodkorlarda adabiyot nazariyasi, adabiy tur va janrlar yuzasidan bilim va ko‘nikmalar hosil qilingan;

XVIII-XIX asrlar o‘zbek mumtoz she‘riyatida yaratilgan muxammaslarning janr xususiyatlari, mushtarak va farqli jihatlari Amiriyning Qo‘qon va Xorazm

adabiy muhiti vakillariga adabiy ta'siri asosida ochib berilganiga oid xulosalaridan "O'zbekiston" teleradiokanali" DM tomonidan tayyorlangan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning ssenariylarida 2022–2023-yil hamda 2024-yil yanvar, fevral oylari sonlarida Amiriyning Qo'qon va Xorazm adabiy muhiti vakillari ijodiga ta'siri, muxammas adabiy shaklining irfoniy, tasavvufiy, rindona mavzulari, muallif g'oyasi, an'anaviy obrazlar tizimi, asar strukturasi syujet hamda kompozitsiyaning mumtoz adabiyotshunoslik nuqtayi nazaridan baholash kabi masalalar borasida tadqiqotchi bilan bevosita suhbat olib borilgan (O'zbekiston" teleradiokanali" DMning 2024-yil 6-martdagi 04-36-342-son ma'lumotnomasi). Natijada Amiriy, Feruz, Nodira, Uvaysiy, Xon, Muqimiy, Furqat, Yoriy ijodidagi o'rni va mumtoz an'analar doirasida qilingan tahlillar radiotinglovchilar uchun muhim ahamiyat kasb etishiga erishilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari muallifning 8 ta ilmiy-amaliy anjumanda, jumladan, 6 ta xalqaro konferensiyadagi chiqishlarida aprobatsiyadan o'tgan.

**Tadqiqot natijalarining e'lon qilinishi.** Dissertatsiya mavzusi bo'yicha 13 ta ilmiy ish nashr etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning hajmi 141 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obykti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan. Dissertatsiyaning "*Amiriy muxammaslari poetikasi*" nomli dastlabki bobi "*Muxammas adabiy shakl sifatida*" sarlavhali birinchi faslida muxammasning genezisi, tarixiy takomili, badiiyati xususida bahs yuritilgan.

Adabiyot tarixida musammat turlarining shakllanishi dastlab XI asrning birinchi yarmiga to'g'ri keladi<sup>1</sup>. Musammatning poetik tabiati, spetsifik xususiyatlari haqidagi ilk qarashlar ham ana shu davrlarda yuzaga kela boshlagan. Umar Roduyoniy "Tarjimon ul balog'a" asarida she'riy janrlar, jumladan musammat haqida birinchi marta ma'lumot bergan<sup>2</sup>. Aslida, musammat arabcha "tasmit" so'zidan olingan bo'lib, marvarid donalarini ipga tizmoq, tasmitlamoq demakdir. Musammatning har bir bandi besh misradan iborat bo'lgan turi –

<sup>1</sup> Орзибеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. – Тошкент: Фан, 1976. – Б. 69.

<sup>2</sup> Қаранг: Холлиева Г. Огаҳий мусамматлари. Филол.фан.номз...дисс. – Тошкент, 2000. – Б. 10.

muxammas. Turkiy adabiyotda muxammas haqidagi dastlabki nazariy qarashlar Shayx Ahmad Taroziyning “Funun-ul balog‘a” asarida uchraydi. Kitobning “Al-nav‘u-s-sobeun fil bayonu-l-musammat” bobida quyidagicha yozilgan: “musammati muxammas besh misra’ bo‘lur. To‘rt misra’ning oxirinda saj’ qilib beshinchi misra’da asl qofiyaga ruju’ qilurlar. Misoli bu nav’ erur:

*G‘amzang o‘qina qildi sipar hur-u pari jon,  
Ko‘k ahli bo‘lur ko‘rsa qoshing yosini qurbon,  
La‘ling g‘amida ko‘zdin oqar shom-u sahar qon,  
Bu javr-u jafo kim qiladur jonima hijron,  
O‘lmak bu tiriklikdin o‘lubtur manga oson...<sup>1</sup>*

“Jon”, “qurbon”, “qon”, “hijron”, “oson” qofiyadosh so‘zlarining har bir misrani quvvatlab, she‘riy bandni muayyan bir tizimga yo‘naltirgani va mazmunning teran ifodasiga xizmat qilgani muxammas badiiyatida alohida ahamiyatga ega bo‘lgan. Har bir misrada biri ikkinchisi bilan uyg‘unlashib, o‘zaro mutanosiblikni yuzaga keltirayotgan “g‘amza”, “qosh”, “la‘l”, “jon”, “o‘lmak”, “tirilmak” so‘zlari kompozitsiyaning mukammalligi, band semantik strukturasi pishiq va puxtaligini ta‘minlagan.

Sharq she‘riyatida muxammasning taxmis, tashtir, tardiya kabi shakllari ham mavjudki, ular yaratilish usuliga ko‘ra bir-biridan sezilarli darajada farq qiladi. Xususan, tashtir adabiy atama sifatida g‘azal baytining birinchi va ikkinchi misralari orasiga satrlar qo‘shish orqali hosil qilinadi, ya‘ni bandning birinchi va oxirgi misrasi boshqa shoirga, o‘rtadagi uch misra tashtir muallifiga tegishli bo‘ladi.<sup>2</sup> Tardiya esa aruzning hazaji musaddasi axrabi makfufi mahzuf (maf‘ulu, mafoiyu, faulun) vaznida yoziladi. Uning har bir bandida to‘rt misra o‘zaro qofiyalanib, beshinchi misra hamisha ochiq qoladi. Tardiya, asosan, fors-tojik adabiyotida yaratilgan. O‘zbek mumtoz adabiyoti, jumladan, Qo‘qon adabiy muhiti vakillari ijodida tardiya muxammasni uchratmadik.

Muxammas faqat har bandi besh misrali she‘rgina emas, balki o‘zaro qofiyadosh satrlarning shakl va mazmun mutanosibligidan tashkil topgan she‘riy guldastadir. Kompozitsion butunlik, o‘ziga xos ohangdorlik, mohiyatan nekbinlikka yo‘g‘rilgan muxammaslarning yaratilishi ham murakkablikka, zavqqa va alohidalikka ega. O‘zbek adabiyotida muxammas shaklida qofiyalangan she‘rlar, eng avvalo, xalq og‘zaki ijodida uchraydi. “Alpomish”, “Oshiq G‘arib va Shohsanam”, “Tohir va Zuhra”, “Kuntug‘mish”, “Ravshan”, “Malikayi Zakriyo” kabi qator dostonlar matnidagi beshlik bandlar fikrimizga yorqin dalildir. Masalan:

*Yo‘qdin mani bor etgan zindonda qo‘lim tutg‘il,  
Giryonda qilib qo‘yma, nolonda qo‘lim tutg‘il,  
Rasvoyi jahon bo‘ldim, hayronda qo‘lim tutg‘il,  
Man chora eta olmasman, armonda qo‘lim tutg‘il,  
Yo shayx Kabir pirim zindonda qo‘lim tutg‘il<sup>3</sup>.*

Bandlarning qofiyalanish tizimi muxammasga muvofiq tushgan: aaaaa (zindonda, nolonda, hayronda, armonda, zindonda). “Qo‘lim tutg‘il” radifi esa

<sup>1</sup> Шайх Аҳмад Тарозий. Фунун ул-балоға // Ўзбек тили ва адабиёти, 2002/2. – Б. 84.

<sup>2</sup> Banarlı Nihad Sâmi. Resimli türk edebiyâtı târihi. I. – Istanbul: Milli eđitim basimevi, 1983. – B. 209.

<sup>3</sup> Ошиқнома. (Маликаи Завриё) Нашрга тайёрловчи С.Рўзимбоев ва бошқалар. – Хоразм, 2011. – Б. 292.

misralar mazmunini yanada teranlashtirgan. Fikrni har bir misrada tadrijiy rivojlantirish, muayyan bir zanjir kabi tizish va umumlashma xulosa tarzida yakuniy – beshinchi misraga asosiy yukni yuklash xalq og‘zaki ijodidagi beshlik shakllariga xos. Bu esa yozma adabiyotdagi muxammas tabiatini, spetsifikasini belgilovchi muhim jihatdir. Ilmda mumtoz adabiyotda muxammasning yuzaga kelishi uchun g‘azallar asos bo‘lgan, degan qarashlar ham mavjud<sup>1</sup>. Darhaqiqat, taxmis muxammaslar ko‘pincha g‘azallar ta‘sirida yaratiladi. O‘zbek mumtoz she‘riyati, jumladan, Qo‘qon adabiy muhitida ham muxammas g‘azal janridan keyin devonlarda yetakchi o‘rinni egallagan.

Bobning **“Amiriy muxammaslarining g‘oyaviy-badiiy xususiyatlari”** deb nomlangan ikkinchi faslida Amiriy muxammaslarining mavzu ko‘lami, badiiy ifoda imkoniyatlari tahlil qilingan. E‘tiborlisi, Qo‘qon adabiy muhitida Lutfiy, Navoiy, Fuzuliy, Jomiy kabi shoirlarning g‘azallariga ko‘plab taxmislar bog‘lanib, muxammasnavislikda ham ularning ijodiy an‘analari davom ettirilgan. Amiriy, Nodira, Uvaysiy, Mahzuna, Muznib, Fazliy, Nola, Xotif, Ma‘yus, Ramziy, Kiromiy, Shavqiy, Sharifiy, Nozik, Jaloliy – deyarli barcha shoirlar ijodida muxammaslar mavjud. Birgina Amiriyning o‘zi Navoiyning 24 g‘azaliga taxmis bog‘lagan. Kamol, Lutfiy, Jomiy, Fuzuliy, Bedil, Zaliliy, Nobiy g‘azallariga ergashib, muxammaslar ijod qilgan. Biz Amiriy muxammaslarini mavzu mundarijasiga ko‘ra quyidagicha tasnifladik: 1. Ishq-muhabbat talqiniga bag‘ishlangan muxammaslar; 2. Rindlik kayfiyati ifodalangan muxammaslar; 3. Pand-nasihat ruhidagi muxammaslar; 4. Hasbi hol xarakteridagi muxammaslar.

Amiriy muxammaslarining bosh mavzusi ishq va oshiqlikdir. Ko‘pincha oshiqlik ahvol-ruhiyasi may va rindlik kayfiyati bilan uyg‘unlashadiki, ishq-muhabbat talqiniga bag‘ishlangan va rindlik kayfiyati ifodalangan muxammaslarni o‘zaro farqlash quyin – bir-birini to‘ldirib, quvvatlab keladi:

*Jon etar yuz shavq ila ul rind istiqbolini,  
Dayr ichida mastliqdin bilmas o‘z ahvolini,  
Ko‘r, Skandar ko‘zgidur, jomi Jam timsolini,  
Ilgida jom-u, ko‘rar may ichra olam holini,  
Yorab, ul Jamshid yo mayxona qalloshimudur?<sup>2</sup>*

Muxammasda oshiq – rindning hol-u matlabi ifodalangan. Rind Jamshid jomi va Iskandar ko‘zgusi orqali dunyoni ko‘radi, anglashga intiladi. Chunki mumtoz adabiyotda jomi Jam, Iskandar ko‘zgusi kabilar inson aqli yetmagan sir-sinoatlarni, olamshumul haqiqatlarni ham oshkor etadigan o‘ziga xos poetik timsollardir<sup>3</sup>.

Amiriyning pand-nasihat ruhida yozilgan muxammaslari orasida Zaliliyning “Bor” va “Yetar” radifli g‘azallariga bog‘lagan irfoniy ma‘nodagi ikki taxmisi alohida mavqe egallaydi. Masalan:

<sup>1</sup> Искандарова С.А. Строрфические формы аруза в тюркско-башкирской поэзии начала XX века Урал –Алтай: через века в будущее: Материалы IV Всероссийской научной конференции, посвященной III Всемирному курултаю башкир. – Уфа, 2010. – С. 131.

<sup>2</sup> Амирий. Девон (I Ўзбекча шеърлар). – Тошкент: Tamaddun, 2017. – Б. 404 (Шоир асарларидан иктибослар мазкур нашрдан олиниб, жилди ва саҳифаси кавс ичида кўрсатилади – Д.А.).

<sup>3</sup> Очилев Э. Бир ховуч дур. – Тошкент: Ўзбекистон, 2011. – Б. 96.

*Sahar chamanda qulog'imga bongi ud yetar,  
Bashorati karam vojib ul-vujud yetar,  
Bu kechakim to'lun oy, sog'arig'a jud yetar,  
Falak piyolasidin sharbati shuhud yetar,  
Savod surma dema, ko'zlarimga dud yetar. (411)*

Muxammasda oshiqqa yetib kelgan sahargi ud sasi karamli Vojibul vujudning azaldagi ishqdan bashoratidir. To'lin oy yorug'idagi kechada esa soqiy saxiylashadi va falak piyolasida "sharbati shuhud" quyadi. She'rda soqiy – ko'ngilga ishq sururini soluvchi<sup>1</sup>, uning sharobi esa ilohiy ma'rifatni tamsil qilgan. Keyingi bandlarda tariqat ahlining asl holati qanday bo'lishi, solikning ahvoli ruhiyasi ifoda topgan. Oshiq ilohiy ishq havosida qush misoli parvoz qiladi, ma'shuqa vaslidan umidvor bo'ladi, bu yo'lda nafs istaklari unutilib, tariqat dashtlarini kezish ishtiyoqi – chin oshiqlik istagi tug'yon qiladi.

Hasbi hol xarakteridagi muxammaslarda shohlik mavqeyi ham, daraja-yu maqomi ham ifoda topadi. Bandlar va misralarda "ishq mulkining Amiri", "muhabbat mulkining sultoniman", "Amir", "Amiri dahr", "ishq Amiri", "saltanat avrangi" jumalari ko'p qo'llanganki, ular orqali shoh va shoir Amiriy qiyofasini yanada yaqqolroq tasavvur etish mumkin. Mana bu faxriya-muxammas ham fikrimizning bir isbotidir:

*Fuzuliy birla Lutfiy, ofarindin aylamas tamkin,  
Erursan chun Amiri, man gadog'a etmagaysan kin,  
Bu nazmimdinki, sar to po erur guldastayi rangin,  
Navoiy, asrabon tamkin, kishidin istama tahsin,  
Chu shah ko'rguzsa istihson, qilib nazmingni mustahsan. (399)*

Umuman, taxmis uchun tanlangan g'azallar Amiriyning she'r ilmi bilimdoni ekanini ko'rsatsa, ta'bi xud muxammaslarida g'azallarida ko'tarilgan mavzular yanada takomillashgan.

Dissertatsiyaning ikkinchi bobi **"Qo'qon adabiy muhitida muxammasnavislik rivoji"** deb nomlangan. Uning **"Adabiy ta'sir, an'ana va badiiy mahorat masalalari"** faslida Qo'qon adabiy muhitiga xos alohida fazilat – ayollar she'riyatidagi muxammasnavislikka diqqat qaratilgan. Xususan, Uvaysiy, Nodira, Anbar Otin, Dilshodi Barno kabi qator ayol ijodkorlar lirik merosida muxammasning takrorlanmas namunalari mavjud. Uvaysiyning tab'i xud muxammaslardan biri yaratilish usuliga ko'ra o'ziga xos bo'lib, muvashshah badiiy san'ati asosida hosil bo'lgan. Olti banddan iborat muxammasning 2-, 3-, 4-bandlaridagi hurufi hijo harflari o'zaro birlashtirilsa, Vaysiy ismi hosil bo'ladi. Muqimiy, Furqat, Zavqiy, Nihoniy kabi shoirlar ijodida ham muvashshahlar mavjud. Bu Qo'qon adabiy muhiti vakillarining badiiyat ilmini mukammal egallab, turli she'riy janrlarga o'ziga xos yangiliklar kiritganlariga dalildir. Shunisi ham borki, muxammas-muvashshah dastlab aynan Uvaysiy badiiy tafakkuri mahsuli o'laroq yuzaga kelgan.

Qo'qon adabiy muhiti taraqqiyotida Amiriy bilan yelkadosh turgan Nodira haqli ravishda Sharq mumtoz adabiyotining Lutfiy, Navoiy, Fuzuliy, Mirzo Bedil

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<sup>1</sup> Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – Б. 92.

kabi buyuk namoyandalarini o‘ziga ustoz deb bildi. Ularning g‘azallariga naziralar bitdi, taxmislar bog‘ladi. Ayniqsa, Alisher Navoiyning “*Ko‘ngul jon birla bo‘ldi hamrohing, men dard ila turdim*” satri bilan boshlanuvchi g‘azaliga bog‘lagan muxammasi shoiraning muxammasnavislikda kamolot kasb etganini ko‘rsatadi. Nodira devoniga 11 ta muxammas kiritilgan: 3 tasi – fors-tojik, 8 tasi – turkiy tilda. Ular orasida xonni madh etib yozilgan holiya tab‘i xud muxammas, ayniqsa, diqqatga sazovor:

*Berdi Xudoyi olam davlat bila saodat,  
Davridadur viloyat monandi bog‘i jannat,  
Xushnud erur xaloyiq obod har viloyat,  
Iqbol-u davlatini Haqdin tilab raiyat,  
Maqbul erur Xudog‘a bechoralar duosi.<sup>1</sup>*

Muxammasning har bir bandida Amiriy va uning hukmronlik davrida mamlakatda amalga oshirilgan bunyodkorlik ishlari tilga olinadi. Uning davrida yurt gullab-yashnagani, odamlar xushnud, viloyatlar obod ekaniga alohida urg‘u beriladi: “*Davridadur viloyat monandi bog‘i jannat*”, “*Xushnud erur xaloyiq*”, “*obod har viloyat*”.

Qo‘qon adabiy muhitining boshqa bir namoyandasi Dilshodi Barno ijodida ham ijtimoiy hayot talqini ustunlik qilgan. Masalan:

*Kunduzi bo‘lgum visoli dardida zori shifo,  
Hajr dardig‘a tabibimdin tilarman bir davo,  
Bargohi yo‘lida yig‘lab turarman chun gado,  
Quvvatim ketdi tanimdin, zulm yetkuzdi jafu,  
Boz qaytib kulbani vayron etarman tong otar.<sup>2</sup>*

Anbar Otin adabiy merosida 4 ta muxammas bo‘lib, ular Dilshodi Barno muxammaslari bilan mazmunan yaqin: yurtga muhabbat, farzand sog‘inchi mavzulari yoritilgan. Chunonchi:

*Degilki, bolam, bu so‘zlarim o‘ylagil taningga,  
Xizmat qilako‘r el uchun bu dono Vataningga,  
El rohati-yu g‘amini qabul et taningga,  
Bovar qila ko‘r kelgusida yashnoq mard-u zaningga,  
Farzand-u qarindosh qabul etsun ishoratingni.<sup>3</sup>*

Shoira xalq o‘g‘lonlarini tug‘ilib o‘sgan yurtiga xizmat qilishga da‘vat etar ekan, ona yurtga nisbatan “dono Vatan” sifatlashini ishlatgan. Uning talqinicha, Vatan hamma narsani biluvchi, ko‘ruvchi va saboq beruvchi donishmanddir.

Bobning “*Muxammasnavislik tadriji: mavzu va ifodadagi yangilanishlar*” deb nomlangan ikkinchi faslida Amiriyning o‘zidan keyingi ijodkorlarga ta’siri masalasi o‘rganilgan. O‘z davrida Amiriyning o‘g‘li Muhammad Alixon ham Xon taxallusi bilan she’rlar ijod qilgani ma’lum. “Tazkirayi Qayyumiy”da keltirilgan “Inju dishi jon qulzumi ichra guharimdur” misrasi bilan boshlanuvchi 6 bandli Fuzuliy g‘azaliga Xonning muxammasi esa boshqa manbalarda uchramasligi bilan

<sup>1</sup> Turkiy adabiyot durdonalari. Uvaysiy. Nodira. 100 jildlik, 10-jild. – Toshkent: O‘zbekiston, 2022. – B. 346.

<sup>2</sup> Дилшод. Танланган асарлар (нашрга тайёрловчи М.Қодирова). – Тошкент: Адабиёт ва санъат, 1972. – Б. 73

<sup>3</sup> Зебуннисо, Дилшод ва Анбар Отинлар шеърятидан. – Тошкент: Ўзбекистон, 1981. – Б. 104.

xarakterli<sup>1</sup>. Jumladan:

*Inju dishi jon qulzumi ichra guharimdur  
Ikki labi dil mahzanida la'llarimdur  
Bu juzvaya mahrum alardin nazarimdur  
Namlu edajak domanimni chashmi tarimdur  
Pur la'l edan chashmimi xuni jigarimdur<sup>2</sup>.*

Xon poetik mahoratining bir qirrasini muxammas uchun asos bo'lgan g'azal va muxammas tilining o'zaro yaqinligida ko'rinadi.

XIX asrning ikkinchi yarmi va XX asr boshlari Qo'qon adabiy muhitining zabardast vakillaridan biri, shubhasiz, Muqimiydir. Muqimiy Amiriyning 9 ta g'azaliga muxammas bog'lagan: "Mijgoning", "Amir", "Muborak", "Shirin", "Qo'zg'olmasun", "Kokul", "Xo'b bo'ldi" radifli hamda "Qoshingga teguzmagil qalamni", "Kim ko'z ochma-yu yosh to'kmay to qonli mijam" misralari bilan boshlanuvchi g'azallarga betakror taxmislar qilgan. Masalan:

*Ummid shishasig'a rahm etmayin tosh urding,  
G'am lashkarin yuborib, ey zulmxo', shoshurding,  
Oshnoya bermay unvon, begonani oshurding,  
Xo'b bo'ldi, orazingni oyinadin yoshurding,  
Ey sho'xi moh tal'at, sharm-u hayo muborak<sup>3</sup>.*

Dissertatsiyada Muqimiyning Amiriyni muxammaslariga bog'lagan taxmisleri adabiyotshunoslar E.Ochilov va Q.Pardayevlarning maqolalarida keltirilgan ma'lumotlar asosida atroflicha ochib berildi.

Qo'qon adabiy muhitning zabardast vakili Furqat ijodida ham muxammaslar muhim o'rin tutadi. Shoir muxammaslari orasida, ayniqsa, o'z g'azaliga bog'lab yaratgan "Adashganman" radifli taxmis-muxammasi mazmun-mohiyati, badiiy xususiyatlari bilan diqqatga loyiq. Bu she'r xususida M.Shayxzoda, professorlar A.Abdug'afurov, G'.Karimov ham u yoki bu darajada fikr bildirishgan<sup>4</sup>. Muxammasda shoir bir obrazga alohida o'rin bergan. U – "sohib karomat" shaxs. Professor N.Jabborov muxammas muallifi bu bilan "tariqat mulkini shohi, haqiqat sirrin ogohi" deganda qodiriya tariqati rahnamosi Abdulqodir Jiytoniy<sup>5</sup> nazarda tutganini yozadi. Shoir "sohib karomat" va muruvvatpesha do'sti, "piri komil"ning sifatlarini quyidagicha xarakterlagan:

*Sayodat charxini mehri, asolat avjining mohi,  
Shahi mulki fano kursiyo shamsa, arsh xirgohi,  
Yetushmas xoki kuyig'a Sikandar hashmati johi,  
Tariqat mulkini shohi, haqiqat sirrin ogohi,  
Ushandoq piri komil xonadonidin adashganman<sup>6</sup>.*

<sup>1</sup> Жўрабоев О. Хон адабий меъросига доир // Ўзбек тили ва адабиёти, 2017/6. – Б. 124-133.

<sup>2</sup> Қаюмов П. Тазкирайи Қаюмий. – Тошкент: ЎзФА Қўлёзмалар институти тахририй нашриётлар бўлими, 1998. – Б. 172.

<sup>3</sup> Муқимий. Тўла асарлар тўплами (Тузувчи: Абдуллатиф Турдалиев ва б.) – Тошкент: Iqtisodiyot, 2021. – Б. 184.

<sup>4</sup> Абдуғофуров А. Зокиржон Фуркат. – Тошкент, 1977. – Б. 59 – 68.

<sup>5</sup> Жабборов Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Фил.фан.д-ри ... дисс. – Тошкент, 2003. – Б. 117.

<sup>6</sup> Зокиржон Фуркат. Ishqingda kuyub, jono... (nashrga tayyorlovchi N.Jabborov). – Toshkent: Adabiyot, 2021. – B. 94.

Bu tavsiflardan ma'lum bo'ladiki, "sohib karomat" inson asli ajdodi, ilmi, yurish-turishi, shakli-shamoyili, turmush tarzi bilan shoirning hurmat va ixlosini qozongan. Lirik qahramon shundoq valiysifat kishining "xonadon"idan yiroqlashgani – adashganiga afsus-nadomat qiladi.

Qo'qon adabiy muhiti muxammasnavisligida o'z o'rniga ega shoirlardan yana biri Yoriy edi. Shoir muxammaslari asosan diniy, irfoniy mazmunlarni ifodalagan. Xitobat san'ati – "Yo Rab" bilan boshlangan sakkiz bandli muxammasida esa murojaat qirq marta takrorlanib, poetik jozibani yuzaga keltirgan:

*Yo Rab, mening kabi bir bandangni qilma xasta,  
Yo Rab, ko'ngil nazargoh qilma oni shikasta,  
Yo Rab, ko'ngil chu tayyor qo'yma oni qafasta,  
Yo Rab, iki jahoning sayr aylasun nafasta,  
Yo Rab, ko'ngil uloshsun dildori jonajonga<sup>1</sup>.*

Qo'qon adabiy muhitining yana bir iste'dodli vakili Firoqiy adabiy me'rosida 69 muxammas o'rin olgan<sup>2</sup>. Ularning aksariyati ishq talqiniga bag'ishlangan. E'tiborlisi shundaki, Firoqiy va Charxiyning o'zaro birgalikda ijod qilgan mushoira-muxammasi o'zbek mumtoz adabiyoti uchun betakror yangilikdir.

Firoqiy:

*Nigoro, bir yo'li boq holi zorimdan xabar olg'il,  
Muhabbat shavqi birlan axborimdan xabar olg'il.  
Ko'zim yoshida ungan lola zorimdan xabar olg'il,  
Fig'onim haddan oshdi holi zorimdan xabar olg'il,  
O'lar holatg'a yetdim, kel mazorimdan xabar olg'il.*

Charxiy:

*Biyobonlarga chiqsam maskanim uzra turorim yo'q,  
Na qilg'um chorasiz dardga tushtum hech qarorim yo'q,  
Yutib zahr-u g'aming, ey gul, alimda ixtiyorim yo'q,  
Firoqing torta-torta joni jismimda madorim yo'q,  
Xazon urgan g'aming birlan bahorimdan xabar olg'il<sup>3</sup>.*

Kuzatishimizcha, Qo'qon adabiy muhitida yaratilgan muxammaslar mavzu-mundariyasi, g'oya va obrazlar e'tibori bilan o'zigacha yaratilgan adabiyotga hamohanglik kasb etgan bo'lsa, ifoda tarzi va ayrim poetik xususiyatlariga ko'ra alohida jihatlariga egadir.

**"Amiriy va Xorazm adabiy muhiti shoirlari ijodida muxammasnavislik"** nomli uchinchi bobning **"Amiriy va Feruz muxammaslari: o'zaro o'xshashlik hamda tafovutlar"** deb nomlangan birinchi faslida Amiriy hamda Feruz muxammaslarining badiiy qiymati, ikki adabiy muhitning o'xshash va farqli

<sup>1</sup> Джураев М. Ёрмухаммад Ёрий - шоир, таржимон [Матн]. – Тошкент: Bookmany print, 2022. – Б. 132.

<sup>2</sup> Jo'rayeva G. Firoqiyning na't muxammasi // O'zbek tili va adabiyoti. – Toshkent, 2023. № 3. –B. 88-91; Jo'rayeva G. Firoqiy she'riyatida ittifoq san'ati // Ilm sarchashmalari. – Urganch, 2023. – № 8. – B. 80-82; Jo'rayeva G. Firoqiy va Partav // FarDU. Ilmiy xabarlar. – Farg'ona, 2023. – №6. – B. 233-236; Jo'rayeva G. In particular of some edges of Firoqi's artistic skills // Novateur Publications Journal INX-A Multidisciplinary Peer Reviewed Journal. ISSN: 2581-4280. 2023. № 9. – P. 278-280; Jo'rayeva G. Firoqiy devoni: tuzilishi va tarkibi. // "Qo'qon adabiy muhiti va uchinchi renessans" mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Qo'qon, 2022. – B. 496-502.

<sup>3</sup> Фирокий. Девон. Қўлёзма. – Б. 121.

jihatlari haqida mulohaza yuritildi. Qo‘qon va Xorazm adabiy muhitining ikki haqiqiy sarboni Umarxon Amiriy hamda Muhammad Rahimxon II (Feruz) ijodida muxammas eng ko‘p murojaat etilgan she‘riy shakllardan biridir. Ma‘lumki, saj‘ fikrni ravon, yengil ifodalashda, o‘quvchi va tinglovchiga estetik zavq ulashishda, adabiy matnning yodda qolishini osonlashtirishda ijodkorga o‘ziga xos imkoniyat yaratuvchi badiiy san‘at turidir. Amiriy ham muxammaslarida saj‘dan unumli foydalangan. Jumladan, Navoiyning “Muvofiq kiydilar...” nomli g‘azali ichki qofiyaga asoslangan bo‘lib, Amiriy unga yozgan taxmisida musajja‘ usulini saqlab qoladi – badiiy mahorat ko‘rsatadi:

*Iki ko‘zi erur kofir, chekib mijgonidin xanjar,  
Xati la‘ling erur axzar, dahoning chashmayi Kavsar,  
Xirome o‘ldi jonparvar qadi sarfitnayi mahshar,  
Chaman sarvi qolib bebar, mening sarvim bo‘lib dilbar,  
Ani yel aylabon muztar, bu yeldek sekretib adham. (390)*

Muxammasning birinchi bandida dilbar so‘ziga “*xanjar*”, “*Kavsar*”, “*mahshar*” so‘zlari qofiya bo‘lgan. Ichki qofiya uchun “*bebar*” va “*muztar*” so‘zlari tanlangan. “*Kofir*”, “*axzar*”, “*jonparvar*” kalimalari ohangdoshlikni yanada kuchaytirgan. Amiriyning muxammas-marsiyasi esa mazkur adabiy shaklning mavzu ko‘lamini yanada kengaytirgan. Afsus va nadomat ma‘nosini beruvchi radif – *darig‘* muxammas-marsiyaning ma‘nosini yoritishda muhim badiiy “ochqich” vazifasini bajargan:

*Ayladi azmi safar ul buti gulfom, darig‘!  
Subhi ayshimni firoqida qilib shom, darig‘!  
Bo‘lmisham hajrida be‘toqat-u orom, darig‘!  
Yor no‘sh etti ajal bodasidin jon, darig‘!  
Bo‘lmadi kimsag‘a maqsud qushi rom, darig‘! (423)*

Band mazmunidan she‘rni Amiriyning yaqinlaridan biriga atab yozilgan marsiya-muxammas deb baholash mumkin. O‘n banddan iborat mazkur muxammas-marsiyada Amiriy ayriliqning hazin suratini poetik tasvirleydi. Marsiyaning yettinchi bandidagi “*xuni jigaroshom*” birikmasi orqali she‘rning kimga bag‘ishlangani go‘yo bir qadar oydinlashadi.

Feruz muxammaslarida esa tarje‘ san‘atidan mohirona foydalanilgan. Mumtoz adabiyotda yaratilgan muxammaslarda tarje‘larning ikki xil ko‘rinishi bor: agar ikki misra takrorlanib kelsa, bayt tarje‘i; bir misra takrorlansa, misra tarje‘i sanaladi. Feruz ijodida, ayniqsa, misra tarje‘i yaqqol ustunlik qiladi. Muxammaslardan birida “*Oromijon nigorim, sarviravon nigorim*” misrasi tarje‘ bo‘lib kelgan:

*Ko‘rmak tilab yuzungni, ey sho‘x gul‘uzorim,  
Qonlar to‘kar damodam bu chashmi ashkborim,  
Quchmoq tilab belingni hech qolmadi qarorim,  
Yo‘lungda tufroq o‘ldi bu jismi xoksorim,  
Oromijon nigorim, sarviravon nigorim.<sup>1</sup>*

<sup>1</sup> Мухаммад Раҳимхон Феруз. Элга шоҳу ишққа кул. – Тошкент: Адабиёт ва санъат, 1994. – Б. 134.

Tarje'ni hosil qilgan misradagi ta'kid, undov va iqror ohangi shoirning maqsadini oydinlashtirib, lirik qahramon kayfiyatini yuzaga chiqargan va she'rning ta'sirchanligini oshirgan. Boshqa bir muxammas tahlilidan ravshanlashdiki, avvalgi uch misrasi monolog, qolgan ikki misrasi dialog tarzida shakllangan. Bu ham Feruz muxammasnavisligining yana bir o'ziga xosligi – yangiligidir:

*Yorim labining yonida jon sharbatidur bemaza,  
Yo'q partavi ruxsoricha husn avji uzra mehru moh,  
Vaslig'a bir kun yo'l topib bir necha ojizliq bila,  
Dedim:—Ko'zungdin o'rgulay, bir bo'sa ber Feruzg'a!  
Dedi:—Yuzumni og'ritur har yon xating nishi botib.<sup>1</sup>*

Lirik qahramon bir jur'at qilib, yordan bo'sa umidida savol bersa, ma'shuqaning ham javobi tayyor: oshiqning yuzidagi xat-tuklari yuzlariga botadi. Mumtoz adabiyotda suhbat alohida ahamiyatga ega. Barcha haqiqatlar, izhor-u iqrorlar, maqsad va muddao aynan suhbatda ayon bo'ladi. Muxammasda ana shu suhbat oshiq va ma'shuqaning ishqiy kechinmalari ifodasi orqali yuzaga kelgan. Oshiq dastlab yorini vasf etadi. Ma'shuqaning javobi esa undan keyin – band so'ngida keltiriladi. Har bandning kompozitsiyasida shu tartib ustunlik qilgan.

Umuman, Amiriy va Feruz muxammaslari ifoda tarzi, poetik xususiyatlari bilan mushtaraklik hosil qilsa-da, mavzu ko'lami, ma'no qamrovi va lirik qahramon xarakteriga ko'ra bir-biridan sezilarli darajada farqlanib turadi.

Bobning **“Xorazm adabiy muhitida Amiriyga taxmislarning spetsifik jihatlari”** nomli ikkinchi faslida Ogahiy, Rojiiy, Tabibiy va Otaniyoz Nishotiyning Amiriy g'azallariga bog'lagan muxammaslari haqida bahs yuritilgan. Amiriy Xiva adabiy muhitida nihoyatda mashhur bo'lgan. Xorazm shoirlari uni ustoz so'z san'atkori sifatida qabul qilib, g'azallariga tatabbular qilganlar, taxmislar bog'laganlar. Jumladan, Xiva adabiy muhitining taniqli namoyandalaridan biri Rojiiy devonidan 34 ta muxammas o'rin olgan<sup>2</sup>. Ulardan 30 tasi turkiy, to'rttasi – fors tilida. Rojiiy Amiriy ijodidan ta'sirlanib, “soqiy” radifli g'azaliga taxmis bog'lagan. Muxammasnavislikda katta tajriba hosil qilgan Rojiiyning Amiriy baytlariga qo'shgan misralari salafi fikrlari xazinasiga yo'l topishimizga ko'maklashadi:

*Qoshing yoyig'a men sargashta qurbondurman, ey soqiy,  
Ko'zung shavqida ashki, bahri ummondurman, ey soqiy,  
Yuzing mehri bila zor, bag'ri qondurman, ey soqiy,  
Qo'limda sog'ari sarshor, hayrondurman, ey soqiy,  
Xumor oluda ul la'li xandondurman, ey soqiy<sup>3</sup>.*

Amiriy g'azali – rindona bir kayfiyat mahsuli. Rojiiy qo'shgan satrlar ham muhabbatdan sarmast oshiqning dil izhori o'laroq ifodalangan. Xiva adabiy muhitining yana bir vakili Ogahiy ijodida ham Amiriy she'riyatining ta'siri yaqqol seziladi. Ogahiy Amiriy she'rlariga ikkita turkiy va ikkita forsiy muxammas bog'lagan. Masalan:

<sup>1</sup> Мухаммад Рахимхон Феруз. Элга шоҳу ишққа қул. – Тошкент: Адабиёт ва санъат, 1994. – Б. 137.

<sup>2</sup> Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман. – Тошкент, 2008. – Б. 126.

<sup>3</sup> Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман. – Тошкент, 2008. – Б. 126.

*Shahsuvorimkim, quyoshdek husn maydonidadur,  
Ishqdin ushshokning sho‘rish dilu jonidadur,  
Dema yolg‘uz, sho‘rofat chashmi fattonidadur,  
Ul parikim, fitnai ayyom farmonidadur,  
Yuz qiyomat jilvasi tahriki mujgonidadur.<sup>1</sup>*

Taxmisdagi dastlabki uch misra Ogahiy va Amiriy misralarini birlashtiruvchi, uyg‘unlashtiruvchi ko‘prik vazifasini o‘tagan. Keyingi ikki misra – Amiriy ijodi namunasi esa ikkala shoir badiiy mahoratini taqqoslashga, qiyoslashga va muxammasning benuqson go‘zalligi haqida xulosa chiqarishga yordam beradi. Lirik merosida muxammaslar alohida o‘rin egallagan shoirlardan biri Ahmadjon Tabibiydir. Shoirning “Munisul-ushshoq” devonida Qo‘qon adabiy muhiti vakillari bo‘lmish Amiriy va Xon g‘azallariga bog‘langan uchta muxammas mavjud. Aniqrog‘i, ularning ikkitasi Amiriy g‘azallari bog‘langan. Jumladan:

*Man xastadurman ko‘yingiz sahnida bir avboshingiz,  
Balkim hama avboshlar ichra kamin qalloshingiz,  
Ne bo‘lg‘ay emdi lutfingiz bir kun bo‘lub yo‘ldoshingiz,  
Kulbam sori gar kelsangiz jon naqdidur podoshingiz,  
Ko‘z ashki birla suv sepib mujgon bo‘lur farroshingiz.<sup>2</sup>*

Amiriyning lirik qahramoni – oshiq yorining tashrifini bir mukofot – ilohiy inoyat, deb bilsa, Tabibiy lirik qahramoni uchun ham yorning lutfi hadyadir.

Umuman olganda, Xorazm adabiy muhiti vakillari Amiriyning badiiy barkamol va mavzu mundarijasi rang-barang ijod namunalarini tanlab, shunga munosib holda muxammaslar bog‘lashgan.

## XULOSA

1. Band tuzilishi, qofiyalanish tizimida qat‘iy poetik qonuniyatlatga tayanishi, aruz vaznida yozilishi, mustaqil va taxmis shaklida yaratilishi muxammasni xarakterlovchi xususiyatlardir. Muxammas faqat har bandi besh misrali she‘rgina emas, balki o‘zaro qofiyadosh satrlarning shakl va mazmun mutanosibligidan yuzaga kelgan nazm guldastasidir. Muxammas ko‘pincha tazmin san‘ati asosida yaratiladi. Muxammasning tardiya, tashtir kabi turlari ham mavjud. Shakli xususiyatlariga ko‘ra, muzdavij va mutakarrir muxammaslar ham bir-biridan farqlangan.

2. Muxammasning yozma adabiyotda rivojlanishi, g‘oyaviy-badiiy jihatdan kamol topishida folklor namunalari adabiy manba bo‘lgan. Muxammas takomilida, ayniqsa, xalq dostonlarining o‘rni katta. “Alpomish”, “Oshiq G‘arib va Shohsanam”, “Tohir va Zuhra”, “Kuntug‘mish”, “Ravshan” singari qator dostonlar matnida beshlik bandlar juda ko‘p uchraydi. Umuman, xalq dostonlaridagi beshliklarni badiiy xususiyatlari, mazmuniga ko‘ra muxammasning ilk ko‘rinishlari sifatida baholash mumkin.

<sup>1</sup> Огаҳий. Таъвиз ул-ошиқин: девон (Нашрга тайёрловчи С.Рафиддинов). – Тошкент: Adabiyot, 2023. – Б. 381.

<sup>2</sup> Аманов Ш. Аҳмад Табибий ва Қўқон адабий муҳити: адабий таъсир масалалари // Тафаккур зиёси. – Жиззах, 2022. – Б. 38.

3. Amiriy Navoiyning ishqiy mavzudagi gʻazallariga muxammas bogʻlagan boʻlsa, Zaliliyning “bor” va “yetar” radifli gʻazallariga orifona mavzuda muxammaslar yozgan. Taxmislarda, eng avvalo, gʻazalning ruhiga, mazmuniga jiddiy eʼtibor qaratilgan. Amiriy muxammaslarida oshiqlik ahvol-ruhiyasi may va rindlik kayfiyati bilan koʻpincha uygʻun. Muxammaslarda maʼshuqa turlicha nom-u sifatlashlar bilan ham keltiriladi. Lirik qahramon maʼshuqasini tavsiflasa, sanam, malaksiymo, pari, siymbar, paripaykar, parirux, gul, sarvi ravon, oy, moh, mohvash, shoʻxi sarkash, shirinsuxan, dildor, siymbadan, jonon, gulchehra epitetlaridan, maʼshuqadan ranjigan oʻrinlarda sitangar, bevafo, berahm, ofat, zolim istioralaridan istifoda etadi.

4. XIX asr oʻzbek adabiyoti faqat anʼanaviylik bilan cheklanmay, original asarlarni maydonga keltirish uchun real hayotga yanada koʻproq yaqinlashdi. Bu esa real voqelikka tayanish, badiiy asar tilining oldingiga nisbatan soddaroq va oson tushunilishiga olib keldi. Bu davrda muxammasning tarixiy taraqqiyoti natijasida marsiya-muxammas, qasida-muxammas, munojot-muxammas, sayohatnoma-muxammas, taʼrix-muxammas, mushaira-muxammas kabi turlari ijod qilindi. Qoʻqon adabiy muhiti vakillari Amiriy, Nodira, Nodim Namangoniy, Xiva adabiy muhiti vakili Rojiy ijodida ana shunday mazmundagi muxammaslar koʻp uchraydi.

5. Nodira, Uvaysiy, Anbar otin, Dilshodi Barno muxammas adabiy shaklida ham barakali ijod qilishgan. Nodira muxammaslarida hijron motivi boʻy koʻrsatgan boʻlsa, Uvaysiy taxmislarida farzand sogʻinchi ifodalangan. Anbar otin va Dilshodi Barno lirik merosida vatanparvarlik mavzusi bilan birga zamondan shikoyat mazmuni ham ifoda topgan. Uvaysiyning tabʼi xud muxammaslaridan biri yaratilish usuliga koʻra oʻziga xos boʻlib, muvashshah badiiy sanʼati asosida yuzaga kelgan. Muxammasning 2, 3, 4 bandlaridagi hurufi hijo harflari oʻzaro birlashtirilsa, Vaysiy ismi hosil boʻladi. Muqimiy, Furqat, Zavqiy, Nihoniy kabi shoirlar ijodida ham muvashshah muxammaslar mavjud. Nodira esa tazmin muxammaslar ham ijod qilgan. Shoiraning “Oh bir sarvi sihi raftordin ayrilmisham” misrasi bilan boshlanuvchi tazminidagi “ayrilmisham” ifodasi notoʻliq muxammasi tazminga yorqin misol boʻla oladi.

6. Xon, Muqimiy, Furqat, Rojiy, Yoriy muxammasnavislikda alohida mavqega ega shoirlardir. Xon muxammaslarida Fuzuliyning taʼsiri, jumladan, oʻgʻuz lahja unsurlarining koʻproq ishlatilishi yaqqol ustunlik qilsa, Muqimiy sheʼriyati xalqchilligi, ijtimoiy ruh ustuvorligi bilan oʻziga xos. Bu davrda Navoiy, Muhayyir, Gʻoziy, Amiriy, Nomiy, Nodim, Jomiy, Umidiy, Fuzuliy, Furqat, Kamiy, Almaiy gʻazallariga bogʻlangan taxmislar, ayniqsa, badiiy ifoda tarzi, mazmun teranligi va lirik qahramon kayfiyatida oriflik - donishmandlik fazilatlarini ifoda etib turishi bilan ajralib turadi. Muqimiy Amiriyning 9 gʻazaliga taxmis bogʻlagani, Furqat oʻz gʻazallariga ham muxammaslar bitgani Qoʻqon adabiy muhitidagi muxammaslar Amiriy taʼsirida yaratilib, asta-sekin xos xususiyatlarga ham ega boʻlganini dalillaydi. Firoqiyning Charxiy bilan yozgan mushaira-muxammasi esa Qoʻqon adabiy muhiti muxammasnavisligida oʻziga xos yangilikdir.

7. U yoki bu janr, shuningdek adabiy shaklning rivoj topishida adabiy aloqa va munosabatlarning ham ta'siri bo'ladi, albatta. Qo'qon va Xorazm adabiy muhitining ikki haqiqiy sarboni Umarxon Amiriy hamda Muhammad Rahimxon II (Feruz) ijodida eng ko'p murojaat etilgan poetik shakllardan biri muxammasdir. Amiriy taxmislarida turkiy tildagi so'zlardan qofiya sifatida foydalanadi. Feruz muxammaslarining spetsifik jihati tarje' orqali fikrni bir mavzuga qaratishda namoyon bo'ladi. Shuningdek, shoir savol-javobdan unumli istifoda etib, betakror she'rlar yaratgan. Amiriy nafaqat Qo'qon adabiy muhiti vakillari ijodiga, balki Xorazm adabiy muhiti vakillariga ham salmoqli ta'sir o'tkazgan. Buni Amiriy g'azallariga qilingan tatabbular, taxmislar ham tasdiqlaydi.

8. Xiva adabiy muhiti vakillari Rojij va Ogahiyning Amiriy g'azallariga bog'langan muxammaslarida g'oya, mavzu va ma'noda o'zaro yaqinlik mavjud. Ogahiyning Amiriyga bog'lagan muxammasida asos g'azallardagi voqelik yanada ochiqroq va kengroq yoritilgan bo'lsa, Tabibiy taxmislarida Amiriyning, ayniqsa, oshiqona g'azallaridagi mazmun teranligi va tasvir go'zalligini saqlab qolishga intilgan. Umuman, Xorazm adabiy muhiti vakillari Amiriy she'riyatining eng yorqin jihatlarini o'z muxammaslarida davom ettirib, yanada rivojlantirishgan.

9. Xullas, XVIII asr oxiri hamda XIX asr o'zbek mumtoz adabiyotida muxammasnavislik o'zining yangi taraqqiyot bosqichiga ko'tarildi. Bu bevosita Amiriy va Qo'qon adabiy muhiti vakillari ijodi bilan bog'liq. Muxammas shoir dunyoqarashini yuzaga chiqarishda, badiiy mahoratini namoyon qilishda, ijtimoiy hayotdagi yangilanishlar, o'zgarishlarga munosabat bildirishda keng imkoniyat yarata oladigan adabiy shakl sanalgani uchun, ijod ahli muxammasnavislikka alohida e'tibor qaratgan, Amiriyning o'ttizga yaqin muxammaslari shoir ijodiy iqtidorining muhim qirralarini ko'z-ko'z qilsa, Qo'qon adabiy muhiti ijodkorlari muxammasnavislikda shoh shoirning badiiy mahorat sirlarini puxta o'zlashtirdilar. Qolaversa, Amiriy she'riyati Xorazm adabiy muhiti vakillari ijodiga ham kuchli ta'sir ko'rsatdi. Shoirning badiiy jihatdan mukammal bo'lgan ko'plab g'azallariga muxammaslar bog'landiki, bu ham Amiriy va Xorazm adabiy muhiti xususida kengroq mulohaza yuritish imkonini beradi. Umuman olganda, Amiriy boshlab bergan Qo'qon adabiy muhitida muxammasnavislik o'zining eng yuksak cho'qqisiga ko'tarildi va o'zbek mumtoz adabiyotida muxammas adabiy shakli nafaqat mavzu, g'oya, ma'no qamrovi jihatidan, balki ifoda tarzi, poetik go'zalligi bilan ham yorqin o'ringa ega bo'ldi.

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

**ASKAROV DILMUROD MUSAJAN UGLI**

**AMIRI AND THE TRADITION OF MUKHAMMASNAVISM IN  
THE LITERARY ENVIRONMENT OF KOKAND**

**10.00.02 – Uzbek literature**  
(Philological sciences)

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

**Tashkent – 2024**

The theme of dissertation for the degree of the doctor of philosophy (PhD) was registered at the Higher Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan with the number B2022.2.PhD/Fil2428.

The dissertation was carried out at the Institute of Uzbek Language, Literature and Folklore.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (resume) on the website of [www.tai.uz](http://www.tai.uz) and the information and educational portal "Ziyonet" [www.ziyonet.uz](http://www.ziyonet.uz).

**Scientific supervisor:**

**Asadov Maksud Husenovich**  
Doctor of Philological sciences, Professor

**Official opponents:**

**G'ayipov Dilshod Kadambayevich,**  
Doctor of Philological sciences, Professor

**Baltaeva Gulchehra Shakirovna,**  
Candidate of Philological sciences, Associate  
Professor

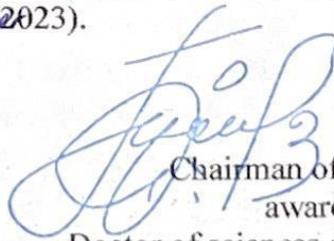
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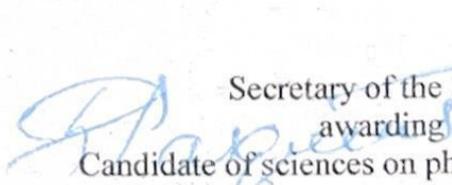
The defense of dissertation will be held on "27" december 2023 at 14.00 at the session of Scientific Council DSc.02/30.12.2019.Fill.46.01 on award scientific degrees at the Institute of Uzbek Language, Literature and Folklore of the Uzbekistan Academy of Sciences (Address: 100060, Tashkent, Shakhrisabz street, 5. Tel: (99871) 233-36-50, fax: (99871) 233-71-44; e-mail: [uztafi.@academy.uz](mailto:uztafi@academy.uz).)

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The abstract of the dissertation was distributed on "16" december 2023.  
(Register protocol on "11" 16-december 2023).



**B. Tukhliev**  
Chairman of the Scientific Council  
awarding scientific degrees,  
Doctor of sciences on philology, professor



**R. Barakayev**  
Secretary of the Scientific Council  
awarding scientific degrees,  
Candidate of sciences on philology, professor



**U. Hamdamov**  
Chairman of the academic seminar under the  
scientific council awarding scientific degrees,  
Doctor of sciences on philology, professor

## INTRODUCTION

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

**Relevance and necessity of the dissertation topic.** There are a number of important factors in world literature that require study, such as the socio-cultural factors that formed the literary environment of Kokand, the creative legacy of its founder Umarmhan Amiri, in particular, issues of literary influence, traditionality and originality, justification of the place of the royal poet in the development of the literary form of mukhammas in Uzbek classical literature, as well as a description of the ideological and artistic features of mukhammas created by masters of words who lived in Kokand in the 19th century.

It has been proven in world literature that the historical and theoretical study of literary types and genres makes it possible to solve many problems of fiction. Although scientific research has been conducted on the poetic features of works of art, traditionalism and consistency, there are still aspects that remain unexplored. In particular, a monographic study of each genre and literary form, a scientific substantiation of the stages of their formation will help to deeply understand the influence of literature and correctly assess the possibilities of the art of words. Therefore, the study of the content and essence of a literary text in harmony with its poetic features, the disclosure of the uniqueness of poetic genres and forms based on a creative worldview and the principles of the literary environment is considered one of the main tasks of modern literary criticism.

In Uzbek literature, there is a growing need to study examples of the works of classic lyricists. After all, “the comprehensive study and wide dissemination of Uzbek classical and modern literature, its analysis in close connection with the complex processes taking place today, and the drawing of necessary conclusions are undoubtedly of great importance in elevating our spiritual life.”<sup>1</sup> In this sense, one of the urgent tasks is the scientific illumination of the essence, expression and figurative possibilities of the great literary form in the works of the Kokand literary environment’s representatives from a new perspective and analysis in our literary environment.

The research work serves the of Decrees of the President of the Republic of Uzbekistan No. PD-6097 dated October 29, 2020 “On approval of the Concept for the Development of Science until 2030,” No. PD-6108 dated November 6, 2020 “On measures for the development of education and science in the new period of development of Uzbekistan,” No. PR-2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work,” No. PR-2909 dated April 20, 2017 “On measures for the further development of the higher education system”, No. PR-2995 dated May 24, 2017 “On the development of the ancient “On measures to further improve the system of preservation, research and promotion of written sources,” Resolution No. PR-4865 dated October 19, 2020

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<sup>1</sup> Мирзиёев Ш. Эркин Воҳидов ижодида бағишланган адабий фестивалъ қатнашчиларига табриги. 23.05.2024. <https://president.uz/oz/lists/view/7253>

“Great poet and decisions on the wide celebration of the 580<sup>th</sup> anniversary of the birth of the thinker Alisher Navoi,” Resolution No. PR-20 dated January 25, 2023 “On Wide Celebration of the 540<sup>th</sup> Anniversary of the Birth of the Great Poet and Scientist, famous statesman Zahiriddin Muhammad Babur”, Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F dated February 16, 2018 “On holding an international conference on the topic of “Current issues of studying and promoting Uzbek classical and modern literature at the international level,” as well as the actual implementation of instructions in several regulatory and legal documents in this direction.

**The accordance of research with the priorities of the development of science and technology of the Republic.** The dissertation research was carried out in accordance with the priority direction of the republican scientific and technical development “In the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state, the formation of a system of innovative ideas and ways of their implementation.”

**The extent of study of the problem.** Mukhammas occupy a unique place in the historical development of Uzbek classical literature, in particular, in observing literary traditions that have been formed over centuries, revealing the influence of the art of words, and artistic possibilities. However, the development of mukhammas in Uzbek classical literature and Amiri's work in this genre, including the specifics of mukhammas created in the literary environment of Kokan, issues of literary influence and artistic skill have never been the subject of research. Since the study of the historical development of mukhammas in the literary environment of Amir and Kokan is one of the theoretical problems awaiting its solution in literary studies, nevertheless, mukhammas has attracted the attention of several scholars, and many opinions have been expressed about it in world literary studies. For example, for the first time in our classical literary studies, Sheikh Ahmed Tarazi expressed some theoretical comments about musammat and its variety mukhammas.<sup>1</sup>

At the beginning of the 20<sup>th</sup> century, some views on the formal characteristics of mukhammas were presented in the works of Abdurauf Fitrat and Sadridin Aini.<sup>2</sup> Musammats, including mukhammas and takhis, are also discussed in the studies of Uzbek literary scholars such as A.Hayitmetov, Y.Iskhakov, O.Nasirov, S.Jamalov, M.Ziyavutdinov, A.Abdugafurov, R.Arzibekov, S.G'anieva, D.Salohi, M.Asadov, Q.Ergashev, S.Rafiddinov, E.Achilov, B.Rajabova, N.Afakova, D.Yusupova, G.Khallieva, G.Saidg'anieva, T.Ruzibaev, G.Boltaeva<sup>3</sup>. Among

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<sup>1</sup> Шайх Аҳмад ибн Худойдод Тарозий, Фунуну-л-балоға. (Нашрга тайёрловчилар Ҳ. Болтабоев, Ж.Жураев). – Тошкент: MUMTOZ SO‘Z, 2016. – Б. 48-56.

<sup>2</sup> Абдурауф Фитрат. Адабиёт қоидалари. Танланган асарлар 5 жилдлик. 4-жилд. – Тошкент: Маънавият, 2006. – Б. 41-43; Айний С. Асарлар. Саккизинчи том. – Тошкент, 1965. – 420 б.

<sup>3</sup> Қаранг: Ҳайитметов А. Навоий лирикаси. – Тошкент: O‘zbekiston, 2015. – Б. 76-79; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Носиров А., Жамолов С., Зиёвутдинов М. Ўзбек классик шеърляти жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 113-120; Абдуғафуров А. Буюк бешлик сабоқлари. – Тошкент: Адабиёт ва санъат, 1995. – Б. 113-121; Orzibekov R. O‘zbek adabiyoti tarixi. – Toshkent: Adabiyot, 2006. – 272 б; Ганиева С. Лутфий ва Навоий шеърляти: классикларимиз ижодида анъана / Шарқ классик филологияси илк тўплам. – Тошкент, 2009. – Б. 63; Shu muallif. Мавлоно Лутфий Навоий нигоҳида // O‘zbekiston adabiyoti va san’ati, 2010. 5-сон; Афокова Н. Жадид лирикасида мусаммат. – Тошкент: Фан, 2005.

them, the studies of R.Arzibekov, T.Ruzibaev and G.Boltaeva, who comprehensively covered the literary form of mukhammas, its stages of development, and its artistic merit, are characteristic. In particular, Professor R.Arzibekov<sup>1</sup> assessed the lexical meaning and formal features of mukhammas, while literary critic T.Ruzibaev focused on Navoi's takhmises, their role in the great poet's work, and discussed such types of mukhammas as tashtir and tardiya<sup>2</sup>. Literary critic G.Boltaeva<sup>3</sup> conducted a monographic study of mukhammas created in Uzbek literature.

The literary form of mukhammas and its development in the Kokand literary environment have been discussed in the studies of P.Kayumov, A.Kayumov, N.Jabbarov, I.Adizova, Z.Kobilova, N.Muhitdinova, A.Dehqonov, D.Zohidova, M.Juraev, B.Isakova.<sup>4</sup>

Various scientific and theoretical views on the development of the literary form of mukhammas have been expressed in the studies of Russian literary scholars such as Y.Bertels, I.Filshinsky, L.Frizman, I.Stebleva, Tajik literary scholars such as A.Mirzaev, B.Sirus, S.Imronov, Sh.Rahmanov, R.Musulmonkulov, J.Khikmatov, D.Khakimov, Turkish literary scholars such as Banarlı Nihad Sâmi, and Azerbaijani literary scholars such as H.Arasli, J.Nagieva, and N.Mustafaeva.<sup>5</sup> Among them, the assessments of Y.Bertels and I.Braginsky of

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– Б. 6-15; Салоҳий Д. Навоий назмиёти. – Самарқанд: Зарафшон, 2013. – Б. 86; Эргашев К. Некоторые аспекты государственной деятельности Алишера Навои. – Ташкент: Фан, 2009. – 56 с; Рафиддинов С. Мажоз ва ҳақиқат. – Ташкент: Фан, 1995. – 168 б; Очилов Э. Бир ҳовуч дур. – Ташкент: Ўзбекистон, 2011. – 240 б; Shu muallif. “Қошинга тегузмағил қалами...” // Ишонч, 2005, 28 январь; O'sha muallif. Амирийнинг Бедил ғазалларига мухаммаслари / “Амирий ва Қўқон адабий муҳити” муҳити мавзуидаги республика илмий-амалий анжумани материаллари. – Ташкент: Tamaddun, 2017; Ражабова Б. Муштарак адабий ходисалар. – Ташкент: Muharrir, 2018. – 180 б.; Юсупова Д. Алишер Навоий тахмислари // Шарқ юлдузи, 2013, 2-сон. – В. 143; Халлиева Г. Огаҳий мусамматлари. – Ташкент: Мумтоз сўз, 2019; Ғайипов Д. Огаҳийнинг бадий маҳорати. Филол.фан.д-ри ... дисс. – Ташкент, 2021. – 284 б.; Saidganieva G. The development of classical poetical genres in Kokand literary environment //ACADEMICIA. Vol.10, Issue 9, Sept 2020, Spl Issue, – P. 14-16; Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy an'analari asosida). Filol.fan.b.fals.d-ri ... diss. – Namangan, 2023. – 131 b; Boltayeva G. O'zbek she'riyatida muxammas janri: genezisi, badiiy takomili. Filol.fan.d-ri (DSc) ... diss. – Toshkent, 2024. – 266 b.

<sup>1</sup> Орузбеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. – Ташкент: Фан, 1976. – Б. 71.

<sup>2</sup> Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy an'analari asosida). Filol.fan.b.fals.d-ri (PhD) ... diss. – Namangan, 2023. – 131 b.

<sup>3</sup> Boltayeva G. O'zbek she'riyatida muxammas janri: genezisi, badiiy takomili. Filol.fan.d-ri (DSc) ... diss. – Toshkent, 2024. – 266 b.

<sup>4</sup> Қаюмов П. Хўқанд тарихи ва унинг адабиёти: (материаллар ва хотиралар). Нашрга тайёрловчи А.Қаюмов; масъул муҳарир ва сўзбоши муаллифи О.Жўрабоев. – Ташкент: Tamaddun, 2011. – 380 б; Қаюмов А. Қўқон адабий муҳити (XVIII – XIX аср). Филол.фан. д-ри ... дисс. – Ташкент, 1961; Shu muallif. Қўқон адабий муҳити. – Ташкент: Фан, 1961; O'sha muallif. Қўқон адабий муҳити. – Ташкент: Мумтоз сўз, 2010. Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол.фан.д-ри ... дисс. – Ташкент, 2004. – 298 б; Адизова И. Увайсий шеърлятида поэтик тафаккурнинг янгиланиши. Филол. фан.д-ри ... дисс. – Ташкент, 2020. – 266 б; Кобилова З. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърляти мисолида). Филол.фан. д-ри ... дисс. – Фарғона, 2020. – 277 б; Мухитдинова Н. Мирҳасан Саодий ва унинг адабий мероси (шеърят поэтикаси, ғоявий-бадий таҳлил масалалари): Филол.фан.номз. ... дисс. – Самарқанд, 2017 – 244 б; Деҳқонов А. Муҳаййир ва унинг адабий мероси. Филол. фан. номз. ... дисс. – Фарғона, 2021. – 131 б; Isakova V. Uvaysiy she'riyatida irfoniy mazmun va “Karbalonoma” dostoni. Filol. fan. b. fal. d-ri (PhD) ... diss. – Toshkent, 2023. – 143 b.

<sup>5</sup> Бертельс Е.Э. Избранные труды. I том. История персидско-таджикской литературы. – М.: ИВЛ, 1960. – 562 с.; Shu muallif. Избранные труды. IV том. Наваи и Джами. – М.: ИВЛ, 1965. – 498 с.; Фильштинский И.М. Арабская классическая литература. – М.: Наука, 1965. – 311 с.; Shu muallif. Арабская литература в Средние века. VIII–IX вв. – М.: Наука, 1978. – 291 с.; O'sha muallif. История арабской литературы. V – начало X века. – М.: Наука, 1985. – 342 с.; Фризман Л.Г. Жизнь лирического жанра. – М.: Наука, 1973. – 145 с.; Стеблева

Turkish poetic systems, including the types of musammat, deserve attention. Professor Y. Bertels analyzed Navoi's mukhammas and expressed some conclusions about their form, subject volume and semantic world. It is noteworthy that the question of Lutfiy's influence on Navoi and the artists of the late period was substantiated by the scientist directly on the examples of his mukhammas literary form.<sup>1</sup>

In the studies of A. Mirzoev, R. Musulmonkulov, D. Khakimov, poetic features of mukhammas created in Persian-Tajik literature are highlighted. In particular, D. Khakimov studied in detail the formation and early examples of mukhammas in Eastern literature, including in Persian-Tajik poetry of the 12<sup>th</sup>-19<sup>th</sup> centuries.

When writing the dissertation, the research of Uzbek and foreign literary scholars was relied upon and used as necessary.

**The connection of the research with the research work of the research institution where the dissertation was completed.** The dissertation was carried out within the framework of the research plans of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of Uzbekistan, including on the topic "Preparation for the publication of the four-volume Encyclopedia of Alisher Navoi" (2021-2023).

**The purpose of the research.** It is intended to reveal in detail the ideological and artistic features of the poet Amiri and representatives of Uzbek literature, especially the literary environment of Kokan, based on the principles of literary influence, tradition and originality.

**The tasks of the research:**

- to reveal the uniqueness of the literary form and its inimitable features of mukhammas in Uzbek classical literature;

- to determine the place and development stages of the mukhammas in classical Uzbek literature of the period before the poet Amiri;

- to prove the ideological and artistic aspects of the mukhammas in Amiri's "Divan";

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И.В. Поэзия тюрков VII-VIII веков. – М.: Наука, 1965. – 148 с.; Shu muallif. Развитие тюркских поэтических форм в XI веке. – М.: Наука, 1971. – 300 с.; O'sha muallif. Теория жанров литератур Востока. – М.: Наука, 1985. – 263 с.; Мирзоев А. Сайидо и его место в истории таджикской литературы. – Сталинабад, 1947. – 158 с.; Сирус Б. Арузи тоҷики. – Душанбе: Нашриёти давлатии Тоҷикистон, 1963. – 250 с.; Имронов С. Взгляд на мусамматный мухаммас // Садои Шарқ, 1983, № 4. – С. 92-99; Рахмонов Ш. Мусаммат, его формирование и эволюция. – Душанбе: Дониш, 1987. – 172 с; Мусульманкулов Р. Персидско-таджикская классическая поэтика (VII–XV вв.). – М.: Наука, 1989. – 222 с; Хикматов Дж. Мухлис Бадахшани и его мухаммасы. АҚД. – Душанбе, 2010. – 24 с; Хакимов Д. Формирование жанра мухаммас в персидско-таджикской литературе XII – XIX вв. АҚД. – Душанбе, 2017. – 24 с.; Banarlı Nihad Sâmî. Resimli türk edebiyâtî târihi. I. – İstanbul: Milli eğitim basımevi, 1983. – B. 209; Arash Hâmid. Böyük Azərbaycan şairi Füzuli. – Bakı: Azərbaycan Uşaq və Gənclər Ədəbiyyatı, 1958. – 312 s.; Shu muallif. Azərbaycan ədəbiyyatı tarixi və problemləri. – Bakı: Gənclik, 1998. – 732 s.; Nağıyeva Cənnət. İki təxmis. Azərbaycan Elmlər Akademiyası Məruzələri. – Bakı, 1985. – S. 11; Mustafayeva N. Füzuli və müasirlərinin müxəmməsləri barədə. Risalə. Aşağıdakılar toplusu. 12-ci kitab. – Bakı: Elm və Təhsil, 2016. – S. 83-97; Shu muallif. XX əsr Azərbaycan ədəbiyyatında müxəmməs janrında yazılmış şeirlərin mövzu dairəsi. – Bakı: Elm və Təhsil, 2020. – S. 143-153; O'sha muallif. Жанр «мухаммас» в Азербайджанской литературе XVIII века. file:///C:/Users/GLHF/Desktop/; Искандарова С.А. Эволюция метрического и силлабического стихосложения в башкирской поэзии начала XX века. АҚД. – Уфа, 2013. – 24 с.; Литературоведческая терминология в башкирском языке. АҚД. – Уфа: Башкирский государственный университет, 2016. – 42 с.

<sup>1</sup> Бертельс Е.Э. Избранные труды. IV том. Наваи и Джами. – М.: ИВЛ, 1965. – С. 59.

- to clarify their common and different features through a comparative study of mukhammas in the works of the poets of Kokan, especially Amiri and the Khiva literary environment;

- to determine the place of mukhammas created in the literary environment of Kokan in the development of Uzbek classical literature.

**The object of the study** was taken some books such as Amiri's "Divan" that published in 2017 (Volume I, Uzbek poems), and divans by Feruz, Nadira, Uvaysi, Dilshodi Barno, Anbar Otin, Khan, Furkat, Mukimi, Ogakhi, Roji, Yori, Tabibi, Niyazi.

**The subject of the research** is books created in the literary environment of Kokand and Khiva.

**Research methods.** The study used historical-comparative, descriptive, biographical and structural methods.

**The scientific novelty of the research** consists from:

the formation of mukhammas, principles of development, ideological and artistic features are revealed in the works of Amiri and representatives of the literary environment of Kokan;

the plot volume, semantic volume and artistic originality of Amiri's mukhammas are proven on the basis of the analysis of takhmis and mukhammas;

it is proven that the mukhammas of Amiri and Feruz are traditional in the interpretation of images. They were effectively influenced by the work of their predecessors. The internal structure of the mukhammas is proportional to the form and content, as well as their uniqueness in harmony with the idea of the work;

Based on the literary influence of Amiri on representatives of Kokan and Khorezm literary environment, the genre features, common and various aspects of the mukhammas created in the Uzbek classical poetry of the 18<sup>th</sup>-19<sup>th</sup> centuries are revealed.

**The practical results of the research** are as follows:

The ideological and artistic characteristics of Amiri's mukhammas, as well as its subject matter and the originality of its poetic imagery, are highlighted in this study.

The conclusions drawn from examining the origins, historical development, significance, and artistry of mukhammas provide new scientific and theoretical insights for literary studies. These insights are valuable for textbooks and educational materials related to the history of Uzbek literature, Uzbek literary criticism, and literary theory.

It has been determined that the ideas expressed in the mukhammas of representatives from the literary circles of Amir and Kokand play a crucial role in shaping the worldview and thinking of modern students. Furthermore, these ideas contribute significantly to the moral, aesthetic, and spiritual-educational development of society.

**The reliability of the research results.** It is important that the problem is clearly defined and that the conclusions drawn are based on methods such as historical-comparative, descriptive, biographical, and structural analysis. Additionally, the theoretical information should rely on credible scientific sources. The theoretical

opinions and conclusions must stem from the historical-comparative method, which employs reliable sources and dictionaries. This approach is justified by the fact that the theoretical views have been applied in practice, and the outcomes have been verified by competent authorities.

**Scientific and practical significance of research results.** The scientific significance of the research results lies in their ability to expand and enrich the existing knowledge in both Uzbek and global literary studies regarding the unique literary form known as Mukhammas. The study examines its poetic features, themes, and content, as well as its genesis and historical evolution. These findings enhance our understanding of classical literature and can be utilized in various academic investigations. Ultimately, the results contribute to the development of Uzbek literature, Uzbek literary criticism, and the field of literary theory.

The practical significance of this research lies in the fact that the materials presented in the dissertation can be utilized at various educational stages. In particular, they can assist in conducting specialized courses or seminars at philological faculties in higher education institutions, as well as in general secondary education and specialized schools. These materials are valuable not only for literature lessons but also for developing textbooks, manuals, and brochures on the subject.

**Implementation of research results.** Based on the obtained scientific results on the topic “Amiri and the tradition of Muhammasnavism in the literary environment of Kokand”:

from the ideological and artistic features of the muhammas form in the works of Amiri and scientific and theoretical conclusions about the formation of this genre in the literary environment of Kokand, conclusions were made during the implementation of the fundamental scientific project “Preparation of 100 volumes of masterpieces of Uzbek literature” under number OT-F1-77 within the framework of the State Scientific and Technical Program for 2017-2020, carried out at the Institute of Uzbek Language, Literature and Folklore of the Republic of Uzbekistan. (Reference of the Academy of Sciences dated April 5, 2023, No. 3 / 1255-710). As a result, the genres of classical Uzbek literature were analyzed, such as “musammat”, “muhammas” and the dictionary meaning of these terms; “literary tradition”, “uniqueness”. On the basis of scientific data, such issues as the principles of development of the literary form of mukhammas, the role of such poetic arts as tazad, diagnosis, tashbih, talmeh, irsoli masal used in expressing ideological and artistic features arising through the form of mukhammas are revealed;

additionally, the study highlighted the factors contributing to the development of lyrical heritage among creators from the Kokand and Khorezm literary environments. This aspect is further discussed at the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi, under number PF-201912258 for 2021-2024. The findings have been integral to the implementation of the fundamental scientific project “Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform,” (Reference No. 01 / 6-1467 dated June 6, 2024 of the Tashkent State University of the Uzbek Language and Literature named after

Alisher Navoi). Based on scientific data, issues such as the traditional nature of the images of Muhammad Amiri and Feruz, the strong influence of the works of predecessors, the relationship between form and content in the internal structure of mukhammas, their uniqueness, harmonization with the idea of the work were identified;

during reporting meetings of the Council of Literary Criticism of the Union of Writers of Uzbekistan and various literary and educational events commemorating the 110th anniversary of Amiri's birth, the scope of the subject matter, the scope of meaning, and the artistic originality of Amiri's mukhammas were proven through the analysis of his poems, both written and independently created. Key topics included mystical and mystical-poetic themes, authorial intent, the system of traditional imagery, plot-compositional strategies, and the factors influencing these developments (Reference from the Union of Writers of Uzbekistan dated March 11, 2024, No. 01-03/279). This initiative enabled young artists to enhance their understanding of literary theory and genres;

There have been used from conclusions of mukhammas in the Uzbek language that were created in 18-19th centuries, their genre features, common and differences as well as literary influence of Amiri on the representatives of the literary environment of Kokan and Khorezm of that time in the programs "Gazali's Garden" (G'azal bo'stoni) and "Education and Development" (Ta'lim va taraqqiyot) for 2022-2023 and 2024, prepared by the TV and radio channel "Uzbekistan" DM. In the January and February issues of the programs, the influence of Amiri on the work of representatives of the literary environment of Kokan and Khorezm, the mystical and everyday themes of the literary form of mukhammas, the author's idea, the system of traditional images, the structure of the work, the plot and composition from the point of view of classical literary criticism were considered and a direct interview with the researcher was conducted on these issues (Reference No. 04-36-342 dated March 6, 2024, Directorate of the TV and Radio Channel "Uzbekistan"). As a result, listeners received comprehensive new insights about Amiri and his impact on the works of Feruz, Nadira, Uvaysi, Khan, Mukimi, Furkat, and Yori, along with analyses discussed within the framework of classical traditions.

**Approbation of the research results.** The results of the study were approved at 8 scientific conferences, including 6 international and 3 national.

**Publication of the research results.** 13 scientific works have been published on the subject of the dissertation, of which 5 articles have been published in scientific publications, including 3 national and 2 foreign journals, in which the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

**The structure and scope of the dissertation.** The research consists of 141 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** highlights the importance and necessity of the research topic. It outlines the goals and objectives of the study, as well as the object and subject of the research. It also demonstrates how the research aligns with the priority areas for the development of science and technology in the republic. Additionally, it discusses the scientific novelty and practical outcomes of the study, emphasizing the significance of the findings. Information regarding the implementation of the research results in practice, published works, and the structure of the dissertation is also included. The first chapter of the dissertation, titled **“The Poetics of Amiri Mukhammas,”** begins with the section *“Mukhammas as a Literary Form.”* This section explores the genesis, historical development, and artistry of the Mukhammas.

The formation of the genre of musammat in the history of literature dates back to the first half of the 11<sup>th</sup> century.<sup>1</sup> The early perceptions of the poetic nature and characteristics of musammat began to surface during this period. Umar Roduyoni provided initial insights into poetic genres, including musammat, in his work *“Tarjiman ul Baloga.”*<sup>2</sup> The term “musammat” is derived from the Arabic word “tasmit,” which means to string or arrange pearls. A specific type of musammat, known as “mukhammas,” consists of five lines. The first theoretical discussions about mukhammas in Turkish literature can be found in Sheikh Ahmad Tarazi’s work titled *“Funun-ul Baloga.”* The chapter titled *“Al-nav’u-s-sobeun fil bayonu-l-musammat”* states that a musammat mukhammas consists of five lines. The first four lines conclude with a “saj”, returning to the original rhyme in the fifth line which is composed as “ruju”. An example of this type is:

*G’amzang o’qina qildi sipar hur-u pari jon,  
Ko’k ahli bo’lur ko’rsa qoshing yosini qurbon,  
La’ling g’amida ko’zdin oqar shom-u sahar qon,  
Bu javr-u jafo kim qiladur jonima hijron,  
O’lmak bu tiriklikdin o’lubtur manga oson...”*<sup>3</sup>

*Content:* (All the fairies have given their lives to the arrows of eyelashes. Lovers will also become victims if they see your gloomy expression. Blood-red tears flow from the eyes from morning to night from love for your red lips. Who causes this suffering? I would rather die than live like this.) The use of rhyming words such as “jon” (soul), “qurban” (victim), “qon” (blood), “hijron” (separation), and “oson” (easy) enhances each verse, guiding the poetic line within a specific framework and allowing for a deeper expression of the content. This is particularly significant in the art of mukhammas. Additionally, the words “gamza” (flirt), “qosh” (eyebrow), “la’l” (ruby), “jon” (spirit), “o’lmak” (dead), and “tirilmak” (resurrect) complement one another in each verse, creating a harmonious balance that contributes to the overall perfection of the composition. This mutual proportion helps achieve the maturity and thoroughness of the semantic structure

<sup>1</sup> Орзибеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. – Тошкент: Фан, 1976. – Б. 69.

<sup>2</sup> Қаранг: Холлиева Г. Огаҳий мусамматлари. Филол.фан.номз. ... дисс. – Тошкент, 2000. – Б. 10.

<sup>3</sup> Шайх Аҳмад Тарозий. Фунун ул-балоға // Ўзбек тили ва адабиёти, 2002/2. – Б. 84.

within each line.

In Eastern poetry, there are also forms of mukhammas such as takhmish, tashtir, tardiya, which differ significantly from each other in the method of creation. In particular, tashtir, as a literary term, is formed by adding lines between the first and second lines of a ghazal couplet, that is, the first and last lines of the stanza belong to another poet, and the three middle lines belong to the author of the tashtir.<sup>1</sup> Tardiya, on the other hand, is composed in the meter of hazaji musaddasi akhrabi makfufi mahzuf (maf'ulu, mafoylu, faulun), a type of poem in the aruz form. Each stanza consists of four rhyming lines, while the fifth line remains unrhymed. Tardiya is primarily found in Persian-Tajik literature. We did not encounter tardiya mukhammas in the works of Uzbek classical literature, including those from the Kokand literary environment.

Mukhammas is not just a poem with five lines in each stanza, but a poetic bouquet consisting of the form and content of mutually rhyming lines. The compositional integrity, unique melody, and the creation of mukhammas, which are essentially optimistic, also have complexity, pleasure, and uniqueness. Rhymed poems in the form of mukhammas in Uzbek literature are found, first of all, in folk oral works. The five-line stanzas in the texts of a number of epics such as "Alpomish", "Ashiq Gharib va Shohsanam", "Tohir va Zuhra", "Kuntug'mish", "Ravshan", "Malikayi Zakriyo" are a vivid proof of our idea. For example:

*Yo 'qdin mani bor etgan zindonda qo 'lim tutg 'il,  
Giryonda qilib qo 'yma, nolonda qo 'lim tutg 'il,  
Rasvoyi jahon bo 'ldim, hayronda qo 'lim tutg 'il,  
Man chora eta olmasman, armonda qo 'lim tutg 'il,  
Yo shayx Kabir pirim zindonda qo 'lim tutg 'il<sup>2</sup>.*

*The content* consists of praise to God. The rhyming system of the stanzas corresponds to the mukhammas: aaaaa (zindona (prison), nolonda (moan), hayronda (wonder), armon (wish), in zindonda (prison). The radif "Kulum tutg'il" (Hold my hand) further deepened the content of the verses. The gradual development of the idea in each verse, the arrangement of it as a certain chain, and the placing of the main burden on the final – fifth verse in the form of a general conclusion are characteristic of the five-line forms in folk oral literature. This is an important aspect that determines the nature and specificity of mukhammas in written literature. There are also views in science that ghazals were the basis for the emergence of mukhammas in classical literature.<sup>3</sup> Indeed, takhmis mukhammas are often created under the influence of ghazals. In Uzbek classical poetry, including in the Kokand literary environment, mukhammas occupied a leading place in the divans after the ghazal genre.

The second part of the chapter, titled **“Ideological and Artistic Characteristics of Amiri’s Mukhammas,”** examines the subject matter and

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<sup>1</sup> Banarlı Nihad Sâmi. Resimli türk edebiyâti târihi. I. – Istanbul: Milli eđitim basimevi, 1983. – B. 209.

<sup>2</sup> Ошикнома. (Маликаи Завриё) Нашрга тайёрловчи С.Рўзимбоев ва бошқалар. – Хоразм, 2011. – Б. 292.

<sup>3</sup> Искандарова С.А. Стрoфические формы аруза в тюркско-башкирской поэзии начала XX века Урал –Алтай: через века в будущее: Материалы IV Всероссийской научной конференции, посвященной III Всемирному курултаю башкир. – Уфа, 2010. – С. 131.

artistic expression possibilities of Amiri's mukhammas. It is important to note that within the Kokand literary environment, many takhmis were linked to the ghazals of poets such as Lutfi, Navoi, Fuzuli, and Jami, and their creative traditions influenced mukhammas writing. Numerous poets, including Amiri, Nodira, Uvaysi, Mahzuna, Muznib, Fazli, Nola, Khotif, Mayus, Ramzi, Kiromi, Shavqi, Sharifi, Nozik, and Jalali, incorporated mukhammas into their works. Notably, Amiri attached takhmis to 24 of Navoi's ghazals. Other poets, such as Kamal, Lutfi, Jami, Fuzuli, Bedil, Zalili, and Nabi also created mukhammas inspired by their own ghazals. We have classified the Amiri mukhammas according to their subject content as follows: 1. Mukhammas dedicated to the interpretation of ishk and love; 2. Mukhammas expressing a mood of rind; 3. Mukhammas in the spirit of advice; 4. Mukhammas with a character of hasbi hol (biography).

The main theme of the Amiri mukhammas is love and being ashik. Often, the mood of ashik is combined with the mood of may and rind, so that the distinction between the mukhammas dedicated to the interpretation of love and the mukhammas expressing a mood of rind is not simple. They complement and support each other.

*Jon etar yuz shavq ila ul rind istiqbolini,  
Dayr ichida mastliqdin bilmas o'z ahvolini,  
Ko 'r, Skandar ko 'zgusidur, jomi Jam timsolini,  
Ilgida jom-u, ko 'rar may ichra olam holini,  
Yorab, ul Jamshid yo mayxona qalloshimudur?<sup>1</sup>*

The Mukhammas expresses the state and opinion of the lover – Rind. Rind sees the world through the Jamshid Cup and the Alexander Mirror, and tries to understand it. Because in classical literature, the Jamshid Cup and the Alexander Mirror are unique poetic symbols that reveal mysteries and universal truths that are beyond the human mind.<sup>2</sup>

Among Amiri's mukhammas written in the spirit of advice, two mystical takhmis, which he attached to Zalili's ghazals "Bor" and "Yetar", occupy a special place. For example:

*Sahar chamanda qulog 'imga bongi ud yetar,  
Bashorati karam vojib ul-vujud yetar,  
Bu kechakim to 'lun oy, sog 'arig 'a jud yetar,  
Falak piyolasidin sharbati shuhud yetar,  
Savod surma dema, ko 'zlarimga dud yetar. (411)*

In mukhammas, the sound of the oud at dawn serves as a prophecy of the eternal love of the divine. On a full moon night, the saki generously pours "sharbati shuhud" into a celestial bowl. In this poem, the saki symbolizes the one who awakens love in the heart,<sup>3</sup> while his drink represents divine enlightenment. The following verses express the true position of the salik who is the representative of the Tariqa. The lover flies like a bird in the air from divine love, hope for the

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<sup>1</sup> Амирий. Девон (I Ўзбекча шеърлар). – Тошкент: Tamaddun, 2017. – Б. 404 (Шоир асарларидан иқтибослар мазкур нашрдан олинди, жилди ва саҳифаси қавс ичида кўрсатилади – Д.А.).

<sup>2</sup> Очилов Э. Бир ҳовуч дур. – Тошкент: Ўзбекистон, 2011. – Б. 96.

<sup>3</sup> Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – Б. 92.

beloved, on the way the desires of the soul are forgotten, and the desire to wander through the fields of Tariqa – longing for true love. The desire for ashik rises so vividly in his soul.

In the hasbi-hol-like mukhammas, both the royal position and the rank and status are expressed. In the stanzas and verses, the phrases “ishq mulking Amiri”, (The Emir of the love property), “muhabbat mulking sultoniman” (I am the sultan of the love property), “Amir” (Emir), “Amiri dahr” (Emir of world), “Amiri ishq” (The Emir of Ishk) are often used, through which one can more clearly imagine the image of the king and poet Amiri. This fakhriya-mukhammas is also a proof of our idea:

*Fuzuliy birla Lutfiy, ofarindin aylamas tamkin,  
Erursan chun Amiri, man gadog‘a etmagaysan qiyin,  
Bu nazmimdinki, sar to po erur guldastayi rangin,  
Navoiy, asrabon tamkin, kishidin istama tahsin,  
Chu shah ko‘rguzsa istihson, qilib nazmingni mustahsan. (399)*

Content of these lines, Amiri references two great Turkish poets, Lutfi and Fizuli, who held Amir Navoi’s work in high esteem. The term “tamkin” is an Arabic word that signifies reverence, strength, and restraint. In Sufism, achieving self-control is considered the highest status. An individual who embodies tamkin exhibits silence and calmness. Just as Fizuli and Lutfi felt compelled to praise this idea of honor concerning Amir Navoi, Amiri similarly lauds this magnificent work.

The ghazals selected for the takhmis demonstrate that Amiri is a wise scientist of poetry. He raised the themes in his ghazals were further developed in his ta’bi khud mukhammases.

The second chapter of the dissertation is titled *“The Development of Mukhammasnavis in the Literary Environment of Kokand.”* In the chapter *“The issues of Literary Influence, Tradition, and Artistic Mastery,”* the unique characteristics of the Kokand literary environment – specifically the role of mukhammasnavis in women’s poetry are emphasized. Notable examples of mukhammas can be found in the lyrical works of several artists, including Uvaysi, Nodira, Anbar Otin, and Dilshodi Barno. One of Uvaysi’s tabi khudu mukhammas is particularly distinctive due to its unique creation, which draws on the art of muwashshahs. The name Uvaysi is actually formed by combining the letters from the second, third, and fourth lines of a six-line mukhammas. Muwashshahs appear in the writings of notable poets such as Mukimi, Furkat, Zavki, and Nihani. This indicates that the poets from the Kokand literary environment not only mastered the nuances of art criticism but also brought innovative contributions to various poetic forms. Additionally, the mukhammas-muwashshah was initially conceived as part of Uvaysi’s artistic vision.

Nadira, who collaborated closely with Amiri to cultivate the literary scene in Kokand, regarded the great figures of Eastern classical literature—such as Lutfi, Navoi, Fizuli, and Mirzo Bedil as her mentors. Their ghazals are rich with insights and interpretations. Notably, the mukhammas by Alisher Navoi, beginning with the line *“Ko‘ngul jon birla bo‘ldi hamrohing, men dard ila turdim”* (My soul and

spirit are your friend and I remain and stand in pain), indicates that the poetess excelled in writing mukhammas. Nadira's divan contains 11 mukhammas: three in Persian-Tajik and eight in Turkish. Among these, the holiya tab'i khud mukhammas, composed in honor of the khan, is particularly remarkable.

*Berdi Xudoyi olam davlat bila saodat,  
Davridadur viloyat monandi bog 'i jannat,  
Xushnud erur xaloyiq obod har viloyat,  
Iqbol-u davlatini Haqdin tilab raiyat,  
Maqbul erur Xudog 'a bechoralar duosi.<sup>1</sup>*

Each paragraph of the mukhammas highlights the contributions of Amiri and the cultural achievements that occurred during his reign. It particularly emphasizes that the country prospered, the people were content, and the regions thrived: "The region is like a garden of paradise," "The people are happy," and "Every region is prosperous." Another notable figure from the Kokand literary scene, Dilshodi Barno, also played a significant role in the social life of the community. For example,

*Kunduzi bo 'lgum visoli dardida zori shifo,  
Hajr dardig 'a tabibimdin tilarman bir davo,  
Bargohi yo 'lida yig 'lab turarman chun gado,  
Quvvatim ketdi tanimdin, zulm yetkuzdi jafo,  
Boz qaytib kulbani vayron etarman tong otar.<sup>2</sup>*

There are 4 mukhammas in Anbar Atin's literary heritage, which are close in content to Dilshodi Barno's mukhammas: they cover the themes of love for the homeland and longing for children. For example:

*Degilki, bolam, bu so 'zlarim o 'ylagil taningga,  
Xizmat qilako 'r el uchun bu dono Vataningga,  
El rohati-yu g 'amini qabul et taningga,  
Bovar qila ko 'r kelgusida yashnoq mard-u zaningga,  
Farzand-u qarindosh qabul etsun ishoratingni.<sup>3</sup>*

The poet called upon the sons of the people to serve their country, the land where they were born and raised. He referred to the Motherland as the "wise Motherland," suggesting that it possesses the wisdom to know, see, and teach everything.

The second part of the chapter, titled "**History of Mukhammasnavislik: Renewal of Theme and Expression,**" explores the influence of Amiri on later artists. Notably, Amiri's son, Muhammad Alikhan, also composed poetry under the pseudonym Khan. One of Muhammad Khan's verses is a response to Fizuli's six-line ghazal, which begins with the line "Inju dishi jon qulzumi ichra guharimdur." This particular verse, quoted in "Tazkirayi Kayumi," is unique in that it does not appear in any other sources.<sup>4</sup> For example:

<sup>1</sup> Turkiy adabiyot durdonalari. Uvaysiy. Nodira. 100 jildlik, 10-jild. – Toshkent: O'zbekiston, 2022. – B. 346.

<sup>2</sup> Дилшод. Танланган асарлар (нашрга тайёрловчи М.Қодирова). – Тошкент: Адабиёт ва санъат, 1972. – Б. 73

<sup>3</sup> Зебуннисо, Дилшод ва Анбар Отинлар шеърятидан. – Тошкент: Ўзбекистон, 1981. – Б. 104.

<sup>4</sup> Жўрабоев О. Хон адабий меъросига доир // Ўзбек тили ва адабиёти, 2017/6. – Б. 124-133.

*Inju dishi jon qulzumi ichra guharimdur  
Ikki labi dil mahzanida la'llarimdur  
Bu juzvaya mahrum alardin nazarimdur  
Namlu edajak domanimni chashmi tarimdur  
Pur la'l edan chashmimi xuni jigarimdur<sup>1</sup>.*

One of the aspects of Khan's poetic skill is seen in the closeness of the ghazal and the language of the mukhammas, which were the basis for the mukhammas.

One of the most prominent representatives of the Kokand literary environment of the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century was undoubtedly Mukimi. Mukimi composed mukhammas for 9 of Amiri's ghazals with radifs like: "Mijgoning" (Eyelash), "Amir" (Emir), "Mubarak" (Congratulations), "Shirin" (Sweat), "Qo'zg'olmasun" (Immobility), "Kokul" (Hair), "Xo'b bo'ldi" (It was great) and made unique takhmis for ghazals beginning with the lines "Qoshingga teguzmagil qalamni" (Don't touch your eyebrow with a pencil), "Kim ko'z ochma-yu yosh to'kmay to qonli mijam" (do not open your eyes and don't shed tears like my bloody eyelashes). For example:

*Ummid shishasig'a rahm etmayin tosh urding,  
G'am lashkarin yuborib, ey zulmxo', shoshurding,  
Oshnoya bermay unvon, begonani oshurding,  
Xo'b bo'ldi, orazingni oyinadin yoshurding,  
Ey sho'xi moh tal'at, sharm-u hayo muborak<sup>2</sup>.*

The dissertation provides a detailed analysis of Mukimi's takhmis-mukhammas, which he attributed to Amiri's mukhammas, based on the information provided in the articles of literary scholars E.Ochilov and Q.Pardaev.

Mukhammas also play an important role in the work of Furkat, a prominent representative of the Kokand literary environment. Among the poet's mukhammas, the radifli takhmis-mukhammas "Adashganman", which he created in connection with his ghazal, is especially noteworthy for its content, essence, and artistic features. M.Shaikhzoda, professors A.Abdugafurov, G.Karimov also expressed their opinions on this poem to one degree or another.<sup>3</sup> In the Mukhammas, the poet highlights a specific character known as the "master of miracles." According to Professor N. Jabbarov, when the author refers to "tariqat mulkini shohi, haqiqat sirin ogohi" (*the king of the Tariqa property, the wise of truth's secrets*) he is speaking about Abdulkadir Jiyloni<sup>4</sup>, the leader of the Qadiriya Tariqa. The poet describes the qualities of this "master of miracles" and a close friend, whom he calls "piri komil" (*the perfect man*) as follows:

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<sup>1</sup> Қаюмов П. Тазкирайи Қаюмий. – Тошкент: ЎзФА Қўлёзмалар институти тахририй нашриётлар бўлими, 1998. – Б. 172.

<sup>2</sup> Мукимий. Тўла асарлар тўплами (Тузувчи: Абдуллатиф Турдалиев ва б.) – Тошкент: Iqtisodiyot, 2021. – Б. 184.

<sup>3</sup> Абдуғофуров А. Зокиржон Фуркат. – Тошкент, 1977. – Б. 59 – 68.

<sup>4</sup> Жабборов Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Фил.фан.д-ри ... дисс. – Тошкент, 2003. – Б. 117.

*Sayodat charxini mehri, asolat avjining mohi,  
Shahi mulki fano kursiyo shamsa, arsh xirgohi,  
Yetushmas xoki kuyig‘a Sikandar hashmati johi,  
Tariqat mulkini shohi, haqiqat sirrin ogohi,  
Ushandoq piri komil xonadonidin adashganman<sup>1</sup>.*

From these descriptions, it is clear that the “sahib karomat” earned the poet’s respect and devotion due to his genuine human ancestry, knowledge, behavior, appearance, and lifestyle. The lyrical hero expresses regret that such a saintly person has strayed from his “home.”

Another poet who played a significant role in the Kokand literary scene of mukhammas was Yori. His mukhammas primarily conveyed religious and mystical themes. In his eight-line mukhammas, which began with the phrase “Yo Rab,” (My Lord) the appeal was repeated forty times, creating a captivating poetic charm.

*Yo Rab, mening kabi bir bandangni qilma xasta,  
Yo Rab, ko‘ngil nazargoh qilma oni shikasta,  
Yo Rab, ko‘ngil chu tayyor qo‘yma oni qafasta,  
Yo Rab, iki jahoning sayr aylasun nafasta,  
Yo Rab, ko‘ngil uloshsun dildori jonajonga<sup>2</sup>.*

Another talented representative of the Kokand literary environment, Firoqi<sup>3</sup>, has 69 mukhammas in his literary heritage. Most of them are devoted to the interpretation of love. It is noteworthy that the mushōira-mukhammas created jointly by Firoqi and Charkhi are a unique innovation for Uzbek classical literature.

Firoqi:

*Nigoro, bir yo‘li boq holi zorimdan xabar olg‘il,  
Muhabbat shavqi birlan axborimdan xabar olg‘il.  
Ko‘zim yoshida ungan lola zorimdan xabar olg‘il,  
Fig‘onim haddan oshdi holi zorimdan xabar olg‘il,  
O‘lar holatg‘a yetdim, kel mazorimdan xabar olg‘il.*

Charkhi:

*Biyobonlarga chiqsam maskanim uzra turorim yo‘q,  
Na qilg‘um chorasiz dardga tushtum hech qarorim yo‘q,  
Yutib zahr-u g‘aming, ey gul, alimda ixtiyorim yo‘q,  
Firoqing torta-torta joni jismimda madorim yo‘q,  
Xazon urgan g‘aming birlan bahorimdan xabar olg‘il<sup>4</sup>.*

<sup>1</sup> Zokirjon Furqat. *Ishqingda kuyub, jono...* (nashrga tayyorlovchi N.Jabborov). – Toshkent: Adabiyot, 2021. – B. 94.

<sup>2</sup> Джураев М. Ёрмухаммад Ёрий - шоир, таржимон [Матн]. – Тошкент: Bookmany print, 2022. – Б. 132.

<sup>3</sup> Jo‘rayeva G. Firoqiyning na‘t muxammasi // O‘zbek tili va adabiyoti. – Toshkent, 2023/3. – B. 88-91; Jo‘rayeva G. Firoqiy she‘riyatida ittifoq san‘ati // Ilm sarchashmalari. – Urganch, 2023/8. – B. 80-82; Jo‘rayeva G. Firoqiy va Partav // FarDU. Ilmiy xabarlar. – Farg‘ona, 2023/6. – B. 233-236; Jo‘rayeva G. In particular of some edges of Firoqi’s artistic skills // Novateur Publications Journal INX-A Multidisciplinary Peer Reviewed Journal. ISSN: 2581-4280. 2023/9. – P. 278-280; Jo‘rayeva G. Firoqiy devoni: tuzilishi va tarkibi / “Qo‘qon adabiy muhiti va uchinchi renessans” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Qo‘qon, 2022. – B. 496-502.

<sup>3</sup> Фирокий. Девон. Қўлёзма. – Б. 121.

<sup>4</sup> Фирокий. Девон. Қўлёзма. – Б. 121.

As we can see, the mukhammas created in the Kokand literary environment are consistent with the literature created before them in terms of their subject matter, ideas, and images, but they also have their unique aspects in terms of their style of expression and certain poetic features.

In the first part of the third chapter, titled “*Amiri and Mukhammasnavism in the Works of Poets of the Khorezm Literary Environments*,” specifically “*Mukhammas of Amiri and Feruz: Similarities and Differences*,” the artistic value of the mukhammas written by Amiri and Feruz is examined, along with the similarities and differences between the two literary environments. The works of two prominent figures in the literary scenes of Kokand and Khorezm, Umorkhan Amiri and Muhammad Rahimkhan II (Feruz), frequently feature mukhammas as a poetic form. Saj’ is an artistic technique that allows creators to express their thoughts smoothly and effortlessly, share aesthetic enjoyment with readers and listeners, and enhance the memorability of the literary text. Amiri effectively employed saj’ in his mukhammas. For instance, Navoi’s ghazal “Muvofiq kiydilar...” (They dressed appropriately) utilizes internal rhyme, and Amiri’s commentary on it demonstrates the musajja’ technique, showcasing his artistic skill.

*Iki ko‘zi erur kofir, chekib mijgonidin xanjar,  
Xati la‘ling erur axzar, dahoning chashmayi Kavsar,  
Xirome o‘ldi jonparvar qadi sarfitnayi mahshar,  
Chaman sarvi qolib bebar, mening sarvim bo‘lib dilbar,  
Ani yel aylabon muztar, bu yeldek sekretib adham. (390)*

In the first stanza of the mukhammas, the words “khanjar” (knife), “kawsar” (divine water), “mahshar” (special night) rhyme with the word dilbar (beauty). The words “bebar” and “muztar” were chosen for the internal rhyme. The words “kafir”, “akhzar”, “jonparvar” further strengthened the harmony. Amiri’s mukhammas-lament further expanded the thematic scope of this literary form. The radif – darig, which conveys the meaning of regret, served as an important artistic “key” in illuminating the meaning of the mukhammas-masnaviy:

*Ayladi azmi safar ul buti gulfom, darig‘!  
Subhi ayshimni firoqida qilib shom, darig‘!  
Bo‘lmisham hajrida be‘toqat-u orom, darig‘!  
Yor no‘sh etti ajal bodasidin jon, darig‘!  
Bo‘lmadi kimsag‘a maqsud qushi rom, darig‘! (423)*

Based on the content of the stanza, the poem can be considered a marsiya-mukhammas dedicated to one of Amiri’s relatives. In this ten-stanza mukhammas, Amiri poetically illustrates the sorrow of separation. The phrase “khuni jigarosham” (for my brother’s blood) in the seventh stanza of the lament provides some clarity about the poem’s dedicatee.

In Feruz’s mukhammas, the art of tarje’ is skillfully employed. In classical literature, there are two types of tarje’: if two lines are repeated, it is referred to as a bayt tarje’; if one line is repeated, it is called a misra tarje’. In Feruz’s work, the misra tarje’ is particularly prominent. In one of the mukhammas, the line “Oromijon nigorim, sarviravon nigorim” serves as the tarje’.

*Ko 'rmak tilab yuzungni, ey sho 'x gul'uzorim,  
Qonlar to 'kar damodam bu chashmi ashkborim,  
Quchmoq tilab belingni hech qolmadi qarorim,  
Yo 'lungda tufroq o 'ldi bu jismi xoksorim,  
Oromijon nigorim, sarviravon nigorim.<sup>1</sup>*

The emphasis, exclamations, and confessional tone in the verse that comprised the tarje clarify the poet's purpose, reveal the emotional state of the lyrical hero, and enhance the poem's impact. An analysis of the mukhammas shows that the first three verses are structured as a monologue, while the last two verses take the form of a dialogue. This unique and innovative feature distinguishes Feruz's approach to writing mukhammas.

*Yorim labining yonida jon sharbatidur bemaza,  
Yo 'q partavi ruxsoricha husn avji uzra mehru moh,  
Vaslig 'a bir kun yo 'l topib bir necha ojizliq bila,  
Dedim:—Ko 'zungdin o 'rgulay, bir bo 'sa ber Feruzg 'a!  
Dedi:—Yuzumni og 'ritur har yon xating nishi botib.<sup>2</sup>*

When the lyrical hero dares to ask a question in hopes of receiving a kiss from the beloved, the beloved has a ready response: the lines on their face are hidden in their cheeks. Conversation holds particular significance in classical literature, as it is through dialogue that all truths, confessions, goals, and intentions are revealed. In the Mukhammas, this dialogue conveys the romantic experiences of both the lover and the beloved. The lover first describes the beloved, and the beloved's response follows at the end of the stanza. This structure is consistently maintained throughout the composition of each stanza.

In general, while the mukhammas of Amiri and Feruz share common features in terms of expression style and poetic characteristics, they differ significantly in their subject matter, depth of meaning, and the character of the lyrical hero.

The second part of this chapter, titled "*Specific Aspects of the Takhmis to Amiri in the Khorezm Literary Environment*," examines the mukhammas attributed to Amiri's ghazals by poets Ogahiy, Roji, Tabibiy, and Ataniyoz Nishoti. Amiri was highly esteemed in the Khiva literary community, and Khorezm poets regarded him as a master wordsmith. They composed takhmis inspired by his ghazals. Notably, Roji, a prominent figure in Khiva's literary scene, includes 34 mukhammas in his divan<sup>3</sup>, 30 of which are in Turkish, and four in Persian. Roji, who was heavily influenced by Amiri's work, wrote a ghazal featuring a "saqi" radif. With his extensive experience in poetry, Roji added verses to Amiri's work, guiding us to the treasures of his predecessor's thoughts.

*Qoshing yoyig 'a men sargashta qurbondurman, ey soqiy,  
Ko 'zung shavqida ashki, bahri ummondurman, ey soqiy,  
Yuzing mehri bila zor, bag 'ri qondurman, ey soqiy,*

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<sup>1</sup> Мухаммад Рахимхон Феруз. Элга шоҳу ишққа кул. – Тошкент: Адабиёт ва санъат, 1994. – Б. 134.

<sup>2</sup> Мухаммад Рахимхон Феруз. Элга шоҳу ишққа кул. – Тошкент: Адабиёт ва санъат, 1994. – Б. 137.

<sup>3</sup> Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман. – Тошкент, 2008. – Б. 126.

*Qo'limda sog'ari sarshor, hayrondurman, ey soqiy,  
Xumor oluda ul la'li xandondurman, ey soqiy*<sup>1</sup>.

Amiri's ghazal reflects a melancholic mood. The lines contributed by Raji express the heartfelt feelings of a lover who is intoxicated by love. The influence of Amiri's poetry is also evident in the work of Ogahiy, another prominent figure in the Khiva literary scene. Ogahiy incorporated two Turkish and two Persian mukhammas into Amiri's poems. For example:

*Shahsuvorimkim, quyoshdek husn maydonidadur,  
Ishqdin ushshokning sho'rish dilu jonidadur,  
Dema yolg'uz, sho'rofat chashmi fattonidadur,  
Ul parikim, fitnai ayyom farmonidadur,  
Yuz qiyomat jilvasi tahriki mujgonidadur.*<sup>2</sup>

The first three lines of the takhmis serve as a bridge connecting and harmonizing the verses of Ogahi and Amiri. The next two lines – an example of Amiri's work – help to compare, contrast the artistic skills of both poets and draw a conclusion about the impeccable beauty of mukhammas. One of the poets in whose lyrical heritage mukhammas occupy a special place is Ahmadjan Tabibi. In the poet's "Munisul-ushshaq" divan, there are three mukhammas connected to the ghazals of Amiri and Khan, representatives of the Kokand literary environment. More precisely, two of them are connected to Amiri's ghazals. Including:

*Man xastadurman ko'yingiz sahnida bir avboshingiz,  
Balkim hama avboshlar ichra kamin qalloshingiz,  
Ne bo'lg'ay emdi lutfingiz bir kun bo'lub yo'ldoshingiz,  
Kulbam sori gar kelsangiz jon naqdidur podoshingiz,  
Ko'z ashki birla suv sepib mujgon bo'lur farroshingiz.*<sup>3</sup>

In Amiri's poetry, the lyrical hero views the visit of their beloved as a reward or a divine grace. In contrast, for Tabibi's lyrical hero, the beloved's grace is seen as a gift.

The poets from the Khorezm literary community have selected examples of Amiri's artistically refined and thematically diverse works and have effectively composed mukhammas based on them.

## CONCLUSION

1. The structure of the stanza, the reliance on strict poetic regularities in the rhyming system, the writing in aruz, the creation of independent and takhmis forms are the characteristics that characterize the mukhammas. The mukhammas are not only poems with five lines in each stanza, but also a bouquet of verses that arise from the proportionality of form and content of mutually rhyming lines. Mukhammas poems often draw from the art of tazmin. There are various types of

<sup>1</sup> Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман. – Тошкент, 2008. – Б. 126.

<sup>2</sup> Огахий. Таъвиз ул-ошикин: девон (Нашрга тайёрловчи С.Рафиддинов). – Тошкент: Adabiyot, 2023. – Б. 381.

<sup>3</sup> Аманов Ш. Аҳмад Табибий ва Қўкон адабий мухити: адабий таъсир масалалари // Тафаккур зиёси. – Жиззах, 2022. – Б. 38.

mukhammas, including *tardiya* and *tashtir*. Additionally, mukhammas can be classified into different categories based on their formal characteristics, such as *muzdavij* and *mutakarrir*.

2. The development of mukhammas in written literature is significantly influenced by folklore, which has served as a literary source throughout its ideological and artistic evolution. Folk epics, in particular, play a crucial role in this development. Works such as “*Alpomish*,” “*Ashik Garib va Shahsanam*,” “*Tahir va Zuhra*,” “*Kuntugmish*,” and “*Ravshan*” include numerous five-stanza sections. Overall, these five-stanza elements in folk epics can be regarded as the earliest manifestations of mukhammas, both in terms of artistic features and content.

3. Amiri wrote mukhammas inspired by the romantic ghazals of Navoi, while Zalili composed his own based on the ghazals with *radifs* like “*exist*” and “*enough*.” In the *takhmis*, significant emphasis is placed on the spirit and content of the ghazal. In Amiri’s mukhammas, themes of love are often intertwined with tenderness and affection. The beloved is referred to by various names and epithets. When the lyrical hero describes his beloved, he uses terms such as *sanam*, *malaksiyma*, *symbar*, *paripaykar*, *pariruh*, *gul*, *sarviravon*, *ay*, *makh*, *makhvash*, *shukhi sarkash*, *shirinsukhan*, *dildor*, *symbadan*, *janan*, and *gulchehra*. At times, he employs metaphors that depict her as a slanderer, an infidel, a cruel beauty, a catastrophe, or a tyrant.

4. Uzbek literature in the 19<sup>th</sup> century was not confined to traditionalism; instead, it moved closer to real life, resulting in the creation of original works. This shift led to a reliance on reality, and the language of fiction became simpler and clearer than in previous periods. During this time, the historical development of mukhammas gave rise to various forms, including *marsiya-mukhammas*, *kasida-mukhammas*, *munojot-mukhammas*, *sayohatnameh-mukhammas*, *ta’rikh-mukhammas*, and *mushaira-mukhammas*. Mukhammas of these types are frequently found in the works of Amiriy, Nadira, Nadim Namangani, representatives of the literary environment of Kokand, and Roji, a representative from the literary environment of Khiva.

5. Nadira, Uvaysi, Anbaratin, and Dilshodi Barno have all produced remarkable works in this literary form. Nadira’s mukhammas explores the theme of separation, while Uvaysi’s *takhmis* expresses a longing for a child. In the lyrical works of Anbar Otin and Dilshodi Barno, are expressed themes of patriotism and complaints about their time. One unique *tab’i khuḍ mukhammas* by Uvaysi stands out for its creation, which is based on the art of *muwashshah*. The name “*Vaysi*” is derived by combining the letters from points 2, 3, and 4 of the *hurufi hijjah* within the mukhammas. *Muwashshahi-mukhammas* can also be found in the works of poets such as Mukimi, Furkat, Zavki, and Nihani. Additionally, Nadira created *tazmin mukhammas*. A clear example of a *tazmin mukhammas* is found in Nadira’s phrase “*Oh bir sarvi sihi raftordin ayrilmisham.*” (*I am separated from my beloved, who had a beautiful face and body.*)

6. Khan, Mukimi, Furkat, Roji, and Yori are poets who hold a special place in the tradition of mukhammasnavis. While Khan’s mukhammas show the influence

of Fizuli, particularly through the broader use of elements from the Oghuz dialect, Mukimi's poetry stands out for its national identity and strong social themes. During this period, the ghazals-takhmis of poets such as Navoi, Mukhayir, Gazi, Amiri, Nomi, Nadim, Jami, Umidi, Fizuli, Furkat, Kami, and Almai received considerable attention for their artistic expressiveness, depth of content, and the emotional resonance of their lyrical heroes, all of which highlight qualities of wisdom and insight. Notably, Mukimi incorporated takhmis into nine of Amiri's ghazals, and Furkat added mukhammas to his own ghazals. This demonstrates that the mukhammas in the Kokand literary environment were influenced by Amiri and gradually developed their own distinct characteristics. Additionally, "mushaira-mukhammas," co-authored by Firoqi and Charkhi, represents a unique innovation in the mukhammasnavis tradition of the Kokan literary scene.

7. Literary communication and relationships play a crucial role in the development of specific genres and literary forms. The mukhammas is a popular poetic structure found in the works of Umar-khan Amiri and Muhammad Rahimkhan II (Feruz), two prominent figures in the literary traditions of Kokand and Khorezm. Amiri incorporates Turkish words as rhymes in his takhmis-verses. The distinctiveness of Feruz's mukhammas lies in its focused exploration of a single theme through tarje'. Additionally, the poet skillfully uses questions and answers, resulting in unique compositions. Amiri not only influenced the writers of Kokand but also left a significant impact on those in Khorezm. This influence is evident through the tatabbus, takhmises to Amiri's ghazals found in their works.

8. The mukhammas of the Khiva literary community, which are linked to the ghazals of Roji and Ogahi, share similar ideas, themes, and meanings. In the mukhammas by Ogahi, which was composed in response to Amiri's ghazal, the realities expressed in the ghazals are presented more openly and broadly. In contrast, the takhmis of Tabibi aim to preserve the depth of content and the beauty of imagery found in Amiri's ashikona (romantic) ghazals. Overall, the representatives of the Khorezm literary community continued and further developed the most notable aspects of Amiri's poetry in their mukhammas.

9. In the Uzbek classical literature of the late 18<sup>th</sup> and 19<sup>th</sup> centuries, mukhammasnavism experienced significant development, largely due to the contributions of literary figures from Amir and Kokand. The mukhammas is a literary form that provides a unique opportunity for poets to express their worldviews, showcase their artistic talents, and respond to the changes in society. As a result, many poets of Kokand paid special attention to mukhammas, with around thirty notable examples from Amiri that highlight important aspects of his creative abilities. The literary environment of Kokand delves deeply into the artistic mastery of Amiri, portraying the complexities of his craft in exquisite detail. Moreover, Amiri's poetry had a considerable influence on the poets of the Khorezm. Many of his artistically refined ghazals were categorized as mukhammas, suggesting a broader literary context that connects Amiri with the Khorezm region. Overall, in the literary milieu of Kokand, which was invigorated by Amiri, mukhammasnavism reached its pinnacle. In Uzbek classical literature, the mukhammas not only manifests through its themes, ideas, and meanings but

also in the style of poetic expression. Its beauty remains a prominent feature in this literary tradition.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,  
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

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**ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

**АСКАРОВ ДИЛМУРОД МУСАДЖАН УГЛИ**

**АМИРИ И ТРАДИЦИЯ МУХАММАСНАВИЗМА  
В ЛИТЕРАТУРНОЙ СРЕДЕ КОКАНДА**

**10.00.02 – Узбекская литература  
(филологические науки)**

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

**Ташкент – 2024**

Тема диссертации доктора наук (PhD) по филологическим наукам зарегистрирована за номером B2022.2.PhD/Fil2428 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора АН РУз.

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

**Научный руководитель:**

**Асадов Максуд Хусенович,**  
доктор филологических наук, профессор

**Официальные оппоненты:**

**Гаипов Дилшод Кадамбаевич,**  
доктор филологических наук, профессор

**Балтаева Гулчехра Шакировна,**  
кандидат филологических наук, доцент

**Ведущая организация:**

**Фарганский государственный университет**

Защита диссертации состоится на заседании Научного совета DSc.27.06.2019.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «21» декабря 2020 года в 14:00 (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: [uzlit.@uzsci.net](mailto:uzlit.@uzsci.net))

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 84). Адрес: 100100, Ташкент, Зиёлилар, 13. Тел. (99871) 262-74-58.

Автореферат диссертации разослан «16» декабря  
Реестр протокол рассылки № 11 от «16» декабря 2023 года).



**Б.Тухиев**  
Председатель Научного совета по  
присуждению научных степеней,  
д.ф.н., профессор

**Р.Баракаев**  
Ученый секретарь Научного совета по  
присуждению научных степеней, к.ф.н. профессор

**У.А.Хамдамов**  
Председатель научного семинара  
при Научном совете по присуждению  
научных степеней, д.ф.н. профессор

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

**Целью исследования** является выявление идейно-художественных особенностей жанра мухаммаса в творчестве Амири и представителей узбекской литературы, в частности, кокандской литературной среды, на основе принципов литературного влияния, традиционности и самобытности.

**Объектами исследования** были выбраны произведения Амири «Девон (Том I, Узбекские стихи)», изданные в 2017 году, и диваны Феруза, Надиры, Увайси, Дилшоди Барно, Анбара Отина, Хана, Фурката, Муками, Огахи, Роджи, Ёри, Табиби, Ниязи.

**Научная новизна исследования заключается в следующем:**

Освещены принципы, развитие и идейно-художественные особенности мухамаса, раскрыты его особенности в творчестве представителей литературной среды Амирии и Кокана;

путем анализа доказаны сюжетно-смысловая объемность и художественная самобытность мухаммасов Амири, даже созданных им самостоятельно;

потверждено традиционность в трактовке образов мухаммасов Амира и Феруза, на них оказало влияние творчество предшественников, а внутренняя структура мухаммасов характеризуется сбалансированностью формы и содержания, а также их уникальностью в гармонии с идеей произведения;

на основе литературного влияния Амири на представителей литературной среды Кокана и Хорезма раскрываются жанровые особенности, общие и различные стороны эпоса, созданного в узбекской классической поэзии XVIII-XIX веков.

**Внедрение результатов исследования.** На основании полученных научных результатов по теме «Амири и традиция мухаммасавизма в литературной среде Коканда»

Из идейно-художественных особенностей формы мухаммаса в творчестве Амири и научно-теоретических выводов о формировании этого жанра в литературной среде Коканда были сделаны выводы при выполнении фундаментального научного проекта «Подготовка 100 томов шедевров узбекской литературы» под номером ОТ-Ф1-77 в рамках Государственной научно-технической программы на 2017-2020 годы, выполняемого в Институте узбекского языка, литературы и фольклора Республики Узбекистан. (Справка Академии наук от 5 апреля 2023 г. № 3/1255-710). В результате были проанализированы жанры классической узбекской литературы, такие как «мусаммат», «мухаммас» и словарное значение этих терминов; «литературная традиция», «уникальность». На основе научных данных раскрыты такие вопросы, как принципы развития литературной формы мухаммаса, роль таких поэтических искусств, как тазад, диагноз, ташбих, талмех, ирсоли масал, используемых в выражении идейно-художественных особенностей, возникающих через форму мухаммаса;

Факторы развития лирического наследия творцов кокандской и хорезмийской литературной среды, их выводы относительно их специфики

представлены в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои под номером ПФ-201912258 на 2021-2024 годы. Выводы использованы при реализации фундаментального научного проекта «Создание многоязычной (узбекский, русский, английский) электронной платформы». (Справка №01/6-1467 от 6 июня 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). На основе научных данных были выявлены вопросы, такие как традиционность образов Мухаммада Амири и Феруза, сильное влияние произведений предшественников, взаимосвязь формы и содержания во внутренней структуре мухаммаса, их уникальность, гармонизация с идеей произведения.

На отчетных заседаниях Совета литературной критики Союза писателей Узбекистана, на литературно-просветительских мероприятиях, посвященных 110-летию со дня рождения Амири, в кружках молодых писателей, на мастер-классах были выявлены и проанализированы появления и развитие мухаммасов в узбекском литературе, мистическая, мистическо-поэтическая тематика, авторская идея, система традиционных образов, сюжетно-композиционное решение в структуре произведения, факторы развития. (Справка Союза писателей Узбекистана от 11 марта 2024 года № 01-03/279). Благодаря этому у молодых художников формировались знания и навыки теории литературы, литературных видов и жанров;

В праграммах «Сад Газали» (G'azal bo'stoni) и «Образование и развитие» (Ta'lim va taraqqiyot) на 2022-2023 и 2024 годы, подготовленная телерадиоканалом «Узбекистан» ДМ на основе выводов о литературном влиянии Амири на представителей литературной среды Кокана и Хорезма Классическая поэзия XVIII-XIX веков, раскрывает жанровые особенности, общие и различные стороны эпосов, созданных на узбекском языке. В январском и февральском номерах праграммы было рассмотрено влияние Амири на творчество представителей литературной среды Кокана и Хорезма, мистические и обыденные темы литературной формы мухаммаса, авторская идея, система традиционных образы, структура произведения, сюжет и композиция с точки зрения классического литературоведения и по данным вопросам было проведено прямое интервью с исследователем. (Справка №04-36-342 от 6 марта 2024 года Дирекции Телерадиоканала «Узбекистан»). В результате радиослушатели получили обширную новую информацию об Амири и его роли в произведениях Феруза, Надиры, Увайси, Хана, Муками, Фурката, Ёри, а также об анализах, проведенных в рамках классических традиций.

**Апробация результатов исследования.** Результаты данного исследования прошли были представлены на обсуждение в докладах, зачитанных на 8-ти, в том числе на 6-х международных научно-практических конференциях.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем диссертации составляет 141 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

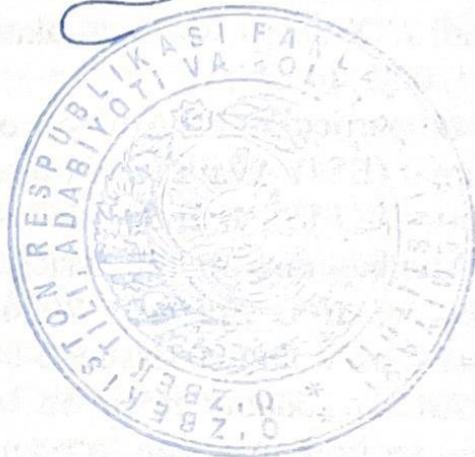
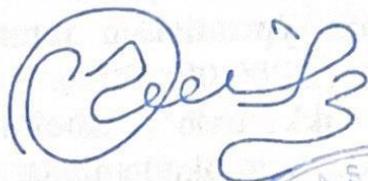
**I bo'lim (I часть; I part)**

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**II bo'lim (II часть; II part)**

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Avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatidan tahrirdan o'tkazildi.



Bichimi 60×84 1/16, "Times New Roman" garniturasida terilgan.  
Shartli bosma tabog'i 4,0. Adadi 50 nusxada.

O'zbekiston Respublikasi Fanlar akademiyasi  
Kichik bosmaxonasida chop etildi.  
100047, Toshkent, akademik Yahyo G'ulomov ko'chasi, 70.