

FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMY DARAJALAR BERUVCHI
DSc.03/30.12.2019 Fil.05.02 RAQAMLI ILMY KENGASH

FARG‘ONA DAVLAT UNIVERSITETI

TURSUNOVA NAMUNAXON XAYDARALI QIZI

MUHAMMAD AMINXO‘JA MUQIMIY G‘AZALIYOTI POETIKASI

10.00.02 – O‘zbek adabiyoti

FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiya
AVTOREFERATI

Farg‘ona – 2025

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotining tadqiq etilishi zarur bo'lgan mavzularidan biri, shubhasiz, mumtoz adabiy merosni tarixiy obyektivlik va adabiy jarayonning rivojlanish tendensiyasining ajralmas qismi sifatida yangicha ilmiy yondashuvlar asosida o'rganish masalasidir. Har bir ijodkorning milliy adabiyot tarixidagi o'rnini va badiiy tafakkur xazinasiga qo'shgan hissasini, ijodiy o'ziga xosligini aniqlash dolzarb vazifalar qatorida turibdi.

Dunyo adabiyotshunosligida keyingi yillarda mumtoz adabiy merosga munosabat o'zgardi. Badiiyat durdonalarining yaratuvchisi bo'lmish muallif mahoratining turli qirralarini tadqiq etish jahon miqyosida keng tus oldi. Chunki har qanday asarning badiiy barkamollik sirlari bevosita uning muallifining iste'dodi, malakasi va mahorati bilan bog'liq. Binobarin, muayyan asar badiiyatini muallif mahoratidan ayri holda tadqiq etib bo'lmaydi.

O'zbek adabiyotshunosligida ham keyingi yillarda asar badiiyati, uslubiy xususiyatlari, muallif mahorati, badiiy san'atlarni qo'llash masalalari tadqiqotlarning yetakchi yo'nalishiga aylandi. Natijada ko'plab mumtoz so'z san'atkorlari va zamonaviy shoir, yozuvchilarning asarlari badiiy xususiyatlari va muallif mahorati nuqtai nazaridan o'rganilgan tadqiqotlar yuzaga keldi. Lekin qilinadigan ishlar ko'lami hali keng. Zero, "Adabiyot xalqning yuragi, elning ma'naviyatini ko'rsatadi. Bugungi murakkab zamonda odamlar qalbiga yo'l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta'sirchan kuchidan foydalanish kerak. Ajdodlar merosini o'rganish, buyuk madaniyatimizga munosib buyuk adabiyot yaratish uchun hamma sharoitlarni yaratamiz"¹, deb ta'kidlangani ham bejiz emas. O'zbek adabiyotining yorqin iste'dodli vakillaridan biri Muhammad Aminxo'ja Muqimiy ijodiy merosi sho'ro tuzumi yillarida o'zining xolis bahosini olmadi. To'laqonli tadqiq etilmaganiga yarasha g'oyaviy tahrir ham qilindi. Natijada asarlarining mohiyatiga mutlaqo teskari talqinlar maydonga keldi. Shoir she'riyatini xolis o'rganish, mahoratining asosiy qirralarini, ijod namunalari xalq ichida mashhurlik sirlarini va asrlarni bo'ylab kelish sabablarini, uning so'z qo'llash mahorati, g'azaliyotining uslubiy xususiyatlari, xalq og'zaki ijodiga yaqinligi omili asosida tadqiq qilish ayni jihatdan mazkur tadqiqot ishining dolzarbligi va muhimligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2019-yil 21-oktyabrdagi "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to'g'risidagi" PF-5850-son Farmoni, 2020-yil 29-oktyabrdagi "Ilm fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida" gi PF-6097-son Farmoni, 2017-yil 24-maydagi PQ-2995-sonli "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida" gi, 2017-yil 17-fevraldagi PQ-2789-sonli "Fanlar akademiyasi faoliyati,

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Ўқитувчи ва мураббийлар кунига бағишланган тантанали маросимдаги нутқи // [http:// uza.uz/posts/3452](http://uza.uz/posts/3452).

ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, 2019-yil 10-oktyabrdagi O‘RQ-576-son “Ilm-fan va ilmiy faoliyat to‘g‘risida”gi qonuni, 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” mavzuidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Muqimiyshunoslikdagi dastlabki urinishlar shoir asarlarining nashri va ommalashtirilishi bilan bog‘liq bo‘lgan. Bu borada shubhasiz, N.Ostroumovning xizmatlarini alohida ta‘kidlash kerak. U 1907-yilda 1912-yillar orasida “Devoni Muqimiy”ni va bir qator bayozlarni toshbosma usulida nashr ettirdi². Rus olimi M.Gavrilov esa “Туркестанские ведомости” gazetasining 1912-yil 12-avgust sonida “Sart shoiri Muqimiy” nomi ostida taqriz maqolasini e‘lon qildi³.

O‘tgan asrning 30-yillaridan shoir hayoti va ijodini o‘rganish jadal sur‘atlarda boshlandi. Birgina G‘afur G‘ulom tomonidan amalga oshirilgan tadqiqotlar muqimiyshunoslikda bir bob bo‘ldi⁴.

XX asrning 60-yillarida G‘ulom Karimov muqimiyshunoslikda samarali faoliyat ko‘rsatdi⁵. Olim shoir asarlarini qayta-qayta nashr ettirdi, oliy ta‘lim adabiyot dasturlariga Muqimiy hayoti va ijodini o‘rganishni ham kiritdi.

² Девони Муқимий – Тошкент: 1907. ЎзФАШИ, инв. №236.

³ Абдуғафуров А. Эрк ва эзгулик куйчилари. – Тошкент: Адабиёт ва санъат, 1979.

⁴ Фулом Ғ. Муқимий (Сўзбоши) // Муқимий баёзи (Тўпловчи: Ғ.Фулом). Ҳамид Олимжон таҳрири остида. – Тошкент.: Ўздавнашр. 1932. – Б. 5–7; Фулом Ғ. Муқимий мактублари // // Фулом Ғ. Асарлар, 10 жилдлик, 8-жилд (Адабий-танқидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 92–93; Фулом Ғ. Муқимий // Фулом Ғ. Асарлар, 10 жилдлик, 8-жилд (Адабий-танқидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 145–147; Фулом Ғ. Демократ шоир // Фулом Ғ. Асарлар, X жилдлик, 8-жилд (Адабий-танқидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти. 1976. – Б. 148–152; Фулом Ғ. Муқимий ва Муҳйи Муҳаммад Аминхўжа Муқимий. Талланма асарлар (Нашрга тайёрловчи: Ғ.Фулом). Уйғун таҳрири остида. – Тошкент: ЎзФАН, 1942.

⁵ Каримов Ғ. Муҳаммад Аминхўжа Муқимий (Сўзбоши) // Муқимий. Асарлар тўплами. Икки жилдлик, 1-жилд (Нашрга тайёрловчи: Ғ.Каримов). – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. 3-38; Муқимий. Асарлар тўплами. Икки жилдлик, 2-жилд (Нашрга тайёрловчи: Ғ.Каримов). – Тошкент: Бадиий адабиёт нашриёти. 1960. – Б. 199; Каримов Ғ. Ўзбек демократ шоири Муқимий ва унинг даври адабиёти. Докторлик дисс. – Toshkent, 1962; Каримов Ғ.К. Муқимий // Ўзбек адабиёти тарихи. Учинчи китоб (XIX асрнинг иккинчи ярмидан XX аср бошларигача). Дарслик. – Тошкент: Ўқитувчи, 1966. – Б. 73-144; Каримов Ғ. Мавлоно Муқимий (Сўзбоши) // Муқимий. Асарлар. – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат, 1974.

Asqarali Charxiy ham Muqimiy adabiy merosini tiklashda, uni avaylab saqlashda, eʼlon qilinmagan bir qancha gʻazallarini xalqqa taqdim qilishda alohida jonbozlik koʻrsatgan⁶.

Muqimiyning hayoti, faoliyati, ijodi, asarlarining janriy tarkibi, matniy tadqiqi, shoir mansub adabiy muhit boʻyicha adabiyotshunoslikda salmoqli ishlar amalga oshirildi⁷. Mazkur tadqiqotlarda davr talabi, mafkura taqozosiga koʻra Muqimiy asarlaridan, asosan, ijtimoiy mazmun qidirildi, shoirning oʻz zamonini fosh qiluvchi satirik va yumoristik asarlari tadqiqiga zoʻr berildi. Bu sheʼrlarning ortida turgan, ularning el ichida shuhrat qozonishiga sabab boʻlgan muallifning mahorati masalalari tadqiqot doirasidan chetda qolib ketaverdi.

Mustaqillik yillarida muqimiyshunoslikda ham bir qator yutuqlar qoʻlga kiritildi. Shoir sheʼrlaridan iborat toʻplamlar, toʻla asarlar majmuasi eʼlon qilindi.⁸ Matnshunoslik va tilshunoslik nuqtai nazaridan tadqiqotlar amalga oshirildi, shuningdek, ilmiy maqolalar nashr etildi⁹. Yangi davr muqimiyshunosligida matnshunos olim Qoʻldosh Pardayevning izlanishlari tahsinga sazovor. Olimning izlanishlari natijasida Muqimiyning 13 gʻazal, 3 muxammas, jami 194 misra sheʼri aniqlanib, birinchi marotaba ilmiy muomalaga olib kirildi, shoʻro mafkurasi nuqtai nazaridan shoir asarlari toʻplamidan tushirib qoldirilgan misra, bayt va bandlardan

– Б. 5-32; Каримов Ф. Муқимий ҳаёти ва ижоди. (Монография). – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1970.

⁶ Чархий. Девон. – Тошкент: Адабиёт ва санъат, 1972. – Б. 4.

⁷ Шарафиддинов О. Муҳаммад Аминхўжа Муқимий // Адабиёт дарслиги. Ўрта мактаблар учун. – Тошкент: Ўқувпеднашр, 1939; Уйғун. Муҳаммад Аминхўжа Муқимий (Сўзбоши) // Муҳаммад Аминхўжа Муқимий. Талланма асарлар (Нашрга тайёрловчи: Ф.Фулом). Уйғун тахрири остида. – Тошкент: ЎзФАН, 1942. – Б. 5–35; М. Шайхзода. Ватан гулзорининг ўтли булбули. / Ўқитувчи. – Тошкент, 1943; Олимжон Ҳ. Муҳаммад Амин Муқимий // Танланган асарлар. – Тошкент: Ўздавнашр, 1952; Фурқат ва Муқимий ҳақида мақолалар. – Тошкент: Бадий адабиёт нашриёти, 1958; Олимжон А. Муҳаммад Аминхўжа Муқимий (Ҳаёти ва ижоди). – Тошкент: Ўз ССР Фанлар академияси нашриёти, 1953. – Б. 60; Муқимий. Ғазаллар. (Нашрга тайёрловчи: Хотамов Н). – Ташкент: Давлат ўқитувчи-педагогика нашриёти, 1959. – Б. 31; Абдуғафуров А. Муқимий // Буюк сиймолар, алломалар. Уч китобдан иборат, 3-китоб. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1997. – Б. 95–100; Қайюмов П.Д. Тазкираи Қайюмий. – Тошкент: ЎзР ФА Кўлэмалар институти тахририй нашриёт бўлими, 1998. – Б. 210–227; Muqimiy. Saylanma / Muqimiy (Nashrga tayyorlovchi: Karimov Gʻ). – Tashkent: Maʼnaviyat, 2009.

⁸ Очилов Э. Ўзбек халқининг мўтабар шоири // Муқимий. Кўнглум сандадур. – Тошкент: Шарк, 2009; Муқимий. Боғ аро. Шеърлар (Нашрга тайёрловчи: Турдалиев А). – Тошкент: Академнашр, 2010; Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдалиев А). – Тошкент: Иқтисодиёт, 2021; Muqimiy. Intizor (Qoʻshiq) (Nashrga tayyorlovchi: Ochilov E). – Tashkent: Iqtisodiyot, 2021.

⁹ Жўраева Р.А. Муқимий асарларининг лексик-семантик хусусиятлари.—Кўкон, 2022; Қобилова З. Амирий ва Муқимий (Монография). – Фарғона: Фарғона, 2020. Очилов Э. Муқимий // Нафис мажлислар (Рисолалар), 2-китоб. – Тошкент: Info Capital Group, 2018. – Б. 160–182; Qodirov V. Muqimiy lirikasida xalqona ifoda omillari // Oʻzbek tili va adabiyoti. 2008, 2-son. – B. 51-53; Pardayev Q. Muqimiyning qoʻlyozma bayozlari // Oʻzbek tili va adabiyoti. 2013, 3-son. – B. 61-65; Очилов Э. Муқимий ижодида Навоий аънавалари // Ўзбек тили ва адабиёти, 2020, 4-сон. – Б. 46–49; Очилов Э. Муқимий шохбайтлари // Адабиётшуносликнинг долзарб масалалари (Халқаро конференция материаллари). – Тошкент: Тафаккур, 2020. – Б. 133–141; Joʻrayev O. Muqimiy nazmining nazokati // Oʻzbekiston adabiyoti va sanʼati. 34-son; Жўрабоев О. Муқимий кўлэмаларида форсий шеърлар. // Сино, 2007, 28-сон; Iskandarova Sh, Joʻrayeva R. Muqimiy ijodida oʻxshatishlar. // Oʻzbek tili va adabiyoti. 2021, 5-son. – B. 101-105; Очилов Э. Муқимий ижодида фольклор аънавалари // Ўзбек фольклорининг ўзбек ва инглиз тилларидаги веб сайти ва мультимедиа махсулотини яратиш мавзусидаги Республика илмий-амалий анжумани. – НамДУ, 2021. – Б. 41–45; Tojiboyeva M. Muqimiyning xalqona ruhda sheʼriyati xususida. Qoʻqon adabiy muhiti va uchinchi renessans (xalqaro ilmiy-amaliy anjuman). Fargʻona: Fagʻona, 2022. – B.192.

jami 285 misra qayta tiklandi¹⁰. Bu izlanishlar natijasi Muqimiy adabiy merosi haqidagi tasavvurlarni boyitadi.

Bizning tadqiqotimiz esa shoir ijodiga yangicha mezonlar asosida yondashish orqali g‘azaliyotining mashhur bo‘lishiga sabab bo‘lgan ijodkorlik mahorati qirralarini, jumladan, an‘ana bag‘rida yaratilgan yangiliklar, shoir uslubining asosiy xususiyatlari, poetik o‘ziga xosliklari, folklorizmlarning o‘rni kabi masalalarni monografik tarzda yoritishga qaratilgan.

Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Farg‘ona davlat universiteti ilmiy tadqiqot ishlari rejasining “Poetika muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Muqimiy g‘azaliyotining badiiy xususiyatlari va shoirning tasvir mahorati qirralarini aniqlashdan iborat.

Tadqiqotning vazifalari:

istiqlol davri muqimiyshunosligini o‘rganish;

Muqimiy ijodida an‘ana va o‘ziga xoslikning namoyon bo‘lish shakllarini tahlil qilish;

Muqimiy ijodida folklorizmlarning mavqeini aniqlash;

Muqimiy uslubining o‘ziga xos xususiyatlarini tadqiq etish;

Muqimiy g‘azallarining shakl va mazmun uyg‘unligi jihatidan tahlil qilish;

Muqimiyning badiiy san‘atlardan foydalanish mahorati, g‘azaliyotida vazn, qofiya va radifning tutgan o‘rnini belgilashdan iborat.

Tadqiqotning obykti sifatida Muqimiyning to‘la asarlar to‘plami¹¹ olingan. O‘rni bilan Muqimiy adabiy merosining G‘afur G‘ulom, G‘ulom Karimov, Qo‘ldosh Pardayevlar tomonidan nashrga tayyorlanib, chop etilgan nusxalariga murojaat qilingan.

Tadqiqotning predmetini Muqimiy badiiy mahoratining asosiy qirralarini tadqiq etish tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tarixiy-qiyosiy, tarixiy-madaniy, biografik, germenovik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Muqimiyning dunyoqarashi, ijtimoiy voqelikka munosabati, ijodkor sifatidagi ma‘naviy qiyofasida islom ma‘rifati va tasavvuf axloqi yetakchi ekanligi dalillangan;

Muqimiy ijodidagi an‘anaviy va yangi obrazlarning she‘rda tutgan o‘rni, bajargan vazifasi, ifoda etilgan g‘oyasiga ko‘ra ramziy, majoziy, diniy, tasavvufiy, afsonaviy, tarixiy va hayotiy obrazlar singari 13 ta turi aniqlangan;

¹⁰ Пардаев Қ. Биз билмаган Муқимий. – Тошкент: Мухаррир, 2019. – В. 160. Пардаев Қ. Муқимий шеърятининг матн тарихи, таҳрири ва талқини. Докторлик дисс. – Тошкент, 2020; Adabiy manbalar bilan ishlash amaliyoti (O‘quv qo‘llanma) – Toshkent: Bookmany print, 2022; O‘zbek adabiyoti tarixi (Muqimiy ijodi) (O‘quv qo‘llanma) – Toshkent: Bookmany print, 2023. – В.120; Pardayev Q. Navoiy mahoratining Muqimiy ijodiy kamolotidagi o‘rni. // Alisher Navoiy va Qo‘qon adabiy muhiti (xalqaro ilmiy anjuman). – Toshkent: Turon-Iqbol, 2021. – Б. 34-37;

¹¹ Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдиалиев А). – Toshkent. Иқтисодиёт, 2021.

shoirning folklarga xos qayg‘u, safar kabi motiv; Hizr, humo, tog‘ singari obraz; o‘xshatish, jonlantirish, takror kabi tasviriy vositalar; dev, pari singari mifologik obrazlar stilizatsiyasi, xalq olqishlari, qarg‘ishlari, askiyalari, hikmatli so‘zlar va xalqning e‘tiqod tarzidan badiiy maqsad ifodasi uchun mahorat bilan foydalanganligi isbotlangan;

Muqimiy aruzning nisbatan sodda va xalq ko‘ngliga yaqin ramal, hazaj, rajaz, muzore‘ kabi bahrlarida ijod qilgani, joy nomlari, tarixiy shaxslar va zamondoshlarining ismlaridan qofiya sifatida foydalangani hamda kundalik hayotdan olingan yangi va o‘ziga xos radiflarni qo‘llab, o‘zbek she‘riyatining radif zahirasini boyitganligi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Muqimiyning an‘ana bag‘rida yangiliklar qilib, o‘zbek she‘riyatini yangi mavzu, uslub, adabiy qahramonlar silsilasi bilan boyitgani asoslangan;

chinakam xalqchil she‘riyat yaratgan Muqimiy uslubini tashkil etgan tasvir usuli, bayon tarzi, so‘z qo‘llashdagi o‘ziga xosligi ochib berilgan;

shoirning she‘rlari badiiy barkamolligi va estetik ta‘sirchanligini ta‘minlagan badiiy san‘atlarlar, vazn, qofiya va radifdan foydalanishdagi mahoratining o‘ziga xosliklari oydinlashtirilgan;

xalq og‘zaki ijodining ko‘p asrlik an‘analari va mumtoz so‘z san‘atining ilg‘or tajribalarini o‘z ijodida uyg‘unlashtirish orqali yaratgan xalqchil she‘riyatining asosiy omillari aniqlangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilgani, chiqarilgan xulosalarning metodologik asosga ega ekanligi, ishonchli nazariy manbalar hamda lug‘atlardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqotning ilmiy ahamiyati kelgusida ijodkor mahorati va asar badiiyati yo‘nalishida amalga oshiriladigan tadqiqotlar uchun o‘ziga xos yordamchi manbalardan biri bo‘lishi bilan belgilanadi.

Tadqiqotning amaliy ahamiyati shundan iboratki, dissertatsiyadagi asosiy qarashlar va xulosalar asosida oliy o‘quv yurtlarining filologiya yo‘nalishida ta‘lim olayotgan talabalari uchun “O‘zbek adabiyoti tarixi”, “Mumtoz poetika”, “Adabiyot nazariyasi”, “O‘zbek adabiyotshunosligi tarixi” kabi darsliklar va o‘quv qo‘llanmalar yaratishda, metodik tavsiyanomalar tuzishda, magistrantlar va bakalavriyat bosqichi talabalari uchun Qo‘qon adabiy muhiti bo‘yicha tanlov fanlarini o‘qishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi.

Muqimiy g‘azaliyotining poetik o‘ziga xosliklarini o‘rganish jarayonida erishilgan ilmiy xulosalarning joriylanishi quyidagilarda ko‘rinadi:

Muqimiyning dunyoqarashi, ijtimoiy voqelikka munosabati, ijodkor sifatidagi ma‘naviy qiyofasida islom ma‘rifati va tasavvuf axloqi yetakchi ekanligi asoslangan o‘rinlardan O‘zbekiston Yozuvchilar uyushmasining nazm va adabiy tanqid bo‘limi muhokamalarida, yosh ijodkorlar bilan o‘tkazilgan mahorat darslarida foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 11-

martdagi 01-03/281-son ma'lumotnomasi). Natijada yosh ijodkorlarning muqimiyshunoslik tarixi va taraqqiyoti haqidagi bilimlari kengaygan;

Muqimiy ijodidagi an'anaviy va yangi obrazlarning she'rdada tutgan o'rni, bajargan vazifasi, ifoda etilgan g'oyasiga ko'ra ramziy, majoziy, diniy, tasavvufiy, afsonaviy, tarixiy va hayotiy obrazlar singari 13 ta turi aniqlangan o'rinlardan 2022-yilda davlat ilmiy texnika dasturlari doirasida bajarilgan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb-sayt va elektron platforma yaratish" mavzusidagi loyihada foydalanilgan (Qo'qon davlat pedagogika institutining 2024-yil 23-oktabrdagi 1408/04-son ma'lumotnomasi). Natijada platforma Muqimiy ijodiga doir yangi ilmiy ma'lumotlar bilan boyitilib, foydalanuvchilarga qulaylik yaratilgan;

Muqimiyning aruzning nisbatan sodda va xalq ko'ngliga yaqin bahrlari: ramal, hazaj, rajaz, muzore'da ijod qilganligi, joy nomlaridan, tarixiy shaxslar va zamondoshlarining ismlaridan ham ham o'rni kelganda qofiya sifatida mahorat bilan foydalanganligi, kundalik hayotdan olingan yangi va o'ziga xos radiflarni qo'llab, o'zbek she'riyatining radif zahirasi boyitganligi asoslangan xulosalardan O'zbekiston Milliy teleradiokompaniyasining "O'zbekiston" teleradiokanali "Bedorlik", "Adabiy jarayon" nomli eshittirishlarida (2022-2024-yillar) foydalanilgan. Dissertantning o'zi mavzu yuzasidan "G'azal bo'stoni" eshittirishining bir necha sonlarida ishtirok etgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston teleradiokanali"ning 2024-yil 12-martdagi 04-36-358-son ma'lumotnomasi). Natijada, eshittirishlar ilmiy-nazariy ma'lumotlar bilan boyitilib, ularning ilmiy-ma'rifiy saviyasi oshgan;

shoirning folklorga xos qayg'u, safar kabi motiv; Hizr, humo, tog' singari obraz; o'xshatish, jonlantirish, takror kabi tasviriy vositalar; dev, pari singari mifologik obrazlar stilizatsiyasi, xalq olqishlari, qarg'ishlari, askiyalari, hikmatli so'zlar va xalqning e'tiqod tarzidan badiiy maqsad ifodasi uchun mahorat bilan foydalangani asoslangan o'rinlardan Respublika Ma'naviyat va ma'rifat markazining 2022-2023-yillarda o'tkazilgan targ'ibot faoliyatida tatbiq etilgan (Respublika Ma'naviyat va ma'rifat markazi huzuridagi ijtimoiy-ma'naviy tadqiqotlar institutining 2024-yil 4-iyundagi 309 son ma'lumotnomasi). Natijada, targ'ibot anjumanlarining ilmiy-ma'rifiy jihatdan o'ziga xosligi ortishiga, badiiy adabiyotning tarbiya vositasi sifatidagi ahamiyatini ochib berishga erishilgan.

Tadqiqot natijalarining aprobasiyasi. Mazkur tadqiqot natijalari 7 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida o'qilgan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 18 ta ilmiy maqola nashr etilgan. Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, ulardan 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 151 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti 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 etish, nashr etilgan ishlar hamda dissertatsiyaning tuzilishiga doir ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Muqimiy ijodi va istiqlol davri adabiyotshunosligi”** deb nomlangan bo‘lib, birinchi fasl **“Istiqlol davri muqimiyshunosligining yetakchi tamoyillari”** tadqiqiga bag‘ishlangan.

O‘zbek adabiyotshunosligida hayoti va ijodi eng ko‘p o‘rganilgan shoirlardan biri Muhammad Aminxo‘ja Muqimiydir. Adabiyotshunoslikda muqimiyshunoslik yo‘nalishi paydo bo‘ldi va uning tarixi o‘tgan asrning birinchi choragiga borib taqaladi. Istiqlol davri adabiyotshunosligida sho‘ro davrida aytish mumkin bo‘lmagan ilmiy haqiqatlar yuzaga chiqa boshladi. Badiiy ijod, shu qatori adabiyotshunoslik ilmi mafkura tazyiqidan butunlay xalos bo‘ldi. Bu hol Muqimiy ijodini o‘rganishga oid tadqiqotlarga ham ijobiy ta‘sirini o‘tkazmay qolmadi. Istiqlol davri muqimiyshunosligida ikki muhim tamoyil ko‘zga tashlanadi: Muqimiy asarlari qo‘lyozmalari va toshbosmalarini matnshunoslik va adabiy manbashunoslik nuqtai nazaridan qayta tadqiq etish; Muqimiyning dunyoqarashi, ijtimoiy voqelikka munosabati, ijodkor sifatidagi o‘rmini mustaqillik mafkurasi va adabiyotshunoslikda qaror topgan yangicha me‘zonlar asosida qayta baholash. Birinchi tamoyil bo‘yicha ish ko‘rish uchun quyidagi muammolar mavjud edi: Muqimiy asarlarining qo‘lyozma va toshbosma nusxalari, dastxat bayozlari to‘liq tadqiq etilmagan; shoir asarlarining matni noto‘g‘ri o‘qilgan yoki tahrir etilgan; shoir she‘rlarining janriy tarkibi va hajmi to‘liq aniqlanmagan. Mazkur muammolar yechimiga istiqlol sharofati bilan jiddiy kirishildi. Istiqlol yillarida shoir asarlarining qator nashrlari dunyo yuzini ko‘rdi. Barcha nashrlar ham kamchiliklardan holi bo‘lmasa-da, shoir asarlari nisbatan to‘g‘ri va to‘liq shaklda xalqimizga yetib bordi.

A.Madaminov istiqlol yillarida (1997 yil) birinchilardan bo‘lib Muqimiy she‘rlaridan tarkib topgan **“Yangi bayoz”**¹²ni e‘lon qildi. Adabiyotshunos Abdulatif Turdialiyev esa Muqimiyning 3 ta dastxatini aniqladi¹³. Olim **“Bog‘aro”**¹⁴ (2010) nomi bilan shoir to‘plamini nashr ettirdi. Shuningdek, olim nashrga tayyorlagan **“To‘la asarlar to‘plami”**¹⁵ ham Muqimiy ijodiy merosi haqida batafsil ma‘lumot beruvchi muhim manba hisoblanadi.

¹² A.Мадаминов нашрга тайёрлаган Муқимий, Фуркат, Завқий асарларидан иборат Янги баёз. Тошкент, 1997.

¹³ Турдалиев А. Муқимийнинг янги аниқланган дастхатлари. Адабий мерос, 1998. 1- сон.

¹⁴ Муқимий. Бог аро. (нашрга тайёрловчи, луғатлар ва изоҳлар, сўз боши // Халқнинг ростгўй шоири муаллифи А.Турдалиев) – Toshkent: Академнашр, 2010.

¹⁵ Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдалиев А). – Toshkent. Иқтисодиёт, 2021.

O.Jo‘raboyev ilmiy izlanishlari orasida ham Muqimiy asarlari manbalari, matniy tadqiqi bilan bog‘liq bir qator tadqiqotlar mavjud¹⁶.

Muqimiy asarlari manbalarini matnshunoslik va adabiy manbashunoslik nuqtai nazaridan qayta tadqiq etishda V.Rahmon izlanishlarni amalga oshirgan.¹⁷ Ularning barchasi turli yillarda chop etilgan Muqimiy asarlari matnidagi xato va nuqsonlarga qaratilgan. Olim Muqimiy asarlarining dastlabki nashrlari haqida fikr yuritib, shoirning 1951-yilda Abdulla Olimjon tomonidan tayyorlangan nashriga Sobir Abdullaning “Mavlono Muqimiy” dramasidan 4 ta she‘rni kiritib yuborganini aniqlaydi¹⁸. Mazkur dramadan 1 she‘r 2013-yilgi nashrga ham kiritilganini tanqid qiladi¹⁹.

G‘.Karimov izdoshlari maktab o‘quvchilariga mo‘ljallangan Muqimiy asarlarini jamlab “Saylanma”²⁰ (2009) chop ettirdi.

Ergash Ochilov Muqimiyning xalqimiz orasida qo‘shiqqa aylanib ketgan mashhur g‘azallari, murabba‘lari, muxammaslarini to‘plab, “Ko‘nglim sandadur”²¹ (2009) “Ey chehrasi tobonim”²² (2013) va “Intizor”²³ (2021) nomi ostida nashr ettirdi.

Q.Pardayev hozirga qadar Muqimiy asarlarini jami 12 marta nashr etilgan deb belgilaydi²⁴. Ta‘kidlash kerakki, shoir asarlarini matnshunoslik nuqtai nazaridan o‘rganish natijasida keyingi yillarda ham 3 ta to‘plam dunyo yuzini ko‘rdi. Birinchisi Q.Pardayev yangi aniqlagan va matni qayta tiklangan she‘rlardan iborat “Biz bilmagan Muqimiy”²⁵ kitobi bo‘lib, unda sho‘rolar davrida g‘oyaviy tahrir qilinib, davr mafkurasiga moslab talqin qilingan Muqimiyning turli janrlardagi “Darig‘o mulkimiz”, “Hajvi Bekturboy”, “Dar mardumi Oqjar batariqi muxammas”, “Dar mazammati zamona”, “Voqeayi ko‘r Ashurboy hoji”, “Veksil”, “Dar mazammati qurbaqa”, “Hajvi xalifayi Mingtepa” sarlavhali asarlarining matnini qayta tiklangan.

¹⁶ Жўрабоев О. Мехрибони топмадим. /Ўзбекистон адабиёти ва санъати. – Тошкент. 1999, 3 сентябрь; Оразинг гулзорига бордим. /Ўзбекистон адабиёти ва санъати. – Тошкент. 2001, 9 февраль; Кўлэзма манбаларда Муқимий ижоди. //Гил ва адабиёт таълими. – Тошкент. 2001, 3-сон; Фитрати фазлу балоғат бўлғусидур шунчалар. //Тафаккур. – Тошкент, 2003, 3-сон; Ғафур Ғулом – муқимийшунос. //Ўзбек тили ва адабиёти. – Тошкент, 2003, 2-сон; Мавлоно Муқимий дунёкараши ва ижодиётининг баъзи жиҳатлари хусусида. //ФарДУ ахборотномаси. – Фарғона. 2008, 2-сон; Уқбо ғамин чеккан шoir. //Ҳидоят. – Тошкент, 2010, 8-сон. Жўрабоев О. Муқимий назмининг назокати. // Ўзбекистон адабиёти ва санъати, 2020. 34-сон. – Б. 6.

¹⁷ Раҳмонов В. Мумтоз сўз баҳси. // “Ўзи билмай тоғ тиклаган олим ёки ҳаракатдаги тоғ”, ““Итмоқ” ва “етмоқ” муаммоси”, ““Зўр зан” зўр хотин”, “Кўсов “етти”тами ё каттами?”, “Шошма шошарликми ёки..”, “Шояд” нима дегани?”, “Кабки..даги”, “Хоки бўйинг”ми ёки “хоки кўйингми?” Тошкент: Адабиёт, 2022. – Б. 488-501.

¹⁸ Раҳмон.В. Мумтоз сўз баҳси. – Тошкент: Адабиёт, 2022.

¹⁹ Ўша жойда.

²⁰ Муқимий. Сайланма. (нашрга тайёрловчи: Ғ.Каримов) – Тошкент t: Маънавият, 2009.

²¹ Муқимий. Кўнглум сандадур. (Тўпловчи: Э.Очилов) – Тошкент. Шарқ, 2009.

²² Муқимий, Фурқат. Эй чехраси тобоним. (Машхур кўшиқлар) (Тўпловчи ва сўзбоши // Дилўртар кўшиқлар муаллифи Э.Очилов) – Тошкент: Ўзбекистон, 2013.

²³ Муқимий. Интизор (Кўшиқлар) (Нашрга тайёрловчи: Очилов Э). – Тошкент: Иқтисодиёт, 2021. –144.

²⁴ Падаев Қ. Муқимий шеърляти: матн тарихи, таҳрири ва талқини. Монография. – Тошкент: Мухаррир, 2019.

²⁵ Пардаев Қ. Биз билмаган Муқимий. (Янги аниқланган ва матни қайта тикланган асарлар)(Нашрга тайёрловчи ва изоҳлар муаллифи Пардаев Қ). – Тошкент: Мухаррир, 2019.

Z.Qobilova nashrga tayyorlagan “Turkiy adabiyot durdonalari” turkumidagi “Muqimiy. Furqat. Hamza”²⁶ saylanmasiga Muqimiyning 90 ta she’ri kiritilgan.

Bobning ikkinchi fasli “**Muqimiy ijodiga yangicha yondashuvlar**”ga bag’ishlangan. “Qo‘qon adabiy muhitidan boshqa bir madaniy va ijodiy muhitda Maxmur, Gulxaniy, Muqimiy, Hamza Hakimzoda Niyoziy singari haqgo‘y iste’dodlarning bemalol qalam tebratishiga men uncha ishonmayman”²⁷, deb yozgan edi atoqli adabiyotshunos Ibrohim Haqqul. Darhaqiqat, Qo‘qon adabiy muhiti tashkil topgandan buyon davom etgan barcha davrlarda ijod qilgan shoirlarga haq so‘zni aytish xos edi. XIX asr oxiri, XX asr boshlari Qo‘qon adabiy muhitida yaratilgan asarlarda mavjud ijtimoiy-siyosiy hayotdagi o‘zgarishlar natijasi o‘laroq yangi mavzular, an’anaviylik bag‘ridagi zamonaviylik singari xususiyatlar qaror topdi. Chor Rusiyasining mustamlakachilik siyosatiga norozilik motivlari paydo bo‘ldi, istibdodga nisbatan murosasizlik ifodasi bo‘lgan islomiy-ma’rifat g‘oyalari kuchaydi. Davr ijodkorlari singari Muqimiy ham mavjud voqelikni anglab, badiiy idrok eta boshladi. Albatta, muqimiyshunoslik bosib o‘tgan uzoq yo‘l davomida tarixiylik tamoyili yetakchilik qilgan bo‘lsa-da, hukmron mafkura talablariga ortiqcha berilish hollari ham kuzatiladi. O‘tgan asrning birinchi choragida adabiyotshunoslikda Muqimiyning XIX asr oxiri XX asr boshida shakllanayotgan jadid adabiyotining ilk nomoyandasi sifatida baholash ko‘zga tashlanadi. 1934-yilda nashr etilgan Abdurahmon Sa’diy “O‘zbek burjua adabiyoti, XIX-XX asrlar” nomli darsligida Muqimiyning “burjua jadid shoiri, “jadidlarning salafi”²⁸ degan edi. Miyon Buzruk Solihov esa: “Muqimiy, Muhyi, Furqat, Vasliy, Akmal kabi sonlari 50 dan ortiq shoirlarning jadidizm davrini ko‘rib o‘tkanlarini ko‘ramiz”²⁹, deydi. Aslida har ikki olim mazkur fikrni vulgar sotsiologizm pozitsiyasida turib aytgan bo‘lsalar-da, ularning qarashlari haqiqatga mos kelardi. Bu haqda B.Qosimov: “...bizning jadidlarda fikr va g‘oya qorishiqligi juda kuchli. Mana, masalan, yangi o‘zbek adabiyotining shakllanishi boshida turgan Muqimiy, Furqatlarni oling. Ular 30-yillarda jadid vakillari sifatida, umuman, to‘g‘ri talqin qilingan”³⁰.

Major olimi Yanosh Ekman ham Muqimiy va uning davrdoshlarining ma’rifiy qarashlarini Turkistondagi jadidchilik harakatiga asos bo‘lganligini ta’kidlagan edi: “...Xivali shoir Avaz O‘tardan boshqa jadid adabiyotining dastlabki namoyandalari Muqimiy, Furqat, Zavqiy va Zoriy kabi Xo‘qandli shoirlardir”.³¹

Adabiyotshunoslikda “Muqimiy bosib o‘tgan murakkab ijodiy yo‘l va uning sermazmun adabiy merosini mustaqillik, Millat va Vatan manfaatlari nuqtai nazaridan ko‘zdan kechirish va xulosalar chiqarishga ehtiyoj.....”³² paydo bo‘ldi.

²⁶Turkiy adabiyot durdonalari 100 jildlik. 11-jild. Muqimiy. Furqat. Hamza. (nashrga tayyorlovchi va so‘zboshi muallifi Z.Qobilova) O‘zbekiston, 2022. 634. B. 9-270.

²⁷ Хаққул И. Ҳамза абадиёти. / Ҳамза ва аср ўзбек адабиёти. – Фарғона, 2019. – Б. 42.

²⁸ А. Саъдий. Ўзбек буржуа адабиёти. XIX-XX асрлар. – Тошкент: Ўздавнашриёт, 1934. – Б. 15.

²⁹ М.Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. Биринчи қисм. – Тошкент: Ўздавнашриёт, 1930. – Б. 88.

³⁰ Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 8.

³¹ Janos Eckmann. Harezim, kipcak ve cagatay turkcesi uzerine arastirmalar. Ankara, 1996, B – 209.

³² Qosimov B. Milliy uyg‘onish davri o‘zbek adabiyoti. Toshkent: Ma’naviyat, 2004. – B. 95

O'tgan yillar davomida Tatariston jadidlarining ta'sirida Turkiston o'lkalarida jadidchilik g'oyalari yoyilganligi e'tirof etib kelindi. Aslida esa XIX asr oxiridagi mavjud sharoit, endi eskicha yashab bo'lmasligini, tuzum ham, odamlar ham o'zgarishi lozimligini birinchi navbatda Muqimiy singari ijodkorlar yaxshi anglashgan. Ular mavjud holatdan qutulishning yo'lini esa ma'rifatda ko'rganlar, shu bois ham asarlarida ma'rifat g'oyalarini kuylay boshlaganlar.

Muqimiyning "Darig'okim, ajoyib turfa bir oxir zamon bo'ldi, Iki qo'l to yoqoda yurmasang, ishlar yomon bo'ldi" bayti bilan boshlanuvchi "Dar mazammati zamona" sarlavhali g'azalida xalqning tobora din-u diyonatdan yiroqlashib borayotgani, axloq va tarbiya masalasi og'irlashib, "ishlar yomon"lashib, millat ma'naviy inqirozga yuz tutgani aks etgan. Matnshunos olim Q.Pardayev mazkur g'azal shoir asarlarining 1958, 1960, 1974-yilgi nashrlarida 7 bayt qisqartirilib berilganligini, bu holat shoirning chor mustamlakasiga nisbatan tanqidiy qarashlarini yashirin qolishiga olib kelganligini ta'kidlaydi va g'azalning to'liq matni Muqimiyning 1325 raqamli dastxat bayozida (120a sahifa) berilganligini ta'kidlab, tushirib qoldirilgan baytlarni ma'lum qiladi³³. Mazur g'azal to'laligicha 2021-yilgi nashrga kiritilgan. G'azalning ayrim baytlariga diqqat qarataylik:

*To'lib cherkas, qizilbosh, armanilar shahrimiz ichra,
Musulmonlar tahipo, yaxshilar ko'zdin nihon bo'ldi.
Hamiyat aylab Ahmadjon turib tujjor ahlidin,
Shijoatdin tanida har sari mo'yi sinon bo'ldi.
Chidolmay g'ayratidin yurtni xayriyatini istab,
Olib ahli saroyin to'g'ri hokimg'a ravon bo'ldi³⁴.*

Tushirib qoldirilgan baytlarda g'ayridinlar mustamlakasi dastidan musulmonlar oyoq osti bo'lgani, savdogarlar bosh ko'targani, ularning vakili sifatida Ahmadjon ismli tujjor bu holga chidolmay yurt xayriyatini o'ylab, hokimga borgani ya'ni mavjud ijtimoiy ahvol ro'y-rost ko'rsatilgan.

"Darhaqiqat, chor hukumati Turkistonda o'z hokimiyatini mustahkamlash, istibdod siyosatining davomiyligini ta'minlash maqsadida xalqni iloji boricha jaholatda asrash, millatning ongli, ma'rifatli farzandlarini ayovsiz qatag'on girdobiga tashlash siyosatini olib bordi"³⁵. Muqimiy millatning rivojlanishi, yuksalishiga to'siq bo'layotgan illatlarni: jaholat, ilm-fan taraqqiyotidan ortda qolish, o'zaro nifoq va nizolar va bu illatlarning boshi bo'lgan ichkilikbozlikni ayovsiz qattiq tanqid ostiga oldi. Shoirning:

*Ichkilikka o'rgatib, oxir piyonista qilib,
O'zlaridek sog'ni ham qildilar cho'log'lar.(26)*

baytiga Abdulhamid Cho'lponning: "Ey qarindoshlar...katta iltimosimiz shuldurki, Ovro'poning mo'dosidan, shishasidan, buzuq axloqidan namuna

³³ Пардаев Қ. Муқимий шеърляти: матн тарихи, таҳрири ва талқини. Монография. – Тошкент: Мухаррир, 2019. – Б. 29.

³⁴ Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдиалиев А). – Тошкент: Иқтисодиёт, 2021. – Б. 362. Shoir g'azallaridan keltiriladigan keyingi misollar shu nashrdan olinib, sahifasi qavs ichida ko'rsatiladi.

³⁵ Жабборов. Н. Фуркатнинг хориздаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филология фанлари доктори дисс. – Тошкент: 2004. – Б. 23-24.

olmasdan va bunlarga bul jihatdan taqlid qilmasdan, balki ilm, fan, hunar, sanoatga o'xshashlik madaniyatlaridan namuna olub, bul jihatdan taqlid qilmog'imiz lozimdur. Ovro'poning mo'dosi, shishasi va buzuq axloqi sizlarni xonavayron, bevatan, asir, qul qiladur. Bundan saqlaningiz!.. Birodarlar, ko'zlarinigizni ochib, yaxshi o'ylangizlar!³⁶ degan fikri hamohangdir.

Muqimiy jiyani Ro'zimuhammad Do'stmatovni ham zamonasining ilmli, dongdor kishilaridan bo'lishini juda-juda orzu qilgan va bu haqda unga yuborgan maktublardan o'qiymiz: "...xalq ichida bir masal bordurkim, ajab ermaskim, nonu nasib, siz qayda erdingiz va Moskov qayda erdi, yana oxirida, ajab ermaskim, ...bir katta amaldor bo'lub shul taraflarga yana ikkinchi kelsangiz.. Ul mamlakatlarda ajoyib va g'aroyib ishlar ko'p, yozib xatingizni ko'prog' qilinkim, filjumla o'qub qongudek bo'laylik³⁷. Qaydlardan anglashiladiki, Muqimiy jiyani timsolida Vatan va millat manfaatlari uchun xizmat qiluvchi, yangi asr ilm-u fanidan yaxshi xabardor avlodni ko'rishni istagan.

Muqimiy ijodida diniy-ma'rifiy va tasavvuf g'oyalari bilan sug'orilgan she'riy asarlar ham talaygina. Avvalo, bu hol ko'p asrlik o'zbek mumtoz adabiyotining bosh mavzusi bo'lib kelgan ishqni kuylashga tutashsa, ikkinchi tarafdin shoir bosib o'tgan yo'l bilan bog'liq. "Sharq mumtoz adabiyoti nomoyandalari ijodiy merosining umrboqiyiligini ta'minlab kelayotgan bosh omil islom ma'rifati va tasavvuf axloqi ekani ayni haqiqatdir"³⁸. Shoirning quyidagi g'azali mazkur fikrlarning isbotidir:

*Hidoyat qilmasa tavfiqi fazling, g'arqi isyonman,
Ibodatlarda nuqson ko'p, namozimda riyo, yo Rab.
Hayotim mazraiga ma'siyatlar donasin sochdim,
Agarchi tongla lutf et, hosilim jurmu xato, yo Rab.
Harimi qurbig'a mendek gadoni yetmaki mushkul,
Anikim dargohida bo'lsa sultonlar gado, yo Rab (18)*

"Yo rab" radifli ushbu g'azalni shoirning Yaratganga munojoti sifatida qabul qilmoq kerak. Chunki unda "g'arqi isyon", "ibodatlarida nuqson", "namozida riyo" bo'lgan, hayoti davomida umr marzasiga gunoh donalarini sochgan bandaning Alloh taologa yozg'irishlari, O'zidan hidoyat, mahshar kunida rahm etishini o'tinib so'rashi aks etgan.

Muqimiy dunyoqarashi, hayot tarzi haqidagi asos manbalardan biri uning maktublaridir. Jiyani Ro'zimuhammadga yozgan xatlarida uni besh vaqt namozni kanda qilmaslikka chaqiradi, hayit bayrami bilan qutlaydi, bu dunyoning bevafo ekanligini eslatadi³⁹. Muqimiyning islomiy-tasavvufiy hayot tarzi haqida xabar beruvchi yana bir manba bu - Po'latjon Qayyumovning "Tazkirai Qayyumiy" tazkirasidir. Unda quyidagi ma'lumot berilgan: "Muqimiy xalqga shoir bo'lib tanilgan. Shu ishda faqirlik ila yashagan. Husni xat egasi xattot, insho, tahrirda mukammal xatnavislik bilan hayot kechirgan. Imom, mutavalli, yo qozi bo'lsa,

³⁶ Чўлпон. Ватанимиз Туркистонда темир йўллар. // Садои Фарғона, 1914 йил 6 июнь, № 26.

³⁷ Муқимий. Тўла асарлар тўплами. – Тошкент: Иқтисодиёт, 2021. – Б. 339- 342.

³⁸ Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Ф.ф.д. дис. – Тошкент: 2004. – Б. 87.

³⁹ Муқимий. Тўла асарлар тўплами. – Тошкент: Иқтисодиёт, 2021. – Б. 343-344.

ilmi tayyor edi. Bu xizmatlarni qilmadi”⁴⁰. Darhaqiqat, Muqimiy diniy ilmlarni puxta egallagan edi, ammo o‘zigacha yashab, ijod etgan so‘fiy shoirlar kabi xalol rizq topish bilan ya’ni xattotlik bilan kun kechirdi.

Shoir bir baytida bu dunyoni mehnatxona deb ataydi. Kishini tafakkur qilishga chorlaydi va dunyoyi uqbodan rohat ko‘rish mumkin emas, chunki bu mehnatxonada shodlik kutib bo‘lmaydi, deb yozadi:

*G‘ofilo, fikr aylag‘il uqboni rohat istasang,
Shodlig‘ ko‘z tutmakim, bo‘lmaydi mehnatxonada (117)*

Shoir qalamiga mansub g‘azallarni din-u islom yo‘lida yurgan, sobit e‘tiqod egasi qalamidan chiqqan badiiyat namunalari sifatida baholash mumkin.

Dissertatsiyaning ikkinchi bobi **“Adabiy an‘analar va Muqimiy ijodiyotining takomili”** deb nomlangan. Birinchi fasl **“Muqimiy g‘azaliyotida folklorizimlarning o‘rni”** tadqiqiga bag‘ishlangan.

“Muqimiy she‘riyatidagi xalqona ruh og‘zaki nutqda, ko‘proq so‘zlashuv jarayonida erkalash, iltifot, ba‘zan minnatdorchilikning o‘zbekona shakli sifatida “o‘rgulay”, “aylanay”, “tasadduq”, “esonmisiz?”, “omonmisiz?” so‘zlari ko‘p uchraydi”.⁴¹ Shu jihatdan qaraganda, Muqimiy uslubi shaxsiyati, yashagan davri, adabiy muhiti, ijod olami bilan belgilanadi. Chunki Muqimiy shaxsiyatidagi soddalik, samimiylik, insoniylik kabi sifatlar uning ijodiga ham ko‘chgan. “O‘rgulsun”, “o‘ynaylik, kulaylik”, “aylansun”, “tokaygacha”, “mayligamu”, “o‘rgulay” radifli g‘azallarida buning isbotini ko‘rish mumkin.

*Ey yaxshilar, kelaylik, bir joyga yig‘ilaylik,
O‘ynaylik, kulaylik, shukr qilaylik.
Bu umr ekan baqosiz, dunyoyi dun vafosiz,
O‘ynaylik, kulaylik, shukr qilaylik. (52)*

Ushbu g‘azal sof so‘zlashuv uslubida. Unda og‘zaki nutqda ishlatiladigan “o‘ynaylik, kulaylik, shukr qilaylik” jumalari har bir baytning ikkinchi misrasida takrorlanib, she‘rning ohangdorligini, sodda va tushunarli bo‘lishini ta‘minlagan.

Muqimiy g‘azallarida shayton, dev, pari singari mifologik obrazlar stilizatsiyasi kuzatiladi. Pari obraziga murojaat ko‘proq seziladi. Folklorshunos O.Qayumov mazkur obraz haqidagi dastlabki ma‘lumotlar “Avesto”da uchrashi va u “payrika” nomi bilan qayd etilganligini, payrika mifologik personaj nomi bo‘lib, genetik jihatdan pari obrazining arxaik ko‘rinishlaridan biri hisoblanishini ta‘kidlaydi⁴². Muqimiy ham “pari” obrazini folklor asarlaridagidek go‘zal qiz sifatida tasvirlaydi va oshiqlik motivi bilan bog‘laydi. Bir g‘azalida “Bahor faslida dashtlarda ochilgan lolalar emas, ul parining hajrida meni ko‘zimdan oqqan qonli yoshlarim”, deya mubolag‘a qiladi:

*Lola ermas dashtlarda ochilgan fasli bahor,
Ko‘zdin oqqan ul parini hajrida qonim mani (138).*

⁴⁰ Қаюмов. П. Тазкираи Қаюмий. – Тошкент: Қўлэзмалар институти, 1998. – Б. 210.

⁴¹ Tojiboyeva M. Muqimiyning xalqona ruhdagi she‘riyati xususida. Qo‘qon adabiy muhiti va uchinchi renessans (xalqaro ilmiy-amaliy anjuman). Farg‘ona: Farg‘ona. 2022. – Б. 192.

⁴² Қаюмов О. Пари образининг генезисига доир мулохазалар. XX аср ўзбек фольклоршунослиги антологияси. (Тузувчилар: Тўлабоев О, Жўраев М ва бошқалар)Ўзбекистон миллий энциклопедияси.– Тошкент, 2017. – Б. 576

Muqimiy ijodida etnografik folklorizmlardan foydalanish ham yaqqol namoyon bo‘ladi. Quyidagi baytda o‘zbeklarning madaniy turmush tarzi - xalqning mehmon oldiga dasturxon solish odatidan ma’shuqaning visolidan bahramand etishini tasvirlash uchun foydalanadi:

*Xoni vaslingga bore aylasang netar mehmon,
Hajr kunjida tokay o‘tmas osh tamog‘lardin (100).*

Ya’ni: “Hech qursa bir marta visoling dasturxoniga chorlab, mehmon qilsang, bir yering kamayib qoladimi, axir, qachongacha hijron go‘shasida tomoqlardan taom o‘tmaydi?”

“Oldingdan oqqan suvning qadri yo‘q”, degan asrlarni bo‘ylab kelayotgan xalq maqolini Muqimiy quyidagicha ifodalaydi:

*Mulki Hind-u Marvdin kelsam topardim e‘tibor,
Shul erur aybim, Muqimiy, mardumi Farg‘onaman. (98)*

Muqimiy g‘azallarida folklordagi olqish va qarg‘ishlar asosida betakror analitik folklorizmlarni yaratgan. Shoirning tili ba’zida yaramas, tuban, bevafo, jaf o qiluvchi, paskash, kibrli insonlarga qarata “qiron kelsin” deb beixtiyor qarg‘ishga ham aylanadi:

*Iloho jumla tuxmi bevafolarg‘a qiron kelsun,
Jaf o‘, siflaxo‘, baxti qarolarg‘a qiron kelsun.
Yo‘lida xonumonlar sarf etib, jonlar fido qilsang,
Darig‘o, hech bilmas norasolarga qiron kelsun.
Qilurlar karru-farlar ikki kunlik davri-davrong‘a,
Kibrlik mahmadona, badhavorlarga qiron kelsun... (107)*

Ma’lumki, nafrat va g‘azab qarg‘ishlar tabiatini belgilovchi asosiy alomatdir. Xalq qarg‘ishlarning badiiy shakli, tili va ifoda uslubidan ijodiy foydalanib yaratilgan ushbu g‘azalda yaxshilikni bilmaydigan, fidoyilikni qadrlamaydigan yaramas kimsalar, ko‘yida qon yutgan oshig‘ini xor qiladigan beqaror go‘zallar, to‘rt kunlik davr-u davroniga bosar-tusarini bilmay qolgan kibr-u havo bandalari, pastkash-u nokas do‘st-u yaqinlar qarg‘ish kamoniga solib otiladi. Ta’kidlash kerakki, Muqimiy qo‘llagan qarg‘ishlar birgina obyektga emas, balki umumga qaratilganligi bilan ijtimoiy mohiyat kasb etib, xalqona uslubdagi qarg‘ishlardan mazmunan farq qilmoqda.

Tahlillardan ma’lum bo‘ladiki, Muqimiy xalq og‘zaki ijodi, folklor unsurlaridan o‘z ijodida o‘rinli foydalangan va bu orqali o‘z she’rlarining soddaligi va ravonligi, jarangdorligi va ta’sirchanligi, xalqchilligi va badiiy barkamolligini ta’minlagan.

Ikkinchi fasl “Adabiy ta’sir va ijodiy o‘ziga xoslik” deb nomlangan. Sharq so‘z san’ati asrlar davomida an’ana asosida rivojlanib kelgan. Qo‘qon va Buxoro madrasalarida tahsil olgan, o‘zbek tili bilan birga, fors-tojik va arab tillarini ham yaxshi o‘rgangan Muqimiy fors-tojik va o‘zbek so‘z san’atkorlari asarlaridan mahorat sabog‘ini oladi, ta’sirlanadi va ilhomlanadi. Ustozlari qalamga olgan mavzularni davom ettirib, ularning yangi qirralarini ochadi, an’ana yo‘lida o‘ziga xos xalqchil uslubini yaratadi. Adabiyotshunos Z.Qobilova an’ana doirasida ijod qilishni juda murakkab va qiyin jarayon deb baholaydi. Ba’zida izdoshlik, adabiy ta’sirlanish chegaralari rioya etilmagani sababli, adabiy o‘g‘rilik (plagiat)

hodisasi ham sodir bo'lishi mumkinligini ta'kidlaydi⁴³. Darhaqiqat, o'zbek mumtoz adabiyoti tarixida minglab shoirlar ijod qildilar. An'ana doirasida yangilik qila olganlarigina avlodlar tomonidan mutolaa qilinyapti, o'rganilyapti. Adabiy o'g'rilik sodir qilganlar esa, o'z zamoni chegarasidan o'tolgani yo'q.

Muqimiyning birinchi ustози Alisher Navoiy edi. Muqimiy Navoiyning “bor”, “bor edi”, “koshki”, “gul”, “qilmasun”, “etmayin”, “yo Rab”, “kim desun” va boshqa g'azallari ta'sirida ularga hamohang naziralar bitadi⁴⁴. Quyidagi baytda Hazrat Navoiy oshiqning ruhiy holatini obrazli ifoda qilgan:

*Kechib ko'z din, yozay bir xatki, dahr ahlig'a ko'z solmay,
Bu damkim, ko'z savodidin qora, ko'z din davotim bor.*⁴⁵

Ya'ni: Ko'zimdan kechib, qorachig'ini siyoh va kipriklarimni qalam qilaman va shu damda olam ahliga bir xat yozaman.

Muqimiy salafi an'anasini ijodiy davom ettirgan holda yozadi:

*Xoma mujgon, ko'z qarosidin yozib rozi dilim,
Arzae qildim eshit ma'yusu mushtoqman. (97)*

Bu yerda ham kipriklar qalam, ko'z qorasi siyoh o'rnida kelib, oshiq dil izhorlarini bayon etishga vosita sifatida talqin qilinadi.

Muqimiy zabardast ozar so'z san'atkori Fuzuliy ijodidan ham nihoyatda samarali bahramand bo'lgan⁴⁶.

Umarxon Amiriy adabiy merosi Muqimiy ijodiga nihoyatda kuchli ta'sir ko'rsatdi. Ta'bir joiz bo'lsa, u ko'proq ana shu hamyurt shoir bilan bo'y o'lchashgan. Jumladan, g'azallaridan birida:

*Nazar qilganda nazmingg'a Muqimiy,
Nazokatda Umarxondin qolishmas (49), –*

deb yozar ekan, she'rlarini shu buyuk salafi mezoni bilan o'lchaydi. Muqimiy Amiriyning birgina “Lab uyur takallumg'a, zulfni parishon qil!” deb boshlanuvchi g'azaliga to'rtta tatabbu' g'azallar bitgan. “Muborak” radifli g'azaliga bitta tatabbu' g'azal va taxmis bog'laydi. Muqimiy Amiriyning “bu”, “uchradi nogoh”, “ayrulmasun”, “o'rgulsun”, “bormukin?”, “taslim”, “sog'indim”, “o'shal”, “kokuling”, “sizmusiz?”, “anor”, “qilmoq nadur”, “bor”, “o'ldi o'xshaydur” radifli o'nlab g'azallariga bir nechta tatabbu'lar qilgan, Muqimiy o'z tatabbu'larida an'ana doirasida qolib ketmay, o'ziga xoslikka intilgan, nozik va teran tashbehlarni qo'llagan. O'rni kelganda ta'kidlash kerakki, turkiy adabiyot bilan birga Muqimiy fors-tojik adabiyoti durdonalaridan ham bahramand bo'lgan. Xususan, shoir she'rlaridagi oyina timsoli Mirzo Bedil asarlari mutolaasi ta'sirida shakllangani shubhasiz. “Muqimiy Chinorli masjidi imomi Ma'sumxon Gulxaniy huzurida Bedil bo'yicha maxsus saboq olgan”⁴⁷.

⁴³ Qobilova Z. Badiiy ijodda ta'sir va izdoshlik. – Toshkent: Turon Iqbol, 2021. – B. 43.

⁴⁴ Bu haqda qarang: Tursunova N. Muqimiyning Alisher Navoiy g'azallariga tatabbu'lari. Alisher Navoiy adabiy va ilmiy merosini o'rganish masalalari (xalqaro konferensiya) – Toshkent: Adast poligraf, 2022. – B.157-160.

⁴⁵ Алишер Навоий. Тўла асарлар тўплами, X жилдди. Биринчи жилд. – Toshkent: F.Фулом номидаги нашриёт-матбаа ижодий уйи, 2011. – B. 157.

⁴⁶ Bu haqda qarang: Tursunova N. Muqimiyning Fuzuliy g'azaliga muxammasi. Turkiy xalqlar adabiyoti: adabiy aloqalar, adabiy ta'sir va tarjima (xalqaro ilmiy-nazariy anjuman) – Toshkent, 2022. – B.454-457.

⁴⁷ Қайюмов П.Тазкираи Қайюмий. – Тошкент: ЎзР ФА Қўлёзмалар институти тахририй нашриёт бўлими, 1998. – B. 211.

Muqimiyning:

*Ko'runub ishq oson, boshlarimg'a tushdi bildimkim,
Judolig'da qiyomat mojarolar bor ekan mundog' (51)*

baytida esa Xo'ja Hofizning mashhur "Ki ishq oson namud avval vale aftod mushkilho ("Ishq dastlab osongina bo'lib ko'rindi-yu, butun mushkuloti keyin chiqdi") misrasining ilhombaxsh ta'sirini ko'ramiz. "Nest" ("Yo'q") radifli g'azali esa badiiy barkamolligi jihatidan forsiyzabon shoirlar she'rlari bilan bemalol bahslasha oladi. Chunonchi:

*Mekanam ko'hi g'am az shavqi hamon shirinlabe,
Teshai Farhod peshi noxuni man tez nest (24).*

Ko'rinib turganidek, bayt talmeh san'ati asosiga qurilgan. Bu yerda Farhodning tog'ni qazib, Shirin saroyiga suv olib borgani va uning muhabbatini shu orqali qozonganiga ishora qilinmoqda. Farhod qazgan bu tog' Sharq mumtoz adabiyotida ishq tog'i ramziga aylanib ketgan. Muqimiy ham ayni an'anani davom ettirib, agar Farhod tog'ni teshasi bilan qazgan bo'lsa, men uni tirnoqlarim bilan qazaman, chunki mening tirnoqlarim uning teshasidan o'tkirdir, deb lutf etadi.

Muqimiy ijodidagi o'ziga xosliklar mahbubaning ta'rif va tavsifida ham ko'rinadi. Mahbubaning bog' ichra nafis xiromini ko'rib, o'zining mayin yurishi bilan mashhur bo'lgan tovus ham alamdand oh urishi-yu, maydaqadam kaklik rashk o'tida qovrilib, o'tga tushgan qil holiga tushishi haqidagi tasvirlar ham ayni mavzudagi ta'riflarning yangi talqinlari ekanligi shubhasiz:

*Oh urar tovus bog'larda xiromini ko'rib,
Hasratidin kabk go'yo o'tka tushgan mo'gina (120).*

Mumtoz she'riyatda Majnunning Layli ishqida devona bo'lgani-yu, sahroni makon tutgani va ma'shuqasining hajrida yonib-kuyib yashashi haqida nihoyatda rang-barang talqinlar mavjud. Muqimiy esa bu mavzuda ham o'zining yangi talqinini yaratishning uddasidan chiqadi. Bir baytida: "Agar ishq sahrasida nogahon Majnun menga duch kelib qolganida bormi, mening boshimdagi ming bir savdoni ko'rib, o'zining boshidan kechirganlari hech narsa emasligidan uyalganicha mening holimga ho'ng-ho'ng yig'lar edi", – deydi:

*Menga Majnun uchrasaydi ishq dashtida agar,
Yig'lar erdi holima boshimda ming savdo ko'rub (22).*

Shoirning biror-bir yangilikdan xoli she'ri yo'q. Chunonchi, quyidagi baytida mahbubaning raqib bilan qo'l ushlab chiqishini musulmon bilan majusiyning hamroh yurishiga o'xshatadi:

*Har qachon chiqsa tutib ul sho'x ag'yor birla qo'l,
Go'iyogabreni hamrohi musulmon chiqti deng! (73)*

Bu bir qaraganda juda oddiy, ayni paytda hayotiy, shu bilan birga yangi badiiy topilma.

Shoir uslubini tadqiq etish uning badiiy mahoratini o'rganish kalitidir. Bu kalit shoirning birgina she'r orqali emas, balki butun ijodi orqali namoyon bo'ladigan o'ziga xosligidir. Bu o'ziga xoslik shoir dunyoqarashi, shaxsiyatidan, olamni tushunish va tushuntirish tamoyilidan kelib chiqadi. Shoir uslubiga xos xususiyat bu-kinoya ohangidagi hikmatli so'zlarni baytlarida qo'llashdir.

Qachon kambag'allarning so'zi o'tar,

Agar bo'lsa aqchang, so'zing zulfiqor.(264)

“Qachon kambag‘alning gapi bir yerga o‘tibdi. Holbuki, cho‘ntagingda puling bo‘lsa, so‘zing qilich kabi hamma yerda kesadi”.

Muqimiy uslubiga xos yana bir e‘tiborli jihat bu ta‘rif-tavsifda mutoyibaga o‘rin berishdir. Quyidagi baytda ham real hayotda mavjud bo‘lgan holatlarni shoir she‘riy misralarga mahorat bilan tizadi:

Man quvarman, ul qochar, emdi horitdi naylayin,

Sud‘yasig‘a arz etarman: “Dod, qo‘ymas pashshalar!”(309)

“Sartarosh”, “Ustalar”, “Qurbaqalar”, “Burun”, “Jo‘jam”, “Sovuq” radifli g‘azallarida ham hazil-mutoyibaga o‘rin beganligiga guvoh bo‘lamiz.

Muqimiyning shoir sifatidagi iste‘dodi va mahorati an‘ana qobig‘ida yangilik qila olganida; an‘anaviy mavzularni yangilay bilganida; mavjud fikrlarning yangi qirrasini topib, ma‘no doirasini kengaytirgani va chuqurlashtira olganida ko‘rinadi. Muqimiyning keng xalq ommasiga sevimli qilgan va unga katta shuhrat olib kelgan omil aslida ana shu.

Tadqiqotning **“Badiiyat va mahorat masalalari”** deb atalgan uchinchi bobining birinchi fasli **“Muqimiy g‘azaliyotida shakl va mazmun uyg‘unligi”** deb nomlangan. Faslda shoir g‘azaliyotining kompozitsiyasi, obraz va obrazlilik masalasi, mavzu va g‘oyaviy yo‘nalishlari tahlil qilingan.

Muqimiy g‘azallari asosan yakpora g‘azallar hisoblanadi. Musalsal g‘azallar deyarli uchramaydi. 7, 11 baytli g‘azallar shoir ijodida ko‘p uchraydi. An‘anaga muvofiq shoir ijodida oshiqona mavzudagi she‘rlar yetakchilik qiladi. Ikkinchi o‘rinda orifona she‘rlar turadi. Rindona mavzuda yozilgan g‘azallar juda kam.

Dissertatsiyada Muqimiy ijodidagi an‘anaviy va yangi obrazlarni she‘rda tutgan o‘rni, bajargan vazifasi, tashigan g‘oyasiga ko‘ra an‘anaviy, ramziy, majoziy, diniy, tasavvufiy, afsonaviy, juft, zid, payg‘ambarlar, tarixiy va hayotiy shaxslar obrazlariga bo‘lib o‘rganildi.

Biror she‘r san‘at asosida qurilgan yoki yaratilish tarziga ko‘ra g‘azalning g‘azali muvashshah, g‘azali chiston, g‘azali mushoira ko‘rinishlari mavjud. Muqimiy adabiy merosida yetmishdan ortiq muvashshah g‘azallar uchraydi. Uning “Topti husning ko‘zgusi xatting g‘uboridin safo” misrali g‘azalida Tojixon, “Necha gulchehra oshiqlik‘da hayroning bo‘lay...” misrasi bilan boshlanuvchi g‘azalida Nozimxon, “Mahvasho, hech kim sango mandek giriftor o‘lmasun” misrali g‘azalida Muhsinxon, “Orazu xoling ko‘rarga zordurmen sog‘inib” misrasi bilan boshlanuvchi g‘azalida Oyshaxon ismlari yashiringan. Albatta, muvashshah qilingan kishi shoirga yaqin qadrdon, hamsuhbat kishilardan bo‘lgan. Bu muvashshahlarda ismi yashirin kishilarning shaxsini aniqlash bilan shoirlar hayoti va ijodiga oid muhim ma‘lumotlarga ham oydinlik kiritish, uning ijodiy muhiti haqidagi tasavvurlarni yanada kengaytirish mumkin.

Uchinchi bobning ikkinchi fasli **“Muqimiy g‘azallarida badiiy san‘atlar, vazn, qofiya va radifning o‘rni”** deb nomlangan.

Muqimiyning ko‘plab g‘azal va baytlarida badiiy san‘atlarning butun boshli silsilasini ko‘ramiz. Shoir asarlarida irsoli masal san‘ati yetakchi o‘rin tutadi. Taniqli tojik adabiyotshunosi To‘raqul Zehniyning yozishicha, “Ayniqsa, hind uslubi namoyandalari ijodida irsoli masal san‘ati ko‘p uchraydi. Ular ko‘proq

birinchi baytda ifodalangan fikrlarini quvvatlash va tasdiqlash uchun ikkinchi misrada albatta maqol yoki hikmatli soʻzlarni keltiradilar”⁴⁸.

“Kim desun” radifli gʻazalida “Har kim oʻz koʻmochiga oʻzi kul tortadi” va “Boshing qilich kelsa ham rost gapir” nomli ikkita maqol, ishlatilganligini koʻramiz:

*Oʻz koʻmochigʻa, masalkim, tortadur kul har kishi,
Bas, kuyib ishqida chekkan iztirobim kim desun?
Gar qilich boshing ham kelsa degayman rostin,
Soʻzki haq boʻlsa, savolimga javobim kim desun? (106)*

Bu yerda ham shoir “masalkim” deb oʻzi qoʻllayotgan maqollarga ishora qilgan. Ayni paytda, vazn talabi bilan ularni misralarga moslagan, yaʼni irsoli masal sanʼatiga ishora qilib kelgan bu soʻzlar misralarda kirish soʻzi vazifasini ham bajarib, maqollar matnini ikkiga ajratgan.

Muqimiy ijodida tashxis sanʼatiga ham koʻp duch kelamiz. Quyidagi baytda: “Sahro ohusi ikki jodu koʻzingni koʻrganidan buyon bir umr rashk-u hasaddan oʻzini qayoqqa qoʻyishni bilmay ovora-yu sarson kezadi”, – der ekan, ohuning sahroda charx urib yurishiga uning yor koʻzini koʻrgani sabab qilib koʻrsatiladi va ilmi badeʼda bu husni taʼlil deb yuritiladi.

*Lahzae orom olmas – umrlar ovoradur,
Ikki jodu koʻzlaringni ohuyi sahro koʻrub(22.)*

Muqimiy ijodida tashxis sanʼati koʻpincha tashbeh, mubolagʻa, tazod, husni taʼlil kabi sanʼatlar bilan birgalikda kelishini koʻrish mumkin. Chunonchi:

*Oy malohatda yetolmay yuz xijolatlar bilan,
Boʻldi kam-kamki bu husni kamolingni koʻrub(23).*

Bu yerda oyning koʻrk-u malohat bobida mahbubaning kamolga yetgan husniga yaqin ham borolmasligini koʻrib, yuz xijolat ichra qolishi va ozib borishida tashxis, oyning bir toʻlishib, bir ozishiga uning husn-u malohatda yorga yetolmasligidan xijolat boʻlishi sabab qilib koʻrsatilishida husni taʼlil, yor jamoli va oy husnining oʻzaro qiyoslanishida tashbeh, bir-biriga zid qoʻyilishida esa tazod sanʼatlarini koʻramiz.

Muqimiy ijodida savol-u javob sanʼatining goʻzal namunalari bor. Jumladan, “Banogoh uchradi ot oʻynatib bir dilrabo yolgʻuz, Rikobigʻa surib koʻz, qoʻl ochib qildim duo yolgʻuz” matlali gʻazali oshiqning kutilmaganda maʼshuqani uchratib qolishi xabari bilan boshlanib, soʻng ularning oʻzaro savol javobi bilan davom etadi va maqtada bu suhbatga yakun yasaladi. Bu jihatdan gʻazal voqeabandlik kasb etib, hayotiy hikoyaga oʻxshab ketadi. “...Unda oshiq bilan yor dialogini tasvirlash emas, dilog vositasida hikoya qilish maqsadi ustivorlik qiladi. Natijada dialog goʻyo rivoyaning unsuriga aylanib ketadi, koʻz oldimizda voqea jonlantiriladi – sheʼr syujetlilik xususiyatini kasb etadi”⁴⁹. Maʼlum boʻladiki, Muqimiyning savol-u javob asosiga qurilgan gʻazallari oʻziga xos muqaddima, oshiq-maʼshuq muloqoti va bu suhbatdan chiqarilgan xulosadan iborat.

⁴⁸ Зеҳний Т. Санъати сухан. Нашри сҳорум. – Душанбе: Адиб, 2007. – Саҳ. 133.

⁴⁹ Қуроноу Д. Ҳамзанинг поэтик изланишлари ҳақида. / Ҳамза ва XX аср ўзбек адабиёти. – Фарғона, 2019. – Б. 103.

Shoir adabiy merosida tazod, tashbeh, talmeh kabi san'atlar ham ko'p qo'llanilgan. Lekin ularning barchasi haqida fikr yuritishning imkoni yo'q. Shuning uchun shoir mahorat bilan qo'llagan san'atlarga kengroq to'xtalish bilan kifoyalidik.

Muqimiy eng ko'p ramal bahriga, ramalning ham 15 hijolik ramali musammani maqsur (mahzuf) vazniga murojaat qiladi. Shoirning "Yakka bu Farg'onada", "Kim desun", "Uyquda", "Sog'inib, "O'rgulsin quling", "Ko'zlarim", "Surating" kabi o'nlab mashhur g'azallari aynan shu vaznda yaratilgan. Muqimiyning "Jonon kelur", "Ohista-ohista", "Yo Rab", "Aylading-ketding", "Jononimiz keldi", "Hormang" kabi badiiy barkamol g'azallari hazaji musamani solim vaznida bitilgan. Shoirning "Arzimni aytay", "Qayda boray?", "Tasadduqing ketay", "Kulbam aro", "Ey yori jonim", "Xandon ekan" kabi bir qator g'azallari rajaz bahrining turli tarmoqlarida yozilgan. Mazkur vaznlar orqali Muqimiy ishqida sobit turuvchi, qiyinchiliklardan cho'chimaydigan, ruhan tetik, ma'naviy yuksak lirik qahramon kayfiyatiga uyg'un ohang yaratadi. Shuning uchun mazkur g'azallar hofizlar tomonidan sevib kuylangan.

Qofiya she'rning ohangdorligi, jarangdorligi, jozibadorligi va ta'sirchanligini ta'minlaydigan muhim unsurlardan biri. Muqimiy lirikasida ham qofiyaning mujarrad, murdaf va mutlaq turlari ko'p uchraydi.

Muqimiy ijodida asosan bir, ikki va uch so'zli, ba'zida esa hatto to'rt so'zli radiflar qo'llangan. Uning she'rlari orasida misraning teng yarmini tashkil etadigan gap ko'rinishiga ega uzun radiflarni ko'rmaymiz. Muqimiy an'anaviy radiflarda ham ko'plab she'rlar ijod qilishi bilan birga xalqona so'z va so'z birikmalari asosida qator go'zal va jarangdor, yarq etib o'quvchining e'tiborini tortadigan, kuchli ta'sir qiladigan yangi radiflar ham qo'llaydi. Jumladan, "xayriyat", "shunchalar", "etsang netar", "qilmog'liq nadur", "gapur", "kelmas hanuz", "siz ekansiz", "mehrimgiz", "bila boramiz", "bo'lmasam bo'lmas", "indamas", "bor ekan mundog'", "kel ertaroq", "aylading-ketding" va boshqa radiflar aynan Muqimiy qo'llagan o'ziga xos radiflari hisoblanadi.

XULOSA

1. Istiqlol yillarida Muqimiy asarlari qo'lyozmalari va toshbosmalarini matnshunoslik va adabiy manbashunoslik nuqtai nazaridan qayta tadqiq etish va Muqimiyning dunyoqarashi, ijtimoiy voqelikka munosabati, ijodkor sifatidagi o'rnini mustaqillik mafkurasi va adabiyotshunoslikda qaror topgan yangicha me'zonlar asosida qayta baholash tamoyillariga asoslangan tadqiqotlar yuzaga keldi.

2. Muqimiy Chor Rossiyasi yurtimizni mustamlakaga aylantirgani va buning oqibatida xalq ahvoli yanada og'irlashib, zulm kuchaygani, inson qadri toptalganining guvohi bo'ldi. Davr ijodkorlari singari Muqimiy ham mavjud voqelikni anglab, badiiy idrok eta boshladi. Uning she'riyati sekin-asta davrda yuz berayotgan o'zgarishlar kayfiyatini aks ettira boshladi.

3. Muqimiy millatning rivojlanishi, yuksalishiga to'siq bo'layotgan illatlarni: jaholat, ilm-fan taraqqiyotidan ortda qolish, o'zaro nifoq va nizolarda deb bildi va bularni ga'zaliyotida qattiq tanqid ostiga oldi.

4. Muqimiy an'ana doirasida ham o'z so'zini aytga olgan va o'z mahoratini ko'rsata bilgan. Oshiqona, orifona mavzularda qalam tebratganida ham mavzuni rivojlantirish, kengaytirish va chuqurlashtirish, yangi qirrasini ochish shoir mahoratining asosiy mezonini hisoblanadi. Muqimiy an'ana bag'rida yangiliklar qilib, ko'p asrlik adabiyotimizni yangi mavzular, qahramonlar bilan boyitgan va uni xalqqa yaqinlashtirgan shoirlar sirasiga kiradi.

5. Muqimiy ga'zaliyotida diniy-ma'rifiy va tasavvuf g'oyalari bilan sug'orilgan she'riy asarlar ham talaygina. Avvalo, bu hol ko'p asrlik o'zbek mumtoz adabiyotining bosh mavzusi bo'lib kelgan ishqni kuylashga tutashsa, ikkinchi tarafdin shoir bosib o'tgan yo'l bilan bog'liq.

6. Oddiylik va soddalik, ravonlik va jarangdorlik, qisqalik va lo'ndalik, xalqona ifoda va tasvir, hayotiy timsol-u tashbehlardan keng istifoda etish Muqimiy uslubining yetakchi xususiyati bo'lib, shoir she'rlarining xalqchilligi va badiiy barkamolligini ta'minlagan asosiy omillar ham ayni shu bilan belgilanadi. Shoir xalq olqishlari va qarg'ishlari, askiyalar, hikmatli so'zlardan, xalqning e'tiqod tarzidan badiiy maqsad ifodasi uchun mahorat bilan foydalangan.

7. She'rning badiiy jozibasi va estetik ta'sirchanligini oshirish maqsadida Muqimiy turli badiiy san'atlar, ayniqsa, tashbeh, tazod, talmeh, mubolag'a, irsoli masal, ittifoq, tashxis, faxriya, savol-u javob, istiora san'atlaridan mahorat bilan foydalanib, fikr-u qarashlarini go'zal, jozabador va ta'sirchan bir shaklda ifodalash orqali she'rlarining badiiy barkamolligini ta'minlagan.

8. Xalq yo'lida ijod qilgan va ko'ngilga yaqin she'rlar yaratgan Muqimiy asosan yengil, ravon, o'ynoqilgiga ko'ra turkiy she'riyatda keng qo'llangani jihatidan aruzning turkiy vaznlari sifatida mashhur bo'lgan hazaj, rajaz, ramal bahrlarining turli vaznlarida g'azallar bitgan. Bunda ham ko'proq hazaji musammani solim va ramali musammani maqsur vaznlariga murojaat qilgan. Shuningdek, shoir adabiy merosida muzore' bahrining nisbatan oson vaznlarida yozilgan she'rlarini ham ko'ramiz.

9. Muqimiy yangi qofiyalar topishga uncha intilmaydi, balki mumtoz she'riyatda keng qo'llanilgan qofiyalardan yangi mazmunni chiroyli va jarangdor ifodalash uchun mahorat bilan foydalanadi. U ishlatgan qofiya asosan arabcha, forscha va qisman qadim o'zbekcha so'z va iboralardan iborat. Ayni paytda, zamonga muvofiq ravishda shoir she'rlarida o'sha davrda xalq tiliga kirib kelgan yangi so'z va iboralar, hatto ruscha va baynalmilal so'zlar ham uchraydi.

10. Radif borasida Muqimiy yangiliklar qilganini ko'ramiz. U ko'plab xalqona so'z va so'z birikmalarini ilk bora radif sifatida qo'llaydi. Bu so'z va iboralar soddaligi, tushunarligi, jarangdorligi bilan shoir g'azallariga alohida badiiy joziba bag'ishlab, ularning estetik ta'sir kuchini oshirishga xizmat qilgan.

**SCIENTIFIC COUNCIL DSc.03/30.12.2019Fil.05.02 ON AWARDING
SCIENTIFIC DEGREES AT FERGHANA STATE UNIVERSITY**

FERGHANA STATE UNIVERSITY

TURSUNOVA NAMUNAKHON KHAYDARALI KIZI

The Poetics of Muhammad Aminxo‘ja Muqimi's Ghazals

10.00.02 – Uzbek Literature

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

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INTRODUCTION (doctor of philosophy (PhD) dissertation annotation)

Relevance and necessity of the dissertation topic. Undoubtedly, one of the subjects of world literature that needs to be researched is the study of the classic literary heritage based on new scientific approaches as an integral part of the historical objectivity and the development trend of the literary process. Determining the place of each artist in the history of national literature, his contribution to the treasury of artistic thought, and his creative identity is among the urgent tasks.

In recent years, the attitude towards the classical literary heritage has changed in world literature. The research of various aspects of the author's skill, the creator of artistic masterpieces, has become widespread on a global scale. Because the secrets of the artistic perfection of any work are directly related to the talent, skill and skill of its author. Therefore, the artistry of a certain work cannot be studied without the skill of the author.

In Uzbek literary studies, in the following years, the issues of art, stylistic features, author's skills, application of artistic arts have become the leading direction of research. As a result, the works of many classic word artists and modern poets and writers were studied in terms of artistic features and author's skills. But there is still a lot of work to be done. After all, "Literature shows the heart of the people, the spirituality of the people. In today's complicated times, it is necessary to use the impressive power of literature to find a way to people's hearts and inspire them to noble goals. It is not without reason that it was noted that we will create all the conditions to study the heritage of our ancestors and create a great literature worthy of our great culture"⁵⁰. One of the bright and talented representatives of Uzbek literature, Muhammad Aminkhoja Mukimi's creative heritage did not receive its impartial assessment during the years of the Soviet system. It has also been conceptually revised due to the fact that it has not been fully researched. As a result, completely opposite interpretations of the essence of his works appeared. Unbiased study of the poet's poetry, the main aspects of his skill, the secrets of the popularity of his works in the people and the reasons for coming over the centuries, his skill in using words, stylistic features of his ghazal, based on the factor of closeness to folk oral creativity research also determines the relevance and importance of this research work.

Decree No. PF-5850 of the President of the Republic of Uzbekistan dated October 21, 2019 "On measures to fundamentally increase the prestige and status of the Uzbek language as a state language", "Science 2030" dated October 29, 2020 Decree No. PF-6097 on approval of the concept of development until PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and promotion of ancient written sources", PQ-2789 dated February 17, 2017 "Sciences "On measures to further improve the activities of the Academy, the organization, management and financing of scientific research

⁵⁰ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Ўқитувчи ва мураббийлар кунига бағишланган тантанали маросимдаги нутқи // [http:// uza/uz/posts/3452](http://uza/uz/posts/3452).

works", decree of the President of the Republic of Uzbekistan No. PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and promotion of ancient written sources" dated February 17, 2017 No. 2789 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", No. PQ-3271 dated September 13, 2017 "Development of the publishing and distribution system of book products , on the program of comprehensive measures to increase and promote book reading and book reading culture, O'RQ-576 dated October 10, 2019 "Science and scientific activity "On" Law of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F of February 16, 2018 on the international conference on the topic "Current issues of studying and promoting Uzbek classical and modern literature at the international level" decree No and other regulatory legal documents related to this activity.

Dependence of the research on the priority directions of the development of science and technology of the republic. Dissertation research was carried out in accordance with priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republic's science and technology development.

Level of study of the problem. The first attempts in urban studies were related to the publication and popularization of the poet's works. In this regard, the services of N. Ostroumov should be highlighted. In 1907, between 1912 and 1912, he published "Devoni Muqimi" and a number of bayozs in lithography.⁵¹ The Russian scientist M. Gavrilov published a review article in the August 12, 1912 issue of the newspaper "Turkestanskije vedmosti" under the name "Sart poet Mukimi"⁵².

From the 30s of the last century, the study of the poet's life and work began at a rapid pace. The researches carried out by Ghafur Ghulam alone became a chapter in urban studies⁵³.

In the 60s of the 20th century, Ghulam Karimov was active in the field of geography⁵⁴. The scientist repeatedly published the poet's works, and included the study of Mukimi's life and work in higher education literature programs.

⁵¹ Девони Муқимий – Тошкент: 1907. ЎзФАШИ, инв. №236.

⁵² Абдуғафуров А. Эрк ва эзулик куйчилари. – Тошкент: Адабиёт ва санъат, 1979.

⁵³ Фулом Ғ. Муқимий (Сўзбоши) // Муқимий баёзи (Тўпловчи: Ғ.Фулом). Ҳамид Олимжон таҳрири остида. – Тошкент: Ўздавнашр, 1932. – Б. 5–7; Фулом Ғ. Муқимий мактублари // // Фулом Ғ. Асарлар, 10 жилдлик, 8-жилд (Адабий-танкидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 92–93; Фулом Ғ. Муқимий // Фулом Ғ. Асарлар, 10 жилдлик, 8-жилд (Адабий-танкидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 145–147; Фулом Ғ. Демократ шоир // Фулом Ғ. Асарлар, X жилдлик, 8-жилд (Адабий-танкидий мақолалар, очерклар, портретлар). – Тошкент: Ғ.Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 148–152; Фулом Ғ. Муқимий ва Мухий Муҳаммад Аминхўжа Муқимий. Талланма асарлар (Нашрга тайёрловчи: Ғ.Фулом). Уйғун таҳрири остида. – Тошкент: ЎзФАН нашриёти, 1942. – Б. 165–170;

⁵⁴ Каримов Ғ. Муҳаммад Аминхўжа Муқимий (Сўзбоши) // Муқимий. Асарлар тўплами. Икки жилдлик, 1-жилд (Нашрга тайёрловчи: Ғ.Каримов). – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. 3–38.; Муқимий. Асарлар тўплами. Икки жилдлик, 2-жилд (Нашрга тайёрловчи: Ғ.Каримов). – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. –199; Каримов Ғ. Ўзбек демократ шоири Муқимий ва унинг даври адабиёти. Докторлик дисс. – Toshkent, 1962; Каримов Ғ.К. Муқимий // Ўзбек адабиёти тарихи. Учинчи китоб (XIX асрнинг иккинчи ярмидан XX аср бошларигача). Дарслик. – Тошкент: Ўқитувчи, 1966. – Б. 73–144; Каримов Ғ.

Charkhi of Asqara also showed great zeal in restoring Muqimi's literary heritage, preserving it, and presenting a number of unpublished ghazals to the people.⁵⁵

Considerable work has been carried out in literary studies on the life, work, creativity, genre structure of Muqimi's works, textual research, and the literary environment of the poet⁵⁶. In these studies, according to the demand of the time and ideology, the social content of Muqimi's works was mainly sought, and the satirical and humorous works of the poet exposing his time were studied. The issues of the author's skill behind these poems, which made them famous in the country, remained outside the scope of research.

During the years of independence, a number of achievements were made in the field of geography. Collections of the poet's poems, a complex of complete works were announced.⁵⁷

From the point of view of textual studies and linguistics, researches were carried out, and scientific articles were published.⁵⁸ The researches of the textual scholar Koldosh Pardayev in the ethnology of the new era are commendable. As a result of the scientist's research, 13 ghazals, 3 mukhammas, a total of 194 verses of Muqimi's poems were identified and brought into scientific circulation for the first

Мавлоно Муқимий (Сўзбоши) // Муқимий. Асарлар. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат, 1974. – Б. 5–32; Каримов Ғ. Муқимий ҳаёти ва ижоди. (Монография). – Toshkent: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1970.

⁵⁵ Чархий. Девон. – Тошкент: Адабиёт ва санъат, 1972. – Б. 4.

⁵⁶ Шарафиддинов О. Муҳаммад Аминхўжа Муқимий // Адабиёт дарслиги. Ўрта мактаблар учун. – Тошкент: Ўқувпеднашр, 1939; Уйғун. Муҳаммад Аминхўжа Муқимий (Сўзбоши) // Муҳаммад Аминхўжа Муқимий. Талланма асарлар (Нашрга тайёрловчи: Ғ.Ғулом). Уйғун таҳрири остида. – Тошкент: ЎзФАН нашриёти, 1942. – Б. 5–35; М. Шайхзода. Ватан гулзорининг ўтли булбули. / Ўқитувчи. – Тошкент, 1943, 5 май; Олимжон Ҳ. Муҳаммад Амин Муқимий // Танланган асарлар. – Тошкент: Ўздавнашр, 1952; Фурқат ва Муқимий ҳақида мақолалар. – Тошкент: Бадий адабиёт нашриёти, 1958; Олимжон А. Муҳаммад Аминхўжа Муқимий (Ҳаёти ва ижоди). – Тошкент: Ўз ССР Фанлар академияси нашриёти, 1953. – Б. 60; Муқимий. Ғазаллар. (Нашрга тайёрловчи: Хотамов Н). – Toshkent: Давлат ўқитувчи-педагогика нашриёти, 1959. – Б. 31.; Абдуғафуров А. Муқимий // Буюк сиймолар, алломалар. Уч китобдан иборат, 3-китоб. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1997. – Б. 95–100; Қайюмов П.Д. Тазкираи Қайюмий. – Тошкент: ЎзР ФА Қўлэмалар институти таҳририй нашриёт бўлими, 1998. – Б. 210–227; Muqimiy. Saylanma / Muqimiy (Nashrga tayyorlovchi: Karimov G'). – Toshkent: Ma'naviyat, 2009.

⁵⁷ Очилев Э. Ўзбек халқининг мўтабар шоири // Муқимий. Кўнглум сандадур. – Тошкент: Шарқ, 2009; Муқимий. Боғ аро. Шеърлар (Нашрга тайёрловчи: Турдалиев А). – Toshkent: Академнашр, 2010; Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдалиев А). – Toshkent: Иқтисодиёт, 2021; Муқимий. Интизор (Кўшиқлар) (Нашрга тайёрловчи: Очилев Э). – Toshkent: Иқтисодиёт, 2021.

⁵⁸ Жўраева Р.А. Муқимий асарларининг лексик-семантик хусусиятлари.—Кўқон, 2022; Қобилова З. Амирий ва Муқимий (Монография). – Фарғона: Фарғона, 2020.; Очилев Э. Муқимий // Нафис мажлислар (Рисолалар), 2-китоб. – Тошкент: Info Capital Group, 2018. – Б. 160–182; Qodirov V. Muqimiy lirikasida xalqona ifoda omillari // O'zbek tili va adabiyoti. 2008, 2-son. – Б. 51-53; Pardayev Q. Muqimiyning qo'lyozma bayozlari // O'zbek tili va adabiyoti. 2013, 3-son. – Б. 61-65; Очилев Э. Муқимий ижодида Навоий анъаналари // Ўзбек тили ва адабиёти, 2020, 4-сон. – Б. 46–49; Очилев Э. Муқимий шохбайтлари // Адабиётшуносликнинг долзарб масалалари (Халқаро конференция материаллари). – Тошкент: Тафаккур, 2020. – Б. 133–141; Jo'rayev O. Muqimiy nazmining nazokati // O'zbekiston adabiyoti va san'ati. 34-son; Жўрабоев О. Муқимий қўлэмаларида форсий шеърлар. // Сино, 2007, 28-сон; Iskandarova Sh, Jo'rayeva R. Muqimiy ijodida o'xshatishlar. // O'zbek tili va adabiyoti. 2021, 5-son. – Б. 101-105; Очилев Э. Муқимий ижодида фольклор анъаналари // Ўзбек фольклорининг ўзбек ва инглиз тилларидаги веб сайти ва мультимедиа махсулотини яратиш мавзусидаги Республика илмий-амалий анжумани. – НамДУ, 2021. – Б. 41–45; Tojiboyeva M. Muqimiyning xalqona ruhda she'riyati xususida. Qo'qon adabiy muhiti va uchinchi renessans (xalqaro ilmiy-amaliy anjuman). Farg'ona: Fag'ona, 2022. – B.192.

time, and a total of 285 verses from the poet's collection of verses, stanzas and stanzas were restored from the perspective of the Shura ideology⁵⁹. The result of these researches enriches the imagination of Muqimi's literary heritage.

Our research, by approaching the poet's work based on new criteria, explores the aspects of creativity that made Ghazali poetry popular, including innovations created in the bosom of tradition, the main features of the poet's style, poetic peculiarities, and the role of folklorisms. aimed at covering such issues in a monographic manner.

He connection of the research with the research plans of the higher educational institution where the dissertation was completed. The dissertation was completed within the "Problems of Poetics" topic of the scientific research plan of Fergana State University.

The purpose of the research is to determine the artistic features of Muqimi's ghazal and the features of the poet's image skills.

Tasks of the research:

study of the ethnology of the independence period;

Analyzing the forms of manifestation of tradition and originality in Muqimi's work;

Determining the position of folklorisms in Muqimi's work;

Researching the specific features of Muqimi's style;

Analysis of Muqimi's ghazals in terms of form and content harmony;

Muqimi's skill in using artistic arts is to determine the place of weight, rhyme and radif in his poetry.

The object of the study a complete collection of Muqimi's works was received. Instead, copies of Muqimi's⁶⁰ literary heritage prepared and printed by Gafur Ghulam, Ghulam Karimov, Koldosh Pardayev were referred to.

The subject of research The main aspects of Mukym's artistic skills are research.

Research methods Historical-comparative, historical-cultural, biographical, and hermeneutic methods of analysis were used to illuminate the research topic.

Scientific novelty of the research consists of:

It has been proven that Islamic enlightenment and Sufism are the leaders in Muqimi's worldview, attitude to social reality, spiritual image as a creator;

13 types of traditional and new images in Muqimi's work have been identified, such as symbolic, metaphorical, religious, mystical, legendary, historical and life images, according to their role, function, and expressed idea;

the poet's folklore-like sadness and journey motif; Hizr, humo, an image like a mountain; It has been proven that he skillfully used figurative tools such as simile, animation, repetition, stylization of mythological characters such as giants

⁵⁹Пардаев Қ. Биз билмаган Муқимий. – Тошкент: Муҳаррир, 2019.—Б. 160. Пардаев Қ. Муқимий шеърятининг матн тарихи, таҳрири ва талқини. Докторлик дисс. – Тошкент, 2020; Adabiy manbalar bilan ishlash amaliyoti (O'quv qo'llanma) Toshkent: Bookmany print, 2022; O'zbek adabiyoti tarixi (Muqimiy ijodi) (O'quv qo'llanma) Toshkent: Bookmany print, 2023; Navoiy mahoratining Muqimiy ijodiy kamolotidagi o'rni. // Alisher Navoiy va Qo'qon adabiy muhiti (xalqaro ilmiy anjuman). -Toshkent: Turon-Iqbol, 2021. – Б. 34-37;

⁶⁰Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдиалиев А). – Тошкент: Иқтисодиёт, 2021.

and fairies, folk cheers, curses, askiyas, wise words and people's beliefs for the expression of artistic goals;

Muqimi's creation of aruz is relatively simple and close to the people's hearts, such as ramal, hazaj, rajaz, muzore', he uses the names of places, historical figures and contemporaries as rhymes, and uses new and unique radifs taken from everyday life. It is based on enriching the literary stock of Uzbek poetry.

Practical results of the research consists of:

It is based on Muqimi's innovation in tradition, enriching Uzbek poetry with a new theme, style, series of literary heroes;

the image method, narrative style, and originality in the use of words that made up the style of Muqimi, who created truly folk poetry, are revealed;

the peculiarities of the poet's skill in using the artistic arts, weight, rhyme and radif, which ensure the artistic perfection and aesthetic impact of the poet's poems, are clarified;

The main factors of folk poetry created by combining centuries-old traditions of folk oral art and advanced experiences of classical speech art in his work have been identified.

Reliability of research results It is determined by the fact that the problem is clearly stated, that the conclusions drawn have a methodological basis, that reliable theoretical sources and dictionaries are used, that theoretical ideas and conclusions are put into practice, and that the obtained results are confirmed by competent structures.

Scientific and practical significance of research results. The scientific value of the research is determined by the fact that it will be one of the unique auxiliary sources for future researches in the direction of creative skills and artistic works.

The practical significance of the research is that based on the main views and conclusions in the dissertation, "History of Uzbek literature", "Classical poetics", "Literary theory", "Uzbek literary studies" for the requirements of higher educational institutions in the field of philology history" can be used in creating textbooks and training manuals, making methodical recommendations, reading elective subjects on the literary environment of Kokand for graduate and undergraduate students.

Implementation of research results.

The implementation of the scientific conclusions reached in the process of studying the poetic peculiarities of Muqimi's ghazaliyy can be seen in the following:

Muqimi's worldview, attitude to social reality, spiritual image as a creator, based on the fact that Islamic enlightenment and Sufism are the leaders, were used in discussions of poetry and literary criticism department of the Writers' Union of Uzbekistan, and in master classes held with young artists (Issue 01-03/281 of the Union of Writers of Uzbekistan dated March 11, 2024 reference). As a result, the knowledge of the history and development of local studies of young artists has expanded;

According to the role of traditional and new images in Muqimi's work, their function, and the expressed idea, 13 types of symbolic, figurative, religious,

mystical, legendary, historical, and life images have been identified. 2022 AL-322103020 "On the life and work of the creators of the literary environment of Kokand" was used in the project on the creation of a website and electronic platform (Reference 1408/04 of the Kokan State Pedagogical Institute dated October 23, 2024). As a result, the platform has been enriched with new scientific information about Muqimi's work, making it easier for users;

Muqimi's creation of relatively simple and close to the people's aruz: ramal, hazaj, rajaz, muzoreda, skillful use of place names, names of historical figures and contemporaries as rhymes when appropriate, new and old words taken from everyday life. from the conclusions based on the fact that Uzbek poetry enriched the radif reserve by using specific radifs, the National Television and Radio Company of Uzbekistan It was used in the broadcasts of "Uzbekistan" television and radio channel "Bedorlik" and "Adabi process" (years 2022-2024). The dissertation himself took part in several episodes of the "Ghazal Boston" broadcast on the topic (reference 04-36-1127 of March 24, 2024 of the National Television and Radio Company of Uzbekistan "Uzbekiston Teleradiokanali"). As a result, broadcasts were enriched with scientific and theoretical information, and their scientific and educational level increased;

The promotion of the Republican Spirituality and Enlightenment Center in 2022-2023 is based on the skillful use of the poet's folk expression and image, applause and cursing, askiyas, folk views and beliefs to express his artistic goals. implemented in prayer activities (2024 of the Institute of Social and Spiritual Research under the Center of Spirituality and Enlightenment of the Republic Reference 309 of April 10). As a result, it was possible to increase the scientific and educational uniqueness of propaganda conferences, to reveal the importance of fiction as a means of education.

Approval of research results. The results of this research were publicly discussed in lectures given at 7 international and 2 national scientific-practical conferences.

Publication of research results. A total of 18 scientific articles were published on the topic of the dissertation. 9 articles were published in scientific publications, 2 of which were published in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature, the total volume of which is 151 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the topic is based, the goals and tasks, object and subject of the research are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific innovation and practical results of the research are described, the scientific and practical significance of the obtained results is

revealed. Information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation is called "**Mukimi's work and literary studies of the period of independence**", and the first chapter is devoted to the study of "**Leading principles of muqimi studies of the period of independence**". Muhammad Aminkhoja Muqimi is one of the poets whose life and work have been studied the most in Uzbek literary studies. The direction of local studies appeared in literary studies, and its history goes back to the first quarter of the last century. In the literary studies of the independence period, scientific truths that could not be said during the Shura period began to emerge. Artistic creativity, as well as the science of literary studies, was completely freed from the pressure of ideology. This situation did not fail to have a positive effect on the researches related to the study of Mukimi's work. Two important principles stand out in Muqimi studies of the independence period: Re-examination of manuscripts and lithographs of Muqimi's works from the point of view of textology and literary source studies; Re-evaluating Muqimi's worldview, attitude to social reality, his position as a creator based on the ideology of independence and new criteria established in literary studies. For a first-principle case, there were the following problems: Manuscript and lithographic copies of Muqimi's works, autograph manuscripts have not been fully researched; the text of the poet's works is read or edited incorrectly; the genre composition and volume of the poet's poems are not fully defined. The solution of these problems was seriously tackled with the honor of independence. During the years of independence, a number of publications of the poet's works were published. Although not all editions were free of defects, the poet's works reached our people in relatively correct and complete form.

During the years of independence (1997), A.Madaminov was one of the first to publish "Yangi Bayaz"⁶¹ composed of Mukimi's poems. Literary scholar Abdulatif Turdialiyev identified 3 autographs of Mukimi.⁶² The scientist published a collection of poets under the name "Bagh aro"⁶³ (2010). Also, the "Complete collection of works"⁶⁴ prepared by the scientist for publication is an important source that provides detailed information about Muqimi's creative heritage.

Among the scientific researches of O. Joraboyev, there are also a number of studies related to the sources and textual research of Muqimi's works⁶⁵.

⁶¹ А.Мадаминов нашрга тайёрлаган Муқимий, Фурқат, Завқий асарларидан иборат. Янги баёз. Тошкент, 1997.

⁶² Турдалиев А. Муқимийнинг янги аниқланган дастхатлари. Адабий мерос, 1998. 1- сон.

⁶³ Муқимий. Боғ аро. (нашрга тайёрловчи, луғатлар ва изоҳлар, сўз боши // Халқнинг ростгўй шоири муаллифи А.Турдалиев) – Toshkent: Академнашр, 2010.

⁶⁴Муқимий. Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдалиев А). – Toshkent: Иқтисодиёт, 2021.

⁶⁵ Жўрабоев О.Меҳрибони топмадим. /Ўзбекистон адабиёти ва санъати. – Тошкент, 1999, 3 сентябрь; Оразинг гулзорига бордим. /Ўзбекистон адабиёти ва санъати. – Тошкент, 2001, 9 февраль; Қўлёзма манбаларда Муқимий ижоди. //Тил ва адабиёт таълими. – Тошкент, 2001, 3-сон; Фитрати фазлу балоғат бўлғусидур шунчалар. //Тафаккур. – Тошкент, 2003, 3-сон; Ғафур Ғулом – муқимийшунос. //Ўзбек тили ва адабиёти. – Тошкент, 2003, 2-сон; Мавлоно Муқимий дунёқараши ва ижодиётининг баъзи жиҳатлари хусусида. //ФарДУ ахборотномаси. – Фарғона, 2008, 2-сон.; Уқбо ғамин чеккан шоир. //Ҳидоят. – Тошкент,

V.Rahmon carried out research on the re-examination of the sources of Muqimi's works from the point of view of textual studies and literary source studies⁶⁶. All of them focus on errors and defects in the text of Muqimi's works published in different years. Reflecting on the first editions of Olim Muqimi's works, he found out that Sabir Abdulla's 4 poems from the drama "Mavlano Muqimi" were included in the edition prepared by Abdulla Olimjon in 1951⁶⁷. He criticizes the inclusion of 1 poem from this drama in the 2013 edition.⁶⁸

Followers of G. Karimov published "Saylanma"⁶⁹ (2009), a compilation of Mukimi's works intended for schoolchildren.

Ergash Achilov has collected famous ghazals, murabbas, and mukhammas, which have become songs among our people, under the names "Konglim sandadur"⁷⁰ (2009), "Ey chehrasi tobonim"⁷¹ (2013) and "Intizor"⁷² (2021). published.

Q.Pardayev defines Mukimi's works as published 12 times.⁷³ It should be noted that as a result of the study of the poet's works from the point of view of textual studies, 3 collections were published in the following years. The first is the book "We don't know Muqimi"⁷⁴ consisting of newly identified and reconstructed poems by Q. Pardayev, in which Muqimi's "Darigo property" in different genres was ideologically edited during the Shura period and interpreted in accordance with the ideology of the time. The text of the works entitled "Hajvi Bekturboy", "Dar mardumi Akjar batariqi mukhamas", "Dar mazammati zamona", "Voqeayi kor Ashurboy Haji", "Veksil", "Dar mazammati qurqaba", "Hajvi khalifayi Mingtepa" have been restored.

The anthology Muqimiy. Furqat. Hamza⁷⁵ from the Treasures of Turkic Literature series, prepared by Z. Qobilova, includes 90 poems by Muqimiy.

The second chapter of this collection is dedicated to "New Approaches to Muqimiy's Work." The distinguished literary scholar Ibrohim Haqqul once remarked, "I am not entirely convinced that truthful talents like Makhmur, Gulkhaniy, Muqimiy, and Hamza Hakimzoda Niyazi could have freely wielded

2010, 8- сон.Жўрабоев О. Муқимий назмининг назоқати. // Ўзбекистон адабиёти ва санъати, 2020. 34-сон. – Б. 6;

⁶⁶ Раҳмонов В. Мумтоз сўз баҳси. // "Ўзи билмай тоғ тиклаган олим ёки ҳаракатдаги тоғ", "Итмоқ" ва "етмоқ" муаммоси", "“Зўр зан” зўр хотин", "Кўсов “етти”тами ё каттами?", "Шошма шошарликми ёки..", "Шояд” нима дегани?", "Қабки..дағи", "Ҳоки бўйинг”ми ёки “ҳоки кўйингми?” Тошкент: Адабиёт, 2022. – Б. 488-501.

⁶⁷ Раҳмон.В. Мумтоз сўз баҳси. – Тошкент: Адабиёт, 2022 - Б –488.

⁶⁸ Ўша жойда.

⁶⁹ Муқимий. Сайланма. (нашрга тайёрловчи: Ғ.Каримов) – Тошкент: Маънавият, 2009.

⁷⁰ Муқимий. Кўнглум сандадур. (Тўпловчи: Э.Очилов) – Тошкент. Шарқ, 2009.

⁷¹ Муқимий, Фурқат. Эй чеҳраси тобоним. (Машхур кўшиқлар) (Тўпловчи ва сўзбоши // Дилўртар кўшиқлар муаллифи Э.Очилов) – Тошкент: Ўзбекистон, 2013.

⁷² Муқимий. Интизор (Кўшиқлар) (Нашрга тайёрловчи: Очилов Э). – Тошкент: Иқтисодиёт, 2021. –144.

⁷³ Падаев Қ. Муқимий шеърляти: матн тарихи, таҳрири ва талқини. Монография. – Тошкент: Мухаррир, 2019. – Б. 88.

⁷⁴ Пардаев Қ. Биз билмаган Муқимий. (Янги аниқланган ва матни қайта тикланган асарлар. Нашрга тайёрловчи ва изоҳлар муаллифи Пардаев Қ). – Тошкент: Мухаррир, 2019.

⁷⁵ Turkiy adabiyot durdonalari 100 jildlik. 11-jild. Muqimiy. Furqat. Hamza. (nashrga tayyorlovchi soʻz boshi muallifi Z.Qobilova) Oʻzbekiston, 2022. B. 9-270.

their pens in a cultural and creative environment other than that of Kokand.”⁷⁶ Indeed, poets in the Kokand literary sphere, which has thrived over many eras, have been known for their commitment to speaking the truth. Toward the end of the 19th and beginning of the 20th centuries, works emerging from the Kokand literary scene began to reflect new themes and characteristics, such as modern sensibilities within traditional frameworks, in response to the socio-political shifts of the time. Motifs expressing dissatisfaction with Tsarist Russia’s colonial policies began to surface, and Islamic-enlightenment ideals opposing oppression grew stronger. Like other artists of his era, Muqimiy became increasingly aware of the realities of his time and began interpreting them artistically.

While the study of Muqimiy’s work has been largely guided by a historical perspective, there have also been instances of overemphasis on the dominant ideological frameworks. In the first quarter of the last century, literary scholars started to view Muqimiy as an early representative of the emerging Jadid literature at the end of the 19th and beginning of the 20th centuries. In his 1934 textbook *Uzbek Bourgeois Literature, XIX-XX Centuries*, Abdurahmon Sa’diy referred to Muqimiy as a “bourgeois Jadid poet” and “a precursor of the Jadids.”⁷⁷ Similarly, Miyon Buzruk Solihov noted, “We see poets like Muqimiy, Muhyi, Furqat, Vasliy, and Akmal, among others-over fifty in total-who observed the Jadidism period.”⁷⁸ While both scholars approached this view from a vulgar sociological standpoint, their perspectives align with the truth. Commenting on this, B. Qosimov observed, “...our Jadid poets are marked by a powerful mix of ideas and concepts. Take, for instance, Muqimiy and Furqat, who were at the forefront of forming new Uzbek literature. In the 1930s, they were rightly interpreted as representatives of the Jadid movement.”⁷⁹

Major scientist Yanosh Ekman also emphasized that the enlightened views of Muqimi and his contemporaries were the basis of the jadid movement in Turkestan: “...except for the Khivali poet Avaz O'tar, the first representatives of jadid literature were Muqimi, Furqat, Zavqi, and Zori. are sugar poets”⁸⁰

In literary studies, there was a need to “examine and draw conclusions about the complex creative path of Muqimi and his rich literary heritage from the point of view of independence, the interests of the Nation and the Motherland...”⁸¹ During the past years, it was recognized that the ideas of modernism spread in the Turkestan lands under the influence of Tatarstan jadids. In fact, artists like Muqimi understood well that the existing conditions at the end of the 19th century meant that it was impossible to live in the old way, that both the system and people had to change. They saw the way to get rid of the existing situation in enlightenment, and that is why they began to sing about the ideas of enlightenment in their works.

⁷⁶ Ҳаққул И. Ҳамза абадияти. / Ҳамза ва аср ўзбек адабиёти. –Фарғона, 2019. – Б. 42

⁷⁷ А. Саъдий. Ўзбек буржуа адабиёти. XIX-XX асрлар. – Тошкент: Ўздавнашриёт, 1934. – Б. 15.

⁷⁸ М.Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. Биринчи қисм. – Тошкент: Ўздавнашриёт, 1930. – Б. 88.

⁷⁹ Қосимов Б. Миллий уйғониш: жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 8.

⁸⁰ Janos Eckmann. Narezm, kirpак ve sagatay turkcesi uzerine arastirmalar. Ankara, 1996, B-209.

⁸¹ Qosimov B. Milliy uyg'onish davri o'zbek adabiyoti. Toshkent: Ma'naviyat, 2004. – B. 95

In Mukimi's ghazal titled "Dar mazammati zamona", which begins with the verse "Dar mazammati zamona", which begins with the verse "Dar mazammati zamona", the end of the age is wonderful. It was reflected that the issue of morals and education became difficult, "things got bad", and the nation faced a moral crisis. Textologist Q. Pardayev notes that 7 stanzas were shortened in the 1958, 1960, 1974 editions of this ghazal poet's work, which caused the poet's critical views on the tsarist colonialism to remain hidden, and the full text of the ghazal is in Mukimi's number 1325 noting that it is given in the signature statement (page 120a) and reporting the omitted bytes.⁸² Mazur's ghazal is fully included in the 2021 edition. Let's pay attention to some verses of the ghazal:

*"Our city is now full of Cherkes (Circassians), Qizilbash, and Armenians;
Muslims are humiliated, and the virtuous are hidden from sight.
Ahmadjon, rising with honor from the ranks of traders,
Shows bravery, with every hair on his head like spears.
Unable to endure, seeking his country's welfare,
He led the people directly to the governor."⁸³*

In the verses that were left down, Muslims were trampled by the colonization of non-Muslims, merchants rebelled, and as their representative, a merchant named Ahmadjan could not stand this situation and went to the governor, thinking of the welfare of the country, that is, the current social situation is real. 'shown.

"Truly, in order to strengthen its power in Turkestan, to ensure the continuity of the tyranny policy, the tsarist government pursued a policy of keeping the people in ignorance as much as possible, throwing the nation's conscious and enlightened children into a vicious cycle of repression."⁸⁴ He harshly criticized the vices that hinder the development and growth of a settled nation: ignorance, lagging behind the progress of science, mutual discord and disputes, and alcoholism, which is the root of these vices. Poet's:

*"By introducing them to drink, making them drunkards in the end,
They crippled even the healthy, making them like themselves."(26)*

to the verse of Abdulhamid Cholpon: "O relatives... our great request is that you should not follow the example of European fashion, glass, corrupt morals and imitate them in this way, but be like science, art, craft, and industry. We should be an example of their culture and imitate them in this respect. European fashion, glass and corrupt morals will make you destitute, beggars, captives, and slaves. Avoid this! Brothers, open your eyes and think well!"⁸⁵ his opinion is consistent.

Muqimiy deeply wished for his nephew, Rozimhammad Do'smatov, to become one of the learned and respected figures of his time, as we read in letters he sent to him: "...there is a saying among the people that it is not surprising that you are blessed with bread and sustenance, while Moscow is so far away. And

⁸² Пардаев Қ. Муқимий шеърляти: матн тарихи, таҳрири ва талқини. Монография. – Тошкент: Мухаррир, 2019. – Б. 29.

⁸³ Муқимий. Тўла асарлар тўплами. (Нашрга тайёрловчи: Турдалиев А). – Тошкент: Иқтисодиёт, 2021. Б. 357. Shoir g'azallaridan keltiriladigan keyingi misollar shu nashrdan olinib, sahifasi qavs ichida ko'rsatiladi.

⁸⁴ Жабборов. Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филология фанлари доктори дисс. – Тошкент, 2004. – Б. 23-24.

⁸⁵ Чўлпон. Ватанамиз Туркистонда темир йўллар. // Садои Фарғона, 1914 йил 6 июнь, № 26.

perhaps, if you come again someday as a prominent official... There are many marvelous and wondrous things in those lands, so write to us in detail so that we can fully understand and appreciate it.”⁸⁶ From these notes, it can be understood that Muqimiy hoped to see a future generation, represented by his nephew, that would serve the interests of the nation and homeland and be well-versed in the knowledge of the new era.

Muqimiy’s body of work includes many poetic pieces infused with religious, enlightening, and Sufi ideals. This can first be attributed to the centuries-old theme of love in Uzbek classical literature, and secondly, it is connected to the path the poet himself traveled. “It is indeed true that the primary factor ensuring the timelessness of the creative heritage of Eastern classical literature is the moral teachings of Islam and the ethics of Sufism.”⁸⁷ The following ghazal by the poet illustrates this thought:

*"If Your grace does not guide me, I am drowning in rebellion,
There is much deficiency in my worship, hypocrisy in my prayers, oh Lord.
In the field of my life, I have scattered seeds of sin,
Yet, if You bestow mercy by dawn, my harvest will yield only guilt and error,
oh Lord.
For a beggar like me, it is hard to reach Your sanctuary,
While even sultans find themselves as beggars at Your threshold, oh
Lord."(18)*

This ghazal with the refrain “oh Lord” should be seen as the poet’s plea to the Creator. In it, a person confesses to being “drowning in rebellion,” having “deficiencies in worship,” “hypocrisy in prayer,” and having “scattered seeds of sin” throughout his life, as he implores God for guidance and mercy on the Day of Judgment.

One of the main sources that reveal Muqimiy’s worldview and way of life is his letters. In his letters to his nephew, Rozimhammad Do‘stmatov, he urges him to maintain the five daily prayers, congratulates him on Eid, and reminds him of the transience of this world.⁸⁸ Another source that sheds light on Muqimiy’s Islamic-Sufi lifestyle is Po‘latjon Qayyumov’s Tazkirai Qayyumiy, which includes the following information: “Muqimiy was known as a poet among the people. He lived humbly, was a skilled calligrapher, and mastered writing and editing. He had sufficient knowledge to serve as an imam, caretaker, or judge, yet chose not to pursue such positions.”⁸⁹ Indeed, Muqimiy had a deep understanding of religious sciences, but, like Sufi poets before him, he made a living through honest work—as a calligrapher. In one of his verses, the poet describes this world as a place of toil. He calls people to contemplation and warns that one cannot find peace in this “workhouse,” as he writes:

O heedless one, if you seek comfort in the afterlife,

⁸⁶ Муқимий. Тўла асарлар тўплами. – Тошкент: Иқтисодиёт, 2021. – Б. 339- 342.

⁸⁷ Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Ф.ф.д. дис. – Тошкент: 2004. – Б. 87.

⁸⁸ Муқимий. Тўла асарлар тўплами. – Тошкент: Иқтисодиёт, 2021. – Б. 343-344.

⁸⁹ Қаюмов. П. Тазкирай Қаюмий. – Тошкент: Қўлёзмалар институти, 1998. – Б. 210.

Do not expect joy, for it cannot be found in this workhouse.

Muqimiy's ghazals, written on the path of faith and Islam, can be regarded as examples of eloquence from a steadfast believer's pen.

The second chapter of the dissertation is titled Literary Traditions and the Maturation of Muqimiy's Creative Work, and it includes research on The Role of Folklore in Muqimiy's Ghazals. "The folk spirit in Muqimiy's poetry is seen in conversational phrases often used as endearing or appreciative expressions, like the Uzbek words 'o'rgulay' (I cherish you), 'aylanay' (let me circle around you in affection), 'tasadduq' (offering), 'esonmisiz?' (are you safe?), and 'omonmisiz?' (are you well?)." ⁹⁰ In this sense, Muqimiy's style reflects his personality, the era he lived in, the literary environment, and his creative world. Simplicity, sincerity, and humanity were qualities in Muqimiy's personality that found expression in his work. This is evident in his ghazals with refrains such as "o'rgulsun," "o'ynaylik, kulaylik," "aylansun," "tokaygacha," "mayligamu," and "o'rgulay."

O good people, let us gather in one place,

Let us play, laugh, and give thanks.

This life is without permanence, this worldly world without loyalty,

Let us play, laugh, and give thanks.

This ghazal is in the style of spoken language, with repeated lines such as "Let us play, laugh, and give thanks" in the second line of each stanza, adding to the musicality and simplicity of the poem. In Muqimiy's ghazals, we observe the stylization of mythological figures such as Satan, devils, ghouls, and fairies, with a particular emphasis on the fairy figure. Folklorist O. Qayumov notes that the earliest mentions of this figure are found in the Avesta, where it is recorded as "payrika." ⁹¹ This figure is a mythological character and an archaic form of the fairy image. Muqimiy also depicts the fairy as a beautiful girl, as found in folklore, and associates it with the theme of love. In one ghazal, he hyperbolically writes, "The tulips blooming in the spring fields are not tulips, but rather the blood-stained tears I shed in separation from that fairy."

Not the tulips blooming in the fields of spring,

But the blood I shed from my eyes in separation from that fairy.(138)

Muqimiy's work also reveals a clear use of ethnographic folklore. For example, he draws on the cultural custom of offering a meal to guests as he describes the joy of *being united with one's beloved*:

If you invite me as a guest to the feast of your presence,

How long shall I sit here in the corner of separation, unable to swallow food?(100)

Muqimiy rephrases the folk proverb "One does not value the water that flows past" as follows:

If I came from the lands of India and Marv, I would be regarded,

⁹⁰ Tojiboyeva M. Muqimiyning xalqona ruhdagi she'riyati xususida. Qo'qon adabiy muhiti va uchinchi renessans (xalqaro ilmiy-amaliy anjuman). Farg'ona: Farg'ona. 2022. – B. 192.

⁹¹Қаюмов О. Пари образининг генезисига доир мулохазалар. XX аср ўзбек фольклоршунослиги антологияси. (Тузувчилар: Тўлабоев О, Жўраев М ва бошқалар) Ўзбекистон миллий энциклопедияси.– Тошкент, 2017. – Б. 576

But my fault, Muqimiy, is that I am a native of Fergana.(98)

In his ghazals, Muqimiy created unique analytical folklore expressions based on blessings and curses from folklore. His language sometimes turns to cursing dishonorable, treacherous, despicable, arrogant individuals, as seen in verses like:

*May a plague befall all the seeds of the unfaithful,
And those who bring pain, the vile and the doomed.
You give your house and life for them,
Alas, they understand not; may a plague fall upon them.
They live for a day of glory and a short time of triumph,
To the boastful, arrogant, may a plague befall.(107)*

It is known that hatred and anger are the defining characteristics of curses. In this ghazal, Muqimiy uses the artistic form, language, and style of folk curses to target those who lack virtue, who do not value sacrifice, who betray lovers, or who are lost in vanity and arrogance. Notably, Muqimiy's curses are not directed at a single individual but aimed broadly, giving them social significance that differentiates them from traditional folk curses.

From these analyses, it becomes clear that Muqimiy effectively utilized elements of oral folklore and folklore motifs in his work. Through this, he ensured the simplicity, fluidity, resonance, emotional impact, accessibility, and artistic excellence of his poetry.

The second chapter is titled Literary Influence and Creative Originality. Eastern literary artistry has developed over the centuries through tradition. Muqimiy, who studied at the Kokand and Bukhara madrasas and mastered Uzbek, Persian-Tajik, and Arabic, learned and was inspired by the works of Persian-Tajik and Uzbek literary masters. He continued exploring the themes his predecessors had covered, revealing new aspects of them and creating a unique, folk-inspired style within the framework of tradition. The literary scholar Z. Qobilova describes creating within tradition as a very complex and challenging process, noting that sometimes a lack of adherence to the boundaries of influence can lead to literary plagiarism.⁹² In the history of classical Uzbek literature, thousands of poets have contributed; only those able to innovate within tradition have continued to be read and studied by subsequent generations, while those who engaged in literary theft were confined to their own time.

Muqimiy's first mentor was Alisher Navoi. Under the influence of Navoi's ghazals, such as "bor," "bor edi," "koshki," "gul," "qilmasun," "etmayin," "yo Rab," and "kim desun,"⁹³ Muqimiy wrote several responses in a similar style. In the following verse, Navoi symbolically describes the emotional state of a lover:

*Parting from my eyes, I write a letter, paying no heed to the world,
As in this moment, ink flows from my eye, and my eyelashes are my pen.⁹⁴*

⁹² Qobilova Z. *Badiiy ijodda ta'sir va izdoshlik*. - Toshkent: Turon-Iqbol, 2021. -B.43.

⁹³ Bu haqda qarang. Tursunova N. *Muqimiyning Alisher Navoiy g'azallariga tatabbu'lari*. Alisher Navoiy adabiy va ilmiy merosini o'rganish masalalari (xalqaro konferensiya).—Toshkent: Adast poligraf, 2022. – B.157-160.

⁹⁴ Алишер Навоий. Тўла асарлар тўплами, X жилдли. Биринчи жилд. – Тошкент: Ғ.Ғулом номидаги нашриёт-матбаа ижодий уйи, 2011. – Б. 157.

In other words: "Parting from my eye, I use its pupil as ink and my eyelashes as a pen to write a letter to the world."

Muqimiy creatively continues this tradition of his predecessor:

*With eyelashes as my pen, and the pupil of my eye as ink,
I have confessed my sorrow; listen to my heart, for I am weary and longing.*(97)

Here, the eyelashes become a pen, and the eye's pupil serves as ink, symbolizing the lover's expression of heartfelt confessions. Muqimiy also benefited greatly from the works of the powerful Azerbaijani poet Fuzuli.⁹⁵

The literary legacy of Umar Khan Amiriy had a particularly strong influence on Muqimiy's work. In fact, Muqimiy often measured himself against this compatriot poet. For instance, in one of his ghazals, he writes:

*Looking at my poetry, O Muqimiy,
In elegance, I am no less than Umar Khan.*(49)

In writing this, he measured his poetry against that of this great predecessor. Muqimiy composed four ghazals in response to Amiriy's famous ghazal beginning with "Lab uyur takallumga, zulfni parishon qil!" (Her lips murmur softly, and her curls fall in disarray). He also composed a response ghazal and two takhmis (quintain) based on Amiriy's ghazal with the refrain "Muborak." Muqimiy composed numerous responses to Amiriy's ghazals with refrains such as "bu," "uchradi nogoh," "ayrulmasun," "o'rgulsun," "bormukin?," "taslim," "sog'indim," "o'shal," "kokuling," "sizmusiz?," "anor," "qilmoq nadur," "bor," and "o'ldi o'xshaydur." In these responses, Muqimiy did not merely stay within the boundaries of tradition; he strived for originality, using delicate and profound metaphors. Notably, in addition to Turkic literature, Muqimiy also drew inspiration from the treasures of Persian-Tajik literature. The mirror symbol in his poems, for instance, is undoubtedly shaped by reading the works of Mirzo Bedil. "Muqimiy received special instruction on Bedil from Masumkhan Gulkhaniy, the imam of the Chinorli Mosque."⁹⁶

In another couplet, Muqimiy echoes a famous verse by Khwaja Hafiz, "Ki ishq oson namud avval vale aftod mushkilho" ("Love seemed easy at first, but the hardships soon came"), illustrating his own experience:

*Love seemed easy, but soon I realized the weight I bore,
For in separation lies a day of reckoning.*(51)

His ghazal with the refrain "Nest" (Nothing) rivals Persian-language poetry in artistic mastery. For instance:

*I carved my mountain of sorrow out of longing for her sweet lips,
While Farhad's chisel could not rival the sharpness of my nails.*(24)

Clearly, this couplet is based on the talmeh (allusion) technique. Here, the reference is to the legendary Farhad, who dug through a mountain to bring water to Shirin's palace, winning her love. In classical Eastern literature, the mountain

⁹⁵ Bu haqda qarang: Tursunova N. Muqimiyning Fuzuliy g'azaliga muxammasi. Turkiy xalqlar adabiyoti: adabiy aloqalar, adabiy ta'sir va tarjima (xalqaro ilmiy-nazariy anjuman) – Toshkent, 2022.– B. 454-457.

⁹⁶Қайюмов П.Тазкираи Қайюмий. – Тошкент: ЎзР ФА Қўлёзмалар институти тахририй нашриёт бўлими, 1998. – Б. 211.

Farhad dug has become a symbol of love's obstacles. Muqimiy continues this tradition, saying, "If Farhad dug with a chisel, I carve with my nails, which are sharper than his chisel."

Muqimiy's originality is also evident in his descriptions of his beloved. Observing her graceful walk in the garden, even the peacock sighs in envy, and the pheasant, with its delicate steps, burns with jealousy, as if thrown into the fire. These portrayals offer fresh interpretations of traditional descriptions of beauty:

*The peacock sighs upon seeing her graceful walk in the garden,
While the pheasant seems ablaze with jealousy, scorched by longing.(120)*

In classical poetry, Majnun's madness over Layli, living in the desert, and his burning passion for her are depicted in various ways. Muqimiy, however, offers his own unique interpretation on the subject. In one verse, he writes, "If Majnun had met me in the desert of love and seen the thousand obsessions in my mind, he would have wept bitterly, ashamed of his own suffering."

*If Majnun had met me in the desert of love,
He would have cried upon seeing the thousand obsessions in my mind.(22)*

Every poem by Muqimiy contains an element of novelty. In another verse, he compares his beloved holding hands with a rival to the companionship of a Muslim and a Zoroastrian:

*Whenever she comes out holding hands with that rival,
It's as if a Zoroastrian walks alongside a Muslim.(73)*

At first glance, this is a simple comparison, yet it is deeply profound, capturing a fresh artistic insight.

Examining the poet's style is the key to understanding his artistic skill. This distinctiveness is not limited to a single poem but is evident throughout his entire work, deriving from his worldview, personality, and perspective on life. One characteristic of his style is the use of wise, ironic phrases in his couplets:

*When have the words of the poor ever held weight?
But if you have money, your words cut like a sword. (264)*

Another notable aspect of Muqimiy's style is his use of humor and playful descriptions. In the following couplet, he skillfully arranges real-life situations into poetic lines:

*I chase, he flees, now what can I do, for I'm exhausted,
I'll file a complaint with the judge: 'Spare me from these flies!'(309)*

In ghazals like "Barber," "Artisans," "Frogs," "Nose," "My Chick," and "Cold," we also observe elements of humor and wit.

Muqimiy's talent and skill as a poet lie in his ability to innovate within the shell of tradition, rejuvenating conventional themes, discovering new facets of existing ideas, and expanding and deepening the range of meanings. This quality, which brought him great fame and made him beloved among the people, is central to his success.

The first section of the third chapter, titled Issues of Artistry and Skill, is Form and Content Harmony in Muqimiy's Ghazals. This section analyzes the composition, imagery, and themes in the poet's ghazals.

Muqimiy's ghazals are primarily composed of unified verses, with sequential ghazals being rare. In his work, ghazals with 7 and 11 couplets are common. In accordance with tradition, love-themed poems dominate his writing, followed by Sufi poems. Ghazals in the libertine style are very rare. In the dissertation, the images in Muqimiy's poetry are studied based on their position, function, and conveyed idea, categorized as traditional, symbolic, figurative, religious, Sufi, legendary, paired, contrasting, prophetic, historical, and real-life figures.

Each poem, constructed with a particular poetic technique or genre, may take the form of ghazal-i muwashshah (rhymed), ghazal-i chiston (riddle), or ghazal-i mushoira (dialogue). Over seventy of Muqimiy's muwashshah ghazals are noted in his literary legacy. His ghazals contain concealed names, like Tojixon, Nozimxon, Muhsinxon, and Oyshaxon, within verses, implying close and dear friends of the poet. By identifying these hidden individuals, one gains insights into the poet's life, creative environment, and relationships.

The second section of the third chapter is titled Poetic Devices, Meter, Rhyme, and Refrains in Muqimiy's Ghazals.

In Muqimiy's many ghazals and verses, we find a series of poetic devices. The irsoli masal (proverbial statement) holds a leading place in his work. As the well-known Tajik literary scholar To'raqul Zehni writes, "The representatives of the Indian style frequently use the irsoli masal device, often incorporating proverbs or wise sayings in the second line to reinforce and affirm the idea expressed in the first."⁹⁷

In his ghazal with the refrain "Kim desun" (Who would say), we see the proverbs "Everyone brings the ashes to their own bread" and "Even with a sword at your neck, speak the truth":

*Everyone brings the ashes to their own bread, they say,
But who will acknowledge my pain and grief in love?
Even if a sword hangs over me, I will speak the truth,
For who would deny an answer to a question of truth?(106)*

In these lines, Muqimiy uses "masalkim" to indicate proverbs, modifying them to fit the meter, thereby enhancing the poetic effect.

Another poetic device Muqimiy frequently employs is tashxis (personification). For example, in one couplet, he describes the desert gazelle as "wandering in jealousy and confusion" upon seeing his beloved's enchanting eyes, ascribing its behavior to its sight of her:

*It finds no rest; for lifetimes, it wanders aimlessly,
The desert gazelle, upon seeing your two bewitching eyes.(22)*

In Muqimiy's work, personification often appears alongside metaphor, exaggeration, contrast, and husn-i ta'lil (embellished reasoning). For instance:

*The moon blushes, unable to match your beauty,
Growing faint with shame as it beholds your perfection.(23)*

Here, the poet uses personification to show the moon's "embarrassment" at being outshone by his beloved's beauty.

⁹⁷ Зехний Т. Санъати сухан. Нашри схорум. – Душанбе: Адиб, 2007. – Саҳ. 133.

Muqimiy's work also contains beautiful examples of question-and-answer technique. In his ghazal starting with "Banogoh uchradi ot o'ynatib bir dilrabo yolg'uz" (Suddenly I encountered a beautiful one, riding alone), he begins with a description of unexpectedly meeting his beloved, followed by a question-and-answer exchange, concluding the conversation with a powerful closing. This adds narrative qualities, transforming the poem into a lively, story-like dialogue.

In Muqimiy's literary heritage, devices like contrast, metaphor, and allusion are also frequently used. While discussing each device in detail is not possible here, we have highlighted the key techniques that illustrate the poet's skill.⁹⁸

Muqimiy often employed the 15-syllable ramal musammani maqsur (truncated) meter. Some of his most famous ghazals, such as "Yakka bu Farg'onada," "Kim desun," "Uyquda," and "Sog'inib," are composed in this meter. Muqimiy's artistically polished ghazals, including "Jonon kelur," "Ohista-ohista," "Yo Rab," and "Aylading-ketding," are written in the hazaji musammani solim meter. A number of ghazals, like "Arzimni aytay," "Qayda boray?," "Tasadduqing ketay," and "Ey yori jonim," are written in the rajaz meter. These meters resonate with the spirited, unwavering lyrical protagonist, bringing a lively, uplifting tone that made his ghazals beloved among singers.

Rhyme is one of the essential elements ensuring the melody, harmony, charm, and impact of poetry. In Muqimiy's lyric poetry, we frequently encounter various rhyme types, including abstract, murdaff, and mutlaq rhymes.

In Muqimiy's work, we find refrains containing one, two, or three words, and sometimes even four. His poems do not contain refrains that occupy half the line. While Muqimiy used traditional refrains, he also created strikingly beautiful and vibrant refrains from folk words and phrases, such as "xayriyat," "shunchalar," "etsang netar," "qilmog'liq nadur," "gapur," "kelmas hanuz," "siz ekansiz," and "mehrimgiz."

CONCLUSION

1. During the years of independence, studies emerged that reexamined Muqimiy's manuscripts and lithographs from the perspectives of textology and literary source studies. These studies aimed to reassess Muqimiy's worldview, his relation to social reality, and his position as a creator, using the principles of independence ideology and the new standards established in literary studies.

2. Muqimiy witnessed the colonization of our country by Tsarist Russia and the resulting suffering, increased oppression, and disregard for human dignity. Like other artists of his era, Muqimiy began to understand and artistically interpret the existing reality, gradually reflecting the atmosphere of the social changes occurring at the time in his poetry.

3. Muqimiy recognized ignorance, scientific and technological stagnation, internal discord, and conflict as obstacles to the nation's development and progress. He harshly criticized these issues in his ghazals.

⁹⁸ Куронов Д. Хамзанинг поэтик изланишлари ҳақида. / Хамза ва XX аср ўзбек адабиёти. -Фарғона, 2019. – Б. 103.

4. Muqimiy managed to express his individuality and demonstrate his skill within the framework of tradition. Even in romantic and mystical themes, his mastery lies in developing, expanding, and deepening these subjects, revealing new facets. By bringing innovations to tradition, he enriched our centuries-old literature with new themes and characters, drawing it closer to the people.

5. Muqimiy's ghazals contain many poetic works imbued with religious, enlightening, and Sufi ideals. This is partly due to the centuries-old Uzbek classical literary theme of love and also reflects the path Muqimiy himself walked.

6. Simplicity, clarity, fluency, brevity, folk expressions, and the use of relatable symbols and metaphors are defining features of Muqimiy's style. These qualities contributed to the accessibility and artistic quality of his poetry, making his works resonate with the people. Muqimiy skillfully used the folk traditions of blessings, curses, humorous expressions, and wise sayings, as well as popular beliefs, to achieve artistic expression.

7. To enhance the aesthetic appeal and impact of his poetry, Muqimiy skillfully employed various poetic devices, especially metaphor, contrast, allusion, exaggeration, proverbial sayings, irony, personification, praise, question-and-answer, and allegory. Through these devices, he expressed his ideas in a beautiful, engaging, and impactful way, contributing to the artistic perfection of his poems.

8. Writing for the people and creating accessible poetry, Muqimiy primarily composed his ghazals in the Turkic meters of hazaj, rajaz, and ramal, widely used in Turkic poetry for their lightness, fluency, and playfulness. Among these, he often favored the hazaji musammani solim and ramali musammani maqsur meters. Additionally, his literary legacy includes poems written in the simpler meters of the muzore form.

9. Muqimiy did not strive to create new rhymes but rather skillfully used common rhymes in classical poetry to express fresh, resonant meanings. His rhymes mainly consist of Arabic, Persian, and ancient Uzbek words and expressions. At the same time, he incorporated new words and expressions, including Russian and international words, that entered the vernacular of the time.

10. In terms of refrains, Muqimiy introduced innovations by using many folk words and phrases as refrains for the first time. These simple, clear, and resonant words and phrases added a unique artistic charm to his ghazals, enhancing their aesthetic and emotional impact.

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ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ТУРСУНОВА НАМУНАХОН ХАЙДАРАЛИ КИЗИ

**ПОЭТИКА ГАЗАЛИАТА МУХАММАДА АМИНХОДЖИ
МУКИМИ**

10.00.02 – Узбекская литература

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам**

Фергана – 2025

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии под номером B2020.4.PhD/ Fil 1498

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ВВЕДЕНИЕ

Цель исследования – определить художественные особенности поэзии Муками и имиджевое мастерство поэта.

В качестве объекта исследования были взяты экземпляры литературного наследия Муками, подготовленные и напечатанные Гафуром Гуломом, Гуломом Каримовым, Ахмаджоном Мадаминовым, Абдулатифом Турдиалиевым и Колдошем Пардаевым.

Научная новизна исследования:

доказано, что исламское просвещение и суфизм являются ведущими в мировоззрении Муками, выражая его отношение к социальной действительности;

по роли и функции новых образов в стихах Муками выделено 13 типов исторических и жизненных образов: символические, метафорические, религиозные, мистические, легендарные, исторические и жизненные образы, которые выделены по их роли и функции в выраженной идее;

грусть поэта, типичная для фольклора и мотив путешествия поэта; хизр, хумо образ; подобный горе доказано, что он умело использовал такие изобразительные средства, как сравнение, одушевление, повторение, стилизация мифологических персонажей, таких как великаны и феи, народные крики, проклятия, аскии, мудрые слова и народные верования для выражения художественных целей;

Создание Муками аруза в относительно простых и популярных стихах, таких как рамал, хазаж, ражаз и музоре. Он использует в качестве рифмовки названия мест, исторических деятелей и современников, а также использует новые и уникальные радифы, взятые из повседневной жизни. В его основе лежит обогащение литературного фонда узбекской поэзии.

Практические результаты исследования:

в его основе лежит новаторство Муками в традиции, обогащающие узбекскую поэзию новой темой, стилем, рядом литературных героев;

раскрываются методы описания, стиль повествования, своеобразие употребления слов, составляющих стиль Муками, создавшего подлинно народную поэзию;

особенности мастерства поэта в использовании художественных приемов, веса, рифмы и радифа, которые обеспечивают художественное совершенство и эстетическую воздействие стихотворений поэта;

Определены основные факторы народной поэзии, созданной путем соединения в своем творчестве многовековых традиций народного устного творчества и передового опыта классического речевого искусства.

Внедрение результатов исследований. Реализацию научных выводов, достигнутых в процессе изучения поэтических особенностей газелей Муками, можно увидеть в следующем:

Мировоззрение Муками, отношение к социальной действительности, духовный образ как творца, основанный на том, что исламское просвещение и суфизм являются лидерами, были использованы в дискуссиях отделения

поэзии и литературоведения Союза писателей Узбекистана, а также в проводимых мастер-классах с молодыми художниками (справка 01-03/281 Союза писателей Узбекистана от 11 марта 2024 года). В результате расширились знания по истории и развитию краеведения молодых художников;

По роли традиционных и новых образов в творчестве Мукуми, их функции и выражаемой идее выделено 13 типов символических, образных, религиозных, мистических, легендарных, исторических и жизненных образов. 2022 АЛ-322103020 «О жизни и деятельности творцов литературной среды Коканда» использован в проекте по созданию сайта и электронной площадки (справка 1408/04 от 23 октября 2024 года Кокон Коканский государственный педагогический институт). В результате платформа обогатилась новой научной информацией о работе Мукуми, что облегчило работу пользователей;

Создание Мукуми сравнительно простых и близких народным арузов: рамаль, хазадж, раджаз, музореда, умелое использование топонимов, имен исторических деятелей и современников в качестве рифм при необходимости, новых и старых слов, взятых из повседневной жизни. Из выводов, основанных на том, что узбекская поэзия обогатила радиф резерв за счет использования специфических радифов, Национальная телерадиокомпания Узбекистана использовала его в передачах телерадиоканала «Узбекистан» «Бедорлик» и «Литературный процесс» (2022-2024 годы). Сам диссертант принял участие в нескольких выпусках передачи «Газаль Бостон» по данной теме (справка 04-36-1127 от 24 марта 2024 года Национальной телерадиокомпании Узбекистана «Узбекистон Телерадиоканали»). В результате передачи обогатились научно-теоретической информацией, повысился их научно-образовательный уровень;

Продвижение Республиканского центра духовности и просветительства в 2022-2023 годах основано на умелом использовании поэтом народных выражений и образов, аплодисментов и проклинаний, аскии, народных воззрений и верований для выражения своих художественных целей, «реализованных в богослужебной деятельности» (справка 249 от 4 в июне апреля 2024 года Института социальных и духовных исследований Центра духовности и просветительства Республики). В результате удалось повысить научно-просветительскую уникальность пропагандистских конференций, раскрыть значение художественной литературы как средства воспитания.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы, общий объем которой составляет 151 страницы.

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

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II bo'lim (II част; II part)

14. Tursunova N. Muqimiyning Alisher Navoiy g'azallariga tatabbulari. // Alisher Navoiy adabiy va ilmiy merosini o'rganish masalalari. Xalqaro konfrensiya. – Toshkent, 2022. – B.157-160.
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