

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSC.02/30/12.2019.FIL.46.01 RAQAMLI ILMIY KENGASH**

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

IMOMALIYEVA MUSHARRAFXON ILHOMJON QIZI

AMIRIY IJODIDA IRFONIY G‘OYA VA TIMSOLLAR

10.00.07 – Adabiyot nazariyasi (filologiya fanlari)

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

Toshkent – 2025

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

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

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

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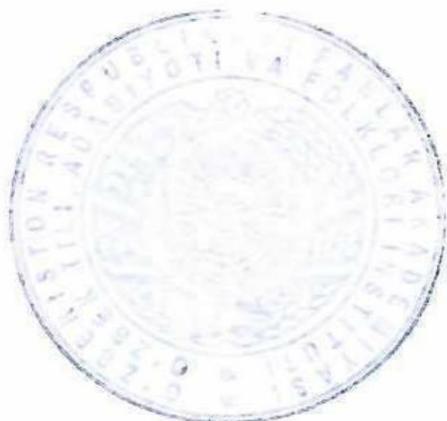
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KIRISH (falsafa doktori (PhD)) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida mumtoz asarlarni tasavvuf motivlari in'ikosi va irfoniy timsollar orqali aks etgan ramziy-majoziy ma'nolar nuqtayi nazaridan o'rganishga alohida e'tibor qaratib kelinyapti. Chunki irfoniy istiloh, timsol va obrazlar anglatgan xilma-xil ma'nolarni bilmay turib, o'tmishda yaratilgan asarlarning mazmun-mohiyatini har tomonlama keng va teran tushunib bo'lmaydi. Tasavvuf ahlining ilohiy ishq va komil inson bilan bog'liq qarashlari asrlar davomida ijod ahliga alohida ilhom berib kelgani ma'lum.

Dunyo mamlakatlaridan Germaniya, Angliya, Rossiya Federatsiyasi, Turkiya, Tojikiston, Ozarbayjon olimlari o'z tadqiqotlarida Sharq mumtoz so'z san'ati, jumladan, o'zbek adabiyotida tasavvuf falsafasining badiiy talqinlari, irfoniy istiloh va timsollarning o'tmish adabiyoti namunalari tutgan o'rni bo'yicha qator tadqiqotlarni amalga oshirganlar.

O'zbek mumtoz adabiyotining qadimiy sarchashmalarini, uning rivojiga turtki bergan diniy-tasavvufiy, ma'naviy-ma'rifiy asoslarni har tomonlama chuqur o'rganishga qaratilgan ko'plab tadqiqotlar istiqloq yillarida yuzaga keldi. Bu davrda diniy qadriyatlarga keng yo'l ochilib, islom ta'limoti va tasavvuf falsafasini har tomonlama o'rganish asnosida diniy-tasavvufiy ruhdagi o'zbek mumtoz adabiyoti namunalari ham muhim tadqiq obyektiga aylandi. Natijada o'tmish so'z san'ati namunalari ularda aks etgan islomiy va irfoniy g'oya va qarashlar nuqtayi nazaridan o'rganila boshlandi. Zero, "Adabiyot – jamiyat hayotida ezgu qadriyat va an'analarni chuqur qaror toptirishda, xususan, xalqimiz, ayniqsa, yosh avlodning ma'naviy-intellektual salohiyati, ong-u tafakkuri va dunyoqarashini yuksaltirishda, ona Vataniga, xalqiga muhabbat va sadoqat tuyg'usi bilan yashaydigan barkamol shaxsni tarbiyalashda beqiyos ahamiyatga ega"¹. Islom dinining ma'naviy-axloqiy qarashlari chashmasidan suv ichgan tasavvuf falsafasining hayotbaxsh insonparvarlik g'oyalari asrlar davomida o'zbek mumtoz so'z san'atida ham o'zining keng va rang-barang ifodasini topib kelgan. Bu tasavvufiy g'oya va qarashlar, istiloh va timsollar, adabiy va tarixiy obrazlar badiiy talqinlarining Amiriy ijodi misolida tadqiq etilgani ayni jihatdan mazkur tadqiqot ishining dolzarbligi va muhimligini belgilaydi. Chunki bu istiloh, timsol va obrazlar vositasida Amiriy o'zining irfoniy qarashlarini ilgari surgan, ayni paytda ular shoir she'rlaridagi badiiy maqsad ifodasiga xizmat qilgan.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risidagi" Farmonlari, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2017 йил 13 сентябрдаги ПҚ-3271-сон "Китоб махсулотларини нашр этиш ва тарқатиш тизимини ривожлантириш, китоб мутолааси ва китобхонлик маданиятини ошириш ҳамда тарғиб қилиш бўйича комплекс чора-тадбирлар дастури тўғрисидаги" қарори // Халқ сўзи. – 2017. – 14 сентябрь. <http://www>.

chora-tadbirlari to'g'risida", 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi va mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga 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.

Mavzuning o'rganilganlik darajasi. Amiriy hayoti, faoliyati va ijodi yuzasidan turli darajadagi izlanishlar olib borilgan. Xususan, Sadridin Ayniy, Abdurauf Fitrat, Vadud Mahmud, Miyon Buzruk Solihov, Olim Sharofiddinov, V.Zohidov, V.Abdullayev, A.Qayumov, M.Qodirova, T.Jalolov, P.Qayyumov, A.Qayumov, M.Qodirova, Z.Qobilova, A.Erkinov, O.Jo'raboyev kabi olimlar zullisonayn shoir tarjimai holi, u mansub adabiy muhit hamda turkiy va forsiy merosini u yoki bu darajada o'rgananlar².

Tasavvuf ta'limoti va irfoniy g'oya-qarashlarning o'zbek mumtoz adabiyotidagi badiiy talqini masalalari bo'yicha istiqloq yillarida bir qator tadqiqotlar yuzaga keldi. Jumladan, N.Komilov, M.Imomnazarov, Sh. Sirojiddinov R.Vohidov, I.Haqqulov, M.Muhiddinov, A.Abduqodirov, S.Olimov, N.Jumaxo'jayev, D.Salohiy, N.Jabborov, M.Asadov, U.Qobilov, H.Eshonqulov,

² Qarang: Намунаи адабиёти тоҷик. Жамъ кунанда: Садриддин Айний. – М., 1926. – С. 195–197; Абдурауф Фитрат. Танланган асарлар. II жилд (Илмий асарлар). – Тошкент: Маънавият, 2000. – Б. 59–60; Вадуд Маҳмуд. Танланган асарлар. – Тошкент: Маънавият, 2007. – Б.84–90; Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. 1-қисм. – Тошкент: Ўзнашр, 1930. – Б. 74–86; Ўзбек адабиёти тарихи хрестоматияси. XV–XIX асрлар. Олий педагогика ўқув юртлари учун. Тузувчи О.Шарафиддинов. – Тошкент, 1945. – Б. 179–190; Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент: 1961. –Б. 324; Абдуллаев В. Ўзбек адабиёти тарихи. Иккинчи китоб (XV асрдан XIX асрнинг иккинчи ярмигача). – Тошкент: Ўқитувчи, 1964. –Б.118–120; Жалолов. Т. Ўзбек шоирлари. – Тошкент: Адабиёт ва санъат, 1980. –Б. 38–43; 73–85; Қаюмов П. Тазкираи Қаюмий. – Тошкент, 1998. – Б.107–111; Қаюмов А. Қўқон адабий муҳити. – Тошкент: Фан, 1961. – Б. 279; Қодирова М. Амирий // Адабий мерос, 2-китоб. – Тошкент, 1971. – Б. 102–112; Амирий. Девон. Нашра таъёрловчи М.Қодирова. – Тошкент, Фан, 1972; Эркинов А. Қўқон ҳукмдори Умархон (1810–1822) кутубхонаси масаласи / "Амирий ва Қўқон адабий муҳити" мавзусидаги Республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017. – Б. 66–69; Эркинов А. Қўқон ҳукмдори Умархоннинг (1810–1822) шахсий уч муҳри // Мерос. 2015, №2–3. – Б. 131–137; Эркинов А. "Олтин Бешик" афсонаси ва Дақикий Самарқандийнинг "Бахтиёрнома" асари // Жаҳон адабиёти, 2014, 4-сон. – Б. 181–188; Жўрабоев О. Нақшбандия ва Қўқон адабий муҳити / "Нақшбандия таълимоти ва миллий маънавиятимиз" мавзусидаги республика илмий-амалий анжумани материаллари. – Бухоро, 2008. –Б. 74; Жўрабоев О. Илохий тараннумлар соҳиби // 2009 йил 11 сентябрь. – Б. 4; Қобилова З. Амирий ва унинг адабий фаолияти: Филол.фан.номз. ... дисс. – Тошкент, 2007; Qobilova Z. Badiiy ijodda ta'sir va izdoshlik masalalari (Amiriy she'riyati misolida). Filol.fan.d-ri. (DSc) diss... – Toshkent, 2021.

Z.Amonova, N.Bekova, Sh.Hayitov, K.Mullaxo‘jayeva, Z.G‘afforova, M.Rajabova, N.Bozorova, O.Davlatov, Z.Mamadaliyeva, Z.Rahmonova, O.Avaznazarov kabi olimlarning tadqiqotlarida tasavvuf va badiiy ijod masalasining turli qirralari Alisher Navoiy va boshqa qator mumtoz shoirlar adabiy merosi misolida bir qadar keng va chuqur o‘rganildi³. Irfoniy she‘riyatda majoziy va haqiqiy ishq tasviri, tasavvufiy istiloh, timsol va obrazlarning badiiy vazifalari, komil inson bilan bog‘liq qarashlarning turfa talqinlari, hamd va na‘t g‘azallar poetikasiga bag‘ishlangan tadqiqotlar shular jumlasidandir. Amiriy tavalludining 230 yilligi munosabati bilan chop etilgan ilmiy-amaliy anjuman materiallariga ham Amiriy va tasavvuf mavzusiga oid qator ma‘ruzalar kiritilgan.

Xorij adabiyotshunosligida ham irfoniy she‘riyatga oid tadqiqotlar amalga oshirilgan⁴.

O‘zbek mumtoz adabiyoti namunalariidagi tasavvuf g‘oyalari va istilohlari istifodasi jihatidan qator izlanishlar amalga oshirilgan bo‘lishiga qaramay, ba‘zi bir maqolalar va kitoblardagi bildirib o‘tilgan ayrim fikr-mulohazalarni aytmaganda, Amiriy ijodi bevosita tasavvuf ta‘siri va irfoniy istiloh, timsol va obrazlarning badiiy talqinlari nuqtayi nazaridan alohida tadqiqot mavzusi bo‘lgan emas. Holbuki, shoir ijodida islomiy ruh va tasavvufiy motivlar o‘zining yorqin ifodasini topganligini ko‘ramiz.

³ Qarang: Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр – Ўзбекистон, 2009; Shu muallif. Хизр чашмаси. – Тошкент: Маънавият, 2005; Shu muallif. Маънолар оламига сафар. – Тошкент: Tamaddun, 2002; Imomnazarov M. Fors mumtoz adabiyoti (X–XV asrlar). – Toshkent: TDSHU. 2020; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik (1-kitob). – Toshkent: Tamaddun, 2018; Воҳидов Р. Алишер Навоий ва илоҳиёт. – Бухоро: Бухоро, 1994; Vohidov R., Eshonqulov N. O‘zbek mumtoz adabiyoti tarixi. – Toshkent: Adabiyot jamg‘armasi, 2008. – B.197–438; Ҳаққулов И.Ч. Ўзбек тасаввуф адабиётининг шаклланиши ва тараққиёти: Филол. фан д-ри. дисс. – Тошкент: 1995; Ҳаққул И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991; Shu muallif. Тасаввуф сабоқлари. – Бухоро: 2000; Навоийга қайтиш. – Тошкент: Фан, 2007; Тақдир ва тафаккур. – Тошкент: Шарқ, 2007; Муҳиддинов М. Комил инсон – адабиёт идеали. – Тошкент: Маънавият, 2005; Абдуқодиров А. Тасаввуф ва Алишер Навоий ижодиёти (Ваҳдат ул-вужуд проблемаси бўйича). Филол. фан. д-ри. дисс. – Тошкент: 1998; Олим С. Ишқ, ошиқ ва маъшук. – Тошкент: Фан, 1992; Нақшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996; Жумахўжа Н. Сатрлар силсиласидаги сеҳр. – Тошкент: Ўқитувчи, 1996; Салоҳий Д. Навоий насрида тасаввуф. – Самарқанд: СамДУ нашри, 1995; Shu muallif. Тасаввуф ва бадий ижод. – Самарқанд: СамДУ, 1995; Жабборов Н. Маърифат надир? – Тошкент: Маънавият, 2010; Ҳайитов Ш. “Маҳбуб ул-қулуб”да тасаввуфий жилोलар. – Тошкент: Фан, 1998; Асадов М. Ўзбек мумтоз адабиётида риндона маъно ва лирик қахрамон характери: Филол. фан. бўйича фалсафа д-ри дисс. – Тошкент: 2017; Қобилов У. Илоҳиёт ва бадийят. – Тошкент: Нихол, 2008; Shu muallif. Ўзбек адабиётида нубувват талқини ва образлари талқини: Филол. фан. д-ри. дисс. автореф. – Самарқанд, 2019; Эшонқулов Ҳ. Самовот – ишқ мазҳари. Тошкент: Фан, 2008; Бекова Н. Алишер Навоий шеърятда ҳамд поэтикаси. – Тошкент: Фан, 2006; Амонова З. Хуруфийлик ва бадий ижод. – Тошкент: Paradigma, 2017; Муллахўжаева К.Т. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги (“Бадоеъ ул-бидоъ” девони асосида). Филол. фан. номз. дисс. автореф. – Тошкент: 2005; Бозорова Н. Алишер Навоий ғазалларида кўнгил образи. – Тошкент: Фан, 2009; Мамадалиева З.У. “Лисон ут-тайр” дostonидаги рамзий образлар тизими: Филол. фан. номз. дисс. автореф. – Тошкент: 2011; Давлатов О.Д. Алишер Навоий шеърятда Куръон оятлари ва ҳадисларнинг бадий талқини. Филол. фан. бўйича фалсафа д-ри автореф. – Самарқанд: 2017; Ғаффорова З. Алишер Навоий ҳамд ва наът ғазалларининг ғоявий-бадий талқини: Филол. фан. бўйича фалс. д-ри. (PhD) дисс. – Самарқанд: 2018; Norqulova Sh. Alisher Navoiy g‘azallarida ko‘z va qosh timsolining badiiy talqinlari: Filol. fan. bo‘yicha fals. d-ri. (PhD) diss. – Termiz: 2023; Avaznazarov O. Alisher Navoiy ijodida soqiy obrazi: Filol. fan. bo‘yicha fals. d-ri. (PhD) diss. – Qarshi: 2020.

⁴ Бертельс Е.Э. Избранные труды. Суфизм и суфийская литература. – М.: Наука, 1965; Керимов Г.М. Аль-Газали и суфизм. – Баку: Элм, 1969; Рипка Я. История персидской и таджикской литературы. – М.: Прогресс, 1970; Мухамедхольжаев А. Мироззрение Фаридиддина Аттора. – Душанбе: Дониш, 1974; Степанянц М.Т. Философские аспекты суфизма. – М.: Наука, 1987 ва б.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya mavzusi O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy tadqiqot ishlari rejasining OT – F1-80 “Globallashuv muammolarining badiiy talqini va zamondosh obrazi” nomli fundamental loyihasi doirasida bajarildi.

Tadqiqotning maqsadi Amiriy ijodini irfoniy g'oya, istiloh, timsol va obrazlarning badiiy talqinlari nuqtayi nazaridan tadqiq etishdan iborat.

Tadqiqotning vazifalari:

Amiriyning tasavvufga va naqshbandiya tariqatiga munosabati masalasini o'rganish;

shoir ijodidagi majoziy va haqiqiy ishq nisbatini muayyanlashtirish;

Amiriy she'rlaridagi irfoniy istilohlarning ma'no doiralarini tahlil qilish;

shoir g'azallarida keng qo'llangan tasavvufiy timsollarning badiiy vazifalarini tadqiq etish;

tasavvuf adabiyotining asosiy obrazlari tasvir va talqinini Amiriy adabiy merosi misolida an'ana va o'ziga xoslik jihatidan ko'rib chiqish.

Tadqiqotning obyektini Amiriy tavalludining 230 yilligi munosabati bilan nashr etilgan 2 jildlik o'zbekcha va tojikcha devonlari tashkil qiladi⁵. O'rni bilan shoir devonining O'zR FA Sharqshunoslik instituti qo'lyozmalar fondidagi 3642-raqamli qo'lyozmasi va Dushanbe hamda Turkiyada chop etilgan nashridan ham foydalanildi⁶.

Tadqiqotning predmetini Amiriy ijodida o'zining keng ifodasini topgan irfoniy g'oya, istiloh, timsol va obrazlarning mazmun-mohiyatini ochib berish va badiiy vazifalarini aniqlash tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, tarixiy-qiyosiy va struktural metodlardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Amiriyning o'zbek va tojik (forsiy) tillaridagi adabiy merosi O'zR FA Sharqshunoslik instituti qo'lyozmalar fondidagi 3642-raqamli qo'lyozma va 2017-yilda chop qilingan 2 jildlik “Devon”i nashrlariga tayanib, o'zbek adabiyotshunosligida birinchi marta tasavvufiy g'oya, istiloh, timsol va obrazlarning badiiy talqinlari asosida ochib berilgan;

naqshbandiya tariqati keng tarqalgan va faol amalda bo'lgan Qo'qon adabiy muhiti vakili Umarxon Amiriyning tasavvufga moyilligi o'z davrining mashhur murshidi bo'lgan Muhammad Ya'qubdan olgan sabog'i she'rlaridagi ishq talqini, sham va parvona, qatra va ummon, quyosh va zarra, kufr va iymon kabi ramziylik asosida yuzaga chiqqani aniqlangan;

Amiriy ijodida irfoniy mavzu ifodasi soqiy, orif, pir, murid, zohid, faqir kabi obrazlar; oyina, may, qadah, obi hayot, yuz, ko'z, soch, lab, xat kabi timsollar;

⁵ Амирий. Девон, II жилдлик, I. Ўзбекча шеърлар (Нашрга тайёрловчилар: А.Мадаминов, Э.Очиллов, З.Қобилова, О.Давлатов). II. Тожиқча шеърлар (Нашрга тайёрловчилар: З.Қобилова, О.Давлатов). – Тошкент: Тамаддун, 2017.

⁶ Девони Амир // ЎзР ФА Шарқшунослик институти қўлэзмалар фонди, 3642-рақамли қўлэзма; Амирий. Ашъори форсий // Амирий (Умархони Хўқандий), Мухйии Хўқандий, Вахшии Бофқий, Розики Фоний. Чахор гулзор (Мураттиб ва таҳиягар: И.Зарифий). – Душанбе: Истеъдод, 2019; Ömer Han divanı // Sosyal Bilimler Enstitüsü, Türk Dili ve Edebiyatı Anabilim dalı (Mustafa Tanç). –Van: 1994.

vahdat, kasrat, o'zlik, ma'rifat, tajalliy, mazhar singari istilohlar vositasida dalillangan;

shoir Nuh, Xizr, Sulaymon, Ya'qub, Yusuf, Muso, Iso Masih kabi payg'ambarlar bilan bog'liq mo'jizalar, ibratli voqea-hodisalarga ishoralardan o'quvchilarni haq yo'liga da'vat etish va ularga pand-nasihah qilish maqsadida foydalangan asoslangan.

Tadqiqotning amaliy natijalari:

Sharq mumtoz so'z san'atidagi mavjud an'analar ta'siri, shuningdek, bevosita o'zining tasavvufga moyilligi va bu borada maxsus ta'lim olganligi jihatidan Amiriy ijodi irfoniy g'oya va timsollarning keng va rang-barang badiiy talqinlaridan xoli emasligi asoslangan;

barcha o'tmish shoirlari kabi Amiriy ijodining ham asosi bo'lgan ishq mavzusi haqiqiy va majoziy muhabbat tanosibi nuqtayi nazaridan ko'rib chiqilgan;

Amiriy ijodida turli maqsadlarda faol qo'llangan irfoniy istiloh va timsollar bajargan badiiy vazifalar ochiqdangan;

tasavvuf she'riyatining asosiy qahramonlari bo'lgan payg'ambarlar, avliyolar va badiiy obrazlar tahlili orqali ularning irfoniy adabiyotdagi mavqe-maqomi oydinlashtirilgan;

hamd va na't asarlar faqat diniy g'oya va qarashlar talqinidan iborat bo'lib qolmay, balki irfoniy motivlardan ham holi emasligi dalillangan.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati.

Tadqiqotning ilmiy ahamiyati kelgusida mumtoz so'z san'ati namunalarini ularda irfoniy g'oya va timsollarning aks etishi, tasavvufiy istilohlarning badiiy vazifalari bo'yicha amalga oshiriladigan turli yo'nalishdagi tadqiqotlar uchun o'ziga xos yordamchi manbalardan biri bo'lishi bilan belgilanadi.

Tadqiqotning amaliy ahamiyati dissertatsiyadagi asosiy nazariy umumlashmalar va ilmiy xulosalar asosida oliy o'quv yurtlarining filologiya yo'nalishida ta'lim olayotgan talabalari uchun mumtoz adabiyot tarixi bo'yicha darsliklar va o'quv qo'llanmalari yaratishda, turli metodik tavsiyanomalar tuzishda, magistr va bakalavrlar uchun maxsus kurslar o'qishda, ma'naviy-ma'rifiy merosni targ'ib etish borasida foydalanish mumkin.

Tadqiqot natijalarining ishonchliligi.

Tadqiqot natijalarining ishonchliligi irfoniy istiloh, timsol va obrazlarning qiyosiy tahlili orqali asosli ilmiy xulosalar chiqarilganligi, yoritilgan mavzuning muhim va dolzarbligi, dissertatsiyada qo'yilgan muammo va belgilangan vazifalarning hal etilganligi, ilgari surilgan fikr-u qarashlarning nazariy asoslanganligi, tadqiqotning himoyaga olib chiqilayotgan holatlari qiyosiy-nazariy usullar yordamida yechilganligi va xulosalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi.

Amiriy ijodida irfoniy g'oya va timsollarning tadqiqi bo'yicha erishilgan ilmiy natijalar asosida:

Amiriyning o'zbek va tojik (forsiy) tillaridagi adabiy merosi O'zR FA Sharqshunoslik instituti qo'lyozmalar fondidagi 3642-raqamli qo'lyozma va 2017-yilda chop qilingan 2 jildlik "Devon"i nashrlariga tayanib, o'zbek

adabiyotshunosligida birinchi marta tasavvufiy g'oya, istiloh, timsol va obrazlarning badiiy talqinlari asosida ochib berilgani bilan bog'liq xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida PF-201912258 raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" 2021–2023-yillarga mo'ljallangan fundamental ilmiy loyihasini bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 17-oktabrdagi 03-07-1400/05-son ma'lumotnomasi). Natijada Sharq mumtoz so'z san'atidagi mavjud an'analar, shuningdek, bevosita o'zining tasavvufga moyilligi va bu borada maxsus ta'lim olganligi jihatidan Amiriy ijodi irfoniy g'oya va timsollarning keng va rang-barang badiiy talqinlaridan xoli emasligi asoslangan;

naqshbandiya tariqati keng tarqalgan va faol amalda bo'lgan Qo'qon adabiy muhiti vakili Umarxon Amiriyning tasavvufga moyilligi o'z davrining mashhur murshidi bo'lgan Muhammad Ya'qubdan olgan sabog'i she'rlaridagi ishq talqini, sham va parvona, qatra va ummon, quyosh va zarra, kufr va iymon kabi ramziylik asosida yuzaga chiqqani aniqlanganiga doir yangiliklardan O'zbekiston Yozuvchilar uyushmasining adabiy tanqid kengashi hisobot yig'ilishlarida, Amiriy tavalludining 110 yilligiga bag'ishlangan adabiy-ma'rifiy tadbirlarda, yosh ijodkorlar to'garagi, mahorat darslarida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2024-yil 11-martdagi 01-03/280-son ma'lumotnomasi). Natijada yosh ijodkorlarda adabiyot nazariyasi, adabiy ta'sir va ijodkor mahorati yuzasidan bilim va ko'nikmalar hosil qilishga erishilgan;

Amiriy ijodida irfoniy mavzu ifodasi soqiy, orif, pir, murid, zohid, faqir kabi obrazlar; oyina, may, qadah, obi hayot, yuz, ko'z, soch, lab, xat kabi timsollar; vahdat, kasrat, o'zlik, ma'rifat, tajalliy, mazhar singari istilohlar vositasida dalillangani haqidagi xulosalardan "O'zbekiston" teleradiokanali" DM tomonidan tayyorlangan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning ssenariylarida foydalanilgan (O'zbekiston" teleradiokanali" DMning 2024-yil 12-martdagi 04-36-360-son ma'lumotnomasi). Natijada Amiriy ijodida tasavvufning o'rni va mumtoz an'analar doirasida qilingan tahlillar radiotinglovchilar uchun muhim ahamiyat kasb etishiga erishilgan.

shoir Nuh, Xizr, Sulaymon, Ya'qub, Yusuf, Muso, Iso Masih kabi payg'ambarlar bilan bog'liq mo'jizalar, ibratli voqea-hodisalarga ishoralardan o'quvchilarni haq yo'lga da'vat etish va ularga pand-nasihati qilish maqsadida foydalangani asoslanganiga doir xulosalardan Respublika Ma'naviyat va ma'rifat markazining 2022–2023-yillarda o'tkazilgan targ'ibot faoliyatida foydalanilgan (Respublika Ma'naviyat va ma'rifat markazi huzuridagi ijtimoiy ma'naviy tadqiqotlar institutining 2024-yil 4-dekabrdagi №10/189-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 aprobatsiyasi. Mazkur tadqiqot natijalari 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo’yicha jami 13 ta ilmiy maqola nashr etilgan. O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, ulardan 1 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 136 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi asoslanib, tadqiqotning o‘rganilganlik darajasi, ilmiy yangiligi, amaliy natijalari, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, e’lon qilingan ishlar va tadqiqot tuzilishi ko‘rsatilgan.

Dissertatsiyaning birinchi bobi “**Tasavvuf va Amiriy ijodi**” deb nomlanadi. Uning ilk faslida “Amiriy ijodida irfoniy mazmun ustuvorligini ta’minlagan omillar” o‘rganilgan.

Amiriy taxallusi bilan o‘zbek va fors-tojik tillarida birday mahorat bilan qalam tebratgan Qo‘qon xoni Amir Umarxon (1787-1822) ma’rifatparvar hukmdor bo‘lib, yuzdan ziyod adib-u olimni atrofiga birlashtirgan Qo‘qon adabiy muhitining asoschisi, rahnamosi va homiysi ham hisoblanadi. Shoh-shoir ijodi irfoniy mavzu va g‘oyalar har tomonlama keng va chuqur badiiy talqinini topgani bilan ham ajralib turadi.

Amiriy ijodidagi tasavvuf ohanglarini ko‘p yoqlama ta’sir natijasi sifatida baholash mumkin: birinchisi – mumtoz so‘z san’atidagi mavjud an’analar ta’siri bo‘lsa, ikkinchisi – o’sha davrda Qo‘qonda katta nufuzga ega bo‘lgan naqshbandiya tariqatiga mansublik, uchinchisi – bevosita uning o‘zidagi tasavvufga moyillik. Bular bir butun holda Amiriy ijodida irfoniy g‘oyalar ustuvorligini ta’minlagan omillar hisoblanadi.

Amiriy naqshbandiya tariqati namoyandalaridan Muhammad Ya’qub huzurida tasavvuf ilmidan saboq oladi⁷. Muhammad Ya’qub Oxund butun O‘rta Osiyoda ulug‘ alloma va so‘fiy sifatida mashhur bo‘lgan. U, nafaqat Umarxonga, balki, uning otasi Norbo‘taxon va akasi Olimxonga ham pir, ham ustoz bo‘lgan.

Amiriyning “yo shohi Naqshband” radifli 13 baytli forsiy g‘azalini ko‘zdan kechirish uning tasavvufga munosabatini bir qadar oydinlashtiradi. Amiriy asarlarining mavjud nashrlarida ayni g‘azalning e’lon qilinmaganligidan kelib chiqib, dissertatsiyada ushbu g‘azal to‘liq tahlil qilingan. Amiriy mazkur g‘azalda buyuk piring shaxsiyati, faoliyati, tariqati, ta’limoti, tasavvufdagi maqomi, shuhratini baytma-bayt bayon qilib boradi. “Bahouddin Naqshband ta’limoti birinchi navbatda shariatga qattiq rioya qilish, Payg‘ambar (s.a.v.) sunnatiga

⁷ Қайюмов П.Д. Тазкираи Қайюмий, 1-китоб. – Тошкент: Қўлғемалар институти, 1998. – Б.108.

ergashish va har qanday bid'atdan saqlanishga asoslangan"⁸. Islom shariatini mahkam tutish va Muhammad alayhissalom sunnatiga amal qilish naqshbandiya tariqatining mustahkam tutqichi ekanligi quyidagi baytda yoritilgan:

*Gumkardagoni rohi Xudoro ba jahdi fayz
Hodii so 'i Payambari, yo shohi Naqshband*⁹.

“Albatta, ma'rifatli shoh Umarxonning Naqshband shaxsiga bo'lgan cheksiz hurmati va uning ta'limoti mohiyatini chuqur anglashi bu va boshqa bir necha she'ridan ham seziladi”¹⁰. Amiriyning mashhur “Qoshingga teguzmagil qalamni” g'azalining mana bu baytida ham naqshbandiya tariqatining muhim rashhalaridan biri hush dar dam – kishining sira g'ofil qolmay, har bir nafasidan ogoh bo'lishi haqidagi qoidasiga ishora qilinganini sezmaslik mumkin emas:

*La'ling g'amidin ko'zum to'kar qon,
Behuda kechurmagil bu damni (1,345)*¹¹.

Amiriy she'rlarida naqsh, naqshi po, xoki po, to'tiyo kabi so'zlarning ko'p qo'llanishi, ma'shuqa oyog'ining tuprog'i, qadamining gardi bo'lish, ayni paytda uning qadami g'uborini ko'zga to'tiyo qilish bilan bog'liq xoksorliklar ham naqshbandiy tariqati talab-qoidalariga muvofiq keladi.

Amiriyning irfoniy yo'nalishdagi she'rlarini ikki guruhga ajratish mumkin:

1. Shoirning ilohiy ishq mavzusidagi g'azal va muxammaslari.
2. Shoir g'azal va muxammaslaridagi bevosita irfoniy mazmundagi bayt va bandlar.

Shoirning “Ul faqirekim, qanoat bor edi odat ango”, “Ey, xating Xizr durur, soyayi zulfung zulumat”, “Qilg'och ul oy bir kecha charx uzra ohangi uruj”, “Xarobot ichra kirdim, ishq, naqdi roygon keltur”, “Ahli dunyo rohatin oshiq tamanno aylamas” kabi o'nlab g'azallarida tasavvuf haqiqatlari ifodasini ko'ramiz. Boshqa oshiqona g'azal va muxammaslari ham ilohiy ishq tarannumidan holi emas.

*Har nechakim fathi iqlimi jahon ettim, Amir,
Andin o'ttim, yor ko'yida makon ettim, Amir (1,81).* –

deb boshlanuvchi g'azalida jahonni boshdan-oyoq fath etganiga qaramay, oqibat yor ko'yini makon tutgani; gunohlar mulkini vayron qilib, shariat binosini bunyod etgani, shu tariqa yer yuzini dorilomonga aylantirgani; bu dunyoda komil pir xizmatini ado etganidan maqsad ilohiy ma'rifatga yetish ekani; vafo qilgan kishi o'ziga jafu etgani bahonasida olam ahlini sinovdan o'tkazgani; nafs-u havo lashkari qo'zg'olib, tug'yon aylaganida ular bilan jang qilib, mag'lub eta olgani; xalqqa mehribonlik fazilatini ko'rsatib, jumla jahonda o'ziga nisbatan muhabbat uyg'otgani; o'zini gulga o'xshatib zohiran elning ko'zini quvnatgani holda aslida bag'ri g'unchaday qonga to'lgani; dunyoga himmat shamshiri shu'lasini safo baxsh

⁸ Раҳимов К. Хожагон-нақшбандия тариқати ва етти пир. – Тошкент, 2020. – Б.140.

⁹ Девони Амир // ЎзР ФА Шаркшунослик институти қўлёзмалар фонди, 3642-рақамли қўлёзма, 47а-б–48а-варақлар.

¹⁰ Жўрабоев О. Нақшбандия ва Қўқон адабий муҳити / “Нақшбандия таълимоти ва миллий маънавиятимиз” мавзuidaги республика илмий-амалий анжумани материаллари. – Бухоро, 2008. – Б. 74.

¹¹ Амирий. Девон, II жилдлик, I. Ўзбекча шеърлар. II. Тожиқча шеърлар (Нашрга тайёрловчилар: А.Мадаминов, Э.Очилов, З.Қобилова, О.Давлатов). – Тошкент: Tamaddun, 2017. Shoir she'rlaridan misollar shu nashrdan olinib, jildi va sahifasi qavs ichida ko'rsatiladi. – M.I.

etishi tufayli bu javharni elga namoyon qilganini birma-bir bayon etadiki, bularning bari irfoniy mazmunga dalolat qiladi.

Albatta, A.Qayumov ta’biri bilan aytganda, “podshoh rind bo’lishi mumkin emas. Uning tabiati rindona bo’lmog’i mumkin. Lekin amaliy faoliyati buning teskarisini taqozo qiladi, yo’qsa u podshoh bo’lolmaydi”¹². Hukmdor sifatida Amiriy ham tariqatga kirishi, so’fiylik talablarini bajarishi, darvesh, rind, qalandar bo’lishi mumkin emas edi. Lekin o’tmishda shohlarning tabiatan darvesh bo’lishi ularning botiniy fazilati sifatida ulug’langan. Ko’p shoh-shoirlar darveshlikni orzu qilib, bu kamtarin martabani jahon shohligidan ustun qo’yganlari ma’lum. Bunday niyatni Amiriyda ham ko’ramiz. Jumladan, Alisher Navoiyga tatabbu sifatida bitilgan “Ul faqirekim...” deb boshlanadigan g’azali (1,50) Amiriyning tasavvufga munosabatini oydinlashtirishda muhim ahamiyatga ega. Podshohning suratda, ya’ni zohiran darvesh bo’lishi qiyin, lekin botinan darvesh bo’lgan podshoh chinakam podshohdir:

*Podshahliq suvratida sa’b o’lur darveshliq,
Xosa ul shoheki, bu suvratdurur siyrat ango.*

Tasavvuf falsafasida darvesh shohdan ustun qo’yiladi. Shuning uchun ko’p shohlar darveshlikni orzu qilganlar. Bunda shohning zohiran shoh bo’lgani holda, botinan darvesh bo’lishi taqozo qilinadi. Amiriyning surati siyratiga muvofiq kelgan shohni ulug’lashi shundan. Ayni paytda darveshlik niyatidagi shoh uchun faqr yo’li saltanatdan afzaldir. Shoh-shoir bir maqta’sida: “Faqr va ishq tariqati ichra qadam qo’yganimdan buyon olamda menga yetadigan qalandar ko’rmadim”, – deb faxr-u iftixor bilan lutf etgan edi:

*To qadam qo’ydim tariqi faqr-u ishq ichra, Amir,
Mulki olamda o’zumdek bir qalandar ko’rmadim (1,241).*

Amiriy asarlarini sevib mutolaa qilgan va ijodlaridan ta’sirlangan, she’riyat yo’lida o’ziga ustoz va rahnamo deb bilgan Hofiz Sheroziy, Kamol Xo’jandiy, Mavlono Lutfiy, Alisher Navoiy, Muhammad Fuzuliy, Soib Tabriziy, Mirzo Bedil kabi shoirlar o’z asarlarida tasavvuf ta’limotining insonparvarlik g’oyalari va ilohiy ishq haqidagi qarashlarini haddi a’losida tarannum etgan edilar. Bu zabardast so’z san’atkorlarining otashin muxlisi va sodiq izdoshi sifatida Amiriy ham ularga ergashib, irfoniy g’oya va qarashlarni o’z badiiy maqsadi yo’lida nazmiy talqin qilishi tabiiy edi.

Birinchi bobning ikkinchi fasli “**Amiriy ijodida haqiqiy va majoziy ishq tanosubi**” deb nomlanadi. Amiriy devoniga yozgan debochasida o’zidagi ijodga moyillik haqida “ko’ngul ishq-u muhabbat zavqig’a rog’ib va zamirimda oshiqona, shavqangez g’azallar shavqi g’olib erdi” deb yozar ekan, “al-majozu qantarat ul-haqiqa” ta’limi birla haqiqat sarmashqin olur erdim (1,26), – deb ta’kidlaydi. Bu bilan u “Majoz – haqiqatning ko’prigidir”, – degan irfoniy ta’limotga ko’ra majoziy muhabbat vositasida haqiqiy ishqni qalamga olgani, binobarin, ijodi ilohiy ishq tarannumidan xoli emasligini qayd etib o’tadi. “Mumtoz adabiy an’anada bo’lgani kabi uning ijodida ham majoziy va haqiqiy ishq bir-birini to’ldiradi, biri

¹² Қаюмов А. Қўқон адабий муҳити // Асарлар, 7-жилд. – Тошкент: Мумтоз сўз, 2010. – Б. 109.

ikkinchisiga vosita o‘laroq qaraladi”¹³.

S.G‘aniyeva va H.Ne‘matlarning yozishlaricha, adabiyotda tasavvuf dunyoqarashi in‘ikosi deganda ikki hodisani farqlash kerak:

- 1) tasavvuf adabiyoti, orifona adabiyot;
- 2) badiiy-orifona adabiyotda tasavvuf in‘ikosi.

Tasavvuf adabiyoti bu ta‘limotning falsafiy qarashlari va asosiy talab-qoidalari targ‘ibiga yo‘naltirilgan adabiyot bo‘lsa, badiiy adabiyotda tasavvuf ta‘limotining yuksak insonparvarlik g‘oyalari, xususan, ilohiy ishq va komil inson bilan bog‘liq qarashlari asarlar qatiga singdirib yuboriladi. Shuning uchun bunday asarlar zulma‘nayn hisoblanib, ham zohiriy, ham botiniy ma‘noga ega bo‘ladi. Amiriy g‘azallarida ham zulma‘naynlik hodisasini ko‘ramiz – zohiran oshiqona bo‘lib ko‘ringan ko‘pgina g‘azallari botinan orifona mazmundan ham xoli emas. “Oshiqona g‘azallar tarkibida zohiran ma‘shuqa – dunyoviy mazmundagi yor, botinda esa Haqning go‘zalligi tavsif etilgan g‘azallar ham uchraydi”¹⁴. Jumladan:

Lablaring takallumda to‘kti oncha gavharlar,

Termog‘iga ojizdur barcha nuqtaparvarlar (1,102), –

bayti bilan boshlanadigan g‘azali, bir qaraganda, hayot go‘zali madhiga bag‘ishlangan. Ayni paytda ma‘shuqa so‘zga og‘iz ochganda qilni qirq yoradigan donishmandlar ham mag‘zini chaqishga ojiz so‘z durlarini sochgani tasavvufiy mohiyatga ishora qiladi.

Amiriy mumtoz adabiyotdagi ishq kuychisi bo‘lgan hassos shoirlar sirasidan. U, asosan, hayot go‘zaliga bo‘lgan dunyoviy sevgini haddi a‘losida kuylagan. Hatto, irfoniy mazmun o‘z aksini topgan, tasavvufiy motivlar ifodalangan she‘rlarida ham shu yo‘ldan borganligi ma‘lum. Lekin ko‘pgina she‘rlarida dunyo go‘zali ta‘rifi ilohiy mahbuba vasfiga bog‘lanib ketadi. Bir qator she‘rlari esa sof irfoniy mavzuda – ularda haqiqiy ishq irfoniy istiloh va timsollar vositasida tarannum etiladi.

Amir insho qilur dildori vasfidin necha misra‘,

Kishi bilmas aning yorini, devon ichradur muzmar (1,107)

Amiriyning g‘azallarini uch guruhga ajratish mumkin: majoziy ishq tarannumiga bag‘ishlangan oshiqona she‘rlar; majoziy va haqiqiy ishq tasviri o‘zaro uyg‘unlashib ketgan ham oshiqona-yu, ham orifona she‘rlar; tasavvuf haqiqatlari badiiy talqin qilingan sof irfoniy – orifona she‘rlar.

Amiriy ko‘plab g‘azallarida o‘zini ishq mulkining amiri, ishq borgohining amiri, mulki dil amiri, Amiri pokboz, ushshoq amiri, iqlimi muhabbatning amiri, iqlimi vafo Amiri kabi sifatlar bilan ta‘riflaydiki, shuning o‘zi uning haqiqiy ishqni majoziy muhabbatdan ustun qo‘yishini bildiradi.

Ma‘lumki, tasavvuf falsafasiga ko‘ra ilohiy ishq manziliga majoziy ishq ko‘prigidan o‘tib boriladi¹⁵. Shuning uchun ham Navoiyning “ermish” radifli g‘azaliga muxammasida Amiriy “Haqiqat qasriga boshlab boradigan rahbar bu – majoziy ishq hisoblanadi”, – deb yozadi:

¹³ Қобилова З. Амирий шеърляти. – Тошкент: Фан, 2010. – Б.117.

¹⁴ Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: Академнашр, 2019. –Б. 150.

¹⁵ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul, 1995. – 239 s.

Haqiqat borgohi rahbari ishq majoz ermish (1,375).

Tasavvuf ta'limotiga ko'ra, Alloh taolo har bir yaratqda u yoki bu darajada tajalliy etadi, biror-bir jon yoki narsa ilohiy nur jilvasidan xoli emas. Shuning uchun ham ma'rifat sohiblari har bir zarrada Yaratuvchi jamoli va kamolining in'ikosini ko'radilar va shuning uchun butun ashyo va jonli mavjudotga muhabbat nazari bilan qaraydilar. Parvardigori olam yaratgan narsani sevish aslida uning o'zini sevishdir. Xuddi majozdan haqiqatga borgan kabi, jonli va jonsiz mavjudotni sevish orqali ularning Yaratuvchisiga ishq ifodalanadi. Jumladan, Amiriy ham quyidagi baytida "Sarv qomatli go'zallar har qancha husnda tanho bo'lmasin, ular jamolining tomoshosidan maqsad aslida ularni Yaratuvchisidir", – degan irfoniy haqiqatni badiiy talqin qiladi:

Sarvqomatlarni ruxsori tamosho qilsa ham,

San erursan muddao, harchand bo'lsa bori xo'b (1,61).

Albatta, irfoniy she'riyatdagi haqiqiy va majoziy ishq ta'rifini ajrata bilish ham kerak. Alisher Navoiy "Mahbub ul-qulub" pandnomasida tasnif qilgani kabi, bir toifa qalam ahli, faqat ilohiy ishqni kuylasa, boshqa toifada haqiqiy va majoziy ishq tarannumi o'zaro omuxta bo'ladi, yana bir toifada esa majoziy ishq ta'rif-tavsifi ustuvor¹⁶. Aytaylik, Yusuf alayhissalom – go'zallik timsoli sifatida mumtoz she'riyatida haddi a'losida kuylanadi. Agar mahbuba husn-u jamolda undan ustun qo'yilsa, ko'rkda sening oldingda Yusuf husni ham xira deyilsa, u o'z-o'zidan, ilohiy ishq mavzusida bo'ladi, agar sen ikkinchi Yusufsan – Yusufi soniysan deyilsa, bilingki, endi so'z majoziy muhabbat bobida. Chunki Alloh taoloning payg'ambari uning o'zidan ustun qo'yilmaydi. Chunonchi:

Tui imro'z dar Misri muhabbat Yusufi soniy

Zi dunyo to ba uqbo sho'ri bozor ast az dastat (2,16).

"Bugun muhabbat Misrida sen ikkinchi Yusufsan – dunyodan to qiyomatgacha sodir bo'ladigan barcha g'avg'o-to'polonlar sen tufaylidir".

Mana bunda esa ilohiy mahbubaga ishorani ko'ramiz:

Jamoling jilvasin ko'rgan mahal Yusuf xijolatdin

Der erdi: "Zarramen, xurshidi ruxsoring erur ahsan!" (1,261)

Amiriyning irfoniy she'rlarida quyidagi asosiy g'oyalar yetakchilik qiladi: ilohiy ishqning dunyoviy muhabbatdan ustunligi; hayotning mohiyati va inson umrining ma'nosi haqiqiy ishqda ekanligi; dunyoviy muhabbatning o'tkinchiligi-yu haqiqiy ishqning abadiyligi; ilohsevarlik dunyo hoy-u havaslarini ko'ngildan siqib chiqarishi; Haq ishq insonning ko'nglini poklab, xulqini komillashtirishi va hokazo. Bu yuksak g'oyalarni shoir tasavvuf istiloh va timsollari, irfoniy ma'no kasb etgan an'anaviy obrazlar, ramz-u majozlar orqali badiiy talqin qiladi.

Dissertatsiyaning ikkinchi bobi "**Irfoniy istiloh va timsollarning badiiy vazifalari**" deb atalib, ikki faslni o'z ichiga oladi. Bobning ilk fasli "*Istiloh – ma'no – mahorat*" deb nomlanadi. Ta'kidlab o'tish joizki, o'zbek tasavvufshunosligida obraz, timsol, istilohlarning hali-hanuz muayyan tasniflari amalga oshirilmagan. Sharq mumtoz falsafasi va tasavvuf adabiyoti bilimdoni N.Komilov ularni umumlashma tarzda kinoya-timsollar deb yuritsa,

¹⁶ Навоий А. Тўла асарлар тўплами, X жилдлик, 9-жилд. – Тошкент, 2011. –Б. 464.

K.Mullaxo‘jaye va orif, rind, zohid kabi obrazlarni ham timsol deb oladi¹⁷. Biz esa hozircha nisbatan shartli ravishda orif, zohid, faqir, soqiy, pir kabi tasavvuf adabiyoti qahramonlarini obraz; yuz, ko‘z, ko‘zgu, obi hayot, sabo kabi ramzlashtirilgan so‘z va iboralarni timsol; tasavvuf ta‘limotining o‘ziga xos tushunchalarini ifodalaydigan vahdat, kasrat, tajalliy, lomakon, faqr kabi atamalarni istiloh o‘laroq tadqiq etdik.

“Alisher Navoiyning ko‘plab she‘rlarida majoziy va irfoniy ma‘nolar yonma-yon yashaydi. Ularni har ikki ma‘noda tushunish uchun ham imkoniyatlar yetarli bo‘ladi”¹⁸, – deb yozgan edi adabiyotshunos B.To‘xliyev. Bu fikrlarni hech ikkilanmay Amiriy ijodiga ham tatbiq etish mumkin.

Vahdat – Alloh taoloning birligi, yagonaligi. Tavhid shaklida ham keladi. Ayni tushunchaga binoan, olam va undagi barcha narsalar ilohiy nur jilvasidan iborat. Tajalliy deganda ilohiy nurning jilvalanishi, namoyon bo‘lishi ko‘zda tutiladi. G‘aybdan kelgan va ko‘ngilda zuhur etgan nurlar. Ilohiy nur jilvasi¹⁹. Amiriy ijodida bu irfoniy istilohga ko‘p duch kelamiz. Jumladan, forsiy g‘azallaridan birida shoir shunday yozadi:

*Tangnoi dahr tab‘amro kuduratxez kard,
Az tajalligohi vahdat in qadar duram hano‘z (2,141).*

Vahdat tajalliygohi deganda, ilohiy nur manbayi, ya‘ni olami quds tushuniladi. Tangno – tor joy, tog‘ darasi, ikki tog‘ orasidagi yo‘l. Majoziy ma‘noda torligi jihatidan qabr, u dunyoga nisbatan, hatto bu dunyo ma‘nosida ham keladi. Kuduratxez – ko‘ngilni xira qiladigan, uni g‘am-qayg‘uga soladigan. Baytdagi irfoniy tushunchalar ma‘nosi oydinlashgach, endi uni mana bunday talqin qilish mumkin: “Bu ko‘ngilni siqadigan tor dunyo ta‘bimni shunchalik xira, ko‘nglimni g‘amgin qilishiga sabab mening hali-hanuz yolg‘on dunyoga aldanib, haqiqiy olamdan uzoqligimdandir”.

Faqr – tasavvufning o‘zak tushunchalaridan biri sanaladi. Faqr so‘zining ma‘nosi faqirlik, bechoralik, muhtojlik bo‘lsa-da, tasavvuf falsafasida u faqat Allohga ehtiyojmandlik ma‘nosini bildiradi. Faqr maqomiga etishgan kishi nafs talablari, vujud ehtiyojlari, dunyo ne‘mat-u lazzatlaridan qo‘l tortib, birgina Haqning o‘ziga hojatmand bo‘ladi. “...**faqr – Haqqa yetishga monelik qiladigan barcha to‘siqlar (o‘zlik, kibr-u havo, g‘urur, manmanlik, nafs talablari, mol-mulk va mansab-joh orzusi va hok.)dan voz kechib, ko‘ngilni Xudo nazargohiga aylantirishdir**”²⁰.

Amiriy bir baytida “Boylar faqr orzusida, Xitoy hukmdorlari bizning sopoldan yasalgan qadahimiz hasratida o‘tdilar”, – deb yozadi:

*Dar orzuyi faqr guzashtand ag‘niyo,
Fag‘furi Chin ba hasrati jomi safoli most (2,45).*

¹⁷ Bu haqida qarang: Комилов Н. Тасаввуф. – Тошкент: Ёзувчи, 1996; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: “Академнашр”, 2019.

¹⁸ Тўхлиев Б. “Холу хатинг хаёлидин, эй сарви гульзор...” \\\ Алишер Навоий. Фаройиб ус-сиғар (Ғазалларнинг шарҳ ва изоҳлари). X жилдлик, 5-жилд. – Тошкент: Ўзкитобсавдо, 2020. – Б. 17.

¹⁹ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul, 1995. – 346 s.

²⁰ Рамазонов Н.Н. Алишер Навоий ижодида фақр талқини ва фақир образи: Филол. фан. бўйича фалс. докт. (PhD) дисс. авт. – Тошкент, 2019. – Б. 24.

Ikkinchi bobning ikkinchi fasli **“Tasavvufiy timsol va g‘oyaviy mazmun”** deb nomlanadi. Tasavvuf adabiyoti ramz-u majoz pardasiga o‘ralgan, istiloh va timsollar tili bilan so‘zlaydigan adabiyot. Bu adabiyotda deyarli har bir so‘z timsolga aylanadi, har bir timsol bir necha ma‘no qatlamiga ega bo‘ladi. Hammaga tushunarli bo‘lib ko‘rinadigan oddiy so‘z va an‘naviy timsollar ham muayyan irfoniy haqiqat va tushunchalarga ishora qiladi. Jumladan, bir matla‘sida shoir: “Zulfig halqasi bilan bog‘liq ramzlarni Amiriy ko‘plab ma‘no qirralari bilan shunday keng va chuqur sharhlab beradiki, uni eshitib, eng nuqtadon so‘z ustalari ham qoyil qolib, unga tahsin o‘qiydilar”, – deb lutf etadi:

*Ramzi halqai zulfung sharh etar Amir andoq,
Eshitib, qilur tahsin zufunun suxandonlar (1,113).*

O‘z-o‘zidan bu sharhlar turli irfoniy ramz-u timsollarning shoir she‘rlari bo‘ylab tarqalib ketgan nazmiy talqinlaridir. Bu talqinlar esa ilmiy tadqiq etishni taqozo qiladi.

Amiriy ijodida uchraydigan tasavvufiy timsollar ko‘p va rang-barang – shoir ijodida o‘zida irfoniy g‘oya va qarashlarni tashiydigan may (boda, sahbo, sharob), mayxona (xumxona), qadah (jom, paymona, sog‘ar, sabu, ratli garon, surohiy, xum), sabo (bodi sabo), xarobot, but, zunnor, oyina (ko‘zgu), obi hayot (obi baqo, obi hayvon), oh, simob, hubob, jamol, noma, sing‘on kosa (safol), jomi Jam (Jamshid), oyinai Iskandar, jilva, g‘amza, noz, itob, vola, savdo kabi so‘fiyona timsollarni ham, tasavvufiy ma‘no yuklanib, ilohiy ishq tarannumiga xizmat qildirilgan husn, yuz (oraz, ruxsor), ko‘z, qosh, soch, zulf, xol, lab, xat, zaqan (zanaxdon), qad, kiprik (mujgon), og‘iz, bo‘sa, bel kabi an‘naviy tashbehlardan o‘sib chiqqan timsollarni ham, Xudo va banda, oshiq va ma‘shuqning o‘zaro taqozodorlikdagi munosabatini o‘zida aks ettiradigan sham va parvona, qatra va ummon, quyosh va zarra, quyosh va soya, kufr va iymon singari timsollar juftligini ham ko‘ramiz.

D.Quronovning yozishicha, “...ramzlashtirish – “mutlaq go‘zallik”, “asliy go‘zallik”, “mutlaq haqiqat”, “haqiqat” singari turlicha nomlar bilan yuritilsa-da, bitta maqsad – Haqni anglashga qaratilgan. Ayni chog‘da, ramz ishora qiladi, xolos, ya‘ni bilish amalining natijasi mudom anglash-anglamaslik chegarasida qoladi. Shu bois, moddiy va ma‘naviy reallikdagi hamma narsa ramz (simvol)dirki, ularning har biridan ilohiy nur taraladi, har birida Yaratgandan nedir bor. Demak, Xudoni tanish uchun, eng avval, shu ramzlarni ko‘ra olish, mazmun-mohiyatini tushunish lozim”²¹.

Ma‘shuqa og‘zining ko‘rib bo‘lmas darajada mo‘jazligi uchun ham irfoniy she‘riyatda u yo‘qlikning sifati bo‘lib keladi. Shuning uchun ham shoir bir baytida har qancha tafakkur aylab ham og‘zing siridan xabar topolmadim, o‘zing so‘zga og‘iz ochki, men ham og‘zing borligidan voqif bo‘lay, ham ilohiy asrorlardan ogoh, deb lutf etadi:

*Taammul birla og‘zing nuqtasidin o‘lmadim g‘ofil,
Takallum ayla mango, kashfi asrori nihon keltur (1,86).*

Ma‘shuqning qilday nozik beli oshiq xayolining daqiqligini ham tamsil etadi.

²¹ Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akadernashr, 2018. – B. 440–441.

Bel ilohiy nazokat ma'nosida ham keladi²². Shuning uchun ham uning og'zi va beli bu she'riyatda bor-u yo'qning sifatida bo'lib keladi: *bor* deganda bel, *yo'q* deganda og'izga ishora qilinadi. Jumladan, Amiriy ham quyidagi baytida mahbubamning og'zi-yu beli xayolida halovat nimaligini bilmayman – uning adam bilan vujudi yo'g'-u borimga dushmandir deya, istiora yo'li bilan *adam* deganda og'ziga, *vujud* deganda beliga ishora qiladi:

*Emas rohat nasibim beli-yu og'zi xayolidin,
Adam birla vujudi yo'q ila borimg'a dushmandur (1,80).*

Oyina timsoli talqinida Amiriy Navoiyga emas, Bedilga ergashadi. Chunki Navoiy ijodida asosan nafs va dunyo g'uborlaridan poklanib, shaffof ko'zguga aylangan pok ko'ngilda ilohiy jamol jilvalanishi turli jihatdan talqin qilinadi. Bedilda esa bu timsol keng va serqirra mohiyat kasb etadi. Amiriy g'azallaridagi “Sening diydoring jilvasi tufayli hayratda ma'no-yu, yuzing mehri tufayli oyinada fayz mavjud” kabi baytlar, aynan Bedilning ilhombaxsh ta'siri mahsuli:

*Hayrat namak az jilvai didori tu dorad,
Oina shud az mehri liqoyat mutalazzaz (2,133).*

Iskandar ko'zgusi, Jamshid jomi, oyinai jahonnamo, jomi jahonnamo, oyinai getinamo kabi timsollar ham oyina istilohining ma'nodoshlari sifatida irfoniy she'riyatda keng qo'llanadi. Chunonchi, Amiriy Navoiyning “Qasrning har kunguri uzra balo toshimidur” misrasi bilan boshlanadigan g'azaliga bog'lagan taxmisida salafining “Qo'lida qadah-u uning ichidagi mayda butun ahvolini ko'rib turgan bu kishi Jamshidmi yoki mayxonadagi bir bechorami”, – mazmunidagi baytiga mana bunday misralar ilova qiladi:

*Jon etar yuz shavq ila ul rind istiqbolini,
Dayr ichida mastliqdin bilmas o'z ahvolini,
Ko'r, Skandar ko'zgidur, jomi Jam timsolini,
Ilgida jomu ko'rar may ichra olam holini,
Yo Rab, ul Jamshid yo mayxona qalloshimudur? (1,404)*

Bir-birini taqozo qiladigan timsollar juftligi ham Xudo va banda, oshiq va ma'shuq munosabatlarining badiiy talqinlariga xizmat qiladi. Amiriy o'z badiiy maqsadi ifodasi uchun irfoniy istiloh va timsollardan mahorat bilan foydalanib, ular vositasida o'zining ko'plab irfoniy g'oya va qarashlarini ilgari surgan. Oyina timsolida inson ko'ngli bilan bog'liq masalalarni, may vositasida muhabbat qirralarini, quyosh va zarra orqali Xudo va banda munosabatlarini har tomonlama keng va chuqur talqin qilgani shular jumlasidandir.

Dissertatsiyaning uchinchi bobi “**Tasavvuf adabiyotining obrazlar tizimi**” deb ataladi. Bobning ilk fasli “**Irfoniy she'riyatning asosiy obrazlari**” deb nomlanadi. Har bir adabiyotning o'z qahramonlari bo'lganidek, tasavvuf she'riyatining qahramonlari ham butun bir silsilani tashkil etadi. Bu qahramonlarni irfoniy she'riyatda bajargan vazifalariga qarab bir necha guruhga bo'lib o'rganish mumkin. Jumladan, Amiriy ijodi misolida bu qahramonlarni quyidagicha tasnif qilsa bo'ladi: ma'shuq, oshiq, raqib; pir, murid (tolib, solik), orif, darvesh

²² Абдуллаев А. Қисқача сўфиёна луғатлар / Тасаввув ва унинг намоёндалари (илмий-оммабоп рисола). – Тошкент, 2009. –Б.196.

(qalandar), barahman; soqiy, rind, mug‘bacha, tarso; shayx, zohid, muhtasib, voiz, nosih, tabib, hakim, qosid; Nuh, Iso, Xalil (Ibrohim), Muso, Ya‘qub, Ayyub, Yunus, Yusuf, Sulaymon, Muhammad, Xizr, Idris kabi payg‘ambarlar; Vays ul-Qaran, Mansur (Halloj), Bahouddin Naqshband kabi mashhur avliyolar; Jamshid, Iskandar, Mahmud singari shohlar va hokazo.

Bu qahramonlarni yana irfoniy she‘riyatdagi tasvir va talqiniga ko‘ra ijobiy va salbiy obrazlar sifatida ikki katta guruhga ajratish mumkin. Ijobiy qahramonlar: ma‘shuq, oshiq, pir, murid (tolib, solik), orif, darvesh (qalandar), soqiy, rind, qosid; salbiy qahramonlar: raqib, shayx, zohid, muhtasib, voiz, nosih, tabib, hakim.

Irfoniy istilohlar, faqat islom dini doirasida cheklanib qolmay, ular orasida otashparastlik, nasroniy, buddaviylik diniga oidlari ham ko‘p uchraydi. Bu holni Amiriy ijodida ham ko‘ramiz. Jumladan, ayrim baytlarida majusiylik bilan bog‘liq piri mug‘on, dayr, xarobot kabi obrazlar va istilohlarga duch kelamiz:

Bu kun piri mug‘on taqrir qildi jomi may vasfin,

Burung‘i zuhd-u taqvodin pushaymondurman, ey soqiy!(1,319).

Ya‘ni: “Ey soqiy, bu kun mug‘lar piridan may qadahi vasfini eshitib, shu paytgacha amal qilib kelgan zuhd-u taqvolarimning baridan pushaymon bo‘ldim”.

Piri mug‘on – mug‘lar piri degani. Mug‘ deb otashparastlik diniga mansub kishiga aytiladi va u zardushtiylik ta‘limidan ta‘lim beradigan majusiylar ruhoniysi hisoblanadi. Irfoniy istilohda piri mug‘on mayxona boshlig‘i, mayfurush sifati bilan ma‘naviy murshid, yetuk pir, komil inson ma‘nolarini bildiradi²³. Keltirilgan baytda ham *mug‘lar piri* – ma‘naviy rahbar, *may* – ilohiy ishq, *qadah* – oshiq ko‘nglini tamsil etib kelyapti. Ma‘rifat sohibi bo‘lgan orif insondan haqiqiy ishq vasfini eshitgan tolib ilohiy mahbubaning oshig‘iga aylanadi. Bu baytni komil pirdan ma‘rifiy saboq olgan muridning Haq mohiyatini anglagani ma‘nosida ham talqin etish mumkin.

Tasavvuf adabiyoti qahramonlarining bir qismini esa salbiy qahramonlar tashkil etadi. Bu toifa qahramonlarning boshida raqib obrazi turadi. “Raqib – sevishganlarni ajratib turuvchi shaxs, shu xususiyatlarni jamlagan obraz bo‘lib gavdalanadi”²⁴. Raqib deganda mumtoz she‘riyatda oshiq bilan ma‘shuqning orasini buzuvchi shaxs ko‘zda tutilsa, irfoniy she‘riyatda bu obrazning mazmun-mundarijasi nihoyatda keng bo‘lib, Haq va banda o‘rtasidagi dunyo va uning ne‘matlaridan tortib, inson jismi va nafsiga bo‘lgan qator moddiy tushunchalar, oshiqni ma‘shuqdan ajratib turgan jongacha dushman hisoblanadi. B.To‘xliyevning yozishicha: “Raqib “yor” va oshiq orasidagi salbiy kuch sifatida talqin etiladi. Oshiq uchun raqib yor huzuridagi ortiqcha odam bo‘lsa, so‘fiyning raqibi dunyo va shayton sifatida taqdim etiladi”²⁵. Tasavvuf she‘riyatining qahramoni ma‘shuqaning o‘ziga diydorini ko‘rsatmayotgani va vasliga yetkazmayotgani uchun xayolida u raqib bilan birga deb tasavvur qiladi – bu she‘riyatda ma‘shuqaning hamisha raqib bilan birgaligi, unga iltifot ko‘rsatishi, uni vaslidan

²³ Bu ma‘lumotlar haqida qarang: Сажжодий С.Ж. Фарҳанги истилоҳот ва таъбироти ирфоний. – Техрон, 1379 (х.-ш.). – С. 217.

²⁴ Комилов Н. Тасаввув ёки комил инсон ахлоқи. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – Б. 171.

²⁵ Тўхлиев Б. Шарҳ ва унга қўйиладиган асосий талаблар \ \ Алишер Навоий. Фаройиб ус-сиғар (Ғазалларнинг шарҳ ва изоҳлари). Х жилдлик, 4-жилд. – Тошкент: Ўзкитобсавдо, 2020. –Б.10.

bahramand etishi bilan bog‘liq tasvirlarning ko‘pligi shundan. Amiriy ijodida ham raqib turli rakurslarda mazammam qilinadi. Jumladan, quyidagi baytida gul tikanga bag‘ridan joy bergani kabi ma’shuqa ham hamisha raqibni visolidan bahramand qiladi deb hasrat qiladi:

*G‘ayr boshini ayog‘ida sarafroz qilur,
Husn gulzorida qilg‘on kabi gul xorg‘a lutf (1,152).*

O‘zidan iltifotini darig‘ tutgan ma’shuqa oshiqning nazdida raqibga marhamat ko‘rsatadiganday tuyuladi. Amiriyning “rashk” radifli g‘azalida oshiqning ma’shuqaga raqib bilan bog‘liq iddaolari o‘zining har tomonlama keng va chuqur badiiy talqinini topgan.

Amiriy tasavvuf she‘riyatidagi an‘anaviy obrazlardan o‘zining badiiy maqsadi yo‘lida foydalanib, ularning yangi qirralarini kashf etgan. Jumladan, shoir ijodida oshiq faqat bechora, xoksor, kamtarin emas, ayni paytda ishq mulkining amiri, muhabbat mamlakatining sultoni va hokazo. Ma’shuqa siymosida bir paytning o‘zida ham majoziy, ham haqiqiy mahbubani ko‘zda tutish orqali oshiqona va orifona g‘azalni o‘zaro uyg‘unlashtirib yuboradi. Yoki g‘azallarida ishq va havasni ajratolmagan yengiltak va beqaror bulhavas tanqidi keng o‘rin tutib, uyetakchi obrazlardan biriga aylangan: goh ishq yukini ko‘tarish, ranjini tortishga tobi yo‘qligiga ko‘ra raqibni bulhavasga tenglashtirsa, goh bulhavasni jaholati jihatidan ko‘rshapalakka nisbat beradi. Ilohiy ma‘rifatdan mosuvo zohidni esa nozik ma‘nolarni ham tark etolmaydigan nodon, komillikdan bebahra noqis va g‘o‘r kimsa sifatida mazammam etadi.

Bobning ikkinchi fasli **“Tarixiy siymolar irfoniy she‘riyat ideallari sifatida”** deb nomlangan. Tasavvuf she‘riyati irfoniy istilohlar, so‘fiyona timsollar bilangina ish ko‘rib qolmay, o‘z g‘oya va qarashlari ifodasi va targ‘ibi uchun hayoti va faoliyati ayni maslakka muvofiq kelgan qator payg‘ambarlar, avliyolar, hukmdorlar, darveshlarga talmeh san‘ati vositasida keng murojaat qilib, ular shaxsi bilan bog‘liq ibratli jihatlar va hodisalarni namuna qilib ko‘rsatadi. Nuh alayhissalom va to‘fon, Nuh alayhissalom va uzoq umr, Ya‘qub alayhissalom va qayg‘u kulbasi, Ya‘qub alayhissalom va ayriliq alami, Yusuf alayhissalom va husn-u malohat, Sulaymon alayhissalom va sha‘n-u shavkat, Ayyub alayhissalom va sabr-u toqat, Iso Masih va o‘likka jon ato etish, Iso alayhissalom va igna, Iso alayhissalom va quyosh, Xizr va obi hayot, Muhammad alayhissalom va faqr, Muhammad alayhissalom va shafolat bilan bog‘liq talmeh san‘ati vositasida ijod qilingan bayt-u misralar shular jumlasidandir.

San‘atkor shoir Amiriy ijodida ham o‘tmish she‘riyatining faol qahramonlariga aylangan payg‘ambarlar, xususan, Nuh, Xizr, Sulaymon, Ya‘qub, Yusuf, Muso, Iso Masih kabi payg‘ambarlar bilan bog‘liq turli-tuman mo‘jizalar, ibratli voqea-hodisalarga ishoralarga ko‘p duch kelamiz. Ulardan shoir o‘z oldiga qo‘ygan badiiy maqsadini go‘zal va ta’sirchan ifodalash, o‘quvchilarni haq yo‘lga da‘vat etish va ularga pand-nasihat qilish maqsadida mohirlik bilan istifoda etadi. Chunonchi, Amiriy turkiy va forsiy devonidagi g‘azallarida 20 marta Xizr (a.s.), 18 marta Iso (Masih), 17 marta Yusuf, 11 marta Sulaymon (a.s), 3 martadan Muso (a.s) va Ya‘qub (a.s), 2 martadan Nuh (a.s) va Idris (a.s), 1 martadan Xalil (Ibrohim a.s), Ayyub (a.s), Yunus (a.s) obraziga murojaat qilgan. Mashhur

hukmdorlardan esa Iskandar 18, Jamshid 13, Mahmud (Gʻaznaviy) 2, avliyolardan Mansur Halloj 3, Uvays Qaraniy 1 oʻrinda zikr qilingan. Bahouddin Naqshbandga bagʻishlab esa alohida forsiy gʻazal bitgan.

Amiriy ijodida oʻzining keng tasvirini topgan tasavvuf adabiyoti qahramoni boʻlgan tarixiy shaxslarni quyidagicha tasnif qilish mumkin: irfoniy sheʼriyatning asosiy qahramoni boʻlgan paygʻambarlar: Nuh, Iso (Muso), Xalil (Ibrohim), Muso, Yaʻqub, Ayyub, Yunus, Yusuf, Sulaymon, Muhammad, Xizr, Idris; tasavvuf olamida mashhur boʻlgan avliyolar: Mansur (Halloj), Vays ul-Qaran, Bahouddin Naqshband; tasavvuf sheʼriyatida keng murojaat qilingan shohlar: Jamshid, Mahmud Gʻaznaviy (va Ayoz).

Maʼlumki, komil inson deganda tariqat yoʻliga kirib, riyozat chekish natijasida ilohiy sifatlarni egallagan orif insonlar, valiy zotlar koʻzda tutiladi. Amiriy uchun komil insonning mukammal namunasi, avvalo, bu – Muhammad alayhissalom, keyin aziz-avliyolar, soʻng yetuk pirlar, orif zotlar. Amiriy naʼt gʻazallarida paygʻambarimizning sifatlari, xususiyatlari, shafotlari, moʻjizalari, nurlarini vasf etadi. Shoir naʼtlarini oʻqigan kishi, eng komil inson – bu Muhammad paygʻambar ekanligini bilib oladi. Jumladan, mana bu baytida inson xilqati mukarramlilik toji bilan sharaflanganidan buyon Odam alayhissalomga sen kabi bir oʻrinbosar dunyoga kelmas deb taʼriflaydi:

*To mukarram boʻldi inson toji “karramno” bila,
Kelmadi hargiz xalifazodaye sandek xalif (1,154).*

Karramno – mukarram qildik. “Va laqad karramno bani odama” (Odam zurriyotlarini ulugʻ qilib yaratdik) (Qurʻoni karim, “Al-isro” surasining 70-oyatidan).

Muhammad alayhissalomdan keyin boshqa paygʻambarlar uning komillik yoʻlini davom ettirganlar. Alloh taolo hikmati sirlaridan xabardor qilib, zalolatga botganlarni maʼrifat yoʻliga daʼvat qilish uchun paygʻambarlar tanlandilar. Paygʻambar va xalifalardan keyin avliyolar komil insonlar sifatida taʼriflanadi. Avliyolardan Uvays Qaraniy, Mansur Halloj, Bahouddin Naqshbandlar taqdiri va faoliyati Haq oshiqlariga ibrat oʻlaroq koʻrsatiladi.

*Rohi junun purxatar, bori muhabbat garon,
Naʼrazanon meravad ushturi Vaysi Qaran (2,265).*

Telbalik yoʻli xatarli, muhabbat yuki ogʻir, shuning uchun ham Uvays Qaraniyning tuyasi zoʻriqib naʼra tortib boradi. Bu yerda Muhammad alayhissalom xonadoniga beqiyos ixlos va muhabbati tufayli Uvays Qaraniyning Hazrat Alining dushmanlariga qarshi tuyasi bilan Koʻfaga borib jang qilgani va shu urushda shahid ketganiga ishora qilinmoqda.

Uvays Qaraniy uvaysiya tariqatining asoschisi hisoblanadi. Uvaysiylik tariqat yoʻliga kirgan solikni oʻtgan buyuk zotlarning ruhi kelib tarbiyalashidan iborat oqim. Masalan, mashhur mutasavvif shoir va avliyo Farididdin Attor Mansur Halloj, Bahouddin Naqshband Abdulholiq Gʻijduvoni ruhoniyyatidan tarbiya topganlar. Shoir Uvaysiy ham gʻazallarida mashhur Uvays Qaraniy ruhidan tarbiya topib, oʻziga ayni taxallusni olganiga ishora qiladi²⁶.

²⁶ Bu haqida qarang: Олим С. Ишқ, ошиқ ва маъшук. – Тошкент: Фан, 1992. – Б. 69–72.

“Analhaq” – “Men – haqman”, – degani uchun dorga osilgan Mansur Halloj (858–922) tufayli Sharq mumtoz she’riyatida dor ilohiylashtirilgani ma’lum. Mansur kabi dorga boshini tutish orzusi bilan Mashrabning: “Ming Analhaq keladur Mansur osilg’an dordin”, – deb yozishi bejiz emas. Quyidagi bayt ham Mansur Halloj taqdiriga ishora qiladi:

*Ko’ngul ovora bo’lkim, mone’i vasl o’ldi nodonlig’,
Sango kim aydi ag’yor oldida ishqingni izhor et?(1,62)*

Hukmdorlardan Jamshid va u ixtiro qilgan qadah, Mahmud G’aznaviy va xos nadimi o’rtasidagi muhabbat Amiriy she’riyatida keng tarannum qilinadi. Ayozi – g’aznaviylar sulolasi hukmdori Mahmud G’aznaviyning avval oddiy quli bo’lib, sodiq xizmatlari va go’zal xulqi bilan keyin uning xos nadimiga, eng yaqin musohibiga aylangan. Mahmud va Ayozi o’rtasidagi pok hamda beg’araz ishq Sharq she’riyatining asosiy mavzularidan biri bo’lib, shoirlar tomonidan keng kuylangan.

Amiriy o’z g’azallarida badiiy maqsadi ifodasi uchun payg’ambarlar, avliyolar va hukmdorlar bilan bog’liq voqealar, payg’ambarlarning mo’jizalari, avliyolarning karomatlari va hukmdorlarning ibratli faoliyatlari tasviridan mahorat bilan foydalangan.

UMUMIY XULOSALAR

1. Amiriy Sharq mumtoz so’z san’atidagi ilg’or an’analar doirasida ijod qilib, she’rlarida o’ziga xos nozik va teran fikrlar, yangi va go’zal tashbehtar, jozibador va ta’sirchan tasvirlar bilan noyob badiiy kashfiyotlar yaratgan mahoratli shoirlar sirasiga kiradi. U irfoniy mazmun o’z aksini topgan, tasavvufiy motivlar ifodalangan she’rlarida ham shu yo’ldan borganligi ma’lum.

2. Amiriy ijodida irfoniy g’oya va qarashlar keng o’rin tutishi, tasavvufiy ruh va mazmun bo’rtib turishining bir necha hayotiy asoslari bor: birinchidan, Umarxonning asli tabiatida, fitratida tasavvufga moyillik bo’lgan; ikkinchidan, u naqshbandiya tariqati keng tarqalgan va faol amalda bo’lgan muhitda voyaga etgan; uchinchidan, o’z davrining mashhur murshidi va sulolasining oilaviy piri bo’lgan Muhammad Ya’qub huzurida tasavvufdan saboq olgan va o’zi ham naqshbandiya tariqatida bo’lgan; to’rtinchidan, tasavvuf falsafasi bilan baqamti rivojlanib kelgan Sharq mumtoz so’z san’ati va sof irfoniy adabiyotdan ta’sirlangan va ilhomlangan.

3. Amiriy ijodida ilohiy ishq tarannumiga bag’ishlangan she’rlar ham, majoziy muhabbat tasviriga oid she’rlar ham, haqiqiy va majoziy ishq ifodasi o’zaro omuxta bo’lib ketgan she’rlar ham mavjud. Binobarin, shoir ijodida Alisher Navoiy “Mahbub ul-qulub” pandnomasida alohida ta’kidlab ko’rsatgan har uchala ishqqa xos nazmiy namunalarni ko’rishimiz mumkin. Bu hol shoir ijodining mavzu va tasvir jihatidan rang-baranggina emas, shu bilan birga ifoda va uslub jihatidan murakkabligini ham ko’rsatadi.

4. Tasavvuf she’riyati – ramz-u majoz qatiga o’ralgan, istiloh va timsollar orqali ifodalangan ishoralar tili bilan so’zlaydigan she’riyat. Amiriy she’riyati ham ana shunday qavat-qavat ma’no qirralariga ega bo’lib, tasavvuf falsafasining asosiy

g'oya va qarashlari, irfoniy adabiyotning ramz-u timsollaridan yetarli darajada xabardor bo'lmagan o'quvchining bu she'rlarni butun teranligi bilan tushunib yetishi qiyin. Bundan tashqari irfoniy istilohlar nihoyatda nozik va serqirra bo'lib, ular orasida nafaqat islom dini bilan bog'liq, balki majusiy va nasroniy diniga oid istiloh va timsollar ham ko'p uchraydiki, ular o'zaro uyushib, o'ziga xos ma'no tizimini hosil qiladi.

5. Amiriy hamd va na't g'azallarida ham Alloh taologa madh-u sano o'qish va unga munojot qilish, Muhammad alayhissalomni ta'rif-tavsif etish va uning shafobatidan umid aylash, islom ta'limotining inson kamoloti bilan bog'liq ma'naviy-axloqiy talablarini targ'ib qilish bilangina kifoyalaniq qolmay, ularda o'zining qator irfoniy g'oya va qarashlarini ilgari suradi, tasavvuf adabiyotining oliy ideallarini tarannum etadi.

6. O'zbek tasavvufshunosligida irfoniy she'riyat hozirgacha umumiy yo'sinda o'rganilib, bu borada muayyan tasniflar amalga oshirilmagan. Shuning uchun dissertatsiyada oshiq, ma'shuq, raqib, zohid, soqiy kabi tasavvuf adabiyoti qahramonlari obraz; may, qadah, mayxona, yuz, lab, og'iz, xat, soch, ko'zgu (Iskandar oyinasi, Jamshid jomi), obi hayot, singan safol kabi ramzlashtirilgan so'z va iboralar timsol; tasavvuf ta'limotining o'ziga xos tushunchalarini ifodalaydigan vahdat, kasrat, tajalliy, o'zlik, faqr, junun, jazba kabi atamalar istiloh sifatida ko'rib o'tildi. Tasavvuf she'riyatida o'zining keng va rang-barang tasvirini topgan payg'ambarlar, avliyolar, hukmdorlar esa tarixiy obrazlar o'laroq tadqiqot doirasiga tortildi. Amiriy ijodida irfoniy mavzu ifodasi shoir she'rlarida ko'p ishlatilgan so'fiyona istiloh, timsol va obrazlar misolida tadqiq etildi.

7. Tasavvuf adabiyotida mavjud an'anaga ergashib, Amiriy ham o'z ijodida Alloh taolo, Muhammad alayhissalom, yetuk pir va komil insonlarni yor, mahbuba, jonona sifatlari bilan majoziy yo'sinda hayot go'zali kabi ta'rif-tavsif etib qator she'r, band va baytlar yaratadi.

8. Har qanday adabiyotda bo'lgani kabi tasavvuf adabiyoti ham o'zining ijobiy va salbiy xarakterdagi rang-barang qahramonlari silsilasiga ega. Bu qahramonlar irfoniy g'oya va qarashlarni badiiy yo'sinda talqin va targ'ib qilishga xizmat qiladilar. Amiriy ham o'z ijodida turli yo'nalish va xarakterdagi bu qahramonlar tasviridan o'zining badiiy maqsadi ifodasi uchun mahorat bilan foydalangan.

9. Tasavvuf adabiyoti qahramonlari mashhur payg'ambarlar, avliyolar, hukmdorlar, yetuk pirlar va komil insonlardan iborat. Bu ma'naviyat rahnamolarining bani basharga o'rnak bo'lgulik mazmunli hayoti, ibratli faoliyati, ular bilan bog'liq turli sarguzasht va voqealardan shoirlar she'rlarining jozibasi va fikrlarining ta'sirchanligini ta'minlash uchun mahorat bilan foydalanib kelganlar.

10. Amiriy ijodida Sharq mumtoz she'riyatida keng qo'llangan irfoniy istiloh, timsol va obrazlarning deyarli barchasini ko'ramiz. Ayni jihatdan, shoir she'rlarini irfoniy istiloh, timsol va obrazlarning badiiy talqinlari jihatidan o'rganish nafaqat Amiriy adabiy merosini, shu bilan birga boshqa mumtoz so'z san'atkorlari asarlarini o'qib tushunishga ham muayyan darajada ko'maklashadi.

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

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

IMAMALIYEVA MUSHARRAFKHAN ILHAMJON'S DAUGHTER

MYSTICAL IDEAS AND SYMBOLS IN AMIRI'S WORK

10.00.07 – Literary Theory (philological sciences)

**Doctor of Philosophy (PhD) in Philological Sciences Dissertation
ABSTRACT**

Tashkent – 2025

Philology The topic of the dissertation for the degree of Doctor of Philosophy (PhD) in the field of social sciences is registered with the Higher Attestation Commission of the Republic of Uzbekistan under the number B 2022.2. PhD /Fil2428.

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

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

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The dissertation defense will be held at the meeting of the Academic Council under the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, DSc.02/30.12.2019.Fil.46.01, "9" 2025 at april hours 14:00 (Address: 100060, Tashkent, Shahrizabz alley, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz).

The dissertation is available for review at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered under number 24). Address: 100100, Tashkent, Ziyolilar Street, 13. Tel.: (99871) 262-74-58.

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INTRODUCTION (Doctor of Philosophy (PhD) dissertation abstract)

The relevance and necessity of the dissertation topic. In world literature, special attention is paid to the study of classical works from the perspective of the reflection of mystical motifs and symbolic and figurative meanings reflected in mystical symbols. Because without knowing the diverse meanings of mystical terms, symbols and images, it is impossible to fully and deeply understand the content and essence of works created in the past. It is known that the views of the Sufis on divine love and the perfect person have been a special inspiration to creative people for centuries.

Scholars from countries around the world, including Germany, England, the Russian Federation, Turkey, Tajikistan, and Azerbaijan, have conducted a number of studies on the role of mystical terms and symbols in the literature of the past, including artistic interpretations of Sufi philosophy in Uzbek literature, in their research.

Many studies aimed at comprehensively studying the ancient sources of Uzbek classical literature, the religious-mystical, spiritual-enlightenment foundations that gave impetus to its development, emerged during the years of independence. During this period, a wide path was opened to religious values, and in the course of comprehensively studying Islamic teachings and the philosophy of Sufism, examples of Uzbek classical literature in a religious-mystical spirit also became an important object of study. As a result, examples of past literary works began to be studied from the perspective of the Islamic and mystical ideas and views reflected in them. After all, as the President of the Republic of Uzbekistan Sh.M. Mirziyoyev emphasized: "Literature is a vital element in the life of society in deeply entrenching noble values and traditions, in particular, The spiritual and intellectual potential of our people, especially the younger generation, in raising consciousness, thinking and worldview, to the Motherland, A harmonious person who lives with a sense of love and loyalty to his people "is of incomparable importance in educating the individual ¹. "

The life-giving humanistic ideas of Sufi philosophy, which drank water from the source of the spiritual and moral views of Islam, have found their broad and diverse expression in Uzbek classical poetry for centuries. The fact that these mystical ideas and views, terms and symbols, artistic interpretations of literary and historical images are studied on the example of Amiri's work also determines the relevance and importance of this research work. Because through these terms, symbols and images, Amiri put forward his mystical views, and at the same time they served to express the artistic purpose in the poet's poems.

The President of the Republic of Uzbekistan No. PF-4797 dated May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", Resolution No. PQ-2995 dated May 24,

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2017 йил 13 сентябрдаги ПҚ-3271-сон «Китоб маҳсулотларини нашр этиш ва тарқатиш тизимини ривожлантириш, китоб мутолааси ва китобхонлик маданиятини ошириш ҳамда тарғиб қилиш бўйича комплекс чора-тадбирлар дастури тўғрисидаги» қарори // Халқ сўзи. – 2017. – 14 сентябрь. <http://www>.

2017 “On measures to further improve the system of preservation, research and promotion of ancient written sources”, Resolution No. PQ-2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work”, Resolutions No. PQ-3271 dated September 13, 2017 “On the Program of Comprehensive Measures to Develop the System of Publishing and Distribution of Book Products, Enhance and Promote the Culture of Book Reading and Reading”, Law No. O'RQ-576 dated October 10, 2019 “On Science and Scientific Activity”, Decree of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F dated February 16, 2018 “On Holding an International Conference on Current Issues of Studying and Promoting Uzbek Classical and Modern Literature at the International Level”, Decree No. PF -5850 dated October 21, 2019 “On Measures to Radically Increase the Authority and Status of the Uzbek Language as the State Language” and This dissertation research serves to a certain extent in the implementation of the tasks set forth in other regulatory legal documents related to this activity.

The research to the priority areas of development of science and technology in the republic.

Dissertation research on the development of science and technology of the republic I. “ Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, development of an innovative economy” carried out in accordance with the priority direction.

Level of study of the topic. Various levels of research have been conducted on the life, work and creativity of Amiri. In particular, scholars such as Sadriddin Aini, Abdurauf Fitrat, Vadud Mahmud, Miyon Buzruk Solihov, Olim Sharofiddinov, V.Zohidov, V.Abdullayev, A.Qayumov, M.Qodirova, T.Jalolov, P.Qayumov, A.Qayumov, M.Qodirova, Z.Qobilova, A.Erkinov, O.Juraboyev have studied the biography of the poet Zullisonayn, the literary environment he belonged to, and his Turkic and Persian heritage to one degree or another ².

² Qarang: Намунаи адабиёти тожик. Жамъ кунанда: Садриддин Айний. – М., 1926. – С. 195–197; Абдурауф Фитрат. Танланган асарлар. II жилд (Илмий асарлар). – Тошкент: Маънавият, 2000. – Б. 59–60; Вадуд Махмуд. Танланган асарлар. – Тошкент: Маънавият, 2007. – Б.84–90; Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. 1-қисм. – Тошкент: Ўзнашр, 1930. – Б. 74–86; Ўзбек адабиёти тарихи хрестоматияси. XV–XIX асрлар. Олий педагогика ўқув юртлари учун. Тузувчи О.Шарафиддинов. – Тошкент, 1945. – Б. 179–190; Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент: 1961. – Б. 324; Абдуллаев В. Ўзбек адабиёти тарихи. Иккинчи китоб (XV асрдан XIX асрнинг иккинчи ярмигача). – Тошкент: Ўқитувчи, 1964. –Б.118–120; Жалолов. Т. Ўзбек шоирлари. – Тошкент: Адабиёт ва санъат, 1980. –Б. 38–43; 73–85; Қаюмов П. Тазкираи Қаюмий. – Тошкент, 1998. – Б.107–111; Қаюмов А. Қўқон адабий муҳити. – Тошкент: Фан, 1961. – Б. 279; Қодирова М. Амирий // Адабий мерос, 2-китоб. – Тошкент, 1971. – Б. 102–112; Амирий. Девон. Нашрга тайёрловчи М.Қодирова. – Тошкент, Фан, 1972; Эркинов А. Қўқон хукмдори Умархон (1810–1822) кутубхонаси масаласи / “Амирий ва Қўқон адабий муҳити” мавзусидаги Республика илмий-амалий анжумани материаллари. Қўқон, 2017 йил, 8–9 август. – Тошкент: Tamaddun, 2017. – Б. 66–69; Эркинов А. Қўқон хукмдори Умархоннинг (1810–1822) шахсий уч муҳри // Мерос. 2015, №2–3, 131–137; Эркинов А. “Олтин Бешик” афсонаси ва Дақиқий Самарқандийнинг “Бахтиёрнома” асари // Жаҳон адабиёти, 2014, 4-сон. – Б. 181–188; Жўрабоев О. Нақшбандия ва Қўқон адабий муҳити / “Нақшбандия таълимоти ва миллий маънавиятимиз” мавзусидаги республика илмий-амалий анжумани материаллари. – Бухоро, 2008. –Б. 74; Жўрабоев О. Илохий тараннумлар соҳиби // 2009 йил 11 сентябрь. – Б. 4; Қобилова З. Амирий ва унинг адабий фаолияти: Фил.фан.номз. ...дис... – Тошкент, 2007; Qobilova Z. Badiiy ijodda ta'sir va izdoshlik masalalari (Amiriy she'riyati misolida). Fil.fan.d-ri. (DSc) diss... – Toshkent, 2021.

A number of studies on the artistic interpretation of Sufi teachings and mystical ideas in Uzbek classical literature emerged during the years of independence. In particular, N. Komilov, R. Vohidov, I. Hakqulov, M. Muhiddinov, A. Abdukodirov, S. Olimov, In the studies of such scholars as M.Imomnazarov, N.Jumakho'jayev, D.Salohiy, Z.Gafforova, N.Jabborov, M.Asadov, Sh.Hayitov, K.Mullakhoj'jayeva, U.Qobilov, H.Eshonkulov, N.Bekova, Z.Gafforova, M.Rajabova, N.Bozorova, O.Davlatov, Z.Mamadaliyeva, Z.Amonova, Z.Rahmonova, O.Avaznazarov, various aspects of the issue of Sufism and artistic creativity have been studied quite extensively and deeply on the example of the literary heritage of Alisher Navoi and a number of other classical poets ³. These include studies on the depiction of figurative and real love in mystical poetry, mystical terminology, artistic functions of symbols and images, various interpretations of views on the perfect person, and the poetics of praise and na't ghazals. The materials of the scientific and practical conference published on the occasion of the 230th anniversary of Amiri's birth also included a number of lectures on the topic of Amiri and Sufism.

Studies on mystical poetry have also been conducted in foreign literary studies ⁴.

Despite the fact that a number of studies have been conducted on the use of mystical ideas and terms in examples of Uzbek classical literature, except for some

³ Qarang: Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр – Ўзбекистон, 2009., Shu muallif. Хизр чашмаси. – Тошкент: Маънавият, 2005; Shu muallif. Маънолар оламига сафар. – Тошкент: Tamaddun, 2002; Воҳидов Р. Алишер Навоий ва илоҳиёт. – Бухоро: Бухоро, 1994; Vohidov R., Eshonqulov H. O'zbek mumtoz adabiyoti tarixi. – Toshkent: Adabiyot jamg'armasi, 2008. – Б.197–438; Ҳаққулов И.Ч. Ўзбек тасаввуф адабиётининг шаклланиши ва тараққиёти: Фил. фан. д-ри. дисс. – Тошкент: 1995; Ҳаққул И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991; Shu muallif. Тасаввуф сабоқлари. – Бухоро: 2000; Навоийга қайтиш. – Тошкент: Фан, 2007; Тақдир ва тафаккур. – Тошкент: Шарқ, 2007; Муҳиддинов М. Комил инсон – адабиёт идеали. – Тошкент: Маънавият, 2005; Абдуқодиров А. Тасаввуф ва Алишер Навоий ижодиёти (Ваҳдат ул-вужуд проблемаси бўйича). Фил. фан. д-ри. дисс. – Тошкент: 1998; Олим С. Ишқ, ошиқ ва маъшуқ. – Тошкент: Фан, 1992; Нақшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996; Imomnazarov M. Milliy ma'naviyat bosqichlari. – Toshkent: 2010; Жумахўжа Н. Сатрлар силсиласидаги сеҳр. – Тошкент: Ўқитувчи, 1996; Салохий Д. Навоий насрида тасаввуф. – Самарқанд: СамДУ нашри, 1995; Shu muallif. Тасаввуф ва бадий ижод. – Самарқанд: СамДУ, 1995; Жабборов Н. Маърифат надир? – Тошкент: Маънавият, 2010; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik (1-kitob). – Toshkent: Tamaddun, 2018; Ҳайитов Ш. “Маҳбуб ул-қулуб”да тасаввуфий жилолар. – Тошкент: Фан, 1998; Муллахўжаева К.Т. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги (“Бадоеъ ул-бидоъ” девони асосида). Филол. фан. номз. дисс. автореф. – Тошкент: 2005; Қобилов У. Илоҳиёт ва бадийят. – Тошкент: Ниҳол, 2008; Shu muallif. Ўзбек адабиётида нубувват талқини ва образлари талқини: Фил. фан. д-ри. дисс. автореф. – Самарқанд, 2019; Эшонқулов Ҳ. Самовот – ишқ мазҳари. Тошкент: Фан, 2008; Бекова Н. Алишер Навоий шеърятини ҳамд поэтикаси. – Тошкент: Фан, 2006; Бозорова Н. Алишер Навоий ғазалларида кўнгил образи. – Тошкент: Фан, 2009; Мамадалиева З.У. “Лисон ут-тайр” дostonидаги рамзий образлар тизими. Филол. фан. номз. дисс. автореф. – Тошкент: 2011; Амонова З. Хуруфийлик ва бадий ижод. – Тошкент: Paradigma, 2017; Давлатов О.Д. Алишер Навоий шеърятини Куръон оятлари ва ҳадисларнинг бадий талқини. Филол. фан. бўйича фалсафа д-ри автореферати. – Самарқанд: 2017; Асадов М. Ўзбек мумтоз адабиётида риндона маъно ва лирик қаҳрамон характери. Филол. фан. бўйича фалсафа д-ри диссертацияси. – Тошкент: 2017; Гаффорова З. Алишер Навоий ҳамд ва наът ғазалларининг ғоявий-бадий талқини. Филол. фан. бўйича фалс. д-ри. (PhD) дисс. – Самарқанд: 2018; Norqulova Sh. Alisher Navoiy g'azallarida ko'z va qosh timsolining badiiy talqinlari. Filol. fan. bo'yicha fals. d-ri. (PhD) diss. – Termiz: 2023; Avaznazarov O. Alisher Navoiy ijodida soqiy obrazi. Filol. fan. bo'yicha fals. d-ri. (PhD) diss. – Qarshi: 2020.

⁴ Бертельс Е.Э. Избранные труды. Суфизм и суфийская литература. – М.: Наука, 1965; Керимов Г.М. Аль-Газали и суфизм. – Баку: Элм, 1969; Рипка Я. История персидской и таджикской литературы. – М.: Прогресс, 1970; Мухамедхольжаев А. Мироззрение Фаридиддина Аттора. – Душанбе: Дониш, 1974; Степанянц М.Т. Философские аспекты суфизма. – М.: Наука, 1987 ва б.

opinions expressed in some articles and books, Amiri's work has not been the subject of separate research in terms of the direct influence of mysticism and artistic interpretations of mystical terms, symbols and images. However, we see that the Islamic spirit and mystical motifs found their vivid expression in the poet's work.

The relevance of the research to the research plans of the higher education institution where the dissertation was completed.

The topic of the dissertation was carried out within the framework of the fundamental project OT-F1-80 "Artistic interpretation and contemporary image of globalization problems" of the scientific research plan of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan.

The purpose of the study is to examine Amiri's work from the perspective of artistic interpretations of mystical ideas, terms, symbols, and images.

Objectives of the study :

To study the issue of Amiri's attitude towards Sufism and the Naqshbandi order;

to determine the ratio of figurative and real love in the poet's work;

Analysis of the meaning of mystical terms in Amiri's poems;

to study the artistic functions of mystical symbols widely used in the poet's ghazals;

To examine the depiction and interpretation of the main characters of Sufi literature in terms of tradition and originality.

The object of the study is The 2-volume Uzbek and Tajik divans published on the occasion of the 230th anniversary of the birth of Amiri are composed ⁵. The manuscript of the poet's divan, number 3642, in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, and the edition published in ⁶Dushanbe and Turkey were also used.

The subject of the research is to reveal the essence and artistic functions of the mystical ideas, terms, symbols, and images that find their broad expression in Amiri's work.

Research methods. In covering the research topic Classification, description, historical-comparative, and structural methods were used.

Scientific novelty of the research consists of:

The literary heritage of the famous word artist Amiri in Uzbek and Tajik (Persian) languages has been studied for the first time in Uzbek literary studies in terms of artistic interpretations of mystical ideas, terms, symbols, and images;

⁵ Амирий. Девон, II жилдлик, I. Ўзбекча шеърлар (Нашрга тайёрловчилар: А.Мадаминов, Э.Очилов, З.Қобилова, О.Давлатов). II. Тожиқча шеърлар (Нашрга тайёрловчилар: З.Қобилова, О.Давлатов). – Тошкент: Тамаддун, 2017

⁶ Девони Амир // ЎЗР ФА Шарқшунослик институти қўлэзмалар фонди, 3642-рақамли қўлэзма; Амирий. Ашъори форсий // Амирий (Умархони Хўқандий), Муҳйии Хўқандий, Ваҳшии Бофқий, Розики Фоний. Чаҳор гулзор (Мураттиб ва таҳиягар: И.Зарифий). – Душанбе: Истеъдод, 2019; Ömer Han divanı // Sosyal Bilimler Enstitüsü, Türk Dili ve Edebiyatı Anabilim Dalı (Mustafa Tanç). –Van: 1994.

It has been determined that the environment in which the Naqshbandi order was widespread and actively practiced, the inclination towards Sufism in Umar Khan's original nature, the lessons learned from Muhammad Ya'qub, a famous murshid of his time, and the influence of existing traditions in classical poetry were factors that ensured the primacy of mystical content in Amiri's work;

The expression of mystical themes in Amiri's work is evidenced by the examples of Sufi images such as saqiy, arif, pir, murid, zahid, faqir, which are often used in the poet's poems; symbols such as oyna, may, qadah, obi hayat, face, eye, hair, lip, letter; terms such as wahdat, kasrat, ozzlik, marifat, tajalliy, mazhar;

The leading ideas of Amiri's mystical poetry are based on the following: the superiority of divine love over worldly love; the essence of life and the meaning of human life in true love; the transience of worldly love and the eternity of true love; the fact that love of God suppresses worldly desires and passions from the heart; and the fact that true love purifies a person's heart and improves his character.

Practical results of the research :

The influence of existing traditions in Eastern classical poetry, as well as his direct inclination towards mysticism and special education in this regard, is the reason why Amiri's work is not devoid of broad and diverse artistic interpretations of mystical ideas and symbols;

The theme of love, which is the basis of Amiri's work, like that of all poets of the past, is considered from the perspective of the relationship between real and figurative love;

The artistic functions performed by mystical terms and symbols, which were actively used for various purposes in Amiri's work, are revealed;

Through the analysis of prophets, saints, and artistic images, the main characters of Sufi poetry, their position in mystical literature is clarified;

It has been proven that works of praise and na't are not only an interpretation of religious ideas and views, but are also not devoid of mystical motifs.

Scientific and practical significance of the research results.

The scientific significance of the study is determined by the fact that in the future, examples of classical verbal art will serve as a unique auxiliary source for various research directions, which will be carried out on the reflection of mystical ideas and symbols in them, and on the artistic functions of mystical terms.

The practical significance of the research is that, based on the main theoretical generalizations and scientific conclusions of the dissertation, it can be used in creating textbooks and study guides on the history of classical literature for the needs of students studying in the field of philology in higher educational institutions, in compiling various methodological recommendations, in teaching special courses for masters and bachelors, and in promoting spiritual and educational heritage.

Reliability of research results.

founded scientific conclusions were drawn through a comparative analysis of scientific terminology, symbols, and images, the importance and relevance of the topic covered, the solution of the problem and tasks set in the dissertation, the

theoretical basis of the ideas and views put forward, the cases presented for defense of the research were resolved using comparative-theoretical methods, and the conclusions were implemented in practice.

Implementation of research results.

Based on the scientific results achieved in the study of mystical ideas and symbols in Amiri's work:

Amiri's The scientific and theoretical conclusions on the system of traditional images in the poet's poems, the reflection of the author's idea in them, and the uniqueness of the structure of works of various genres were used in the implementation of the fundamental scientific project "Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature" at the Alisher Navoi Tashkent State University of Uzbek Language and Literature for 2021–2023 under the number PF-201912258. (Reference of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated October 17, 2024 No. 03-07-1400/05). As a result, Amiri's work is based on the existing traditions in classical Eastern poetry, as well as his own inclination towards mysticism and special education in this regard, and is not devoid of broad and diverse artistic interpretations of mystical ideas and symbols;

The analysis of the manifestations of tradition - literary influence - originality in Amiri's work, the scope of the subject matter and the world of images of the poet's poetry, the balance of form and content in his ghazals were used in the reporting meetings of the Literary Criticism Council of the Writers' Union of Uzbekistan, in literary and educational events dedicated to the 110th anniversary of Amiri's birth, in the circle of young creators, and in master classes (reference book of the Writers' Union of Uzbekistan No. 01-03/280 dated March 11, 2024). Through this, young creators were provided with knowledge and skills in literary theory, literary influence, and creative skills;

From the research materials and conclusions, in the scripts of the programs "Ghazal Bo'stoni" and "Education and Development" prepared by the "Uzbekistan" TV and Radio Channel, in the 2022-2023 and January and February 2024 issues, a direct interview was conducted with the researcher on issues such as Amiri's ghazals and muhammas on mystical, mystical and poetic themes, the system of traditional images in the poet's poems, the reflection of the author's idea in them and their originality (reference book of the "Uzbekistan" TV and Radio Channel" dated March 12, 2024 No. 04-36-360). As a result, the role of Sufism in Amiri's work and the analyses made within the framework of classical traditions gained significant importance for radio listeners.

The mystical status of the main characters of Sufi poetry, such as prophets, saints, ascetics, ascetics, healers, physicians, muhtasibs, and opponents, was implemented in the propaganda activities of the Republican Center for Spirituality and Enlightenment in 2022-2023 (Reference No. 10/189 of the Institute of Social and Spiritual Research under the Republican Center for Spirituality and Enlightenment dated December 4, 2024). As a result, the scientific and educational

uniqueness of the propaganda conferences was increased and the importance of fiction as an educational tool was revealed.

Approbation of research results.

The results of this research were publicly discussed in reports presented at 4 international and 2 national scientific and practical conferences.

Publication of research results. A total of 13 scientific articles have been published on the topic of the dissertation. 5 articles have been published in scientific publications recommended for publication of the main scientific results of doctoral dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, 1 of which has been published in foreign journals.

Structure and size of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total size of 136 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction describes the relevance and necessity of the topic, the purpose, objectives, object, subject of the research, its relevance to the priority areas of development of science and technology, the level of research, scientific novelty, practical results, reliability, theoretical and practical significance, implementation in practice, approval, published works, and the structure of the research.

The first chapter of the dissertation is entitled “ **Sufi mysticism and Amiri’s work**”. Its first section examines “the factors that ensured the primacy of mystical content in Amiri’s work.”

Amir Umar Khan (1787-1822), the Khan of Kokand, who wrote with equal skill in Uzbek and Persian-Tajik under the pseudonym Amiri, was an enlightened ruler and the founder, leader, and patron of the Kokand literary circle, which united more than a hundred writers and scholars. The work of the poet-king is also distinguished by the broad and deep artistic interpretation of mystical themes and ideas.

The mystical overtones in Amiri's work can be assessed as the result of multiple influences: the first is the influence of existing traditions in classical poetry, the second is his affiliation with the Naqshbandi order, which was very influential in Kokand at that time, and the third is his own inclination towards mysticism. Taken together, these are the factors that ensured the primacy of mystical ideas in Amiri's work.

One of the representatives of the Amiri Naqshbandi order, he "learned from Ustad Muhammad Ya'qub and received his knowledge ⁷and wisdom." Muhammad Ya'qub Akhund was famous throughout Central Asia as a great scholar and Sufi. He was both a pir and a teacher not only to Umar Khan, but also to his father Norbuta Khan and his brother Alim Khan.

⁷Қайюмов П.Д. Тазкираи Қайюмий, 1-китоб. – Тошкент: Қўлёмалар институти, 1998. –Б.108.

The preface to the Amiri Divan states that after ascending the throne, he will establish justice and promote the religion of Truth; he will sharpen the sword of oppression and contribute to the welfare of the people; he will block the path of crime and sin and strive to acquire knowledge and enlightenment himself ⁸ (1.25–26).

Amiri also emphasizes in a number of verses that he acted according to Sharia. This is also a requirement of the Naqshbandi doctrine. Islamic Sharia and the Sunnah of the Prophet are the foundations of this doctrine. Amir Umar Khan, who always considered himself a descendant of Amir Timur and the successor of the Timurids, boasts that if you develop the country based on the Sharia of Muhammad, you will surpass even Amir Timur Genghis Khan:

*Nabiy shar'i bila din mulkin obod aylasang, yo 'qtur
Amir Temuru Chingiz – bu iki rosim rusuminda (1,308).*

A review of Amiri's 13-verse Persian ghazal with the phrase "O King Naqshband" sheds some light on his attitude towards Sufism. Since the ghazal has not been published in the existing editions of Amiri's works, this ghazal is fully analyzed in the dissertation. In this ghazal, Amiri describes the personality, activities, order, teachings, status in Sufism, and fame of the great pir verse by verse. "The teachings of Bahauddin Naqshband are primarily based on strict adherence to the Sharia, following the Sunnah of the Prophet (peace be upon him) and avoiding any innovation ⁹." The fact that adhering to the Islamic Sharia and following the Sunnah of Muhammad (peace be upon him) are the strong pillars of the Naqshbandi order is illustrated in the following verse:

*Gumkardagoni rohi Xudoro ba jahdi fayz
Hodii so 'i Payambari, yo shohi Naqshband ¹⁰.*

"Of course, the enlightened Shah Umar Khan's boundless respect for the person of Naqshband and his deep understanding of the essence of his teachings are evident in this and several other poems ¹¹." It is impossible not to notice that this verse of Amiri's famous ghazal "Koshinga teguzmagil kalamni" also alludes to one of the important principles of the Naqshbandi order, hush dar dam - the rule that one should not be careless and be aware of every breath:

*La'ling g'amidin ko 'zum to 'kar qon,
Behuda kechurmagil bu damni (1,345).*

The frequent use of words such as naqsh, naqshi po, khokhi po, and to'tiyo in Amiri's poems, the modesty associated with being the dust of the lover's feet, the guard of her steps, and at the same time making the dust of her steps visible to the eye, also conform to the requirements and rules of the Naqshbandi order:

⁸ Амирий. Девон, II жилдлик, I. Ўзбекча шеърлар. II. Тожикча шеърлар (Нашрга тайёрловчилар: А.Мадаминов, Э.Очилов, З.Қобилова, О.Давлатов). – Тошкент: Tamaddun, 2017. Shoir she'rlaridan misollar shu nashrdan olinib, jildi va sahifasi qavs ichida ko'rsatiladi. – M.I

⁹ Раҳимов К. Хожагон-нақшбандия тариқати ва етти пир. – Т., 2020. –Б.140.

¹⁰ Девони Амир // ЎзР ФА Шарқшунослик институти қўлёзмалар фонди, 3642-рақамли қўлёзма, 47а-б–48а-варақлар.

¹¹ Жўрабоев О. Нақшбандия ва Қўқон адабий муҳити / "Нақшбандия таълимоти ва миллий маънавиятимиз" мавзудаги республика илмий-амалий анжумани материаллари. – Бухоро, 2008. – Б. 74.

*Yo 'lungda g'ubori roh bo 'ldum,
Boshimg'a yeturmading qadamni (1,345).*

Amiri's mystical poems can be divided into two groups:

1. The poet's ghazals and muhammas on the theme of divine love.
2. Verses and clauses in the poet's ghazals and muhammas with a direct mystical content.

We see the expression of the truths of Sufism in dozens of the poet's ghazals, such as "Ul faqirekim, kanaat bor edi odat ango", "O, khating Khizr durur, soyayi zulfung zulomot", "Kilg'och ul ay bir kecha charx uzra ahangi uruj", "Xarobat ichra kirdim, ishq, naqdi roygon keltur", "Ahli dunyo rohatin asih tamanno aylamas". Other romantic ghazals and muhammas are also not devoid of the hymn of divine love.

*Har nechakim fathi iqlimi jahon ettim, Amir,
Andin o'ttim, yor ko'yida makon ettim, Amir (1,81).*

starting with In his ghazal, he describes how, despite conquering the world from head to toe, he ultimately remained a lost cause; how he destroyed the estate of sins and built the edifice of Sharia, thus transforming the earth into a paradise; how the purpose of his perfect service in this world was to attain divine enlightenment; how he tested the people of the world under the pretext of suffering for those who were faithful; how he fought and defeated the armies of the ego and air when they rose up and raged; how he showed the virtue of kindness to the people and aroused love for himself in the entire world; how he appeared to delight the eyes of the people like a flower, but in reality his heart was filled with blood like a bud; and how he revealed this gem to the people by shining the light of the sword of mercy on the world, all of which indicate a mystical content.

Of course, in the words of A. Kayumov, "a king cannot be a rind. His nature can be a rind. But his practical activities require the opposite, otherwise he cannot be a king¹²." As a ruler, Amiri could not enter the order, fulfill the requirements of Sufism, become a dervish, rind, or qalandar. However, in the past, the fact that kings were dervishes by nature was glorified as their inner virtue. It is known that many king-poets dreamed of becoming a dervish and preferred this humble position to worldly kingship. We see such an intention in Amiri. For example, the ghazal (1.50), which began with "Ul faqirekim..." written as a tatabbu to Alisher Navoi, is of great importance in clarifying Amiri's attitude to Sufism. It is difficult for a king to be a dervish in appearance, that is, outwardly, but a king who is a dervish in spirit is a true king:

*Podshahliq suvratida sa'b o'lur darveshliq,
Xosa ul shoheki, bu suvratdurur siyrat ango.*

In Sufi philosophy, a dervish is considered superior to a king. That is why many kings aspired to be a dervish. This requires that the king, while outwardly a king, be a dervish inwardly. This is why Amiri praises a king whose image matches his character. At the same time, dervishism For a king with a noble intention, the path of poverty is preferable to kingdom.

¹²Каюмов А. Қўқон адабий муҳити \ \ Асарлар, 7-жилд. – Тошкент: Мумтоз сўз, 2010. –Б. 109.

The poet-king, in one of his odes, proudly boasted : "Since I entered the path of poverty and love, I have not seen anything in the world that can match me."

*To qadam qo'ydim tariqi faqru ishq ichra, Amir,
Mulki olamda o'zumdek bir qalandar ko'rmadim (1,241).*

Poets such as Hafiz Shirazi, Kamal Khojandi, Mawlana Lutfi, Alisher Navoi, Muhammad Fuzuli, Saib Tabrizi, and Mirzo Bedil, who read Amiri's works with love and were influenced by his works and considered him a mentor and guide in the path of poetry, glorified the humanistic ideals of Sufism and its views on divine love in their works. As an ardent admirer and loyal follower of these great word artists, it was natural for Amiri to follow them and interpret mystical ideas and views in verse for his own artistic purpose.

The second part of the first chapter is called "***The relationship between real and figurative love in Amiri's work.***" In his preface to his divan, Amiri writes about his creative inclination, "I was filled with love, and the passion of love, the passion of ghazals, prevailed in my heart," and emphasizes that with the teaching of "al-majazu qantar ul-haqiqa," I became overwhelmed by reality (1.26). In this way, he notes that he captured real love through figurative love, according to the mystical teaching that "Mage is the bridge to reality," and therefore, his work is not devoid of the hymn of divine love.

"In Amiri's work, we can see various interpretations of both real and figurative love. Consequently, his views on love are not devoid of the melodies of love for the Supreme Being - Truth. As in the classical literary tradition, in his work, figurative and real love complement each other, one is seen as a means to the other¹³."

According to S. Ganiyeva and H. Ne'mat, when it comes to the reflection of the Sufi worldview in literature, two phenomena should be distinguished:

- 1) Sufi literature, Orifon literature;
- 2) the reflection of Sufism in artistic and philosophical literature.

While Sufi literature is literature aimed at promoting the philosophical views and basic principles of this doctrine, in fiction the high humanistic ideas of the Sufi doctrine, in particular, the views on divine love and the perfect man, are embedded in the works. Therefore, such works are considered dark in meaning and have both an external and an internal meaning. We also see the phenomenon of dark in meaning in Amiri's ghazals - many of his ghazals, which appear to be romantic, are not devoid of an internal oriphantic content. "Among the romantic ghazals, there are also ghazals in which the lover is described in a worldly sense, but inwardly the beauty of the Truth is described¹⁴." For example:

*Lablaring takallumda to'kti oncha gavharlar,
Termog'iga ojizdur barcha nuqtaparvarlar (1,102), –*

The ghazal, which begins with the verse, is, at first glance, a hymn to the beauty of life. At the same time, the fact that even wise men, who are often

¹³ Қобилова З. Амирий шеърляти. – Тошкент: Фан, 2010. –Б.117.

¹⁴ Муллахўжаева К. Алишер Навоий ғазалиётисида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: Академнашр, 2019. –Б. 150.

shocked when their beloved opens her mouth to speak, scatter words that are incapable of penetrating the essence, points to a mystical essence.

Amiri is one of the most sensitive poets in classical literature, a singer of love. He mainly sang the sublime love of the worldly for the beauty of life. It is known that he followed this path even in his poems, which reflected mystical content and expressed mystical motifs. However, in many of his poems, the description of the beauty of the world is associated with the description of the divine beloved. A number of his poems are purely mystical in theme - in them, true love is glorified through mystical terms and symbols.

*Amir insho qilur dildori vasfidin necha misra',
Kishi bilmas aning yorini, devon ichradur muzmar (1,107)*

Amiri's ghazals can be divided into three groups: romantic poems dedicated to the glorification of figurative love; poems that are both romantic and poetic, in which the depiction of figurative and real love is harmoniously combined; and purely mystical-poetic poems that artistically interpret the truths of Sufism.

In many of his ghazals, Amiri describes himself with such adjectives as the ruler of the property of love, the ruler of the garden of love, the ruler of the heart, the ruler of purity, the ruler of the gentle, the ruler of the climate of love, and the ruler of the climate of loyalty, which indicates that he prioritizes real love over figurative love. For example, in the following couplet, he praises himself as the ruler of the city of madness and the lover of love, even the famous Majnun, as a man of his time, as the owner of reason and wisdom:

*Muhabbat shohig'a tadbiri aqlu hush emas hojat,
Junun shahri Amiriman menu Majnun davr arbobi (1,351).*

It is known that according to the philosophy of Sufism, the path to divine love is crossed by the bridge of figurative love¹⁵. That is why, in the commentary to Navoi's ghazal with the radif "Ermish", Amiri writes, "The guide that leads to the palace of truth is figurative love":

Haqiqat borgohi rahbari ishqi majoz ermish (1,375).

According to the teachings of Sufism, Allah Almighty is reflected in every creature to one degree or another, and no soul or thing is devoid of the radiance of divine light. That is why the enlightened see in every particle a reflection of the beauty and perfection of the Creator, and therefore look at all things and living beings with a view of love. To love what the Lord of the universe has created is actually to love it itself. Just as one goes from metaphor to reality, love for animate and inanimate beings is expressed through love for their Creator. For example, Amiri also artistically interprets the mystical truth in the following verse: "No matter how beautiful the cypress-shaped beauties are, the purpose of the spectacle of their beauty is actually their Creator":

*Sarvqomatlarni ruxsorin tamosho qilsa ham,
San erursan muddao, harchand bo'lsa bori xo'b (1,61).*

Of course, it is also necessary to be able to distinguish between the definition of real and figurative love in mystical poetry. As Alisher Navoi classified in his

¹⁵ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul, 1995. – 239 s..

treatise “Mahbub ul-qulub”, one category of poets sings only about divine love, while in another category the hymns of real and figurative love are mixed, and in another category the definition and description of figurative love is predominant ¹⁶. For example, Yusuf (peace be upon him) is sung in classical poetry as the embodiment of beauty. If the beloved is put above him in beauty, if it is said that even the beauty of Yusuf is dim in front of you, then it is in itself, on the topic of divine love, if it is said that you are the second Yusuf - the son of Yusuf, then know that now the word is about figurative love. Because the prophet of Allah Almighty is not put above him. For example:

*Tui imro 'z dar Misri muhabbat Yusufi soniy
Zi dunyo to ba uqbo sho 'ri bozor ast az dastat (2,16).*

"Today, in the Egypt of love, you are the second Joseph - all the turmoil that will happen from this world to the end of time is because of you."

Here we see a reference to the divine beloved:

*Jamoling jilvasin ko 'rgan mahal Yusuf xijolatdin
Der erdi: "Zarramen, xurshidi ruxsoring erur ahsan!" (1,261)*

The following main ideas dominate Amiri's mystical poems : the superiority of divine love over worldly love; the essence of life and the meaning of human life in true love; the transience of worldly love and the eternity of true love; the fact that love of God suppresses worldly desires from the heart; the fact that true love purifies a person's heart and improves his character, etc. The poet artistically interprets these lofty ideas through mystical terms and symbols, traditional images that have acquired mystical meaning, and symbols and metaphors.

The second chapter of the dissertation is called “ **The Artistic Functions of Idiomatic Terms and Symbols** ” and includes two sections. The first section of the chapter is “ *Term-Meaning-Skill* ” It is called. It is worth noting that in Uzbek mysticism, specific classifications of images, symbols, and terms have not yet been implemented. While N. Kamilov, a scholar of classical Eastern philosophy and mystical literature, generally considers them to be metaphors, K. Mullakho'jayeva considers images such as arif, rind, and zahid to be symbols ¹⁷. So far, we have relatively conditionally examined the heroes of mystical literature such as arif, zahid, faqir, saqi, and pir as images; symbolized words and phrases such as yuz, oz, koz, obi hayot, saba as symbols; and terms such as wahdat, kasrat, tajalliy, lomakon, and faqr, which express specific concepts of mystical doctrine, as terms.

“In many of Alisher Navoi's poems, figurative and mystical meanings coexist. There are enough opportunities to understand them in both senses ¹⁸,” wrote literary critic B. Tokhliyev. These thoughts can be applied without hesitation to Amiri's work.

Wahdat – the unity, uniqueness of Allah Almighty. It also comes in the form of Tawhid. According to this concept, the universe and everything in it consists of

¹⁶Навоий А. Тўла асарлар тўплами, X жилдлик, 9-жилд. – Тошкент:, 2011. –Б. 464.

¹⁷ Вu haqida qarang: Комилов Н. Тасаввуф. – Тошкент: Ёзувчи, 1996; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: “Академнашр”, 2019.

¹⁸ Tokhliyev B. “From the thought of Kholu Khating, oh cypress flower garden...” \ Alisher Navoi. Gharayib us-sigar (Commentaries and explanations of ghazals). Volume X, Volume 5. – Tashkent: Uzkitabsavdo, 2020. – P. 17.

the radiance of divine light. Tajalli refers to the radiance, manifestation of divine light. The rays that come from the unseen and appear in the mind. The radiance of divine light¹⁹. We often encounter this mystical term in Amiri's work. For example, in one of his Persian ghazals, the poet writes:

*Tangnoi dahr tab'amro kuduratxez kard,
Az tajalligohi vahdat in qadar duram hano 'z (2,141).*

When we say the place of unity, we mean the source of divine light, that is, the world of the holy. Tangno is a narrow place, a mountain gorge, a path between two mountains. In a figurative sense, a grave in terms of its narrowness, it comes in relation to the world, even in the sense of this world. Kuduratkehez is that which darkens the heart, which makes it sad. After clarifying the meaning of the mystical concepts in the verse, it can now be interpreted as follows: "The reason why this narrow world that oppresses the heart is so dark and saddens my taste is because I am still deceived by the false world and far from the real world."

Poverty is one of the core concepts of Sufism. Although the word "faqr" means poverty, need, and neediness, in Sufi philosophy it means needing only Allah. A person who has reached the state of "faqr" renounces the desires of the soul, the needs of the body, and the pleasures of this world, and becomes dependent only on the Truth. "*...faqr is the abandonment of all obstacles that prevent one from reaching the Truth (selfishness, arrogance, pride, ego, desires of the soul, the desire for wealth and position, etc.) and the turning of the heart to the gaze of God* ²⁰."

In one of the couplets, Amiri writes, "The rich have passed away in the dream of poverty, and the Chinese rulers have passed away in the longing for our earthenware cup."

*Dar orzuyi faqr guzashtand ag'niyo,
Fag'furi Chin ba hasrati jomi safoli most (2,45).*

The second section of the second chapter is entitled "**Sufi Symbolism and Ideological Content**". Sufi literature is a metaphor - it is literature that speaks in the language of terms and symbols, wrapped in a veil of metaphor. In this literature, almost every word becomes a symbol, and each symbol has several layers of meaning. Even simple words and traditional symbols that seem understandable to everyone point to certain mystical truths and concepts.

For example, in one of his verses, the poet says: "Amiri interprets the symbols associated with the Zulfing ring in such a broad and profound way, with so many facets of meaning, that even the most eloquent wordsmiths are impressed and praise him for it."

*Ramzi halqai zulfung sharh etar Amir andoq,
Eshitib, qilur tahsin zufunun suxandonlar (1,113).*

¹⁹ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul, 1995. – 346 s.

²⁰ Рамазонов Н.Н. Алишер Навоий ижодида фақр талқини ва фақир образи. Филол. фан. бўйича фалс. докт. (PhD) дисс. авт. – Тошкент:2019. –Б. 24.

These commentaries are, in themselves, poetic interpretations of various mystical symbols and images scattered throughout the poet's poems. These interpretations, however, require scientific research.

The mystical symbols found in Amiri's work are numerous and diverse - in the poet's work, the following Sufi symbols are used: may (boda, sahbo, sharab), maykhana (khumkhona), kadah (jam, paymona, sogar, sabu, ratli garon, surohii, khum), sabo (bodi sabo), xarabot, but, zunnar, oyna (mirror), obi hayot (obi baqo, obi haysin), oh, simob, hubob, jamol, nama, sing'on kosa (safol), jami Jam (Jamshid), oynai Iskandar, jilva, gamza, noz, itob, vola, savdo, which carry mystical meanings and serve the hymn of divine love : husn, face (oraz, rukhsar), eye, eyebrow, hair, zulf, khol, lab, khat, zaqan (zanakhdon), qad, cilia (mujgon), mouth, We see symbols that have grown out of traditional allegories, such as the kiss and the waist, as well as pairs of symbols such as the candle and the moth, the drop and the ocean, the sun and the particle, the sun and the shadow, and disbelief and faith, which reflect the relationship of mutual dependence between God and servant, lover and beloved.

D. Kuranov writes, "...symbolization, although it is carried out under different names, such as "absolute beauty", "original beauty", "absolute truth", "truth", aims at one goal - the realization of the Truth. At the same time, the symbol only indicates, that is, the result of the act of knowing always remains on the border of understanding or not understanding. Therefore, everything in material and spiritual reality is a symbol, from each of which divine light radiates, each of which contains something from the Creator. Therefore, in order to know God, first of all, it is necessary to be able to see these symbols and understand their meaning ²¹.

Because of the imperceptible beauty of the mouth of a lover, it is also the quality of absence in mystical poetry. That is why the poet, in one verse, pleads, "No matter how much I ponder, I have not been able to find out the secret of your mouth. Open your mouth to your words, so that I may be aware of the existence of your mouth and be aware of divine mysteries:"

*Taammul birla og'zing nuktasidin o'lmadim g'ofil,
Takallum ayla mango, kashfi asrori nihon keltur (1,86).*

In another verse, he creates a new simile, saying, "When the friend spoke, the smile of the lala became clear - then it was as if I saw a particle of her mouth":

*Xandai la'lash ba hangomi takallum shud padid
Z-on dahoni benishon yak nuqta kardam intixob (2,35).*

The slender waist of the beloved also represents the precision of the lover's imagination. The waist also comes in the sense of divine tenderness ²². That is why her mouth and waist are used in this poem as a symbol of being and not being: when there is, the waist is referred to, and when there is no, the mouth is referred to. Even the beginning of fairy tales that begin with "There is, there is no..." is used as a reference to the waist and mouth. For example, Amiri also says in the

²¹ Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademyon, 2018. – B. 440–441.

²² Абдуллаев А. Қисқача сўфиёна луғатлар \\\ Тасаввуф ва унинг намоёндалари (илмий-оммабоп рисола). – Тошкент: 2009. –Б.196.

following couplet, "I do not know what pleasure is in the imagination of my beloved's mouth and waist - her body and her body are enemies to my existence," allegorically referring to her mouth when she says "man" and her waist when she says "body":

*Emas rohat nasibim beliyu og'zi xayolidin,
Adam birla vujudi yo'q ila borimg'a dushmandur (1,80).*

In his interpretation of the image of the mirror, Amiri follows Bedil, not Navoi. Because in Navoi's work, the reflection of divine beauty in a pure heart, purified from the dust of the soul and the world, and transformed into a transparent mirror, is interpreted in various ways. In Bedil, this image acquires a broad and multifaceted meaning. Verses in Amiri's ghazals such as "Because of the reflection of your face, there is meaning in the mirror, and because of the love of your face, there is grace" are the product of Bedil's inspiring influence:

*Hayrat namak az jilvai didori tu dorad,
Oina shud az mehri liqoyat mutalazzaz (2,133).*

Such symbols as the Mirror of Alexander, the Cup of Jamshid, the World of Mirrors, the World of Mirrors, the World of Mirrors, and the World of Mirrors are also widely used in mystical poetry as synonyms of the term mirror. For example, in his commentary on Amiri Navoi's ghazal, which begins with the line "Every day of the palace is a burden of trouble," he adds the following lines to his predecessor's verse, "Is this man Jamshid, who is holding a glass in his hand and seeing the whole situation, or is he a poor man in a tavern?":

*Jon etar yuz shavq ila ul rind istiqbolini,
Dayr ichida mastliqdin bilmas o'z ahvolini,
Ko'r, Skandar ko'zgusidur, jomi Jam timsolini,
Ilgida jomu ko'rar may ichra olam holini,
Yo Rab, ul Jamshid yo mayxona qalloshimudur? (1,404)*

"dog" is used frequently in Amiri's work, even rising to the level of a mystical symbol. In addition to the fact that this symbol appears in many of his verses, the poet also has two ghazals with the same rhyme (2, 185; 187).

*Tugan mir'otida ko'rgil jahon timsolini har dam,
Skandar ko'zgusiga solmagil ko'z, jomi Jam chekma (1,295).*

Here: tugan is a stain, a trace, a scar, a wound. In the above verse, since the stain is a stain of divine love, it is brighter and more luminous than both the cup of Jamshid and the mirror of Alexander, because it shows the way to the Truth through divine love. That is why the lyrical hero says that since there is a stain in my heart that arose from the love of the Truth, there is no need for the cup of Jamshid and the mirror of Alexander.

The prince puts the stain of love in his heart above the seal of authority in his hand:

*Shukrkim, ishqu muhabbat dog'ining mahkumiman,
Garchi tobe'dur niginim hukmig'a davron eli (1,334)*

The pair of mutually exclusive symbols also serves as artistic interpretations of the relationship between God and the servant, between the lover and the

beloved. Amiri skillfully used mystical terms and symbols to express his artistic purpose, and through them he put forward many of his mystical ideas and views. Among these are his comprehensive and profound interpretation of issues related to the human heart through the image of a mirror, aspects of love through the image of a flower, and the relationship between God and the servant through the sun and the particle.

The third chapter of the dissertation is “**Sufi literature images system**”. The first part of the chapter is called “*The main images of mystical poetry*”. Just as every literature has its heroes, the heroes of Sufi poetry also form a whole series. These heroes can be studied in several groups depending on the tasks they perform in mystical poetry. For example, in the example of Amiri's work, these heroes can be classified as follows: lover, lover, rival; pir, murid (talib, salik), arif, dervish (qalandar), barahman; saqi, rind, mug'bacha, tarsa; sheikh, ascetic, muhtasib, preacher, nasih, doctor, judge, qasid; prophets such as Noah, Jesus, Khalil (Abraham), Moses, Jacob, Ayyub, Yunus, Yusuf, Sulayman, Muhammad, Khizr, Idris; famous saints such as Weiss ul-Qaran, Mansur (Hallaj), Bahauddin Naqshband; Kings like Jamshid, Alexander, Mahmud, etc.

These heroes can be further divided into two large groups, as positive and negative images, according to their depiction and interpretation in mystical poetry. Positive heroes: beloved, lover, pir, murid (talib, salik), arif, dervish (qalandar), saqi, rind, qasid; negative heroes: rival, sheikh, ascetic, muhtasib, preacher, nasih, doctor, hakim.

Mystical terms are not limited to Islam, but also include those related to paganism, Christianity, and Buddhism. We also see this in Amiri's work. For example, in some of his verses, we encounter images and terms related to paganism, such as the piri mug'an, the deir, and the kharabat:

*Bu kun piri mug'on taqrir qildi jomi may vasfin,
Burung'i zuhdu taqvodin pushaymondurman, ey soqiy!(1,319).*

That is: O cupbearer, today, after hearing the description of a glass of wine from the master of mugs, I regretted all the asceticism and piety I had practiced until now.

Piri mug'on means the piri of the mugs. Mug' is a term used to describe a person who belongs to the fire-loving religion and is considered a pagan priest who teaches Zoroastrian teachings. In mystical terminology, piri mug'on means the head of a tavern, a spiritual guide with the quality of a wine seller, an accomplished pir, and a perfect person²³. In the above-mentioned couplet, the piri of the mugs represents a spiritual leader, wine represents divine love, and a cup represents the heart of a lover. The seeker who hears the description of true love from a learned person who is enlightened becomes the lover of the divine beloved. This couplet can also be interpreted as the understanding of the essence of Truth by a murid who has received enlightenment lessons from a perfect pir.

²³ Bu ma'lumotlar haqida qarang: Сажжодий С.Ж. Фарҳанги истилоҳот ва таъбироти ирфоний. – Техрон, 1379 (х.-ш.). – С. 217.

Some of the heroes of Sufi literature are negative heroes. At the head of this category of heroes is the image of the rival. "The rival is a person who separates lovers, embodied as an image that combines these characteristics. " ²⁴While in classical poetry the rival refers to a person who breaks the relationship between the lover and the beloved, in mystical poetry the content of this image is extremely broad, and includes a number of material concepts, from the world between the Truth and the servant and its blessings, to the human body and the soul, to the enemy of the soul that separates the lover from the beloved. According to B. Tokhliyev: " The rival is interpreted as a negative force between the "lover" and the lover. If for the lover the rival is an extra person in the presence of the lover, the Sufi's rival is presented as the world and the devil ²⁵. " The hero of Sufi poetry imagines that his lover is with his rival because he does not show his face and does not give him his wasl - hence the abundance of images in this poetry related to the lover always being with his rival, showing him favor, and enjoying his wasl. In Amiri's work, the rival is also criticized from various angles. For example, in the following couplet, he laments that just as a flower finds a place in the bosom of a thorn, so too the lover always enjoys the rival's wasl:

*G'ayr boshini ayog'ida sarafroz qilur,
Husn gulzorida qilg'on kabi gul xorg'a lutf (1,152).*

The lover, who has withheld favor from himself, seems to show favor to his rival in the eyes of the lover. In Amiri's ghazal with the theme of "jealousy," the lover's claims to his lover regarding his rival find their comprehensive and profound artistic interpretation.

Amiri used traditional images in Sufi poetry for his own artistic purposes, discovering new facets of them. For example, in the poet's work, the lover is not only poor, modest, and humble, but also the ruler of the estate of love, the sultan of the country of love, etc. By simultaneously envisioning both a figurative and a real beloved in the image of the mistress, he harmonizes the romantic and the oriphonic ghazal. Or, in his ghazals, the criticism of the frivolous and unstable buffoon, who cannot distinguish between love and lust, occupies a wide place, and it has become one of the leading images: sometimes he equates the opponent with buffoon because of his inability to bear the burden of love and bear its pain, sometimes he compares buffoon to a bat in terms of his ignorance. He rebukes the ascetic who is deprived of divine enlightenment as an ignorant, imperfect, and ignorant person who cannot understand even the subtlest meanings.

The second part of the chapter is entitled "***Historical Figures as Ideals of Mystical Poetry.***" Sufi poetry does not only deal with mystical terms and Sufi symbols, but also, in order to express and promote its ideas and views, widely appeals to a number of prophets, saints, rulers, and dervishes whose lives and activities correspond to this theme through the art of talmeh, and presents as examples the instructive aspects and events related to their personalities. Noah and

²⁴ Комилов Н. Тасаввуф ёки комил инсон ахлоқи. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – Б. 171.

²⁵ Тўхлиев Б. Шарҳ ва унга қўйиладиган асосий талаблар \\\ Алишер Навоий. Ғаройиб ус-сиғар (Ғазалларнинг шарҳ ва изоҳлари). X жилдлик, 4-жилд. – Тошкент: Ўзбекистон савдо, 2020. –Б.10.

the flood, Noah and long life, Jacob and the hut of sorrow, Jacob and the pain of separation, Joseph and beauty, Solomon and glory, Job and patience, Jesus Christ and giving life to the dead, Jesus and the needle, Jesus and the sun, Khidr and verses created through the art of talmeh related to life, Muhammad (peace be upon him) and poverty, Muhammad (peace be upon him) and intercession are among them.

In the work of the artistic poet Amiri, we often encounter various miracles and references to exemplary events related to prophets who became active heroes of poetry of the past, in particular, prophets such as Noah, Khizr, Solomon, Jacob, Joseph, Moses, and Jesus Christ. The poet skillfully uses them to beautifully and impressively express his artistic goal, to call readers to the right path, and to advise them. For example, in his ghazals in the Turkish and Persian divans, Amiri referred to the image of Khizr (as) 20 times, Jesus (Christ) 18 times, Joseph 17 times, Solomon 11 times, Moses (as) and Jacob 3 times each, Noah (as) and Idris (as) 2 times, Khalil (Abraham) 1 time, Ayyub (as), and Yunus (as) 1 time. Among the famous rulers, Alexander was mentioned 18 times, Jamshid 13 times, Mahmud (Ghaznavid) 2 times, and among the saints, Mansur Hallaj 3 times, and Uwais Qarani 1 time. He also wrote a separate Persian ghazal dedicated to Bahauddin Naqshband.

Historical figures who are heroes of Sufi literature, who found their broad image in Amiri's work, can be classified as follows: prophets who are the main heroes of mystical poetry: Noah, Jesus (Moses), Khalil (Abraham), Moses, Jacob, Ayyub, Yunus, Yusuf, Solomon, Muhammad, Khizr, Idris; saints who are famous in the world of Sufism: Mansur (Hallaj), Wais ul-Qaran, Bahauddin Naqshband; kings who are widely referenced in Sufi poetry: Jamshid, Mahmud of Ghaznavi (and Ayaz).

It is known that the perfect person refers to the learned people and saints who have acquired divine qualities as a result of entering the path of the tariqa and practicing asceticism. For Amiri, the perfect example of a perfect person is, first of all, Muhammad, then the saints, then the mature pirs, learned people. In his ghazals, Amiri describes the qualities, characteristics, intercession, miracles, and light of our prophet. Anyone who reads the poet's ghazals will know that the most perfect person is the prophet Muhammad. For example, in this verse, he describes that since the creation of man was honored with the crown of honor, no one like you has come into the world to replace Adam:

*To mukarram bo 'ldi inson toji "karramno" bila,
Kelmadi hargiz xalifazodaye sandek xalif (1,154).*

Karramna - We have made them honorable. "And We have made the children of Adam honorable" (From the Holy Quran, Surah Al-Isra, Verse 70).

In another verse, he describes Muhammad as the king of prophets and the sultan of the two worlds, and asks why there is any sorrow in the chaos of the Day of Judgment, as long as there is his intercession:

*Erursan anbiyolar shohiyu kavnayn sultoni,
Na g'am g'avg'oyi mahshardin, sha'feim bo 'lsa sandek shah (1,307).*

After Muhammad, other prophets continued his path of perfection. Prophets were chosen by Allah Almighty to inform people of the secrets of His wisdom and to call those who were lost to the path of enlightenment:

*Ulusqa qilg 'ali asrori hikmatingni ayon
Zalolat ahli aro bo 'ldi anbiyo paydo (1,34).*

In the first hymn of praise in the Turki Divan, he mentions all the famous prophets who preceded Muhammad, reflecting on their lives, activities, and miracles, and how Allah Almighty always took them under His protection and intervened in their lives in critical situations. He also elaborates on the definition and description of the chief of the prophets.

*Gah qudrati bila chiqarur noqa toshdin,
Gohi qilur Kalim asosini ajdahoh.
Yunus baliqni qornida toat qilib ango,
Jon berdi arra birla rizosida Zikriyo.
Arzu samou olamu Odamni xalq etib,
Barcha nabiyyg 'a Muhammadni qildi peshvo (1,30).*

By the power of God Almighty, sometimes He brings a camel out of a rock (supporting Salih), sometimes He turns Moses' staff into a dragon, Jonah remembers the Truth in the belly of a fish, and Zikriya dies in the way of Allah's pleasure while being sawn. God Almighty created the earth, the sky, the universe, and man, and made Muhammad (peace be upon him) a guide to all the prophets.

As can be seen, each verse or couplet mentions a miracle of a prophet or an important event related to him. In this single hymn of praise, the history of the prophets and the description of the four prophets, starting from the creation of the universe and man by Allah Almighty with His power and wisdom, finds its concise description.

After the Prophet and the Caliphs, saints are described as perfect people. Among the saints, Uwais Qarani, Mansur Hallaj, and Bahauddin Naqshband are presented as examples for lovers of the Truth.

*Rohi junun purxatar, bori muhabbat garon,
Na'razanon meravad ushturi Vaysi Qaran (2,265).*

The path of madness is dangerous, the burden of love is heavy - that is why Uwais Qarani's camel is straining and pulling. Here, due to his unparalleled devotion and love for the family of Muhammad, Uwais Qarani went to Kufa with his camel and fought against the enemies of Hazrat Ali. It is being pointed out that he did this and was martyred in this war.

Uwais Qarani is considered the founder of the Uwaisiya order. The Uwaisiya order is a movement that is based on the spiritual upbringing of great people who have passed the tax. For example, the famous mystic poet and saint Farid al-Din Attar Mansur Halloj and Bahauddin Naqshband were educated by the spiritual upbringing of Abdulhaliq Ghijduvani. The poet Uwaisiya also refers to her upbringing in her ghazals from the spirit of the famous Uwais Qarani and took the same pseudonym for herself ²⁶.

²⁶ Ву haqida qarang: Олим С. Ишк, ошик ва маъшук. – Тошкент: Фан, 1992. –Б. 69–72.

Mansur Hallaj – a famous Sufi (858–922) who was hanged for saying “Analhaq” – “I am the Truth.” The name of this saint is also mentioned with sincerity and love in the Amiri uzgazals:

Sari Mansur dar bazmi shahodat guft dar g̃ysham:

“Hamin me’roji oshiq to ba poi dor meoyad” (2,111).

Martyrs at the party Mansur's beginning: "The lover's destination this is it until the end under until" He's coming," he whispered.

"I am the truth" means "I am the truth " for to the gallows Mansur Halloj, who was hanged because of East classic in poetry medicine deified known. Like Mansur to the gallows head catch dream with Mashrab: "Thousands of Truth" Keladur Mansur is hanging "You are welcome," he wrote. in vain The following verse also refers to the fate of Mansur Hallaj:

Ko ‘ngul ovora bo ‘lkim, mone’i vasl o ‘ldi nodonlig’,

Sango kim aydi ag ‘yor oldida ishqingni izhor et? (1,62)

The love between the rulers Jamshid and the goblet he invented, Mahmud of Ghaznavi and his special Nadim, is widely known in Amiri poetry. Ayaz, who was initially a simple slave of Mahmud of Ghaznavi, the ruler of the Ghaznavid dynasty, later became his special Nadim, his closest companion, through his loyal services and beautiful behavior. The pure and selfless love between Mahmud and Ayaz is one of the main themes of Eastern poetry and has been widely sung by poets.

In his epic poems, Amiri skillfully used depictions of events related to prophets, saints, and rulers, the miracles of prophets, the prophecies of saints, and the exemplary activities of rulers to express his artistic purpose.

GENERAL CONCLUSIONS

1. Amiri Sharq is one of the skilled poets who, working within the framework of the advanced traditions of classical poetry, created unique artistic discoveries with his own subtle and profound thoughts, new and beautiful metaphors, attractive and touching images in his poems. It is known that he followed this path in his poems, which reflected mystical content and expressed mystical motifs.

2. There are several vital reasons for the widespread presence of mystical ideas and views in Amiri's work, and the prevalence of a mystical spirit and content: firstly, Umar Khan's original nature and temperament had a tendency towards mysticism; secondly, he grew up in an environment where the Naqshbandi order was widespread and actively practiced; thirdly, he studied mysticism under Muhammad Ya'qub, a famous murshid of his time and the family patriarch of his dynasty, and he himself was a member of the Naqshbandi order; fourthly, he was influenced and inspired by the classical art of speech and pure mystical literature of the East, which developed in harmony with the philosophy of mysticism.

3. In Amiri's work, there are poems dedicated to the glorification of divine love, poems depicting figurative love, and poems in which the expression of real and figurative love is intertwined. Consequently, in the poet's work, we can see

poetic examples of all three types of love that Alisher Navoi especially emphasized in his pandname "Mahbub ul-qulub". This shows not only the diversity of the poet's work in terms of subject matter and imagery, but also the complexity of expression and style.

4. Sufi poetry is poetry that speaks in a language of symbols and allusions, expressed through terms and symbols. Amiri's poetry also has such layers of meaning, and it is difficult for a reader who is not sufficiently aware of the main ideas and views of Sufi philosophy and the symbols of mystical literature to understand these poems in their full depth. In addition, mystical terms are extremely subtle and multifaceted, and among them there are many terms and symbols not only related to Islam, but also related to pagan and Christian religions, which, when combined, form a unique system of meaning.

5. In his ghazals of praise and na't, Amiri is not content with praising and appealing to Allah Almighty, describing Muhammad (peace be upon him) and hoping for his intercession, and promoting the spiritual and moral requirements of Islamic teachings regarding human perfection. He also puts forward a number of his own mystical ideas and views, and extols the highest ideals of Sufi literature.

6. In Uzbek mysticism, mystical poetry has been studied in a general way so far, and no specific classifications have been made in this regard. Therefore, in the dissertation, the heroes of mystic literature such as lover, lover, rival, ascetic, and sorcerer are considered as images; symbolized words and phrases such as may, glass, tavern, face, lip, mouth, letter, hair, mirror (Iskander's mirror, Jamshid's cup), obi hayot, broken safol are considered as symbols; terms such as wahdat, kasrat, tajalliy, ozlik, faqr, junun, jazba, which express specific concepts of mysticism, are considered as terms. Prophets, saints, and rulers, who find their wide and colorful image in mystic poetry, are included in the scope of the research as historical images. The expression of mystical themes in Amiri's work was studied using the example of Sufi terms, symbols, and images frequently used in the poet's poems.

7. Following the tradition in Sufi literature, Amiri creates a series of poems, stanzas, and couplets in his work, figuratively describing Allah Almighty, Muhammad (peace be upon him), mature saints, and perfect people with their qualities of lover, beloved, and soulmate, as if they were the beauty of life.

8. Like any other literature, Sufi literature has its own series of colorful characters, both positive and negative. These characters serve to interpret and promote mystical ideas and views in an artistic way. Amiri also skillfully used the images of these characters of different orientations and characters in his work to express his artistic purpose.

9. The heroes of Sufi literature are famous prophets, saints, rulers, accomplished sages, and perfect people. The meaningful lives of these spiritual leaders, who are exemplary for mankind, their exemplary activities, and the various adventures and events associated with them, have been skillfully used by poets to ensure the charm of their poems and the impact of their thoughts.

10. In Amiri's work, we see almost all of the mystical terms, symbols, and images widely used in classical Eastern poetry. In this regard, studying the poet's poems in terms of artistic interpretations of mystical terms, symbols, and images will help to a certain extent not only to understand Amiri's literary heritage, but also to read and understand the works of other classical poets.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ИМАМАЛИЕВА МУШАРРАФХОН ИЛХОМЖОН КИЗИ

ИДЕИ ПОЗНАНИЯ И ОБРАЗЫ В ТВОРЧЕСТВЕ АМИРИЙ

10.00.07 – Теория литературы (филологические науки)

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

Ташкент – 2025

Тема диссертации доктора наук (PhD) по филологическим наукам зарегистрирована за номером В2022.2.PhD/Fil2428 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

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

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

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Защита диссертации состоится на заседании Научного совета DSc.27.06.2019.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «9» апреля 2025 года в 14:00 (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit.@uzsci.net)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 24). Адрес: 100100, Ташкент, Зиёлипар, 13. Тел. (99871) 262-74-58.

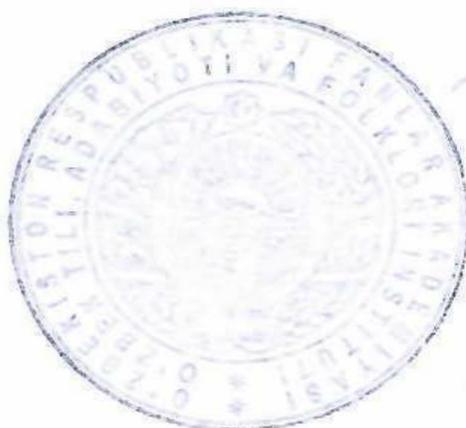
Автореферат диссертации разослан «24» марта 2025 года.
Реестр протокол рассылки № 7 от «24» марта 2025 года).



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Введение (аннотация диссертации доктора философии (PhD))

Цель исследования

Целью исследования является изучение творчества Амира с точки зрения художественной интерпретации суфийских идей, терминов, символов и образов.

Объект исследования

Объектом исследования являются двухтомные узбекско-таджикские диваны Амира, изданные к 230-летию его рождения. В рамках работы также использовались рукопись № 3642 из фонда рукописей Института востоковедения АН РУз, а также издания, выпущенные в Душанбе и Турции.

Предмет исследования

Предметом исследования являются суфийские идеи, термины, символы и образы, ярко выраженные в творчестве Амира, их содержание и художественные функции.

Практические результаты исследования

- Под влиянием существующих традиций восточной классической словесности и личной склонности Амира к суфизму, его творчество является примером широкого и многообразного художественного осмысления суфийских идей и символов.

- Как и в творчестве всех великих поэтов прошлого, в произведениях Амира тема любви является основной и рассмотрена в аспекте соотношения истинной и аллегорической любви.

- Художественные функции суфийских терминов и символов, активно используемых Амиром в различных целях, были раскрыты в его произведениях.

- Через анализ образов пророков, святых и художественных персонажей, являющихся ключевыми героями суфийской поэзии, их место в суфийской литературе было разьяснено.

- Доказано, что хвалебные и религиозные стихотворения Амира не ограничиваются только интерпретацией религиозных идей и взглядов, но также содержат суфийские мотивы.

Надёжность результатов исследования

Надёжность результатов исследования объясняется тем, что:

- Сравнительный анализ суфийских терминов, символов и образов позволил сделать обоснованные научные выводы.

- Тема исследования является актуальной и значимой.

- Задачи исследования были успешно решены, а научные утверждения имеют теоретическую основу.

- Все представленные положения обоснованы с помощью сравнительно-теоретических методов, а выводы внедрены в практику.

Внедрение результатов исследования

Научные результаты, полученные в ходе исследования суфийских идей и символов в творчестве Амира, были применены в следующих областях:

- В рамках фундаментального научного проекта «Создание многоязычной (узбекский, русский, английский языки) электронной платформы узбекской литературы» (номер PF-201912258) в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (информационная справка № 03-07-1400/05 от 17 октября 2024 года).

- На заседаниях Совета литературной критики Союза писателей Узбекистана, в рамках мероприятий, посвящённых 110-летию Амира, и на мастер-классах для молодых поэтов (информационная справка № 01-03/280 от 11 марта 2024 года).

- В сценариях телепередач «Газельный сад» и «Образование и развитие», подготовленных Национальной телерадиокомпанией Узбекистана в 2022–2024 годах (информационная справка № 04-36-360 от 12 марта 2024 года).

Апробация результатов исследования

Результаты исследования были представлены на 4 международных и 2 республиканских научно-практических конференциях.

Публикации

По теме диссертации опубликовано 13 научных статей, 5 из которых – в изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций, и 1 – в зарубежных журналах.

Структура и объём диссертации

Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём составляет 136 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
I bo'lim (I part; I часть)

1. M.Imomaliyeva. Amiriy ijodida irfoniy motivlar // O'zbek tili va adabiyoti, 2022, 3-son. – B. 80–83 (10.00.00; № 14).
2. M.Imomaliyeva. Amiriy ijodida oyina timsoli // O'zbek tili va adabiyoti, 2023, 1-son. – B. 100–105 (10.00.00; № 14).
3. M.Imomaliyeva. Amiriy ijodida Yusuf obrazi // FarDU ilmiy xabarlar 2022/5-son. – B. 351-355 (10.00.00; № 20).
4. M.Imomaliyeva. An'anaviy timsollarning irfoniy talqinlari // O'zbek tili va adabiyoti, 2023, 5-son. – B. 87–93 (10.00.00; № 14).
5. M.Imomaliyeva. Amiriy ijodida Iskandar oyinasi timsoli // Xorazm Ma'mun akademiyasi Axborotnomasi, 2023, 9/4-son. – B. 169–173 (10.00.00; №21).
6. M.Imomaliyeva // Musharrafkhan Imomaliyeva. IMAGE OF JAMSHID JOMI IN AMIR'S CREATION. Current Research Journal Of Philological Sciencyes SJIF 2023: 7.491. – P. 59-62. <https://doi.org/10.37547/ajps/Volume04Issue04-12>
7. M.Imomaliyeva. Amiriyning tojikcha g'azallarida irfoniy g'oyalar / “Barnomai konferensiyai baynalmilalii ilmi-nazariyavi dar mavzui “Az ta'rixi payvandhoi ilmi va adabii xalqhoi to'chiku y'zbek: guzashta, hozira va oyanda” dar irtibot ba iftixori 31-solagii Istiqloliyati davlatii Jumhurii Tojikiston, 145-solagii sardaftari adabiyoti muosiri tojiku o'zbek Sadridin Ayni, ehyoi navi gustarishi robitahoi iqtisodi, ilmi-adabi va farhangii Tojikistonu O'zbekiston. – Toshkent-Dushanbe, 2023. – B. 133–140.
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