

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

QO‘QON DAVLAT PEDAGOGIKA INSTITUTI

JO‘RAYEVA GO‘ZAL QODIROVNA

FIROQIY VA UNING ADABIY MEROSI

10.00.02 – O‘zbek adabiyoti

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

Farg‘ona – 2025

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

**Contents of dissertation abstract of doctor of philosophy (PhD) on philological
sciences**

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

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy attestatsiya komissiyasida B.2022.2.PhD/Fil2433 raqami bilan ro'yxatga olingan.

Tadqiqot Qo'qon davlat pedagogika institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, rus, ingliz (rezyume)) Farg'ona davlat universiteti veb-sahifasida (www.fdu.uz) hamda "Ziyonet" Axborot ta'lim portalida (www.ziyonet.uz) joylashtirilgan.

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Yetakchi tashkilot:

Namangan davlat universiteti

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/30.12.2019 Fil.05.02 raqamli Ilmiy kengashning 2025-yil "12" 04 soat 10.00 dagi majlisida bo'lib o'tadi. (Manzil: 100151 Farg'ona sh, Burhoniddin Marg'inoniy ko'chasi, 105-uy. Tel.:(998973) 244-57-82; e-mail: info@fdu.uz).

Dissertatsiya bilan Farg'ona davlat universitetining Axborot-resurs markazida tanishish mumkin. 489
Manzil: 100151, Farg'ona shahri, Murabbiylar ko'chasi, 19. Tel.: (99873) 244-44-94.

Dissertatsiya avtoreferati bilan 2025-yil " 25 " 03 kuni tarqatildi.
(2025-yil " 25 " 03 dagi 17 -raqamli reyestr bayonnomasi)



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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida o'z e'tiqodiy tafakkuriga tayanib, ijtimoiy-siyosiy, ma'naviy-ma'rifiy, axloqiy-ta'limiy, ilohiy-irfoniy qarashlarini badiiy aks ettirgan ijodkorlarning salmog'i ko'p. Uzoq yillardan buyon ularning hayoti va ijodiy faoliyati yuzasidan bir qator tadqiqotlar maydonga keldi va bu jarayon hanuz davom etmoqda. Yuzaga kelgan ilmiy izlanishlar shundan dalolat qiladiki, Sharq xalqlarining aksariyati she'riyat bilan oshufta bo'lib hayot kechirgan, she'riyat ularning qoniga go'dakligidanoq singib ulgurgan. Biroq uzoq va yaqin o'tmishda ijod qilgan qalamkashlarning katta qismi yashagan davridanoq badiiy barkamol asarlari bilan adabiyot ixlosmandlari ko'ngil olamiga kirib borgan bo'lsalar-da, adabiy merosi uzoq yillar davomida ilm ahllarining e'tiboridan chetda qolib keldi, tadqiqot manbaiga aylanmadi. Natija o'laroq, bunday shoirlar poetik mahoratini birlamchi manbalar asosida ilmiy o'rganish bugunga kelib dolzarb vazifalardan biriga aylanib qoldi.

Dunyo adabiyotshunosligida ma'lum bir qalamkashning poetik mahoratini belgilashda ana shu mahoratni yuzaga keltirgan obyektiv va subyektiv omillar mavjudligi e'tirof etilmoqda va bunga davrning ijtimoiy-siyosiy voqeligi, adabiy merosida e'tiqodiy qarashlarining in'ikos etishi, adabiy an'anaga munosabati va shunga bog'liq ravishda paydo bo'lgan shaxsiy tajdid, qalamkashning uslubi singari masalalarga alohida e'tibor qaratilayotganligi shundan. Ayniqsa, devon adabiyoti atalmish mumtoz she'riyatga e'tibor tubdan o'zgarib, tadqiqotchilikning bu yo'nalishida muayyan siljishlar ro'y bermoqda. Bu jarayon shoirlar devonlarini qiyosiy o'rganish, ularning ijodiy merosi ko'lamini aniqlash, she'rlarining janriy tarkibini belgilash, shoirlarning turli lirik janrlardagi poetik mahorati, she'riyatining mavzu va obrazlar olami, ularning tavsif va tasnifi, vazn, qofiya, badiiy san'atlardan foydalanishdagi poetik mahoratini tadqiq etish aspektida yuzaga chiqmoqda.

Milliy istiqbolimizning dastlabki yillaridanoq mumtoz adabiyotimizning tayanch g'oyaviy manbalari Qur'oni Karim, Hadisi sharif va tasavvuf ta'limoti ekanligi, bularning barchasi milliy qadriyatlarimizning asosini tashkil etishi e'tirof etila boshlanganligi ma'lum. Bugungi kunga kelib mumtoz va zamonaviy adabiyotimizda asrlar davomida o'lmas mavzu bo'lib kelgan irfoniy va dunyoviy tafakkur mevalari bo'lgan she'riyat yangicha andozalar asosida tadqiq qilinishiga yo'l ochildi, ulardagi barcha yo'nalishlarga xolis munosabat bildirish tamoyili ustuvor bo'lib bormoqda. Bu keng imkoniyat hayot yo'li va asarlari turli sabablar bilan tadqiq qilinmagan o'nlab qalamkashlarning ijodini Yangi O'zbekistonda, Uchinchi Renessans davrida o'rganilayotganligi bilan belgilanadi. Bular orasida o'zining turli mavzu yo'nalishlaridagi she'riyati bilan Qo'qon shoirlari orasida muhim o'rin tutgan Do'stmuhammad Firoqiyning borligi ham e'tiborga molik. Zero, hozirgi kunga kelib xalqimiz orasidan yetishib chiqqan shoirlar merosini o'rganish, xususan, adabiyotshunoslar e'tiboridan chetda qolib turgan ijodkorlar asarlariga murojaat qilish birlamchi vazifaga aylanib bormoqda. Chunki har bir xalqning madaniy-ma'naviy merosi to'lig'icha o'rganilsagina, shu adabiyotning

mukammalligi tayin bo‘ladi. Qolaversa, muhtaram Prezidentimizning “Adabiyot va san’atga, madaniyatga e’tibor – bu avvalo xalqimizga e’tibor, kelajagimizga e’tibor”¹ degan o‘g‘itlari Firoqiy she’riyati, bu she’rlarning poetik xususiyatini yangicha andozalarda o‘rganish dolzarb masalalardan ekanligini tasdiqlaydi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqei tubdan oshirish chora-tadbirlari to‘g‘risida”, 2017-yil 24-maydagi PF-126-son “Qadimiy yozma manbalarni saqlash va tadqiq etish tizimini takomillashtirishga doir qo‘shimcha chora-tadbirlar to‘g‘risida”gi 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari, 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 Qarori hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. “Hiroat adabiy muhitidan afzal o‘laroq, Qo‘qon adabiy muhitida o‘zbek tilida yaratilgan adabiy asarlarning salmog‘i hamda o‘zbekzabon shoirlarning miqdori oshib bordi. Natijada, ushbu davrda 20 dan ortiq sohibdevon o‘zbek shoirlari mumtoz she’riyatimizni boyitishga baholi qudrat hissa qo‘shdilar. Ammo bu shoirlarning aksar qismining ijodi haligacha o‘z tadqiqotchilarini kutib qolmoqda”².

Endilikda o‘zbek adabiyoti tarixida alohida hodisa bo‘lgan Qo‘qon adabiy muhitiga qiziqish, ijodkorlarini kashf etish, mazkur adabiy muhitning yetakchi tamoyillarini aniqlash, yaratilgan asarlarning g‘oyaviy-badiiy xususiyatlarini tadqiq etish adabiyotshunoslikning doimiy diqqat markazida bo‘lib kelmoqda.

Qo‘qon adabiy muhiti haqida fundamental tadqiqot yaratgan olim, shubhasiz, akademik Aziz Qayumovdir³.

XX asr boshlaridan hozirgi kunga qadar bu yo‘nalishda qator tadqiqotlar amalga oshirildi. L.Qayumov, A.Madaminov, R.Tojiboyev, E.Ibrohimova, N.Jabborov, I.Adizova, Z.Qobilova, A.Dehqonov, D.Zohidova, A.Turdaliyev, M.Siddiqov, D.Abdullayeva, O.Jo‘raboyev, N.Muhiddinova, Q.Pardayev, A.Muhammadiyev, I.Sulaymonov, S.Eshonova, T.Toshboltayeva, S.Eshonqulova, M.Djurayev singari adabiyotshunos olimlarning ilmiy tadqiqotlari bunga yorqin

¹Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустақкам пойдевори. – Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси //Халқ сўзи, 2017, 4 август.

² Мухиддинова Н. Ғозий ва Садоий шеърлятида салафлар анъаналарининг поэтик такомилли. Филол.фан.док. дис. – Самарқанд, 2021. – Б.4.

³ Қайумов А. Қўқон адабий мухити. Асарлар, 10 жилдлик, 7-жилд. – Тошкент: Фан, 2011

misol bo‘la oladi.⁴ Natijada o‘zbek adabiyoti xazinasini Amiriy, Nodira, Dilshod, Huvaydo, Fazliy, Ado, G‘oziy, Haziniy, G‘aribiy, Muhsiniy, Muhayyir, Niso, Xoniy, Uvaysiy, Muhyi, Qoriy, Yoriy, Furqat, Muqimiy, Mahmud Hakim Yayfoniy, Charxiy, Sobir Abdulla kabi qo‘qonlik shoirlarning durdona asarlari bilan boyidi.

Dissertatsiyamiz markaziga olib chiqilayotgan Do‘stmuhammad Firoqiy hayoti va ijodiy faoliyati hozirgacha yaxlit tadqiqot manbasi sifatida o‘rganilmagan. Firoqiy zullisonayn shoir bo‘lib, o‘zbek va tojik tillarida mahorat bilan she‘rlar yozgan. Uning har ikki tilda tuzilgan devonlari avlodlari qo‘lida, Qo‘qon adabiy muzeyi fondida saqlanadi. Shuningdek, shoir qalamiga mansub she‘rlardan namunalar matbuotda, antologiya va tazkiralarda ham e‘lon qilingan⁵. Shuning uchun ham ushbu ilmiy izlanishlarni bu boradagi dastlabki urinishlar sifatida qabul qilish mumkin. Do‘stmuhammad Firoqiy tarjimai holi, qo‘lyozma devonlarining janriy tarkibi, shoirning lirik qahramoni hamda badiiy mahorati masalalarini yaxlit ilmiy-monografik tadqiqot doirasida o‘rganish adabiyotshunosligimizdagi bo‘shliqni to‘ldirish nuqtayi nazaridan dolzarbdir.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasasi ilmiy-tadqiqot ishlari rejalarini bilan bog‘liqligi. Dissertatsiya Qo‘qon davlat pedagogika instituti ilmiy-tadqiqot ishlari rejasining “O‘zbek mumtoz adabiyoti muammolari: Qo‘qon adabiy muhiti” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Do‘stmuhammad Firoqiy hayoti va ijodini maxsus tadqiq etish, tarjimai holi tiklash, adabiy merosi manbalarini, she‘rlari hajmini belgilash, g‘oyaviy-badiiy xususiyatlarini aniqlashdan iborat.

Tadqiqotning vazifalari:

⁴ Қаюмов Л. Ҳамза абадияти. – Тошкент: Фан, 1978; Иброҳимова Э. Увайсий. Монография. – Тошкент: Фан, 1963; Жабборов Н. Фурқат асарларининг қўлёзма манбалари. Филол. фан. номз... дисс. – Тошкент, 1994; шу муаллиф. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004; Адизова И. Увайсий шеърлятида поэтик тафаккурнинг янгилашиши. Филол. фан. докт. (DSc) дисс... – Тошкент, 2020; Қобилова З. Бадий ижодда таъсир ва издошлик. Филол. фан. докт. дисс. (DSc) Тошкент, 2021; Турдиалиев А. Махмуд Ҳаким Яйфаний адабий ва илмий меросининг манбалари: Филол. фанлари номз... дис. автореф. – Тошкент, 1997; Зоҳидова Д. Ғарбий ва унинг девони: филол. фан. номз. ... дис. автореф. – Тошкент, 2006; Абдуллаева Д. Усмонхўжа Зорий ҳаёти ва ижоди: Филол. фан. номз. ... дис. автореф. – Тошкент, 2003; Деҳқонов А. Муҳаййирнинг ҳаёти ва ижоди. Филология фанлари номз. ... дис. автореф. – Тошкент, 2007; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси: Филол. фан. ном. дис. автореф. – Тошкент, 2003; Муҳиддинова Н. Ғозий ва Саодий шеърлятида салафлар аъналарининг поэтик тақомили. Филол. фан. докт. ... дис. автореф. – Самарқанд, 2021; Муҳаммадиев А. Муҳйининг туркий ва форсий девони поэтикаси: Филол. фан. номз. ... дис. автореф. – Самарқанд, 2008; Сулаймонов И. Мулла Махмуд Қорий ва унинг поэтик мероси. Филол. фан. номз. ... дис. автореф. – Самарқанд, 2010; Эшоннова С. XX аср бошларидаги Қўқон шоирлари (Нисо ва Хоний): Филол. фан. номз. ... дис. автореф. – Тошкент, 2006; Эшонқулова С. Нодира шеърлятида тарихий образлар. Филол. фан. номз. ... дис. автореф. – Самарқанд, 2011; Тошболтаева Т. Фазлий Намангоний: Мажмуаи шоирон”да аънавийлик ва ўзига хослик. Фил.ф.б.ф.д.дис.авт., 2022; Жўраев М. Ёрмуҳаммад Ёрий шоир, таржимон. Тошкент: BOOKMANY PRINT, 2022.

⁵ Фирокий. Девон. Қўлёзма. (Шоирнинг қизи Мастура Назирова шахсий кутубхонасида сақланади). Фирокий архиви. G‘afur G‘ulom nomidagi Qo‘qon adabiyot muzeyi fondi КП 5424; КП 5420; КП 6768; Charxiy arxivi. G‘afur G‘ulom nomidagi Qo‘qon adabiyot muzeyi fondi, КП 5419; Firoqiy. Hakimzodaga. // Yangi Farg‘ona. 1961yil, 7 fevral, 17 (7146); Abadiyat daraxti / Tuzuvchi: N.Lukashov, H.Saidg‘aniyev, Toshkent, 1989; Qayumov P. Tazkirayi Qayyumiy. – Toshkent: O‘zRFA Qo‘lyozmalar instituti tahririy nashriyot bo‘limi, 1998; Toшболтаева Т. Фирокий шеърляти. Талабаларнинг илмий ижодий фаолиятини ташкил этиш: муаммо ва ечимлар. 2-жилд. Фарғона, 2010. 151-153; Zokirova D. Xiva va Qo‘qon adabiy muhitidagi izdoshlik Firoqiyning Ogahiyga taxmisi misolida; Zohidova D. Umrzoq Abduvali o‘g‘li G‘aribiy. – Toshkent, 2019.

Do'stmuhammad Firoqiyning hayoti va ijodiy faoliyatini o'rganish;
shoir qo'lyozma devonini tabdil qilish, uning holati va ko'lami xususida ma'lumotlar berish;

shoir she'riyatining mavzular mundarijasini aniqlash va janriy tarkibini yoritish;

shoirning lirik janrlarda ijod etishi, xususan, uning g'azalnavislik, muxammaschilik va boshqa janrlardagi she'riyati asosida uning ijodiy pozitsiyasini belgilash;

Firoqiy she'riyatining lirik qahramoni va obrazlar olamini tavsif va tasniflash, ularning poetik xususiyatlarini aniqlab chiqish;

shoir poetikasining eng muhim jihatlarini yoritish va shu orqali uning muayyan she'rda aytmoqchi bo'lgan fikr-o'yini qay darajada mahorat bilan yoritilganligi, badiiy-tasviriy vositalardan foydalanish va qofiya hamda vaznlardagi poetik mahoratini ochib berishdan iborat.

Tadqiqotning obyekti sifatida Firoqiyning avlodlari qo'lida saqlanayotgan qo'lyozma devonlari, shuningdek, Qo'qon adabiyot muzeyi fondidagi dastxat bayozi olingan.

Tadqiqotning predmetini Do'stmuhammad Firoqiy she'riyati poetikasi tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada qiyosiy-tipologik, kontekstual tahlil, germenovik, biografik va statistik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

o'zbek adabiyotshunosligida birinchi marta Do'stmuhammad Firoqiyning hayoti va ijodiy biografiyasi shoir haqidagi xotiralar, hasbi hol xarakteridagi she'rlar, qo'lyozma va toshbosma manbalar, maktublar kabi ma'lumotlarga tayangan holda dalillangan;

shoirning g'azal, fard singari she'riy janrlar, musammat shakllariga oid asarlari aniqlanib, jami 4684 misradan iborat 222 ta she'ri ilmiy muomalaga kiritilgan va ularning ishqiy, falsafiy, axloqiy, ijtimoiy kabi mavzularda yozilgani isbotlangan;

shoirning g'azal, muxammas, murabba, ruboiy, chiston, fard janrlarida ham barakali ijod qilgani, muvashshah-g'azal, nazira-g'azal, mushoira-g'azallarning go'zal namunalarini yaratgani, ilk marotaba mushoira-muxammas janrini o'zbek mumtoz adabiyotiga olib kirgani asoslangan;

Firoqiyning lirik qahramoni nosih, oshiq, modih ko'rinishlarida namoyon bo'lgani, she'rlarida musiqiylik va ta'sirchanlikni orttirish maqsadida ramal, hazaj, mutaqorib bahrlaridan keng foydalangani, tashbeh, mubolag'a, tazod, tashxis, tajohuli orif kabi badiiy san'atlar shoirning poetik niyatini o'quvchiga yetkazishda alohida ahamiyatga ega bo'lgani ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Firoqiyning dastxat devonlari - o'zbekcha hamda tojikcha she'rlar majmuasi uning nisbatan mukammal devoni ekanligi isbotlanib, devonlarining tarkibi devon tuzish tamoyillari asosida tavsiflangan;

Firoqiy taxallusli shoirlar qatorida shoir Do‘stmuhammad Firoqiyning ham o‘rin olganining mohiyati, she‘riyatida irfoniy, rindona, zamonaviy ohanglarning ustuvorligi, ma‘rifiy-irfoniy qarashlarining islomiy-tasavvufiy manbalar asosida poetik ifoda etilganligi tizimli qiyosiy tahlillar asosida aniqlangan;

Sho‘ro davrida Qo‘qon shoirlari orasida Firoqiydek qalamkashning ijod etgani, sohibdevon shoir bo‘lgani noyob adabiy hodisa ekanligi she‘riyati tadqiqi misolida isbotlangan.

Tadqiqot natijalarining ishonchliligi tadqiqot yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e‘lon qilingan ilmiy ishlarda o‘z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, aniq qo‘yilgan muammo qiyosiy-tipologik, kontekstual tahlil, biografik va statistik tahlil usullari yordamida yechilganligi, nazariy xulosa va farazlarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shoir ijodi misolida davr adabiyotida lirik janrlar taraqqiyoti, ularda she‘rlar bitishdagi Do‘stmuhammad Firoqiyning an‘ananing davomchisi ekanligi, ayni chog‘da, uning o‘ziga xos ijodiy uslubi, badiiy mahorati, she‘riyatining mavzusi va obrazlar olami, XIX asrning oxiri va XX asr boshlari Qo‘qon muhitida o‘zbek-tojik zullisonaynlik an‘anasining davom etishini o‘rganish bilan aloqador tadqiqotlarda mazkur ish muayyan darajada ilmiy manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiyaning xulosalaridan “Adabiyot nazariyasi”, “Mumtoz poetika”, “Tasavvuf va badiiy adabiyot”, “Ma‘naviyat asoslari” kabi o‘quv fanlari bo‘yicha oliy ta‘lim tizimiga mo‘ljallangan darslik, o‘quv qo‘llanmalar yozishda, ularga oid dars mashg‘ulotlarini tashkil qilishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Do‘stmuhammad Firoqiyning she‘riyati va uning poetikasi masalasini tadqiq etish jarayonida chiqarilgan xulosalar, erishilgan ilmiy natijalarning joriylanishi quyidagilarda ko‘rinadi:

o‘zbek adabiyotshunosligida birinchi marta Do‘stmuhammad Firoqiyning hayoti va ijodiy biografiyasi shoir haqidagi xotiralar, hasbi hol xarakteridagi she‘rlar, qo‘lyozma va toshbosma manbalar, maktublar kabi ma‘lumotlarga tayangan holda dalillangani bilan bog‘liq yangiliklardan AL-322103020 raqamli “Qo‘qon adabiy muhiti ijodkorlari hayoti va ijodi bo‘yicha veb-sayt va elektron platforma yaratish” mavzusidagi loyihada foydalanilgan (Qo‘qon davlat pedagogika institutining 2024-yil 27-maydagi 632/04 – son ma‘lumotnomasi). Natijada, platforma yangi va qiziqarli ma‘lumotlar bilan boyitilib, foydalanuvchilarga qulaylik yaratilgan;

shoirning g‘azal, fard singari she‘riy janrlar, musammat shakllariga oid asarlari aniqlanib, jami 4684 misradan iborat 222 ta she‘ri ilmiy muomalaga kiritilgan va ularning ishqiy, falsafiy, axloqiy, ijtimoiy kabi mavzularda yozilgani isbotlanganiga doir xulosalardan O‘zbekiston Yozuvchilar uyushmasi qoshidagi nasr va adabiy tanqid bo‘limi yig‘inlarida yosh ijodkorlarga o‘tilgan mahorat darslarida, shuningdek, ijodiy seminarlarda o‘qilgan ma‘ruzalarda foydalanilgan.

(O‘zbekiston Yozuvchilar uyushmasining 2024- yil 11-martdagi 01-03/288 raqamli ma‘lumotnomasi). Natijada yosh qalamkashlarning adabiyot tarixiga oid bilimlari kengaygan, seminarlarning ilmiy-ommabopligi ta‘minlangan;

shoirning g‘azal, muxammas, murabba, ruboiy, chiston, fard janrlarida ham barakali ijod qilgani, muvashshah-g‘azal, nazira-g‘azal, mushoira-g‘azallarning go‘zal namunalarini yaratgani, ilk marotaba mushoira-muxammas janrini o‘zbek mumtoz adabiyotiga olib kirgani asoslangani haqidagi xulosalardan O‘zbekiston Milliy teleradiokompaniyasining “O‘zbekiston” teleradiokanali “Bedorlik”, “Adabiy jarayon”, “G‘azal bo‘stoni” nomli eshittirishlari (2022-2024-yillar) ssenariysida foydalanilgan (“O‘zbekiston” Milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2024-yil 4-noyabrdagi 04-36-1169-son ma‘lumotnomasi). “Natijada radiotinglovchilar Qo‘qon adabiy muhitining yana bir vakili ijodi bilan tanishgan, eshittirishlarning ilmiy qimmati ortgan.

Firoqiyning lirik qahramoni nosih, oshiq, modih ko‘rinishlarida namoyon bo‘lgani, she‘rlarida musiqiylik va ta‘sirchanlikni orttirish maqsadida ramal, hazaj, mutaqorib bahrlaridan keng foydalangani, tashbeh, mubolag‘a, tazod, tashxis, tajohuli orif kabi badiiy san‘atlar shoirning poetik niyatini o‘quvchiga yetkazishda alohida ahamiyatga ega bo‘lgani ochib berilgani bilan bog‘liq 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-apreldagi 250-son ma‘lumotnomasi). Natijada, targ‘ibot anjumanlarining ilmiy-ma‘rifiy jihatdan o‘ziga xosligi ortgan, badiiy adabiyotning tarbiya vositasi sifatidagi ahamiyati ochib berilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 6 ta, jumladan, 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida ma‘ruza ko‘rinishida bayon etilgan va aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 10 ta ilmiy ish, jumladan, Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 3 ta, xorijiy jurnalda 1 ta maqola chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya 145 sahifadan iborat bo‘lib, kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy etish, nashr etilgan ishlar hamda dissertatsiyaning tuzilishiga doir ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Do‘stmuhammad Firoqiy va uning adabiy merosi manbalari”** deb nomlangan bo‘lib, birinchi fasl **“Do‘stmuhammad Firoqiyning hayot yo‘li va faoliyati”** tadqiqiga bag‘ishlangan. O‘zbek adabiyoti tarixida, jumladan, Qo‘qon adabiy muhitida yetishib chiqqan, biroq hali ilm ahliga, xalqimizga yaxshi tanish bo‘lmagan ijodkorlar talaygina. Shulardan biri, Qo‘qon adabiy muhitining XIX asr oxiri XX asrda yashab, ijod etgan iste‘dodli vakillaridan biri Do‘stmuhammad Firoqiydir. Firoqiyning hayot yo‘lini tiklashda va adabiy faoliyatini o‘rganishda shoirning zamondoshlari qoldirgan xotiralarga, hammaslak do‘stlariga yozgan maktublariga, do‘stona aloqalarini ko‘rsatuvchi manbalarga, hasbi hol xarakteridagi she‘rlariga ham tayandik.

Firoqiy haqidagi ilk ma‘lumotlar Qo‘qon adabiy muhitining bilimdoni Po‘latjon Qayyumiy tazkirasining ikkinchi qismida keltirilgan bo‘lib, №6-fiqra shoirga bag‘ishlangan⁶. Mazkur fiqrada Firoqiyning ismi Do‘stmuhammad Hojimuhammad o‘g‘li bo‘lib, asli Chust qasabasidan ekanligi, 1891- yilda kosib oilasida tug‘ilganligi, boshlang‘ich maktabni bitirgach, Qo‘qondagi Zanjirli madrasasida tahsilni davom ettirganligi, she‘rda va tasavvufda ustoz mavlono Zarra ekanligi, ota kasbi qassobchilik bilan kun kechirganligi, Qo‘qonning Sarmazor dahasidagi Toshkandlik mahallasida Yangi hayot ko‘chada istiqomat qilganligi, shaharning atoqli shoirlaridan biri hisoblanib, “axloqi hamida, sohibi mehr-u muhabbatli bo‘lub, xushxat, xushxon, latifatgo‘y, xushsuhbat kishi”⁷ ekanligi qayd etilgan. O‘rni kelganda ta‘kidlash kerakki, Firoqiyning yetuk shoir bo‘lishida, diniy-tasavvufiy ruhdagi she‘rlarining yozilishida ustozlarining o‘rni katta bo‘lgan. Ustozlaridan biri mavlono Zarraning asl ismi mulla Mir Abdulla bo‘lib, Qo‘qondagi Madrasai Oliyda tahsil olgan, zamonasining olim va fozil bir kishisi bo‘lgan. Yana biri esa Firoqiyning hayotida muhim rol o‘ynagan shoir Partavdir. Partavning ismi Mulla Nu‘mon bo‘lib, asli samarqandlik, 1921 - yilda Farg‘ona vodiysiga kelgan. Olim, fozil, shoir, badihago‘y ham bo‘lgan. Qo‘qonlik shoirlar Mulla Haydar Shaydo, Firoqiy, Charxiylar bilan do‘stona aloqalari bo‘lgan. P.Qayyumiy va Firoqiyning ma‘lumotiga ko‘ra, Partav “yarim falaj, sudralib yuruvchi, ko‘zlari g‘ilay, bir qo‘li ishlaymaydigan, notovon odam ekan. Shunday bo‘lgani holatda gashti guzar, sayru sayohat qilar, qalandarona vaz‘iyatda bo‘lmishdur”⁸. Ma‘lum bo‘ladiki, Partav jismonan nogiron bo‘lsa-da, zamonasining shoirlari orasida hurmatli zotlardan hisoblanib, tasavvufdan yaxshi xabardor bo‘lgan. Mustahkam e‘tiqodi sababidan bo‘lsa kerak, hibsga olingan. Sho‘ro hukumati g‘oyalar egalaridan qo‘rqan. Shu bois ham nogiron bo‘lishiga qaramay, shoirni hibsga etgan.

Po‘latjon Qayumovning “Xo‘qand tarixi va uning adabiyoti” nomli kitobida Do‘stmuhammad Firoqiy haqida ma‘lumotni deyarli uchratmadik. Biroq Yormuhammad Yoriyga berilgan sahifada akademik Aziz Qayumov (Firxatiy

⁶ Qayumov P. Tazkirayi Qayyumiy. – Toshkent: O‘zRFA Qo‘lyozmalar instituti tahririy nashriyot bo‘limi, 1998.

⁷ O‘sha joyda.

⁸ O‘sha asar; Firoqiy. Devon. Qo‘lyozma. (Shoirning qizi Mastura Nazirova shaxsiy kutubxonasida saqlanadi). 27- bet. Bundan keyin mazkur manbadan she‘r olinganda sahifasi qavs ichida ko‘rsatiladi. Barcha she‘rlar tabdil biz tomonimizdan amalga oshirilgan (G.J)

Firoqiyning boshqa taxallusi deb beriladi), uni o‘z davrida e‘tibor topgan shoirlardan biri bo‘lganini ko‘rsatadi:

Firxatiy, Charxiy-u Javdat, Saidiy bo‘lsa Sharof,
Sobir Abdulla-yu Zuhra beniqob istar ko‘ngil.⁹

Do‘stmuhammad Firoqiyning yana bir taxallusi Firxatiy ekanligi haqidagi qaydlar “Abadiyat daraxti” to‘plamida ham qayd etilgan¹⁰. Ma‘lum bo‘ladiki, shoir Firoqiy va Firxatiy taxalluslarida ijod qilgan. Sharq adabiyoti tarixida “Firoqiy” va bu so‘zning muqobillari sanalgan “Furqat”, “Hijron” taxalluslari bilan ijod qilgan shoirlar talaygina. Turkman adabiyotining yirik vakili, o‘z vaqtida “turkmaning vijdoni” rutbasi bilan ulug‘langan Maxtumquli Firoqiyning o‘ziyoq bu taxallusli shoirlarning ijod yo‘li, ma‘naviy pozitsiyalari bir-birlariga yaqin, mushtarak ekanligidan dalolat qiladi. “Firoq” so‘zi tasavvufiy istilohlardan biri ekanligi, solikning firoqda yashab, dunyoviy hayoti firoqda intihoga yetishi xususida ham xulosaga kelish maqsadga muvofiqdir.

Shoirning tarjimayi holini ko‘zdan kechirish va avlodlari bilan olib borilgan suhbatlar natijasida to‘plangan ma‘lumotlar asosida adibning biografiyasini tiklashga muvaffaq bo‘ldik. Unga ko‘ra Do‘stmuhammad Firoqiy Farg‘ona viloyati Chust tumani Siroba mahallasida 1891-yil 20-avgustda kambag‘al qassob oilasida tug‘ilgan. Otasi uni 6 yoshida mahallasidagi boshlang‘ich maktabga o‘qishga beradi. Zehni o‘tkir bo‘lganligini uchun ikki yilda savodi chiqadi. Har qanday turkiy va forsiy asarlarni bemalol o‘qiy boshlaydi. So‘ng husnixat bilan shug‘ullanadi. 10 yoshida Ahmad Yassaviyning “Hikmat” asarini ko‘chirib yozadi. Firoqiy So‘fizoda bilan bir mahallada yashagan va undan she‘riyat ilmini o‘rgangan. 11 yoshida Qo‘qondagi Madrasai Zindbardorda ilmlarini mustahkamlaydi. U 2 yil mobaynida madrasa tahsilini olgandan so‘ng, oilaviy sharoit sabab o‘qishni tashlab, otasiga yordam berish uchun uyiga qaytadi. 18 yoshidan boshlab ota kasbi bilan shug‘ullanadi. Bu orada ko‘plab shoirlaning asarlarini mutoala qiladi. 1932-yilda oilasi bilan Qo‘qonga ko‘chib keladi. Biroz vaqtdan keyin ota-onasi vafot etadi. 25 yil otasining o‘rniga Qo‘qon shahar bozor qo‘mitasida qassob bo‘lib ishlaydi. Shoir ijodining gullab-yashnagan davri Qo‘qonda yashagan yillariga to‘g‘ri keladi. Qo‘qon shoirlari ichida Do‘stmuhammad Firoqiyning alohida o‘rni borligi uning o‘z davrida e‘tiborli shoirlardan biri bo‘lganligini, davrining iste‘dodli shoirlari Hamza, Zavqiy, Chustiy, Charxiy, Javdat, G‘aribiy, Mahjur singari qalamkashlari bilan yaqin aloqada, ijodiy muloqotda ekanligi ham tasdiqlaydi¹¹.

Shoir safarga chiqishni niyat qilib, Qozog‘istonning Olim ota (Olmota shahri aslida Olim ota bo‘lgan bo‘lsa kerak) shahriga boradi va u yerda 6 yil yashaydi. O‘sha yerda uylanadi. Alloh ularga 10 nafar farzand beradi, lekin farzandlarning faqat to‘rttasi yashab qoladi. Shoir 1965-yilda Qo‘qon shahrida vafot etadi.

Bobning ikkinchi fasli **“Shoirning adabiy merosi manbalari”** ni tadqiq etishga qaratilgan. Firoqiy zullisonayn shoir bo‘lib, o‘zbek va tojik tillarida

⁹ Қаюмов П. Хўқанд тарихи ва унинг адабиёти. – Тошкент: Тамаддун, 2011. – Б.214.

¹⁰ Абдиат дарахти .Тузувчи: Н. Лукашов, Х. Саидганиев, – Тошкент, 1989.

¹¹ Мухаммаджон Махжурий. Висолинг орзуси. –Тошкент: Академнашр, 2019. – Б.219; Zohidova D. Umrzoq Abduvali o‘g‘li G‘aribiy. –Toshkent, 2019. – Б. 20

mahorat bilan she'rlar yozgan. Shoir adabiy merosining bizga ma'lum manbalari quyidagilardan iborat: O'zbekcha va tojikcha she'rlardan tarkib topgan 2 qo'lyozma devon; Qo'qon adabiyot muzeyi fondida saqlanayotgan qo'lyozma bayoz va parokanda varaqlardagi asarlar; Po'latjon Qayumov asarlari tarkibidagi she'rlar; matbuotda va joriy nashrlarda e'lon qilingan she'rlar.

Firoqiyning avlodlari qo'lida saqlanayotgan dastxat devoni an'anaviy devon tuzish amallaridan nisbatan farq qiladi. Devondagi she'riy janrlar aralash kelgan. Shoirning o'zbekcha she'rlarini o'z ichiga olgan qo'lyozma devoni yaxshi saqlangan. Ichki va tashqi muqovaga ega. Tashqi muqova teri bilan qoplangan. Och jigarrang ko'rinishda. Dastxat. Tamg'asi yo'q. Qo'lyozma o'lchovi 15x20. Matn o'lchovi 11x15. Mayda, xushxat, chiroyli nasta'liq xati bilan ko'chirilgan. She'rlar muallif tomonidan 1961-yildan so'ng ko'chirib chiqilgan. Chunki, daftar boshiga 1961-yil 1-yanvar deb yozilgan. Devonga kiritilgan she'rlar oxiriga yozilgan sanalari qayd etilgan. Masalan, 1925, 1936, 1954 kabi. Unga muallifning butun umri davomida yozgan she'rlari kiritilgan. Qo'lyozmada muqaddima mavjud bo'lib, unda shunday deyilgan:

Bilmoqg'a bo'lsa kimning ko'nglida ishtiyoq,
Ko'rsun o'qub sarosar devonidur Firoqiy.
Qoldurmayin, tinmayin daftarni to'ldirurmen,
Maqsadni qilsa hosil, gar bo'lsa umr boqiy.

Buni muallifning kirish so'zi deb hisoblash mumkin. Shundan keyingi betga devonning nomi – "Devoni Firoqiy. G'azal va muxammaslari" sarlavhasi qo'yilgan¹². Shunday nomlangani bilan devonda 10 ga yaqin lirik janrdagi she'rlar bor. G'azal va muxammaslar devonning asosiy tarkibini tashkil etganligi uchun ham shunday nomlangan bo'lsa kerak. Shoir daftarni birinchi she'ri boshlangan joydan raqamlagan. "Bismillahir rohmanir rohiym" bilan an'anaviy hamd g'azal boshlangan. Mazkur devondagi she'rlarning janrlari va miqdori tubandagicha:

1. G'azal – 92 ta (7 tasi fors tojik tilida, jami g'azallar 894 bayt, 1788 misra).
2. Muxammas – 61 ta (13 tasi fors tojik tilida, jami 390 band, 1960 misra).
3. Masnaviy – 3 ta (64 bayt, 128 misra).
4. Ta'rix – 2 ta (29 bayt, 59 misra fors tojik tilida).
5. Fard – 1 ta (1 bayt).
6. Chiston – 1 ta.

Devonda yuqoridagi janrlardan tashqari 1 ta 20 baytlik marsiya, hikmatli so'z va Abdusamadjon maxdum, Mahjur kabi o'zga shoirlarning she'rlaridan 3 ta g'azal (31 bayt), 2 ta muxammas (12 band) ham berilgan.

Bizning kuzatuvlarimizga ko'ra shoirning dastlabki devonidagi asarlari miqdori 160 ta bo'lib, umumiy hajmi 3926 misrani tashkil qiladi.

Shoirning ikkinchi devonda ham anchagina she'r berilgan. Mazkur qo'lyozma devon 71 sahifa bo'lib, oddiy o'quvchilar daftariga nasta'liq xatida ko'chirilgan. Uchinchi sahifasida "Firoqiyning forscha devoni va turkcha har qaysi shoirlar

¹²Jo'rayeva G. Firoqiy devoni: tuzilishi va tarkibi. "Qo'qon adabiy muhiti va uchinchi renessans" mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. 2022-yil 28-may. – B 496-502.

gʻazalidan namuna devoni Firoqiy qassob” deb yozilgan. Poygir qoʻyilmagan. Matnlar sahifaga bir ikki, baʼzi joylariga uch ustundan joylashtirilgan. Qoʻlyozmaning qachon koʻchirilgani qayd etilmagan, bizningcha XX asr 60-70-yillar oraligʻida koʻchirilgan, deb oʻylaymiz (Chunki qoʻlyozma devonning oxirgi sahifasidagi sheʼrlarga 5/X.63. sanasi qoʻyilgan). Dastxat tamgʻasi yoʻq. Qoʻlyozma oʻlchovi 15x20. Matn oʻlchovi 11x15. Saqlanishi yaxshi. Sheʼrlarning matnlari ancha savodli koʻchirilgan. Matnlar qora, koʻk baʼzan qizil va oddiy siyoh bilan yozilgan. Qoʻlyozmada Bedil, Abu Ali ibn Sino, Nizomiy Xoʻqandiy, Shukriy, Mahjuriy, Charxiy kabi shoirlarning sheʼrlaridan namunalar berilgan. Devon tarkibidagi anchagina sheʼrlar oʻzbekcha. Bizning kuzatuvlarimizga koʻra shoirning forsiy devonidagi asarlari miqdori 62 ta boʻlib, umumiy hajmi 758 misra, yani 379 baytni tashkil qiladi.

Qoʻqon adabiyot muzeyi fondidagi KM-5419, KP-5420 raqamli invertarlarda Firoqiyning 4 muxammas va 1 gʻazali mavjud. Shuningdek, KP-6768 raqam ostida Firoqiyning oʻz sheʼrlaridan iborat bayozi ham saqlanadi. Bayoz yirtib olingan sahifalardan iborat. Bayoz “Hamd bori Taolo az taʼbi Zarra Doʻstmuhammad bin Muhammad qassob Chustiy” deb boshlangan. Unda quyidagi sheʼrlar oʻrin olgan: 19 baytli hamd gʻazal (devonda 16 bayt); Hamd bayoni taolo gʻazali Amiriy muxammasi Firoqiy. 4 band; Partaviyni axtarib borganda yozilgan sheʼr. 11 baytli gʻazal. (1934-yil, dekabr); Ustozi mavlono Abdusamad Chustiy tabiatlaridan shoirning muhabbatomuz sheʼrlaridan namuna 36 bayt; Marhum Olim domlaga 26 baytli marsiya; Firoqiyning Muqimiy gʻazaliga 6 band muxammasi (1959-yil, 12-may); Firoqiyning Xotif gʻazaliga 5 bandli taxmisi kiritilgan. (1959-yil, 25-may).

KP-5424 raqamli Charxiy arxivida Firoqiyning Charxiy gʻazaliga 8 bandlik muxammasi, Chustiy va Firoqiyning “ustindadur” mushoirasidan 4 bayt; Charxiy va Firoqiy mushoirasidan 9 bayt (1937-yil, 2-fevral sanasi qoʻyilgan); Charxiyning “olgʻil” radifli gʻazaliga Firoqiyning 3 bandli taxmisi; 1 band qoralama muxammas; doʻstdan doʻstga doʻstona mutoyiba maktub (7 bandli muxammas); Firoqiyning 9 baytli gʻazali; Muqimiy gʻazaliga Firoqiyning 6 bandli muxammasi (1959-yil, 12-may) kiritilgan.

Poʻlatjon Qayyumiyning “Tazkirayi Qayyumiy” tazkirasida Shoir Firoqiyning 2 gʻazal va 3 muxammasi bor¹³.

“Abadiyat daraxti” toʻplamiga Hamzaning “Har dilning oʻzin sevdigi jononasi yaxshi, Jonona oʻzin sevdigi devonasi yaxshi” matlaʼli gʻazaliga Firoqiyning 5 bandli taxmisi va “qalamim” radifli 10 baytli gʻazali kiritilgan¹⁴.

“Yangi Fargʻona” gazetasi sahifalarida ham Firoqiy sheʼrlari berilgan boʻlib, sheʼr “Hakimzodaga” sarlavhasi bilan eʼlon qilingan.¹⁵

Hozircha shoirning jami 4684 misradan iborat 222 ta sheʼri aniqlandi.

¹³ Qayumov P. Tazkirayi Qayyumiy. – Toshkent: OʻzRFA Qoʻlyozmalar instituti tahririy nashriyot boʻlimi, 1998.

¹⁴ Абдиат даракти. (Ҳамза замондошлари ва кейинги авлод адибларининг назмий ва насрий асарлари тўплами). -Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1989. – Б. 17.

¹⁵ Firoqiy. Hakimzodaga. // Yangi Fargʻona. 196-yil, 7- fevral, 17 (7146).

Ishning ikkinchi bobi “Firoqiy she’riyatining janr xususiyatlari va mavzu doiralari” deb nomlangan bo‘lib, birinchi faslda “Janr va uslubiy o‘ziga xoslik” masalalari haqida so‘z boradi. Lirik she’riyatda janrlarning o‘z xossalari, shakllanish mezonlari, talqiniy maromlari mavjud. Har bir janr shakllanar ekan, o‘zining spesifik qonuniyatlaridan kelib chiqadi. “Janr” tushunchasining qamrovi keng. “Lirik turga mansub asarlarni janrlarga ajratishda ham turlicha prinsiplar mavjudligini ta’kidlash kerak. Adabiyotshunoslikda ulardan ikkitasi – shakl xususiyatlaridan kelib chiqib tasniflash hamda mazmun xususiyatlaridan kelib chiqqan holda tasniflash kengroq tarqalgan”¹⁶. Shoir Firoqiy devonidagi janrlarni shakl xususiyatlariga ko‘ra va anjumanga mo‘ljallangan janrlar sifatida tasniflash mumkin. Shoir she’riyatida shakl xususiyatlariga ko‘ra g‘azal, murabba, muxammas, ruboiy, fard janridagi she’rlar, anjumanga mo‘ljallangan janrlardan nazira, badiha, chistonlar mavjud.

Ma’lumki shakl xususiyatlari deyilganda she’r bandning tarkiblanishi, qofiyalanish tartibi, vazn nazarda tutiladi. Firoqiy lirikasining asosiy qismini g‘azal janridagi she’rlar tashkil etadi. Shoir Firoqiy g‘azallarini kompozitsiya jihatidan yakpora, parokanda, voqeaband g‘azallarga ajratish mumkin. G‘azallarning aksariyati yakpora xarakterida. Parokanda hamda voqeaband g‘azallar kam uchrasa, musalsal g‘azallar deyarli uchramaydi. Devonlarda muvashshah g‘azallar ham mavjud. Aslida, muammo zamiridan o‘sib chiqqan va arabcha hisoblangan “muvashshah” istilohining atash ma’nosi “ziynatlangan”, “bezatilgan” bo‘lib, ma’naviy san’atlar toifasiga kiradi. Ayni chog‘da esa, lirik janrning bir turi sifatida ham e’tirof etilgan. She’rda asosan bir kishining ismi muzayyan qilinadi va uni topishga ishora beriladi. Firoqiyning “Mashrabxon” “Mo‘minjon” “Habibxon” kabi bir qator ismlarga muvashshah g‘azallari bor. Maqsud Shayxzodaning qayd etishicha, muvashshahlar “XIX asrning ikkinchi yarmida avj olib ketib, adabiyot ahli o‘rtasida rasm bo‘lgan. Hatto shoirlilik va nazmchilik hunari muvashshahchilikdagi mahorat bilan o‘lchanadigan bo‘lib qolgan edi”¹⁷. Muvashshahlar biror tarixiy shaxs nomiga bitilar ekan, nazarda tutilgan shaxs she’r muallifiga qaysidir munosabatda yaqin ekanligi, hayotiga va ijodiga qandaydir ta’sir etganligi ayon bo‘ladi. Bu esa shoirlarning tarjimai holini tuzishda, uning hayot yo‘lini o‘rganishda ma’lum darajada ahamiyat kasb etadi. Qolaversa, shoir mahoratini belgilashda ham muvashshahlarning alohida o‘rni bor.

Shoir Firoqiyning nazira tipida yozilgan g‘azallari ham talaygina. Shoir devonidagi she’rlarning bir qismini nazira yo‘lida bitilgan she’rlari tashkil qiladi. Adabiyotshunos Z.Qobilovning yozishicha, “Sharqda tatabbu’chilik, nazirago‘ylik, bir so‘z bilan aytganda, muayyan bir shoirning boshqasining asariga muhabbatdan yoki ustoz-shogird an’anasidan bir-biridan ulgu olib she’r yoki epik asar bitish bir ijodiy jarayonga aylanib qolgan. Natija o‘laroq, bir qalamkashning ijodiy yaratig‘i ikkinchi bir shoirning mahoratining shakllanib, uning yetuk shoir bo‘lib kamol topishiga xizmat qilgan.”¹⁸ Firoqiy ham bundan mustasno emas.

¹⁶ Quronov D. Adabiyot nazariyasi asoslari. – Toshkent, Navoiy universiteti, – B. 390.

¹⁷ Муқимий ва Фурқат ҳақидаги мақолалар. – Тошкент: Ўздавнашр, 1958. – Б.70.

¹⁸ Қобилова З. Бадий ижодда таъсир ва издошлик. – Тошкент: Турон-Иқбол, 2021. – Б. 44-50.

Firoqiy Alisher Navoiyning “kelmadi”, Amiriyning “qil”, Nodiraning “etib ket” kabi g‘azallariga naziralar bitgan va ular ustozlar g‘azallari bilan bo‘ylasha oladigan badiiyat namunalari sanalishga arziydi. Birgina misol. Amiriy g‘azali asosidagi nazirada ishq nimaligidan bexabar kishilarga gulday jamolingni ko‘rsatma, uni hijob ichida yashirib yurgin mazmunidagi bayt juda go‘zal chiqqan:

Bul havasga ko‘rsatma gul yuzingni har yerda,
Ochmag‘il niqobingni parda ichra pinhon qil.

Firoqiy she‘riyatining o‘ziga xosligi sifatida shuni alohida qayd etish lozimki, uning ijodida bir g‘azalning ikki ijodkor tomonidan yozilgan turlari, ya‘ni mushoira g‘azallar ko‘p uchraydi. Jumladan Chustiy – Firoqiy mushoirasi asosida devonda 4 ta g‘azal, Charxiy va Firoqiy hamkorligida 6 ta g‘azal mavjud.

Firoqiy devonida “Bozor qo‘mitasida dujurlik kechasidagi voqeaband”, “Ho‘qand rayon Qizilbog‘ kolxo‘zida, mazkur kolxo‘zda kassir bo‘lib ishlab turgan vaqtda bo‘lgan voqeasi” she‘rlarida shoirning ish-faoliyatida yuz bergan bir qator voqea-hodisalar qalamga olingan bo‘lib, unda shoir xarakter qirralarini yoritishga xizmat qiluvchi bir qator unsurlarga duch kelish mumkin. Qolaversa, mazkurlar shoirning hasbi holi borasida xabar beruvchi asarlar sifatida e‘tiborni tortadi. Voqeaband she‘rlarning aksariyati yengil yumor bilan berilganidan, ularni o‘quvchi xush qabul qiladi.

Muxammaschilikning ikki turi – taxmis va xos muxammas yaratish bobida Firoqiyning ham alohida o‘rni bor. Agar Firoqiy muxammaslarining miqdori 69 ta ekanligi, bu shoir she‘rlarining umumiy miqdorining salkam 30 % ini tashkil etishini hisobga olsak, shoir nash‘u namo topgan zamonda muxammaschilikda uning alohida o‘rni bo‘lganligini e‘tirof etish lozim bo‘ladi. Shoir ijodida Navoiy, Amiriy, Muqimiy, Furqat kabi mashhur qalam ahli g‘azallariga taxmislar bilan birga Mavzun, Shaydo, Xotif, Xuzuriy, Betob kabi Qo‘qon adabiy muhiti shoirlari g‘azallariga bog‘langan taxmislar ham bor. Shoirning shiru shakar muxammasiga Shahrisabzlik shoir Yusuf g‘azali asos bo‘lgan. Alohida ta‘kiglash kerakki, Firoqiy devonida ilk bor mushoira-muhammas namunasi uchraydi. Mazkur muhammas Charxiy va Firoqiy qalamiga mansub. Muhammasning Firoqiy yakunlagan so‘nggi bandini keltiramiz:

Vafo bobida qilgan iltimosim la‘li maygunlar,
Mabodo etmasunlar rad etib nayrang-u afsunlar,
Diling xuni, Firoqiy, basdur emdi etmasun xunlar,
Junun dashtida, Charxiy, oh urar Majnun kabi tunlar,
Alam sahrosida yozgan shiorimdin xabar olg‘il.

Firoqiyning tojik tilidagi devonida 2 ta fard ham bor. Ular biri dilozorlik qilmaslik haqida bo‘lsa, ikkinchida kishilardan aziyat chekkan, umrini behudaga sarflagan insonning yozg‘irishi aks etgan:

Ba har kas ahd sitam oqibat didam pushaymoni,
Ki, umri xo‘yash sarf gulruxon kardam zi nodoni.

Tarjimasi:

Kim ilan ahdi paymon bog‘ladim, ko‘rdim pushaymonlig‘,
Esiz umrimni gulruxlarga sarf etdim, bu – nodonlig‘.

Shoir gʻazal-mushoira va muxammas-mushoira namunalarini yaratib, oʻzbek sheʼriyatini bir qadar boyitdi. Muxammas-mushoira hozircha faqat Firoqiy devonida uchraydi.

Ikkinchi bobning navbatdagi fasli “Shoir sheʼriyatining mavzu koʻlami” deb nomlanadi. Firoqiy diniy – tasavvufiy, axloqiy -taʼlimiy, ishqiy va ijtimoiy-siyosiy mavzularda badiiy barkamol sheʼrlar yozdi. Mazkur mavzulardagi sheʼrlar asrlar tajribasi va anʼanasiga ega boʻlgan Sharq mumtoz sheʼriyatidan, xalq ogʻzaki poetik ijodi namunalaridan oziqlangan. Devondagi diniy-tasavvufiy mavzudagi sheʼrlarni hamd va naʼt mazmunidagi, orifona ruhdagi sheʼrlarga ajratish mumkin. Devonda hamd mazmunidagi sheʼrlarning miqdori koʻp emas.

Bismillohirr Rohmanir Rohiym hamding aytay insho,

Karamlik podshoyimsan zabonim aylagil goʻyo

matlaʼsi bilan boshlanuvchi gʻazalda Yaratgan vasf etiladi. Sheʼrning oxirlariga kelib, Muhammad solallohi alayhi vasallam, uning sifatlaridan bir shingil soʻz aytilib, shu jarayonda xulofoyi roshidin haqida ham soʻz aytib oʻtilgan:

Habibim deb ani yod aylading, ey, Xoliq(i) bechugun,

Nubuvvat tojini boshigʻa qoʻyding, ey, qodiri yakto.

Anga yor ayladingkim chahoryor bosafolarni,

Abu bakr, Umar, Usmon, Ali haydar(i) dono.

Mazkur gʻazal hamd va naʼt gʻazalning uygʻunligi shaklida yozilgan.

Shoirning naʼt xarakteridagi sheʼri Amiriy gʻazaliga muxammas tarzida yaratilgan¹⁹.

Firoqiyning “Gapurmasman” radifli gʻazalida komillik yoʻliga kirgan orif shaxs hayotiy qarashlari aks etgan. Shoir “Muhabbat koʻchasida oʻzga savdodin gapurmasman, Na qilgʻum bevafor sarv raʼnodin gapurmasman” (18) der ekan, xuddi ana shu holni nazarda tutadi va “oʻzga savdo” birikmasi tasavvuf maʼrifatidan boshqa dunyoviy muammolar ekanligini sezish qiyin emas. Bunga ikkinchi misradagi shoirning dunyoni baholash uchun istifoda qilgan “bevafor sarv raʼno” birikmasi ham koʻchim shaklida uxroviy mazmunga ishorasi bilan zikr etilgan yoʻnalishni koʻrsatib turadi.

Shoir devonidagi “Andesha qil”, “Qani?”, “Hakimzoda gʻazaliga muxammasi Firoqiy” gʻazallari axloqiy-taʼlimiy mavzusida bitilgan.

Shoirning “Kamdan-kam” radifli gʻazali bor. Bu gʻazalni hofizlardan Maʼrufxoʻja Bahodirov, Komiljon Otaniyozov, Azizullo Zaynobiddinov, Maʼmirjon Toʻxtasinovlar qoʻshiq qilib ijro qilishgan. Gʻazal bu yorugʻ dunyoning turfa qiliqlari, kishilar feʼl-atvorida nekbin xislatlilardan koʻra, zamima axloqlilar koʻpligi haqida. Sheʼrning lirik qahramoni ana shu turfa nayranglardan shikoyat qiladi. Hamida xulqli kishilar kamligidan ozorlanadi:

Qadrdonlikni doʻst tutgan jahonda yor kamdan-kam,

Samimiy suhbat istar oshino gʻamxoʻr kamdan-kam.

Bu dunyoyi dunda qadrdonlikni shior qilib, Allohni oʻrtaga qoʻyib doʻst tutinganlar kam. Shundanmi, samimiy suhbat qurishni istasang, bunday oshinoyi

¹⁹ Joʻrayeva G. Firoqiyning naʼt muxammasi. / “Oʻzbek tili va adabiyoti jurnali” / 2023-yil 3-son. – B. 88-91.

g'amxo'r kamdan-kam topiladi. Shuning uchun "Muhabbat birla topgan do'stdan zinhor tonmasman, Tanib topgan kishilar yo'q emaslar, bor kamdan-kam".

Firoqiy she'riyati mavzusiga ko'ra asosan ishqiy yo'nalishda. Yo. Is'hoqov Navoiy ijodidagi ishqni talqin qilar ekan, shunday xulosaga keladi: "Navoiyning ishq masalasidagi konsepsiyasining asosiy mohiyati shundan iboratki... majoziy ishq (insonga, borliqqa bo'lgan real sevgi) haqiqiy ishq (vujudi mutlaqqa – Haqqa bo'lgan muhabbat)dan alohida olinib, unga qarama-qarshi qo'yilmaydi. Balki majoziy ishq ishq haqiqiyning bir ko'rinishi yoki haqiqiy ishq yo'lidagi o'ziga xos bosqich sifatida baholanadi. Ruhan pok, ma'naviy komil inson uchun majozning o'zi ayni haqiqatdir"²⁰. Firoqiy ijodida ham majoz va haqiqat bir-birini inkor etmaydi. Firoqiy devonidagi "Tarahhum birla qilg'il yo'lda qolganlarga nazzora...", "Kel", "Qil", "Asiringman nigoro...", "Mayling", "Manga bir yo'l muhabbat birla boqg'il emdi janonim" singari g'azallarida ishq tarannum etiladi. Dissertatsiyada 9 baytli "Tarahhum birla qilg'il yo'lda qolganlarga nazzora, Sani ko'yingda yig'lab, oh urar majnuni bechora" bayti bilan boshlanuvchi oshiqona g'azali tahlil qilingan.

Firoqiy zamon nafasini chuqur his etgan shoirlar sirasiga kiradi. Shu bois uning she'riyatida tevarak atrofidagi hodisalarga munosabat, kamchiliklarga murosasizlik mavzusida ham yozgan talaygina she'rlari mavjud. Uning "Loy" radifli g'azali ayni shu masalada, ya'ni atrof-muhitdagi kamchiliklardan shikoyat mazmunida bitilgan hajviy she'rdir. Shoir Muqimiyda ham shu radif bilan ziynatlangan yumoristik g'azal bor. Firoqiy shu she'rining radifi, qofiyasi hamda vazniga monand qilib "loy" radifida g'azal bitgan. G'azal 9 bayt. Unga "Xo'qand loyiga" deb shartli sarlavha ham qo'yilgan. She'rning matla'si bunday:

Ne ajab yo'ldurki, odamni hayron qildi loy,
Qor-yomg'ir bir bo'lib, ko'blarni sarson qildi loy.

Loy ko'chalar o'z-o'zidan bu ahvolga kelib qolmagan. Birinchi navbatda, ko'chalarning qum-tuproqdan ekanligi, qarovsizligi, mahalla kishilaridan tortib hokimlikkacha bu ko'chadan xabar olmasliklari, ko'chalarni toza tutish, obod qilishga urinmasliklaridan shikoyat avvaliga yengilgina chiqadi. Hatto bu loygarchilikka tabiat ijiqliklari ham qo'shiladi. Shaharda-ki shu ahvol, qishloqlarda nima bo'ldi ekan, qabilidagi o'y lirik qahramonni xavotirga soladi.

Firoqiyning hajviy she'rlari ichida "Qalandarmiz" radifli g'azal ham bor. Mumtoz adabiyotimizda "qalandar" so'zi radifga chiqarilsa yoki bu so'z doirasida fikr berilsa, talqinlar tasavvufga borib tutashadi. Negaki "qalandar" istilohi tub ma'nosi bilan so'fiylikka tegishli. Masalan, Boborahim Mashrab, shoira Nodiraning she'rlari borki, ularning birida "qalandar" so'zi shundayligicha radifga chiqarilgan, ikkinchisida "qalandar bo'l" tarzidagi da'vati radifda berilgan²¹. Biroq o'tmishda soxta qalandarlar ham juda ko'p bo'lgan. Ular qalandarlikni o'ziga kasb qilib olib, tilanchilik qilib, buni o'zlarining tirikchiligiga aylantirib olganlar. Shoir ularning ana shu odatlarini o'z tillari orqali tanqid qiladi. Bu she'r "Sozanda va bozandalarga", deb sarlavhalangan. Sarlavhadan ko'rinib turibdiki, unda haqiqiy

²⁰ Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 25.

²¹ Бобораҳим Машраб Мехрибоним қайдасан. – Тошкент: Фафур Фулом номидаги НМУУ, 1990. – Б. 37.

qalandarlar emas, balki, musiqa va qo‘shiqdan ozgina xabardor bo‘lib olib, to‘yma-to‘y sanqiydigan ashulachilar va o‘yinchilarning xatti-harakatlari qoralangan.

Yoronlar, so‘rsangiz dunyoda bearmon qalandarmiz,

Kezib har yonda yurgan daydi-yu darxon qalandarmiz (84)

O‘zlarini bearmon qalandar, deya maqtanayotgan bu otarchilar vijdonlarini sotib, eshikma-eshik yurib (daydi-yu darxon), hamyonini pulga to‘ldirishlarini o‘z tillaridan oshkor qiladi. Ayniqsa, keyingi baytda ularning “Ajab sozanda, bozandamizkim, xalq aro mashhur”, deya avvaliga maqtanib, keyin “Sotib vijdonni pulga to‘ldirar hamyon qalandarmiz”, deyishlari ularning haqiqiy qiyofasini o‘quvchi ko‘z o‘ngida jonlantiradi.

Dissertatsiyamizning uchinchi bobi “Firoqiy she‘riyatining badiiy xususiyatlari” deb nomlangan bo‘lib, birinchi fasli “Shoirning lirik qahramon yaratish mahorati” tadqiqiga bag‘ishlangan. Lirik qahramon muayyan shoirning qalamkashlik iqtidori, uning bilim saviyasi, she‘rning muayyan sa‘jijasini aniq belgilashga ko‘mak beruvchi bir unsur sifatida, adabiyotshunoslik, xususan, she‘rshunoslikda muhim ahamiyat kasb etadi. Arastudan boshlangan, Gegel munosabat bildirgan, keyinchalik qator rus adabiyotshunoslari o‘zlarining qarashlarini turli rakurslarda bayon etib kelgan lirik qahramon bahsi bugungi kunda ham turli she‘rshunoslar asarlarida turlicha talqinlarni keltirib chiqaradi. Biri lirik subyekt, biri shoirning “men”i, yana boshqasi she‘riy asarda lirik qahramon obrazi hamda shoir obrazi borligini o‘tkazmoqchi bo‘lganlar.²² Lirik qahramonning kuchi shundaki, shoir o‘z she‘rida, faqat o‘zini emas, tevarak atrofidagi kishilar, voqea-hodisalar xususida so‘z yuritadi. O‘zining qalb prizmasidan o‘tkazadi va shu jarayonda o‘zining tuyg‘ularini she‘rxonga yuqtiradi. She‘rshunos U.To‘ychiyev yozganidek, “...lirikada ham inson yashaydi, o‘ylaydi, kechinadi; uning qanday odam ekanligi asosan ana shu o‘ylaridan, kechinmalaridan, so‘zlaridan ayon bo‘ladi...”²³. Do‘stmuhammad Firoqiyning lirik qahramoni hayotning turfa qiliqlaridan goh shodmon bo‘lgan, goh ranjigan, goh kuyungan, goh o‘yga tolgan bir qahramon sifatida namoyon bo‘ladi. Firoqiyning pand-nasihat yo‘g‘rilgan she‘larida lirik qahramon ulug‘ nosih sifatida ko‘zga tashlanadi. Quyidagi baytda musulmon dunyosi didaktikasi o‘z so‘zini aytgan. Keltirilgan tamsillar ham ayni shu didaktika mohiyatidan o‘sib chiqqan:

Gul agar uzmoqchisan gulzordin andesha qil,

Urmasun jismingga nish xordin andesha qil

E’tibor qilinsa, bu o‘rindagi tamsil (gul va uni uzmoqchilik) o‘z vazifasini to‘la-to‘kis bajargan. G‘azalning to‘rtinchi baytiga kelib, Firoqiy yana kishilarga til bilan, qo‘l bilan zulm qilishning katta gunoh ekanligiga ishora qiladi:

Hech kima ko‘rma ravo ozor-u, jabr-u, zulmini,

Dunyoda behad yomon ozoridan andesha qil.

²² Bular haqida qarang: Чернышевский Н.Г. Полн.соб. сочин. Т.III. – М., 1974. – Стр.455 – 457; Тынянов Ю.Н. Поэтика// История литературы. Кино. – М., 1977. Стр. 118; Мамажонов С. Поэзияда лирик қаҳрамон масаласи// Шарқ юлдузи, 1961. 6-сон; Шарафиддинов О. Замон, қалб, поэзия. – Тошкент, 1962. – Б.22-24; Теория литературы. Основные проблемы в историческом освещении// Роды жанры литературы. – М., 1964. Стр.181; Адабий турлар ва жанрлар. Уч томлик, II том. Лирика. – Тошкент: Фан, 1992. – Б.61-103.

²³ Адабий турлар ва жанрлар. Уч томлик, II том. Лирика. – Тошкент: Фан, 1992. – Б. 63.

Shu o'rinda, insonning ko'ngli Allohning ka'basi – bayti ekanligi yodga keladi. Shuni alohida ta'kidlashni istardikki, Hazrat Navoiygacha ham Sharq adabiyotida ko'ngilga shu tariqa ta'rif berish mavjud bo'lgan. Jaloliddin Rumi "Masnaviyi ma'naviy" sida ko'ngilni shunday ta'rif qilgan: "Tavofi bayti Xalil kori oson ast, Tavofi bayti Jalil kori mardon ast"²⁴, ya'ni "Ibrohim Xalilulloh bino etgan Ka'bani hamma ham tavof etishi mumkin. Biroq Allohning Ka'basi bo'lgan ko'ngilni tavof qilish mardlar ishidir".

Firoqiyning Ishq tarannum etilgan she'rlarida lirik qahramon an'anaviy adabiyotda shakllangan oshiq, Alloh oshig'i sifatida namoyon bo'ladi.

Visoling justijo'yin istamoqdin o'zga maqsad yo'q,
Biyobon qazoida oh urarman zori ovvora.

Shoir lirik qahramoni bu o'rinda Yorning visoli umidida xuddi Majnun kabi dod-u faryod qilib yurishi og'zaki va yozma adabiyotdagi ishqiy sarguzasht dostonlar qahramonlari kabi dasht-u biyobonlararo kezishlarini tamsil qilib, voqelikni bo'rttirishga harakat qilgan.

Firoqiyning ma'shuqa tasviri berilgan g'azallarida lirik qahramon modih sifatida namoyon bo'ladi. Shoir bir o'rinda "ko'z" so'zi o'rnida uning metaforik shakli bo'lgan "nargiz" so'zini qo'llaydi va bu bilan furqatona o'xshatish qiladi. Furqat "tortadur" radifli g'azalida ma'shuqaning qosh-ko'zlarini madh etish jarayonida "Ikki hindu bachadurkim, yondoshib yo tortadur"²⁵ degan bo'lsa, Firoqiy xuddi shunday tasvirni biroz soddaroq tarzda qo'llagan va natijada misralardagi ma'no har bir o'quvchi uchun yengilroq tushunish imkonini bergan:

Qaro nargizlaringmu piri dildo'z,
Otar o'q yosin ikki hindu bola.

Firoqiyning Hamza Hakimzoda tavalludining 70 yilligiga atab yozgan she'rida lirik qahramon modih sifatida namoyon bo'lgan:

Hayoting gulshanidan qoldurub bizlarga guldasta,
Yozib fikr jamoling naqsh etib borcha bardoshing.
Taajjub pesa birlan ham g'azal ham bir necha ro'mon,
O'qub ko'rgon degay ming ofarin har bir vatandoshing.

She'rdagi maqtoqlar orasida Hamza Hakimzodaning ijtimoiy faoliyati xususida so'z yuritgan Firoqiy, uning ko'plab badiiy asarlar – she'rlar, romanlar, pesalar yozganligini ham tilga olib o'tadi. Yana bir jihatni aytib o'tish kerakki, she'rda Firoqiy Hamza Hakimzodani o'zi bilan tengdosh ekanligini ham, unga madhiya bitish o'zining ham tengdoshlik, ham qalamkashlik burchi ekanligini qayd etishni ham unutmaydi:

Firoqiy madh avsofingni yozdi shunchakim, bir oz
Zamon shoirlarini jumlasidan sanga tengdoshing.

Shoirning voqeaband va hasbi hol she'riyatida lirik qahramon shoir "men"i bilan birlashib ketadi. Firoqiy o'zi yashagan davr mafkurasiga mos, zamonasozlik ruhida ham she'rlar yozgan. Uning "O'zbekiston qirqlikka", "Armiyachilarga", "O'zbekiston" she'rlarida shu hol kuzatiladi.

²⁴ Жалоліддин Румий. Маснавий. – Тошкент: Фафур Ғулом нашриёти. 2007. – Б. 98.

²⁵ Фурқат. Танланган асарлар. – Тошкент: Фафур Ғулом номидаги НМУУ, 1975. – Б.150.

Boqing ibrat ko'zi-la sheri mardlarga bu gulshanda,
Toqib ko'ksiga orden xalq ichida nomdor o'ldi.
Firoq, xajr, kulfat ketti bizdan shodmiz doim,
Butun dunyoga bizni baxtimizdan bu shior o'ldi.

Bizningcha, bunday mazmundagi she'rlar sho'ro davrida ham ko'hna ohanglarda ijod qilgan shoirning mafkura ta'ziyiqalaridan saqlanish yo'li bo'lsa kerak.

Uchinchi bobning ikkinchi fasli **“Firoqiy she'riyatida vazn, qofiya, badiiy san'atlar”** deb nomlanadi. Firoqiy o'zbek she'riyatida keng qo'llanilgan ramal, hazaj, mutaqorib, mujtass, muzore' bahrlaridan turli janrlardagi she'rlarida foydalangan. Natijada, uning she'rlarida musiqiylik hamda ta'sirchanlik ortgan. Bir so'z bilan aytganda, she'rlarning musiqaga tushishi vaznga bog'liq bo'lgani holda, Firoqiyning aksariyat she'rlari o'z musiqasi bilan tug'ilgan. Shundan bo'lsa kerak, shoirning bir qator she'rlari hofizlar tomonidan hozirgacha kuyga solib aytiladi.

Firoqiy she'riyatida muradif g'azallar borki, ularda qofiya chap tomonga siljiganligini kuzatish mumkin. Ayni shu holatda qofiyaning radifli kelishi, she'r mazmunini konkretlashtirishga hamda undagi ta'sirchanlik – poetik emotsiyani bir qadar kuchaytirganligini ko'rish mumkin. Firoqiyning Muqimiyga nazira sifatida bitgan bir she'rida radiflar kattagina bo'lib, she'rning umumiy leytmotivini bo'rttirishga bo'ysundirilgan:

Nigoro, manga jabringni farovon aylasang, mayling,
Raqibing birla doim bazmi xandon aylasang, mayling

Keltirilgan quyidagi ruboiyda barcha qofiyalar muqayyad. So'z borayotgan masalada qofiyalarga chiqarilgan har bir leksik birlik she'rning umumg'oyasini to'laqonli bo'lishini ta'min etgan:

Yaxshi odam bo'lmag'ay hargiz yomon,
Hech qachon bug'doy bo'lmaydir somon.
Kim yomonliq birla odat aylasa,
Yaxshi bo'lmas, o'lgunicha ul yomon.

Mazkur bandda “yomon-somon-yomon” so'zlari o'zaro qofiyadosh bo'lib kelmoqda. Shoir bu bandda “yomon” so'zini qofiyada ikki marta ishlatgan. Bunday takror she'rga qusur bo'lmagan, balki tazodning har bandda istifoda qilinishi qofiya bilan qo'shilib, she'rning umumiy ruhini, ya'ni nasihat ruhini kuchaytirishga xizmat qilgan. Firoqiy she'riyatidagi qofiyalar asosan to'q qofiyalardan iborat bo'lib, ular bayt va bandlarda ritmni bir xilligini saqlab, estetik vazifa bajargani holda, shoirning badiiy niyatini o'quvchi shuuriga yetkazishda alohida rol o'ynagan. Firoqiy qofiya san'atlariga ham e'tiborli bo'lganki, devondagi she'rlarning qator o'rinlarida zulqofiyatayn, zulqavofe', tarse'ni qo'llab, she'rlarining estetik yukini zalvorli chiqishini ta'minlay olgan.

Firoqiy she'riyatida ma'naviy, lafzi-yu va mushtarak san'atlar bir tomondan, muayyan she'rga fayz bergan bo'lsa, ikkinchi tomondan, shoir mahoratini belgilovchi unsur sifatida bo'y ko'rsatgan. Firoqiyning taxallusi ham xuddi

Gadoiy, Amiriy, Ado, Furqat, Yoriy, Zoriy, Cho‘lpon taxalluslari singari ittifoqqa qo‘l keladigan taxallus sanaladi:

Necha muddatdir Firoqingda kuyib bo‘ldim ado,
Sadqa bo‘lsin xasta jon maktubi insho birla kel.

Modomiki, gap shoir Firoqiyning badiiy san‘atlarni istifoda etishdagi mahorati haqida borayotgan ekan, uning bir g‘azalida ishlatilgan lisoniy birliklarning qanday san‘at vazifasida she‘rga fayz berayotganini ko‘zdan kechirish, bu borada muayyan xulosalarga kelish imkonini beradi.

Ey, pari gulchehra, gulzoringga otlangum kelur,
Zulfi mushking torig‘a har dam bog‘langum kelur.

G‘azalning matla‘ baytining sadrida nido san‘ati lirik qahramonning ma‘shuqaga murojaat etib, uning huzuriga bormoq umidini bayon etmoqda. Baytning realistik tasviri undagi istiora (“gulzoringga”)ning jonli va ishonarli chiqishini ta‘min etgan. Shunisi e‘tiborliki, mazkur istiorada ma‘shuqaning husnu jamolining hamma unsurlari mujassam. Qolaversa “otlangum” fe‘li ham baytning dastlabki misrasidayoq xalq tili va diliga yaqinlikni yuzaga keltirgan. Shu so‘zning sinonimi bo‘lgan “borishga shaylanmoq” fe‘li o‘rnida “otlanmoq” fe‘lining ishlatilishi oshiqning qat‘iyatini ko‘rsatishi bilan e‘tiborni tortadi. Ikkinchi misradagi “zulfi mushking” izofasi ma‘shuqaning sochlarining sifatini ayon etgan va keyingi o‘rinda kelgan “toriga bog‘langim kelur” mubolag‘asining ishonarli chiqishini ta‘minlagan. “Sochning toriga bog‘lanmoq” murakkab birikmasidagi “tor” so‘zi ham o‘ziga xos tashbeh vazifasida kelgan va baytning jozibasini ta‘minlagan. Va bu joziba keyingi baytlarda, ma‘shuqani vasf etuvchi tanosublar ketma-ketligini ta‘minlab bergan. Zero, baytdagi dastlabki tanosub ikkinchi baytdagi tashbehli tanosubning (“abro‘yi kamon”) yuzaga kelishiga turtki bergan bo‘lsa, “abro‘yi kamon” tanosubi yana bir tashbehli tanosub – “hanjari mujgon” tanosubiga yo‘l ochgan:

Ikki abro‘yi kamoning ko‘ksima otmoqda tir,
Hanjari mujgonlaring qatlig‘a jon bergum kelur.

Baytda mubolag‘a va jonlantirish birikib, ma‘shuqaning ramzan qattol husnu jamolini yoritishga xizmat qilgan. To‘g‘ri, ma‘shuqa oshiqqa oshkora tahdid qilayotgani yo‘q. Biroq ma‘shuqaning go‘zalligi shu qadar ta‘sirchanki, uning kipriklaridan otilgan o‘qlar (“tir”) oshiqning ko‘ksiga sanchilib, uning o‘limiga sabab bo‘lishi mumkin, degan mantiq, bu baytda yashiringan.

Chashmi mastingga azaldan menki bo‘lmishman asir,
Otashi har bir nigohing birla dog‘langum kelur.

Boburda “Usruk ko‘ziga toki ko‘ngul bo‘ldi muftalo, Hargiz bu telbani yana hushyor topmadim”²⁶ bayti bor. Firoqiy ham ma‘shuqaning ko‘zini “mast qiluvchi”, deb ta‘riflar ekan, tanosubni jonlantirish bilan uyg‘unlashtirib, uning ana shu mast qiluvchi nigohi huddi olov (otash) sifat oshiqni qattiq kuyishga rozi qiladi.

Ikki la‘ling qirmizu durdonayi daryo tishing,
Xush so‘z sehri ila asta dudog‘langum kelur.

²⁶ Заҳириддин Муҳаммад Бобур. Девон. – Тошкент: 1993. – Б.69.

Keltirilgan baytda ma'shuqa lablari la'lga tashbeh qilinadi. Bu – an'ana. Deyarli hamma shoirida uchraydi. Biroq tanosub doirasida muttasil ketma – ketlikda istiora qilib, izofaviy birliklar shaklida uyushtirilganidan, qo'llangan bu tashbehlarning ta'sirchanligi anchayin kuchaygan. Chunki shoir ma'shuqaning tishlarini ham “durdonayi daryo”, ya'ni daryo durlari donasi tarzida tasvirlab beradi. Shu o'rinda Firoqiy ishlatgan “dudog'langum kelur” birikmasini bir topilma sifatida e'tirof etishga to'g'ri keladi. Bu – ma'shuqa labi bilan bog'liq. Bobur “Labing bag'rimni qon qildi, ko'zimdin qon ravon qildi, Nechun holim yomon qildi, men andin so'rorim bor”,²⁷ - deya lirik qahramon istagini iyhom orqali benihoya go'zal va ta'sirchan ifodalab bergan. Firoqiy ham iyhomga tayanadi. Bu vazifani zikr etilgan “dudog'langum kelur” qo'shma fe'li orqali chiroyli ifodalay olgan: “dudog'lanmoq” fe'lini “labidan bo'sa olmoq” hamda “duduqlanmoq” tarzida tushunish mumkin bo'ladi.

Navbatdagi baytda ham ma'shuqaning xipcha beli, pista dahani tanosub qilinadi. Bu tashbehlar ma'shuqaning “xush nazokati” bilan bog'lanadi. Mumtoz she'riyatda ma'shuqa belining sochlarining tolalariga mengzab mubolag'a qilish ko'p uchraydi. Xorazmiy “Muhabbatnoma”da “Bo'yung sarv-u sanubartek, beling – qil”²⁸, Lutfiy “Zulfining toricha yo'q beli...”²⁹ deb ma'shuqaning belini ifot qilganlari va noziklik mumtoz she'riyatda go'zallikning bir belgisi ekanligini ko'rsatganlar. Firoqiy esa, xalq tilida ko'p istifoda qilingan (“xipcha bel”) birikmadan ustalik bilan foydalangan holda ma'shuqaning go'zalligiga urg'u berishga muvaffaq bo'lgan. Shu baytda xalq iborasini (uzoqlashmoq) badiiy san'at darajasiga ko'tara olgan:

Xush nazokat, xipcha bel, pista dahaningni ko'rib,
O'zga jononlar saridin bir dam uzog'langum kelur.

Keyingi baytda istiora, tamsil va tashbeh, ayni chog'da husni ta'lil bir nuqtada kesishib keladi. “Sham'i vasling” – metafora bo'lib, ikki va undan ortiq ma'nolarga ishora qilib, visolning muqaddasligi, quyoshdek yorug'lik berib, qalbni nurlantirganligi, oshiqni zavq-u shavqqa to'ldirganligiga sabab bo'ladi. Zero, lirik qahramon tilidan berilgan xalqona ifoda “charog'lanmoq” so'zi oshiqqa juda munosib tushgan:

Sham'i vasling tegrasida aylanib parvonavor,
Parivash xusning ziyosi-la charog'langum kelur.

Mumtoz she'riyatda “it” timsoli ko'p uchraydi. “It” – vafo timsoli, sabr timsoli, boriga qanoat qilib, kecha-yu kunduz sohibiga ana shu vafodorlikni ko'rsatadi. Zarracha ham bevafoqlik qilmaydi. Navoiy “Qaro ko'zum...”³⁰ g'azalida “Itingga g'amzada jon rishtasini rasan qilg'il”, – deydi. Majnun Layli itining bo'yinlariga osilib, boshiga yuzini surtib, Layliga muhabbatini izhor etadi; Bobur “Sochining savdosi tushdi...”³¹ g'azalida to'g'ridan to'g'ri “itingdurman ... rahm

²⁷ Захириддин Мухаммад Бобур. Девон. – Тошкент: 1993. – Б.71.

²⁸ Хоразмий. Муҳаббатнома. – Тошкент: 1984. – Б. 142.

²⁹ Лутфий Сенсан севарим. – Тошкент: 1996. – Б. 109.

³⁰ Алишер Навоий. Тўла асарлар тўплами, 10 жилдлик. 1-жилд. Фаройиб ус-сиғар. – Тошкент: 2011. – Б.392.

³¹ Захириддин Мухаммад Бобур. Девон. – Тошкент: 1993. – Б.69.

etgil...” deb yolboradi; Payg‘ambarimiz hadislarining birida “Agar hayvonlar ham jannatga kiradigan bo‘lsa, “Kahf” surasidagi it birinchi bo‘lib kiradi”,³² - deya marhamat qiladilar. Mavlono Firoqiy ham keltirilgan iqtiboslarda ma‘shuqaning itiga berilgan ta‘rif-u tavsifdan kelib chiqqani holda, mubolag‘aviy tasvir yaratgan:

Firoqingda it kabi har dam vafodoring bo‘lib,
Sochlaring arqoniga har damki bog‘langum kelur.

“Sochlaring arqoni” birikmasi ham xalqona metafora. Bu o‘rinda ham Firoqiy ajoyib tashbeh ishlatgan. Mumtoz shoirlar ma‘shuqa sochlari toriga, sochlari rishtasiga singari tashbehlarni ko‘p qo‘llagan. Shoir Firoqiy bu o‘rinda “arqon” so‘zini qo‘llab, ham o‘rilgan sochlarini, ham qalin sochlarini madh etayotganligini ko‘rish mumkin.

Mumtoz she‘riyatda “ishq sahrosi”, “ishq vodiysi” singari istioralar ko‘p qo‘llanilgan. Firoqiy bu o‘rinda oshiqlik kechadigan “hudud”ni “ishq maydoni” deb xuddi kurash maydoniga o‘xshatadi. Kurash tushilganda kurashchining suyaklari qarsillab ketadi. Firoqiy bu holatni yanada bo‘rttirib, “Agar men ishq maydonida javlon qilsam, suyaklarim sinib, parcha-parcha bo‘lib, xuddi non ushoqlaridek sochilib ketguncha kurashishni istayman”, deb yangicha tashbeh qiladi:

Ishq maydonida javlon aylabon mardonavor,
Bandi-bandi ustixonimdan ushog‘langum kelur.

Keyingi bayt ko‘pgina ahli dillar, xususan soliki zohid Ibrohim Adhamni eslatadi. Chunki Ibrohim Adham (vafoti 777 m.) Balh hokimligidan, mol-u mulkidan, ahli ayollaridan voz kechib, tasavvuf yo‘lini tutgan. Tolibi sodiqligini namoyon etib, har qadamiga ikki rakatdan namoz o‘qib, 14 yilda Allohning baytiga yetib borgan.³³ Firoqiy tubandagi baytda shunga ishora qilmoqda. Bu o‘rinda “Himmat otiga minib yarog‘langum kelur” misrasi shunga ishora qiladi. Ayni chog‘da, misradagi “yarog‘lanmoq” fe‘lini ham xalqonaligini yoddan faromush qilmay, shoir mahoratiga yo‘yish mumkin:

Molu mulkimdan kechib, dildor uchun, ey do‘stlar,
Himmat otiga minib har dam yarog‘langum kelur.

Galdagi baytdagi talmeh va uning tarkibidagi tashbeh, o‘zini majnunsifat ishq olovida kuyganligini yangicha ifoda – “so‘zog‘lanmoq” – “jizg‘anak bo‘lib kuymoq” ifodasi bilan berilishi, shuningdek, Qays monand aql-u hushining boshidan uchib, faqat ma‘shuqa yodi bilan nafas olishi, el orasida Majnundek nom chiqarishi ham oshiqning ma‘shuqaga munosabatini dalillovchi manzara hosil qilgan. Va nihoyat, maqta‘ning boshidagi nido san‘ati (shoir o‘ziga murojaat etgan) hamda cho‘l-u biyobonlarni makon tutmoq niyati, yana yuqorida sanab o‘tilgan niyatlardan voz kechib, ma‘shuqa bilan “til topishish” istagida bo‘lishi (*o‘rtog‘langum kelur*) g‘azalga ko‘tarinki ruh baxsh etgan:

Aql-u hush boshdan uchib, mashhur bo‘lib Majnundek,
El aro jonon ko‘yida har dam so‘zog‘langum kelur.

³²Имом Бухорий. Саҳиҳи Бухорий. – Тошкент: 1993. – Б.69.

³³ Шайх Фаридиддин Аттор. Тазкират ул-авлиё. – Тошкент: 1983. – Б.139.

Ey, Firoqiy, istabon jononni bo‘l sahronavard,
Azmi jonimdan kechib ula o‘rtog‘langum kelur .

Yuqorida tahlilga tortilgan bir g‘azal orqali shoir Firoqiy mahoratining ayrim qirralariga to‘xtab o‘tdik. Shoirning deyarli barcha she‘rlarida betakror tashbehlar, ko‘chimning turfa ko‘rinishlari qo‘llangan. Yillar davomida shoirning iste‘dodi charxlangan va asarlarining badiiyati ta‘minlangan.

XULOSA

1. XX asr o‘zbek so‘z san‘ati tarixida mumtoz an‘analar asosida davom etgan she‘riyat namunalari kam sonli bo‘lsa ham mavjudligi adabiyotimizning katta yutug‘i hisoblandi. Mazkur davr adabiyotining sohibi devon shoirlaridan biri Do‘stmuhammad Firoqiydir. U Qo‘qon adabiy muhitining Hamza, Charxiy, Chustiy, G‘aribiy, Javdat kabi ijodkorlari safida kamol topdi.

2. Firoqiyning adabiy merosi bizgacha avlodlari qo‘lida saqlanayotgan ikki qo‘yozma devon, Qo‘qon adabiyot muzeyi fondidagi qo‘lyozma bayoz va parokanda varaqlardagi asarlar, Po‘latjon Qayumov tazkirasi tarkibidagi, matbuotda e‘lon qilingan va zamondoshlari devonlari tarkibidagi she‘rlar sifatida yetib kelgan. Shoirning hozircha 4684 misradan iborat 222 ta she‘ri mavjud.

3. Firoqiy o‘z ijodiy faoliyati davomida mumtoz she‘riyatimizning g‘azal, murabba, muxammas, masnaviy, ruboiy, ta‘rix, fard kabi janrlarida ijod qildi. Shuning barobarida, ushbu janrlarning o‘zbek adabiyotining yangi davrida shakliy-poetik va mavzu jihatidan takomillashuviga o‘z hissasini qo‘shdi.

4. Firoqiy ijodida g‘azal yetakchi o‘rin tutadi. Uning g‘azallari asosan 7, 9, 11 baytdan tashkil topgan. Shoir muvashshah-g‘azal, nazira-g‘azallarning go‘zal namunalarini yaratdi. Qo‘qon adabiy muhitigagina xos xususiyat sanalgan mushoiralar asosida yaratilgan mushoira-g‘azallar ham shoir ijodida ko‘p uchraydi.

5. Muxammas janri shoirning o‘zidan avval o‘tgan shoirlar she‘riyatiga muhabbatidan darak beradi. Firoqiy muxammaschilikning har ikki turida ham kattagina meros qoldirgan. Devonida jami 69 muxammas mavjud. Shoirning Navoiy, Fuzuliy, Amiriy, Muqimiy, Charxiy, Chustiy kabi shoirlarning g‘azallariga bog‘lagan taxmislari har jihatdan pishiq, mazmunan teran, shaklan mukammalligi bilan ham farq qiladi. Uning taxmislari ichida fors-tojik adabiyotining vakillari she‘rlariga bog‘langan muxammaslari ham borki, bu tarjima va taxmischilikni bir-biriga uyg‘unlashtirgan shoirning mahoratidan darak beradi. Mushoira-muxammas namunalari ham ilk marotaba Firoqiy devonida uchraydi.

6. Firoqiy diniy-tasavvufiy, axloqiy -ta‘limiy, ishqiy, ijtimoiy-siyosiy mavzularda ijod qildi. Shoirning ishqiy she‘rlarida birinchi navbatda Haq ishqiy kuylanadi. Bunday o‘rinlarda shoirning olam va odam, tiriklik mazmuni haqidagi falsafiy qarashlarini ham anglash mumkin. Shoirning axloqiy-ta‘limiy asarlarida o‘zlikni anglashga, xushyorlikka, ogohlikka da‘vat bor.

7. Firoqiyning ijtimoiy-siyosiy hamda hajviy asarlariga xos xususiyat tanqidning ustuvorligidir. Shoir hajviy asarlari bilan Muhyi, Muqimiy, Zavqiy, Charxiylar qatoridan o‘rin olgan bo‘lsa, diniy-tasavvufiy mavzularda asarlar

bitishda Mashrab, Xaziniylar yo‘lidan borib, ularga hamohang asarlar yaratdi. Hajviy she‘rlarida jamiyatdagi illatlarni hamda yaramas shaxslar tabiati va faoliyatidagi nuqsonlarni fosh etish ustuvorlik qiladi. Uning peyzaj xarakteridagi, adresatli she‘rlari ham o‘zbek she‘riyati xazinasini boyitdi.

8. Shoirning lirik qahramoni avvalo, oshiq qiyofasida namoyon bo‘ladi. Nosih, modih lirik qahramon o‘laroq kelgan she‘rlari ham talaygina. Shoirning voqeaband va hasbi hol she‘riyatida lirik qahramon shoir “men”i bilan birlashib ketadi. Firoqiyning “Do‘xtur Mo‘minjonga”, “Abduqodirga”, Birodar aziz Vohid Alijong‘a”, “Hakimzodaga”, “Marg‘ilonda Hakimjon mingboshiga”, “Tojikistonda birodaringa”, “Firoqiy Chustiyya” kabi she‘rlarining lirik qahramoni shoirning zamondoshlaridir.

9. Shoir mahorat bobida ham boshqa shoirlardan qolishmaydi. Uning she‘riyati vaznlari an‘anaviy bahrlarda bitilganligi, qofiyalarining pishiq-puxtaligi, radiflarning qofiyalar bilan birgalikda butunlik hosil qilib, she‘rning mazmun-mohiyatini ravon yuzaga chiqishini ta‘minlaganligi alohida e‘tirofga loyiqdir. Vazn, qofiyalarda uchrab qoladigan ayrim nuqsonlar esa, she‘rning umumsaviyasiga soya tashlarlik darajasida emas.

10. Firoqiy she‘riyatining soddaligi, xalq og‘zaki ijodiga xos shakllarning qo‘llanilishi, badiiy ifodaning ravon va ixcham, obrazliligi, g‘oya-mundarijaning xalqchilligi va bayondagi samimiylik asarlarining keng shuhrat tutishiga omil bo‘ldi.

Xullas, Do‘stmuhammad Firoqiyning hayot yo‘li, adabiy merosi, ularning g‘oyaviy yo‘nalishlari, shoirning ijod laboratoriyasini chuqur o‘rganish o‘zbek adabiyoti, xususan, o‘zbek mumtoz lirikasining XX asr manzarasini teran tasavvur etish imkonini beradi va o‘zbek adabiyoti yana bir shoir hamda uning adabiy merosi bilan boyiydi, deb dadil ayta olamiz.

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

KOKAND STATE PEDAGOGICAL INSTITUTE

JORAYEVA GOZAL KADIROVNA

FIROQI AND HIS LITERARY HERITAGE

DISSERTATION ABSTRACT
for the doctor of philosophy (PhD) in Philological sciences

Fergana – 2025

The dissertation topic for the Doctor of Philosophy (PhD) in Philological Sciences has been registered with the Higher Attestation Commission under the number B.2022.2.PhD/Fil2433.

The research was carried out at the Kokand State Pedagogical Institute.

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

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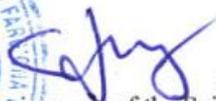
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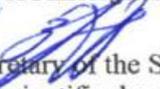
The defense of the dissertation will be held at the meeting of the Academic Council numbered DSc.03/30.12.2019 Fil.05.02 at Fergana State University on "12" "04" at 10⁰⁰. (Address: 105 Burhoniddin Marginani street, Fergana city, 100151. Tel.: (998973) 244-57-82; e-mail: info@fdu.uz).

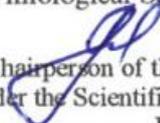
The dissertation can be viewed at the Information Resource Center of Fergana State University. 489
Address: 100151, Fergana city, Murabbiya street, 19. Tel.: (99873) 244-44-94.

Dissertation abstract was distributed on "25" "03", 2025.
(Register statement No. 17 dated "25" "03", 2025)




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

Relevance and necessity of the dissertation topic. In world literature, there are many artists who, relying on their religious thinking, artistically reflected their socio-political, spiritual-educational, moral-educational, theological-mystical views. For many years, a number of studies on their life and creative work have been published, and this process is still ongoing. Scientific research shows that most of the peoples of the East lived in confusion with poetry, and poetry was ingrained in their blood from childhood. However, although most of the writers who created in the distant and recent past have entered the hearts of literature lovers with their artistically perfect works, their literary heritage has remained out of the attention of scholars for many years and has not become a source of research. As a result, the scientific study of the poetic skills of such poets based on primary sources has become one of the urgent tasks today.

In world literary studies, it is recognized that there are objective and subjective factors that have created this skill in determining the poetic skill of a certain writer, and this includes the socio-political reality of the time, the perception of his religious views in his literary heritage, his attitude to the literary tradition, and so on. This is why special attention is being paid to issues such as personal innovation and the penman's style. In particular, attention to the so-called classical poetry of Devan literature has changed radically, and certain shifts are taking place in this direction of research. This process is a comparative study of the divans of poets, determining the extent of their creative heritage, determining the genre structure of their poems, poetic skills of poets in different lyrical genres, the world of themes and images of their poetry, their description and classification, weight, rhyme, artistic number. is emerging in the aspect of researching his poetic skills in the use of horses.

From the first years of our national independence, it is known that the main ideological sources of our classical literature are the Holy Qur'an, Hadith, and the teachings of Sufism, and that all of these forms the basis of our national values. To date, poetry, which has been an immortal theme in our classical and modern literature for centuries, which is the fruit of mystical and worldly thought, has been opened for research based on new standards, in which the principle of neutrality towards all directions is a priority.

This wide opportunity is determined by the fact that the work of dozens of penmen, whose lives and works have not been studied for various reasons, is being studied in New Uzbekistan, in the period of the Third Renaissance. Among them, the existence of Dostmuhammad Firoqi, who took an important place among the poets of Kokand with his poetry in various subject areas, is noteworthy. After all, it is becoming a primary task to study the heritage of poets who have grown up among our people, in particular, to refer to the works of creators who are left out of the attention of literary scholars. Because the perfection of this literature will be determined only if the cultural and spiritual heritage of each nation is fully studied. In addition, the teachings of our honorable President, "Attention to literature and

art, culture is first of all attention to our people, attention to our future"³⁴ Firoqi's poetry, the study of the poetic nature of these poems in new models is one of the urgent issues.

No. PF-5850 of the President of the Republic of Uzbekistan dated October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", No. PF-126 dated May 24, 2017 Decrees "On additional measures to improve the system of preservation and research of ancient written sources", 2022 Decisions PF-60 dated January 28 "On the development strategy of New Uzbekistan for 2022-2026" and PQ-3271 dated September 13, 2017 "On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture", This dissertation research serves to a certain extent the implementation of tasks defined in other regulatory legal documents related to this activity.

Compliance of the research with the priority directions of the development of science and technology of the republic. This study was carried out in accordance with the priority direction of the republic's science and technology development "social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy".

Level of study of the problem. "Unlike the literary environment of Herat, in the literary environment of Kokand, the weight of literary works created in Uzbek language and the number of Uzbek-speaking poets increased. As a result, during this period, more than 20 master Uzbek poets made a valuable contribution to the enrichment of our classical poetry. But the work of most of the prophets is still waiting for its researchers."³⁵

Now, interest in the literary environment of Kokand, which is a special phenomenon in the history of Uzbek literature, discovering its creators, identifying the leading principles of this literary environment, researching the ideological and artistic features of the created works is a constant focus of literary studies.

Academician Aziz Qayumov is undoubtedly the scientist who created a fundamental study of the Kokand literary environment.³⁶

A number of studies have been carried out in this direction from the beginning of the 20th century to the present day. L.Qayumov, A.Madaminov, R.Tojiboyev, E.Ibrahimova, N.Jabborov, I.Adizova, Z.Qobilova, A.Dehkanov, D.Zohidova, A.Turdaliyev, M.Siddikov, D.Abdullayeva, O.Jo'raboyev, N.Muhiddinova, Q.Pardayev, A.Muhammadiyev, I.Sulaymonov, S.Eshonova, The scientific researches of literary scholars such as T. Toshboltayeva, S. Eshonkulova, M.Djurayev can be a vivid example of this.³⁷ As a result, the treasure of Uzbek

³⁴ Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халкимиз маънавий оламини юксалтиришнинг мустаҳкам пойдевори. – Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси //Халқ сўзи, 2017, 4 август.

³⁵ Муҳиддинова Н. Ғозий ва Садоий шеърлярида салафлар анъаналарининг поэтик такомилли. Филол.фан.док. дис. – Самарқанд, 2021. – Б.4.

³⁶ Қаюмов А. Қўқон адабий муҳити. Асарлар, 10 жилдлик, 7-жилд. – Тошкент: Фан, 2011

³⁷ Қаюмов Л. Ҳамза абадияти. – Тошкент: Фан, 1978; Э.Иброҳимова. Увайсий. Монография. – Тошкент: Фан, 1963; Жабборов Н. Фурқат асарларининг қўлёзма манбалари. Филол. фан. номз... дисс. – Тошкент,

literature is Amiri, Nadira, Dilshad, Huvaiddo, Fazli, Ado, Ghazi, Hazini, Garibi, Muhsini, Muhayyir, Nisa, Khani, Uvaisi, Muhyi, Qari, Yori, Furqat, Muqimi, Mahmud Hakim. It was enriched with the masterpieces of poets from Kogan such as Yaifani, Charkhi, Sabir Abdulla.

The life and creative activity of Dostmuhammad Firoqi, which is the focus of our dissertation, has not been studied as a comprehensive research source. Firoqi Zullisonayn was a poet and skillfully wrote poems in Uzbek and Tajik languages. His divans written in both languages are kept in the hands of his descendants, in the fund of the Kokand Literary Museum. Also, samples of poems written by the poet were published in the press, anthologies and magazines.³⁸ Therefore, these scientific researches can be considered as initial attempts in this regard. Studying the biography of Dostmuhammad Firoqi, the genre composition of the manuscript divans, the poet's lyrical hero and artistic skills within the framework of a comprehensive scientific monographic research is relevant from the point of view of filling the gap in our literary studies.

The connection of the research topic with the plans of the higher education institution where the dissertation was completed. The dissertation was completed in accordance with the scientific research plan of the Kokan State Pedagogical Institute within the topic "Problems of Uzbek classical literature: Kokan literary environment".

The purpose of the study

The purpose of the research is to conduct a special study of the life and work of Dostmuhammad Firoqi, to restore the status of his translation, to determine the sources of his literary heritage, the volume of his poems, and to determine the ideological and artistic characteristics.

1994; шу муаллиф. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004; Адизова И. Увайсий шеърятда поэтик тафаккурнинг янгилиниши. Филол. фан. докт. (DSc) дисс... – Тошкент, 2020; Қобилова З. Бадиий ижодда таъсир ва издошлик. Филол. фан. докт. дисс. (DSc) Тошкент, 2021; Турдалиев А. Махмуд Ҳаким Яйфаний адабий ва илмий меросининг манбалари: Филол. фанлари номз... дис. автореф. – Тошкент, 1997; Зоҳидова Д. Ғарбий ва унинг девони: филол. фан. номз. ... дис. автореф. – Тошкент, 2006; Абдуллаева Д. Усмонхўжа Зорий ҳаёти ва ижоди: Филол. фан. номз. ... дис. автореф. – Тошкент, 2003; Дехқонов А. Муҳаййирнинг ҳаёти ва ижоди. Филология фанлари номз. ... дис. автореф. – Тошкент, 2007; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси: Филол. фан. ном. дис. автореф. – Тошкент.: 2003; Муҳиддинова Н. Ғозий ва Саодий шеърятда салафлар аъналарининг поэтик тақомили. Филол. фан. докт. ... дис. автореф. – Самарқанд, 2021; Муҳаммадиев А. Муҳйининг туркий ва форсий девони поэтикаси: Филол. фан. номз. ... дис. автореф. – Самарқанд, 2008; Сулаймонов И. Мулла Махмуд Қорий ва унинг поэтик мероси. Филол. фан. номз. ... дис. автореф. – Самарқанд, 2010.; Эшоннова С. XX аср бошларидаги Қўқон шоирлари (Нисо ва Хоний): Филол. фан. номз. ... дис. автореф. – Тошкент, 2006.; Эшонқулова С. Нодира шеърятда тарихий образлар. Филол. фан. номз. ... дис. автореф. – Самарқанд, 2011; Тошболтаева Т. Фазлий Намангоний: Мажмуаи шоирон”да аънавийлик ва ўзига хослик. Фил.ф.б.ф.д.дис.авт., 2022; Жўраев М. Ёрмухаммад Ёрий шоир, таржимон. – Тошкент.: BOOKMANY PRINT, 2022.

³⁸ Фироқий. Девон. Кўлөзма. (Шоирнинг кизи Мастура Назирова шахсий кутубхонасида сақланади). Фироқий архиви. G'afur G'ulom nomidagi Qo'qon adabiyot muzeyi fondi КП 5424; КП 5420; КП 6768; Charxiy arxivi. G'afur G'ulom nomidagi Qo'qon adabiyot muzeyi fondi, КП 5419; Firoqiy. Hakimzodaga. // Yangi Farg'ona. 1961yil, 7 fevral, 17 (7146); Abadiyat daraxti / Tuzuvchi: N. Lukashov, N. Saidg'aniyev, Toshkent, 1989; Qayumov P. Tazkirayi Qayyumiy. – Toshkent: O'zRFA Qo'lyozmalar instituti tahririy nashriyot bo'limi, 1998; Тошболтаева Т. Фироқий шеърят. Талабаларнинг илмий ижодий фаолиятини ташкил этиш: муаммо ва ечимлар. 2-жилд. Фарғона, 2010. 151-153; Zokirova D. Xiva va Q'qon adabiy muhitidagi izdoshlik Firoqiyning Ogahiyga taxmisi misolida; Zohidova D. Umrzoq Abduvali o'g'li G'aribiy. – Toshkent, 2019.

Tasks of the research:

To study the life and creative activity of Dostmuhammad Firoqi;
conversion of the poet's manuscript collection, providing information about its condition and scope;

determining the subject content of the poet's poetry and clarifying the genre composition;

Determining the poet's creative position on the basis of the poet's creativity in lyrical genres, in particular, his poetry of ghazal writing, epic poetry and other genres;

Description and classification of the world of lyrical characters and images of Firoqi's poetry, to determine their poetic features;

It is to shed light on the most important aspects of the poet's poetics and, through this, how skillfully he was able to illuminate the thoughts he wanted to convey in a particular poem, to reveal his poetic skill in the use of artistic and pictorial tools and rhyme and weight.

The object of the research was the collection of manuscripts kept by Firoqi's descendants, as well as the autograph collection in the Kokan Literary Museum fund.

The subject of the research is the poetics of Dostmuhammad Firoqi's poetry.

Research methods. Comparative-typological, contextual analysis, hermeneutic, biographical and statistical analysis methods were used in the dissertation.

The scientific novelty of the research is as follows:

for the first time, the life and work of Dostmuhammad Firoqi was researched based on primary sources, and a scientific biography of the poet was created;

the textual description of the poet's writings, the genre features of his poems, and the size of his poetic heritage have been determined. 222 poems with a total of 4,684 verses were included in scientific circulation;

that the poet has blessed creations in the genres of ghazal, mukhammas, murabba, rubai, chistan, fard, he has created beautiful examples of muvashshah-ghazal, nazira-ghazal, mushoira-ghazals, examples of mushoira-mukhammas are also the first to be published by Firoqi based on meeting in the office;

Firoqi's poetry is written in the traditional style of aruz, its rhymes are meticulous, radifs form a whole together with rhymes and ensure that the essence of the poem emerges fluently, the artistic expression is fluent and concise, figurative, the idea-content is popular. and it is proven that the sincerity of the narrative was the reason for the wide popularity of the works.

The practical results of the research are as follows:

Firoqi's autograph divans - a set of Uzbek and Tajik poems proved to be his relatively perfect divan, and the composition of his divans was described based on the principles of divan creation;

The essence of the poet Dostmuhammad Firoqi's place among the poets with the pseudonym Firoqi, the priority of mystical, simple, and modern tones in his poetry, the poetic expression of his enlightened-mystical views based on Islamic-

mystical sources have been determined on the basis of systematic comparative analysis;

It has been proved by the study of his poetry that among the poets of Kokand during the Shura era, the creation of a penman like Firoqi, who became a master poet, is a unique literary phenomenon.

The reliability of the research results is based on the fact that the conclusions drawn from the research were expressed in the scientific works published by the researcher and that these conclusions were positively evaluated by the scientific community, that the specific problem was solved using comparative-typological, contextual analysis, biographical and statistical analysis methods, theoretical. It is explained by the introduction of conclusions and hypotheses into practice. Scientific and practical significance of research results.

The scientific significance of the results of the research is the development of lyrical genres in the literature of the period in the example of the poet's work, the continuation of the tradition of Dostmuhammad Firoqi in the end of the poems, at the same time, his unique creative style, artistic skills, the theme and images of his poetry. world, the end of the 19th century and the beginning of the 20th century are related to the study of the continuation of the Uzbek-Tajik tradition of Zullisonayn in the Kokan environment in research, this work is determined by the fact that it serves as a scientific source to a certain extent.

The practical significance of the results of the research is based on the conclusions of the dissertation, a textbook for the higher education system in such subjects as "Theory of Literature", "Classical Poetics", "Mysticism and Fiction", "The Basics of Spirituality". it is explained by the fact that it can be used in writing manuals and organizing lessons related to them.

Implementation of research results. The conclusions drawn in the process of researching Dostmuhammad Firoqi's poetry and his poetics, the implementation of the achieved scientific results can be seen in the following:

"Website and electronic platform on the life and work of the creators of the Koqan literary environment" numbered AL-322103020 from the conclusions about the poet's book and its textual description, the genre characteristics of his poems, the size of his poetic heritage, the poet's biography, the essence of his pseudonym was used in the project on the topic of creation. (Reference No. 632/04 of the Kokand State Pedagogical Institute dated May 27, 2024) As a result, the platform was enriched with new and interesting information and made convenient for users;

Genre features of the poet's lyrics, updates in Turkish aruz and ilmi badi from the places determined based on the rules of poetics in master classes given to young artists at meetings of the prose and literary criticism department of the Writers' Union of Uzbekistan, as well as in creative seminars used in lectures. (Reference No. 01-03/288 of the Writers' Union of Uzbekistan dated March 11, 2024). As a result, the knowledge of young pencil artists about creative artistic skills has been expanded, the scientific and popularization of the seminars has been ensured;

Dostmuhammad Firoqi's life and work are researched based on primary sources; a scientific biography of the poet was created; The ideological-artistic content of the poet's poetry, the artistic-aesthetic foundations, the scope of the subject in terms of traditionality and originality are evidenced from the "Uzbekistan" television and radio channels of the National Television and Radio Company of Uzbekistan, "Bedorlik", "Literary Process". , used in the script of "Ghazal Boston" broadcasts (2022-2024). (Reference No. 04-36-1169 dated November 4, 2024 of the state institution "Uzbekistan Teleradiokanal" of the National Television and Radio Company of Uzbekistan) "As a result, radio listeners got acquainted with the work of another representative of the literary environment of Koqan, scientific broadcasts increased in value.

The promotion of the Republican Center for Spirituality and Enlightenment in 2022-2023 is one of the places where the ideological and artistic content of the poet's poetry, the artistic and aesthetic foundations, the scope of the subject is proven in the aspect of traditionality and originality. implemented in prayer activities. (Reference No. 250 of April 4, 2024 of the Institute of Social and Spiritual Research under the Spirituality and Enlightenment Center of the Republic) it has been achieved to reveal its importance as a means of education.

Approval of research results. The results of the dissertation were presented in the form of a lecture at 10, including 4 international and 2 national scientific-practical conferences, and were approved.

Publication of research results. 4 scientific works on the subject of the dissertation, including 3 articles in scientific publications recommended for publication of the main scientific results of doctoral theses of the Higher Attestation Commission, 1 article in a foreign journal.

The structure and scope of the dissertation. The dissertation consists of 145 pages, consisting of an introduction, three main chapters, a conclusion and a list of references.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the topic is based, the goals and tasks, object and subject of the research are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific innovation and practical results of the research are described, the scientific and practical significance of the obtained results is revealed. Information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation is called "**Dostmuhammad Firoqi and the sources of his literary heritage**", and the first chapter is devoted to the study of "**Dostmuhammad Firoqi's life path and activities**". In the history of Uzbek literature, including in the literary environment of Kokand, there are many authors who are still not well known to scholars and our people. One of them is Dostmuhammad Firoqi, one of the talented representatives of the Kokan literary environment who lived and created in the late 19th and 20th centuries. In restoring

Firoqi's life path and studying his literary activity, we relied on the memories of the poet's contemporaries, his letters to his close friends, sources that show his friendly relations, and his poems of a characteristic nature.

The first information about Firoqi is given in the second part of the study of Polatjon Qayyumiy, a scholar of the literary environment of Kokan, and fikra No. 6 is dedicated to the poet.³⁹ The name of Firoqi in this group is Dostmuhammad Hajimuhammad son, he is originally from the village of Chust, he was born in 1891 in a farmer's family, after finishing primary school, he continued his studies at the Zanjirli Madrasa in Kokon, in poetry and that his teacher in Sufism was Maulana Zarra, that his father's profession was a butcher, that he lived in Tashkandlik neighborhood of Sarmazor daha of Kokan, on New Life street, he was considered one of the famous poets of the city, "his morals were good, his owner was kind and loving, happy, happy, a humorous, well-spoken person"⁴⁰. It should be noted that Firoqi's mentors played an important role in his development as a mature poet and in the writing of his religious-mystical poems. One of his teachers, Maulana Zarra's real name was Mullah Mir Abdulla, studied at Madrasa High School in Kokon, and was a scholar and virtuous person of his time. Another one is the poet Partav, who played an important role in Firoqi's life. Partav's name is Mulla Numan, originally from Samarkand, he came to Fergana Valley in 1921. He was also a scientist, virtuous, poet, poet. He had friendly relations with the Kokan poets Mulla Haydar Shaydo, Firoqi, and Charkhi. According to P. Qayyumi and Firoqi, Partav is "semi-paralyzed, crawling, his eyes are bleary, one hand cannot work, he is weak. In such a situation, he was in a state of rest and relaxation. It is known that although Partav was physically disabled, he was considered one of the respected poets of his time and was well aware of Sufism.⁴¹ Probably because of his strong faith, he was arrested. The Shura government was afraid of the owners of ideas. That is why he arrested the poet despite his disability.

In Polatjon Qayumov's book "Khoqand history and its literature", we hardly found any information about Dostmuhammad Firoqi. However, on the page dedicated to Yormuhammad Yori, the academician Aziz Qayumov (given as another pseudonym of Firkhatiy Firoqi) shows that he was one of the poets who gained attention in his time:

*Firkhati, Charkhi-u Javadat, Saidi, Sharaf,
Sabir Abdulla and Zuhra have a good time⁴².*

Notes that Dostmuhammad Firoqi's other nickname is Firkhati are also recorded in the "Tree of Eternity" collection.⁴³ It is known that the poet wrote under the pseudonyms Firoqi and Firkhati.

We managed to restore the biography of the writer based on the information gathered as a result of reviewing the poet's biography and interviews with his

³⁹ Qayumov P. Tazkirayi Qayyumiy. – Toshkent: O‘zRFA Qo‘lyozmalar instituti tahririy nashriyot bo‘limi, 1998.

⁴⁰ O‘sha joyda.

⁴¹ O‘sha asar. Firoqiy. Devon. Qo‘lyozma. (Shoirning qizi Mastura Nazirova shaxsiy kutubxonasida saqlanadi). 27- bet. Bundan keyin mazkur manbadan she‘r olinganda sahifasi qavs ichida ko‘rsatiladi.

⁴² Қаюмов Пулатжон. Хўқанд тарихи ва унинг адабиёти. – Тошкент: Тамаддун, 2011. – Б. 214.

⁴³ Абадият дарахти. Тузувчи: Н. Лукашов, Ҳ. Саидғаниев, – Тошкент, 1989.

descendants. According to him, Dostmuhammad Firoqi was born on August 20, 1891 in a poor butcher's family in Siroba Mahalla, Chust District, Fergana Region. His father sent him to the elementary school in his neighborhood when he was 6 years old. Because of his sharp mind, he will be literate in two years. He begins to read any Turkish and Persian works with ease. Then he does husnikhat. At the age of 10, he copied and wrote "Hikmat" by Ahmed Yassavi. Firoqi lived in the same neighborhood as Sofizoda and studied poetry from him. At the age of 11, he strengthened his knowledge at Madrasa Zindbardar in Kokon. After studying at a madrasa for 2 years, he dropped out due to family circumstances and returned home to help his father. Since the age of 18, he has been engaged in his father's profession. In the meantime, he reads the works of many poets. In 1932, he moved to Kokan with his family. After some time, his parents died. For 25 years, instead of his father, he works as a butcher in the market committee of Kokan city. The flourishing period of the poet's work corresponds to the years he lived in Kokan. Dostmuhammad Firoqi has a special place among the poets of Kokand. He was one of the notable poets of his time, talented poets of his time such as Hamza, Zavqi, Chusti, Charkhi, Javdat, Garibi, Mahjur. He also confirms that he is in close contact with, creative communication.⁴⁴

Intending to go on a journey, the poet goes to Olim Ota (the city of Olmota was actually Olim Ota) in Kazakhstan and lives there for 6 years. He will get married there. God gives them 10 children, but only four of them survive. The poet died in 1965 in the city of Kokhan.

The second part of the chapter focuses on researching the "sources of the poet's literary heritage". Firoqi Zullisonayn was a poet and skillfully wrote poems in Uzbek and Tajik languages. The known sources of the poet's literary heritage are as follows: 2 manuscript divans containing Uzbek and Tajik poems; Manuscripts stored in the fund of the Kokan Literary Museum; Poems in Polatjon Kayumov's works; poems published in the press; poems in the divans of his contemporaries. The autograph divan kept in the hands of Firoqi's descendants is quite different from the traditional divan creation process. Poetic genres in Devon are mixed. The manuscript collection of the poet's Uzbek poems is well preserved. It has an inner and outer cover. The outer cover is covered with leather. It looks light brown. Autograph. There is no label. The size of the manuscript is 15x20. Text size is 11x15. Copied with a small, cheerful, beautiful letter. Poems were copied by the author after 1961. Because January 1, 1961 is written at the beginning of the notebook. The dates of the poems included in the collection are recorded at the end. For example, like 1925, 1936, 1954. It includes poems written by the author throughout his life. The manuscript has a preface that reads:

*If you want to know, in whose heart is passion,
Korsun Oqub is a deviant, Firoqi.
I fill the notebook without stopping,
If you do the goal, you will get the result, if you do it, you will live forever. (1)*

⁴⁴ Мухаммаджон Махжурий. Висолинг орзуси. – Тошкент: Академнашр, 2019. – Б. 219; Zohidova D. Umrzoq Abduvali o'g'li G'aribiy. – Toshkent, 2019. – Б. 20

This can be considered as the author's introduction. The name of the department is on the next page - "Devon Firoqi". The title "Ghazal and Mukhammasli" is put⁴⁵. As it is named, the divan contains about 10 poems of lyrical genre. It was probably named so because ghazals and mukhammas are the main composition of the divan. The poet numbered the notebook from the place where his first poem began. The traditional praise ghazal began with "Bismillahir rahmanir rohiym". The genres and quantity of the poems in this collection are as follows: 1. 92 ghazals (7 of them are in Persian Tajik language, total ghazals are 894 stanzas, 1788 verses); mukhammas 61 (13 in Persian Tajik language, total 390 clauses, 1960 verses); masnavi 3 (64 bytes, 128 verses); history 2 (29 stanzas, 59 verses in Persian Tajik language), fard 1 (1 byte); chiston 1 pc. In addition to the above genres, 1 20-verse dirge, hikmatli soz and 3 ghazals (31 verses) and 2 mukhammas (12 verses) from the poems of other poets such as Abdusamadjon Makhdum and Mahjur are also given in the collection. According to our observations, the number of works in the poet's first divan is 160, and the total volume is 3926 verses.

The poet's second divan also contains a lot of poetry. This manuscript is 71 pages long, and it was copied in the notebook of ordinary students. On the third page, it is written "Firoqi the butcher, a Persian divan of Firoqi and an example of the ghazals of any Turkish poet." No race. Texts are placed on a page in two columns, and in some places three columns. It is not recorded when the manuscript was copied, we think it was copied between the 60s and 70s of the 20th century (because the poems on the last page of the manuscript are dated 5/X.63.). No signature stamp. The size of the manuscript is 15x20. Text size is 11x15. Good storage. The texts of the poems are very well copied. The texts are written in black, blue and sometimes red ink. The manuscript contains examples of poems by such poets as Bedil, Abu Ali ibn Sina, Nizami Khoqandi, Shukri, Mahjuri, Charkhi. Many poems in Devon are in Uzbek. According to our observations, the number of works of the poet in the Persian divan is 62, and the total volume is 758 verses, i.e. 379 verses.

KM-5419, KP-5420 inverters in the fund of the Kokan Literary Museum contain 4 mukhammas and 1 ghazal by Firoqi. Also, a bayozy of Firoqi's own poems is kept under the number KP-6768. Bayoz consists of torn pages. Bayoz began with "Hamd bori Taolo az tabi Zarra Dostmuhammad bin Muhammad the butcher Chusti." The following poems are included in it: 19-verse praise ghazal (16 verses in devan); The ghazal of Hamd bayani tala is Amiri muhammasi Firoqi. 4 clauses; A poem written while searching for Partavi. Ghazal with 11 verses. (1934, December); 36 stanzas of a sample of the poet's love poems from the natures of Ustazi Maulana Abdusamad Chusti; A 26-verse dirge to the deceased scholar; Firoqi's 6-bar muhammas to Muqimi's ghazal (May 12, 1959); Firoqi's Khatif ghazal includes a 5-line takham. (1959, May 25).

⁴⁵ Jo'rayeva G. Firoqiy devoni: tuzilishi va tarkibi. "Qo'qon adabiy muhiti va uchinchi renessans" mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. 2022-yil 28-may. – B. 496-502.

KP-5424 numbered Charkhi archive contains an 8-bar mukhamma to Firaqhi's Charkhi ghazal, 4 stanzas from Chustiy and Firaqhi's "ustindadur" mushira; 9 stanzas from Charkhi and Firoqi Mushoira (dated February 2, 1937); Firoqi's 3-bar Takhmi to Charkhi's "Olgil" radifil ghazal; 1 point draft is important; a friendly letter from a friend to a friend (7 paragraphs); Firoqi's 9-verse ghazal; Muqimi's ghazal includes a 6-stanza muhamma by Firoqi (May 12, 1959).

There are 2 ghazals and 3 muhammas of Poet Firoqi in the tazkir "Tazkirai Qayumi" by Polatjon Qayyumi.⁴⁶

The collection of "Tree of Eternity" includes Hamza's ghazal with the theme "Every heart has its own beloved, and the one who loves its own."⁴⁷

Mahjur, one of Firoqi's contemporaries, has included 3 mukhammahs related to Firoqi's ghazals in his collection entitled "Visoling's Dream".⁴⁸

A seven-stanza Tajik poem connected to Mahjuri's Firoqi ghazal from the personal archive of literary critic Iskandar Madgoziyev is also included.⁴⁹

So far, 222 poems of the poet with a total of 4684 verses have been identified.

The second chapter of the work is called "Genre characteristics and thematic areas of Firoqi's poetry", and the first chapter deals with the issues of "Genre and stylistic uniqueness". In lyrical poetry, genres have their own characteristics, formation criteria, and interpretation norms. As each genre is formed, it comes from its own specific laws. The scope of the concept of "genre" is wide. "It should be noted that there are different principles in dividing the works belonging to the lyrical genre into genres. In literary studies, two of them are more widespread - classification based on form characteristics and classification based on content characteristics."⁵⁰ Genres in poet Firoqi's collection can be classified according to their form characteristics and as genres intended for the convention. The poet's poetry includes poems in the genres of ghazal, murabba, mukhammas, rubai, fard, and nazira, badiha, and chiston, among the genres intended for the conference.

It is known that the features of the form mean the composition of the stanza, the order of rhyming, and the weight. The main part of Firoqi's lyrics are ghazal poems. Poet Firoqi's ghazals can be divided into simple, scattered, eventful ghazals in terms of composition. Most of the ghazals are yakpora. There are few ghazals that are chaotic and full of events, but there are hardly any ghazals. There are also muvashshah ghazals in Devons. In fact, the root meaning of the term "muvashshah" is "decorated", "decorated" and belongs to the category of spiritual arts. At the same time, it is recognized as a type of lyrical genre. In the poem, the name of a person is mentioned and a hint is given to find him. Firoqi has muvashshah ghazals to a number of names such as "Mashrabkhan", "Mominjan", "Habibkhan". According to Maqsud Shaikhzada, muvashshahs "increased in the

⁴⁶ Qayumov P. Tazkirayi Qayyumi. – Toshkent: O‘zRFA Qo‘lyozmalar instituti tahririy nashriyot bo‘limi, 1998.

⁴⁷ Абдилят дарахти. (Ҳамза замондошлари ва кейинги авлод адибларининг назмий ва насрий асарлари тўплами). -Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 1989. – Б. 17.

⁴⁸ Муҳаммадҷон Махҷурий. Висолинг орзуси. – Тошкент: Академнашр, 2019. – Б. 157, 158, 159, 172.

⁴⁹ Adabiyotshunos Iskandar Madg‘oziyev shaxsiy arxivi.

⁵⁰ Quronov D. Adabiyot nazariyasi asoslari. – Toshkent, Navoiy universiteti, – B. 390.

second half of the 19th century and became popular among literary people. Even the craft of poetry and nazm was measured by the skill of muvashshachik."⁵¹

As the muvashshahs are written in the name of a historical person, it becomes clear that the mentioned person is close to the author of the poem in some way, that he had some influence on his life and work. This is of some importance in compiling the biography of poets and studying his life path. In addition, muvashshahs have a special place in determining the poet's skill.

Poet Firoqi's ghazals written in nazira type are numerous. Some of the poems in the poet's book are poems written on the path of the nazira. Literary critic Z.Qabilova writes, "Tatabbuism, Naziragoism in the East, in a word, the creation of a poem or an epic work based on the love of a particular poet for another's work or the teacher-student tradition, is a creative act. has become a process. As a result, the creativity of one penman shaped the skills of another poet and helped him become a mature poet."⁵² Firoqi is no exception. Firoqi Alisher Navoi's ghazals such as "Kelmadi", "Kil" by Amiri, and "Etib ket" by Nadira are examples of artistry that can be decorated with the ghazals of their masters. Just one example. In the poem based on Amiri's ghazal, there is a very beautiful verse that says, "Don't show your beauty like a flower to people who don't know what love is, hide it in your hijab:"

*Don't show Bulhavas your flower face everywhere,
Hide your pale mask inside the curtain (47)*

As a peculiarity of Firoqi's poetry, it should be noted that in his works there are many types of one ghazal written by two creators, that is, mushaira ghazals. In particular, there are 4 ghazals based on the collaboration of Chustiy - Firoqi, and 6 ghazals in collaboration with Charkhi and Firoqi.

A series of poems that happened during the poet's career in the poems "Incident on the night of the labor in the market committee", "What happened in the Kyzylbog collective farm of Hoqand region, when he was working as a cashier in this collective farm" in Firoqi Divan. the events are written, in which one can come across a number of elements that serve to illuminate the features of the poet's character. In addition, these works attract attention as works that inform about the poet's status. Since most of the poems are presented with light humor, they are well received by the reader. Firoqi also has a special role in the creation of two types of mukhammas - takhmis and special mukhammas. If we take into account that the number of Firoqi's mukhammas is 69, which is about 30% of the total volume of the poet's poems, then it is necessary to recognize that he had a special place in mukhammaslik at the time when the poet was born. In the poet's work, along with takhmis to the ghazals of famous writers such as Navoi, Amiri, Muqimi, and Furqat, there are also takhmis related to the ghazals of poets of the literary environment of Kokan, such as Mazun, Shaydo, Khatif, Khuzuri, Betob. The poet Yusuf's ghazal was the basis for the takhmis of the poet's poem "Shiru Shakar". Poet Yusuf composed the odd verses of the ghazal in Tajik, and the even verses in

⁵¹ Муқимий ва Фурқат ҳақидаги мақолалар. – Тошкент: Ўздавнашр, 1958. – Б. 70.

⁵² Қобилова З. Бадий ижодда таъсир ва издошлик. – Тошкент: Турон-Иқбол, 2021. – Б. 44-50.

Uzbek, while Firoqi wrote the first verses of Takhmis in Tajik, and the remaining two verses (verses 2 and 3) in Uzbek. This situation brought uniqueness to the composition of the poem, delicacy to the plot, meaningfulness and impressiveness to the line of words:

I am ashamed of all the buds and flowers of the cypress,
In front of your teeth, shame erur durru adan,
This is neither tall nor tall, this is a feminine dress,
Ulcha khusnu ulcha kaddu, guncha lips, sweet words,
No, if you have trouble, it is here (69)

Firoqi's divan in Tajik language also has 2 characters. One of them is about not being sad, and the second is about the writing of a person who suffered from people and wasted his life:

*Every time I make a deal, I regret it.
That you should live your life in a wise manner (34).*

Translation:

*I made a pact with a snake, I saw regret,
I wasted my life on flowers, this is ignorance.*

The poet enriched Uzbek poetry by creating examples of ghazal mushoira and mukhammas mushoira.

The next section of the second chapter is called "**Thematic Scope of the Poet's Poetry**". Firoqi wrote artistically perfect poems on religious-mystical, moral-educational, romantic, social-political topics. Poems on these topics are nourished by the experience and tradition of the Eastern classical poetry, examples of folk oral poetic creativity. The poems on the religious-mystical theme in Devon can be divided into poems of praise and praise, and poems of oriphonic spirit. There are not many praise poems in Devon.

Bismillohirr Rohmanir Rohiym Hamding Say Tay Essay

You are my king of cabbage

The creator is praised in the ghazal that begins with matla. Towards the end of the poem, a few words about Muhammad, may God bless him and grant him peace, are mentioned about his attributes, and in the process, a word was also mentioned about his successor Rashidin:

You remembered me as my lover, Khaliq (i) bechugun,
You have placed the crown of prophecy on his head, O mighty one.
You made me happy with the beautiful flowers,
Abu Bakr, Umar, Uthman, Ali Haydar (i) wise (1).

This ghazal is written in the form of a combination of hamd and na't ghazal.

The poet's poem in the nat character was created in a style similar to Amiri's ghazal.⁵³

Firoqi's radifli ghazal "Gapurmasman" reflects the life views of a learned person who has entered the path of perfection. When the poet says "I don't talk to other trades on the street of love, I don't talk to other trades on the street of love, I

⁵³ Jo'rayeva G. Firoqiyning na't muxammasi. O'zbek tili va adabiyoti jurnali. 2023-yil 3-son. – B. 88-91.

don't talk to others who are unfaithful" (18), he means the same situation, and the combination of "other trade" refers to worldly problems other than the enlightenment of Sufism. It is not difficult to notice. In addition, the combination "bewafadur sarv ra'no" used by the poet to evaluate the world in the second stanza shows the direction mentioned in the form of translation with reference to the Ukhrovian content. The ghazals "Andesha kil", "Kani?", "Mukhammasi Firoqi" to Hakimzoda's ghazal in the poet's book were written on the moral and educational theme. The poet has a ghazal with "Kamdan-kam". This ghazal was sung by Marufkhoja Bahadirov, Komiljon Otaniyozov, Azizullo Zainobiddinov, and Mamirjon Tokhtasinov. The ghazal is about the idiosyncrasies of this enlightened world, and the fact that there are more moral people than optimistic people. The lyrical hero of the poem complains about these kinds of tricks. Hamida is bothered by the lack of good people:

There are few people in the world who love gratitude,
Sincere conversation is rare and caring (10).

In this world, there are few people who make friends with the motto of love and put God in the middle. Therefore, if you want to have a sincere conversation, you will rarely find such a caring person. That's why "I don't regret the friend I found with love. There are not many people I know, there are few."

According to the theme of Firoqi's poetry, it is mainly in the romantic direction. Oh. Interpreting love in Navoi's work, Ishakov concludes: "The main essence of Navoi's concept of love is that... metaphorical love (real love for a person, existence) real love (love for the Absolute - the Truth) taken separately from and not contrasted with it. Perhaps figurative love is regarded as a form of real love or as a special stage on the way to real love. For a spiritually pure, spiritually perfect person, the metaphor itself is the truth." In Firoqi's work, metaphor and reality do not negate each other.⁵⁴ Songs like "Tarakhum birla kigil gilgil nazora to those who are on the way...", "Come, Do it", "Asiringman nigoro...", "Mayling", "Mana bir yol muhabbat birla bokgil emdi janonim" in Firoqi's book. In the beginning, love is celebrated. In the dissertation, the 9-verse love ghazal beginning with the verse "Tarakhum birla kigil, look at those who are on the way, Sani is crying in your chest, oh urar majnuni bechara" (39) is analyzed.

Firoqi is one of the poets who deeply felt the breath of the times. Therefore, there are many poems written in his poetry on the topic of attitude to surrounding events and intolerance to shortcomings. His radifil ghazal "Mud" is a comic poem written on this issue, i.e., a complaint about environmental deficiencies. Poet Muqimi also has a humorous ghazal decorated with this radif. Firoqi ended the ghazal in the "loy" radif, simulating the radif, rhyme and weight of this poem. Ghazal 9 stanzas. It is given a conditional title "Khoqand clay". The verse of the poem is as follows:

No wonder the mud surprised a man,
Snow and rain combined, mud made many wander (37).

⁵⁴ Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 25.

Mud streets did not get into this situation by themselves. First of all, it is easy to complain that the streets are made of sand and soil, they are not taken care of, they do not receive information about this street from the people of the neighborhood to the mayor, they do not try to keep the streets clean and beautify them. Even the ugliness of nature is added to this mudslinging. The situation in the city, what happened in the villages, the thought of the tribe worries the lyrical hero. Among Firoqi's humorous poems, there is also a ghazal with the rhythm "Qalandarmiz". In our classic literature, if the word "Qalandar" is used in the radif or if an idea is given within this word, the interpretations go to Sufism. Because the term "Qalandar" belongs to Sufism in its original meaning.⁵⁵ For example, there are poems by Boborahim Mashrab and poetess Nadira, in one of which the word "Qalandar" is radif, and in the other, the call to "be a kalandar" is given in radif. However, there have been many fakes in the past. They have adopted poverty, begging, and turned it into their livelihood. The poet criticizes these habits through his language. This poem is titled "To the Composer and the Composer". As you can see from the title, it condemns the behavior of singers and players, who have little knowledge of music and singing, and who are not real Qalandars.

People, if you ask us, we will be left alone in the world.

We are the ones who wander and wander everywhere (84)

These hunters, who boast that they are safe, sell their consciences, go from door to door and fill their wallets with money. Especially in the next stanza, when they first brag, "We are amazing musicians, we play music, we are famous among the people", and then they say, "We are the ones who sell our conscience and fill our wallets with money", bringing their true image to life in the eyes of the reader.

The third chapter of our dissertation is called "Artistic features of Firoqi's poetry", and the first chapter is devoted to the study of "Poet's ability to create a lyrical hero". Lyrical hero is an important element in literary studies, in particular, in poetry studies, as an element that helps to define a specific poet's penmanship, his level of knowledge, and a certain type of poetry. The discussion of the lyrical hero, which began with Aristotle, was reacted to by Hegel, and later was expressed by a number of Russian literary critics from different perspectives, causes different interpretations in the works of different poets even today. One is the lyrical subject, one is the "I" of the poet, and the other is the lyrical character and the poet.⁵⁶ The power of the lyrical hero is that the poet speaks in his poem not only about himself, but about the people and events around him. He passes through the prism of his heart and in the process transmits his feelings to the poem. As the poet U. Toychiyev wrote, "... even in lyrics, a person lives, thinks and feels; What kind of person he is is mainly evident from his thoughts, experiences, and words..."⁵⁷ The lyrical hero of Dostmuhammad Firoqi appears as a hero who is sometimes happy,

⁵⁵ Бобораҳим Машраб Меҳрибоним қайдасан. – Тошкент: Фафур Фулом номидаги НМУУ, 1990. – Б. 37.

⁵⁶ Bular haqida qarang: Чернышевский Н.Г. Полн.соб. сочин. Т.III. М. , 1974. – Стр.455 – 457; Тынянов Ю.Н. Поэтика// История литературы. Кино. – М., 1977. Стр. 118. ; Мамажонов С. Поэзияда лирик қахрамон масаласи// Шарқ юлдузи, 1961. 6-сон; Шарафиддинов О. Замон, қалб, поэзия. – Тошкент , 1962. – Б. 22-24; Теория литературы. Основные проблемы в историческом освещении// Роды жанры литературы. – М., 1964. Стр.181; Адабий турлар ва жанрлар. Уч томлик, II том. Лирика. – Тошкент: Фан, 1992. – Б. 61-103.

⁵⁷ Адабий турлар ва жанрлар. Уч томлик, II том. Лирика. – Тошкент: Фан, 1992. – Б. 63.

sometimes sad, sometimes sad, sometimes bored with the various actions of life. In Firoqi's admonishing poems, the lyrical hero stands out as a great poet. The didactics of the Muslim world spoke in the following verse. The cited examples also grew out of the same didactic essence:

If you want to pluck a flower, think of a flower bed.
Don't hit your body and think about it

If you pay attention, the symbol in this place (the flower and the desire to cut it) has fully fulfilled its function. Coming to the fourth stanza of the ghazal, Firoqi again points out that it is a great sin to oppress people with the tongue and hands:

Let no one see the oppression of the enemy.
Think about the worst evil in the world. (11)

At this point, it is remembered that the heart of a person is the Kaaba of God. We would like to emphasize that even before Hazrat Navoi, there was such a definition of the soul in Eastern literature. Jalaluddin Rumi in his "Masnaviyi Ma'navi"⁵⁸ described the heart as follows: "Tawafi Bayt Halil Kori is easy, Tawafi Bayt Jalil Kori Mardan Ast", i.e. "Everyone can circumambulate the Kaaba built by Ibrahim Khalilullah." . However, circumambulating the heart, which is the Kaaba of God, is the work of the brav. In Firoqi's Ishq poems, the lyrical hero appears as a lover, a lover of God, formed in traditional literature.

You want to be honest, there is no other purpose,
Biyobon kazaida, I'm going to sigh. (47)

In this place, the lyrical hero of the poet tried to exaggerate the reality by depicting Yor's wanderings in the steppes and deserts, like the heroes of romantic adventure epics in oral and written literature, howling like Madnun.

In Firoqi's ghazals with the image of a lover, the lyrical hero appears as a lover. In one place, the poet uses the word "nargiz", which is its metaphorical form, instead of the word "eye", making a subtle analogy with it. Furqat said in the ghazal "tortadur" while praising the eyebrows of his lover, "Ikki Hindu bachadurkim, yondoshib ya tortadur",⁵⁹ Firoqi used the same image in a slightly simpler way, and as a result, the meaning of the verses made it easier for a reader to understand:

Are your black daffodils dildos?
Two Indian boys are shot by bullets (26).

In Firoqi's poem dedicated to the 70th anniversary of the birth of Hamza Hakimzada, the lyrical hero appeared as a modih:

Leave the flowers of your life and give us a bouquet.
Aajjub pesa, a ghazal, and a few novels,
Good luck to every fellow countryman. (45)

Among the praises in the poem, Firoqi, who spoke about the social activities of Hamza Hakimzada, mentions that he wrote many artistic works - poems, novels, poems. Another aspect should be mentioned, that in the poem, Firoqi does not

⁵⁸ Жалолиддин Румий. Masnaviy. – Toshkent: G'ofur G'ulom nashriyoti. 2007.

⁵⁹ Фурқат. Танланган асарлар. – Тошкент: Фафур Ғулом номидаги НМУУ, 1975. – Б. 150.

forget to note that Hamza Hakimzadani is his age, and that writing a hymn to him is both his age and his penmanship's duty:

Firoqi wrote your praise, just a little
You are equal to the list of poets of the time. (44)

The lyrical hero merges with the poet's "I" in the poet's eventful and idiosyncratic poetry. Firoqi wrote poems in accordance with the ideology of the era in which he lived, and in the spirit of modernism. This situation is observed in his poems "Uzbekistan to forty", "Armiyachilarga", "Uzbekistan".

Show the eyes of an example to the brave lions in this gulshan,
He died famous among the people with the order on his chest.
Faraq, hajr, kulfat are gone, we are always happy,
This slogan died because of our happiness to the whole world. (21-22)

In our opinion, poems with such a content are a way to avoid ideological pressures of the poet, who created in old tones even during the Shura period.

The second part of the third chapter is called "Weight, Rhyme, Artistic Arts in Firoqi's Poetry". Firoqini used ramal, hazaj, mutagarib, mujtass, muzore', widely used in Uzbek poetry, in his poems of various genres. As a result, his poems became more musical and impressive. In a word, most of Firoqi's poems were born with their music, as the poetry depends on weight. This is probably why some of the poet's poems are recited to tune by the hafiz. There are muradif ghazals in Firoqi's poetry, in which it can be observed that the rhyme is shifted to the left. At the same time, it can be seen that the rhyming of the rhyme helps to make the content of the poem concrete, and the impressiveness in it - the poetic emotion is somewhat strengthened. In one of Firoqi's poems, which ends as a tribute to Muqimiy, the radifs are large and are subordinated to the exaggeration of the general leitmotif of the poem:

Nigoro, if you can make your life better, please.
It's okay if you always joke with your opponent.

All the rhymes are muqayyad in the following rubai quoted. In the case in question, each lexical unit included in the rhymes ensures the completeness of the general idea of the poem:

If you are not a good person, you are bad.
Wheat will never be chaff.
Whoever makes evil a habit,
It is bad until it is not good (p. 43).

In this paragraph, the words "bad-straw-bad" rhyme with each other. The poet used the word "bad" twice in the rhyme in this stanza. Such repetition was not a defect in the poem, but the use of contrast in each stanza combined with the rhyme served to strengthen the general spirit of the poem, i.e. the spirit of advice. The rhymes in Firoqi's poetry are mainly dark rhymes, they play a special role in conveying the poet's artistic intention to the reader's mind, while maintaining the same rhythm in stanzas and stanzas, performing an aesthetic task. Firoqi also paid attention to the art of rhyme, and he used zulqafiyatain, zulqawafe, and tarse in

several places of the poems in the divan, and he was able to ensure that the aesthetic load of his poems came out beautifully.

In Firoqi's poetry, spiritual, spiritual and common arts, on the one hand, gave grace to a particular poem, and on the other hand, they showed their stature as an element that determines the poet's skill. Firoqi's nickname is also considered a nickname suitable for the alliance, just like the nicknames Gadoi, Amiri, Ado, Furqat, Yori, Zori, Cholpon:

How long has it been in Firoking?

Let charity be a letter of a sick soul essay come together (12).

As long as we are talking about the poet Firoqi's skill in using artistic arts, looking at how the linguistic units used in one of his ghazals give the poem its artistic function allows us to come to certain conclusions in this regard.

O fairy flower face, I want to ride in your flower garden,

I always want to connect with zulfi muskkin.

At the head of the matla verse of the ghazal, the art of exclamation expresses the hope of the lyrical hero to go to his lover. The realistic depiction of the stanza provided a lively and believable rendering of the metaphor ("to your flower"). It is worth noting that all the elements of the beauty of a lover are embodied in this metaphor. In addition, the verb "otlangum" in the first verse of the verse has created a closeness to the language and language of the people. The use of the verb "to ride" instead of the verb "choose to go", which is a synonym of this word, attracts attention as it shows the determination of the lover. The addition of "zulfi mushkin" in the second stanza reveals the quality of the mistress's hair and provides a convincing exaggeration of the following exaggeration: The word "string" in the complex combination "to be tied to a string of hair" also served as a unique allusion and provided the charm of the stanza. And this charm provides a sequence of allusions describing the lover in the following stanzas. After all, if the first ratio in the verse gave rise to the allegorical ratio in the second stanza ("bow of honor"), the ratio of "bow of honor" opened the way to another allegorical ratio - the ratio of "hanjari mujgan":

Two reputations are shooting at my chest,

I want to die for the slaughter of your hanjari mujgons. In the verse, exaggeration and revitalization were combined and served to highlight the beauty of the lover. True, the mistress does not openly threaten the lover. However, the beauty of the mistress is so impressive that the arrows ("thir") shot from her eyelashes can pierce the lover's chest and cause his death, hidden in this verse.

I've been a prisoner of your eyes for a long time,

I want to be stained with every look of yours.

There is a verse in Babur: "Usruk's eyes were satisfied, I never found this madman awake again."⁶⁰ Firoqi also describes the eyes of the lover as "intoxicating", harmonizing the proportion with revitalization, and this intoxicating look of hers like fire (fire) makes the lover want to burn hard.

Two beautiful red and purple river teeth,

⁶⁰ Заҳириддин Муҳаммад Бобур. Девон. – Тошкент: 1993. – Б. 69.

I want to kiss you softly with the magic of kind words.

In the quoted verse, the lover's lips are alluded to the pearl. This is a tradition. It is found in almost every poet. However, the effectiveness of these allusions is greatly increased due to the fact that they are alluded to in a continuous sequence within the framework of proportion and organized in the form of additional units. Because the poet describes the lover's teeth in the form of "durdonayi daryo", i.e. a grain of a river. At this point, the combination "dudogglangum kelur" used by Firoqi should be recognized as a finding. This is related to the lover's lips. Babur said, "Your lips made my heart bleed, my eyes bleed, Nechun made my condition worse, I still have a question,"⁶¹ - the lyrical hero expressed his desire beautifully and impressively through inspiration. Firoqi also relies on inspiration. He was able to beautifully express this task through the mentioned compound verb "dudoghlangu kelur": the verb "dudoghlangu" can be understood as "to kiss on the lips" and "to stutter".

In the next stanza, the lover's hip waist and pistachio hair are compared. These allusions are connected with the "sweetness" of the mistress. In classical poetry, exaggeration of the hair of the lover's back is often found. Khorezmi in "Muhabbatnama" "Bo'yung sarvu sanubartek, beling - kil"⁶², Lutfiy "Zulfi has no narrow waist..."⁶³ and showed that tenderness is a sign of beauty in classical poetry. Firoqi was able to emphasize the beauty of the mistress by skillfully using the combination ("khipcha bel"), which is often used in the folk language. In this verse, he was able to raise the folk phrase (to stay away) to the level of artistic art:

Seeing your good grace, slender waist, pistachio body,

I want to be away from other people.

In the next stanza, allegory, similitude, and allegory, and at the same time, a good interpretation, intersect at one point. "Light a candle" is a metaphor, referring to two or more meanings, the reason for the sanctity of the candle, the fact that it gives light like the sun, illuminates the heart, and fills the lover with joy. Because the lyric The popular expression "to shine" from the hero's language is very suitable for a lover:

The candle is spinning around your vase,

I want to be illuminated by the light of Parivash Khus.

The image of "dog" is often found in classical poetry. "Dog" is a symbol of loyalty, a symbol of patience, content with everything, shows this loyalty to its owner day and night. Not an iota of infidelity. Navoi "Black eye..."⁶⁴ In his ghazal, he says, "Make a bond of life with your dog." Majnun Layli hangs on the necks of his dog, rubs his face on his head and declares his love for Layli; In the ghazal "Sachi's hair has fallen..."⁶⁵, Babur directly begs "I am sorry... have mercy..."; In one of the hadiths of our Prophet, they say, "If animals were to enter heaven, the

⁶¹ O'sha asar. – B. 71.

⁶² Хоразмий. Муҳаббатнома. – Тошкент: 1984. – Б. 142.

⁶³ Лутфий Сенсан севарим. – Тошкент: 1996. – Б. 109.

⁶⁴ Алишер Навоий. Тўла асарлар тўплами, 10 жилдлик. 1-жилд. Фаройиб ус-сиғар. – Тошкент: 2011. – Б. 392.

⁶⁵ Заҳириддин Муҳаммад Бобур. Девон. – Тошкент: 1993. – Б. 69.

dog in Surah Kahf would be the first to enter."⁶⁶ Maulana Firoqi also created an exaggerated image based on the description given to the lover's dog in the cited quotations:

You will always be loyal like a dog in your company.
I always want to tie a rope to your hair.

The combination "rope of hair" is also a popular metaphor. Here too, Firoqi used a wonderful allusion. Classical poets often used allusions to a strand of a lover's hair and a ring of her hair. It can be seen that the poet Firoqi uses the word "rope" in this place and praises both braided hair and thick hair.

Metaphors such as "desert of love" and "valley of love" are often used in classic poetry. Firoqi calls the "area" where love takes place "the field of love" as if it were a fighting field. A wrestler's bones are crunched when a fight goes down. Firoqi further exaggerates this situation and alludes to the fact that "If I fight in the field of love, I want to fight until my bones are broken and scattered like breadcrumbs."

In the field of love, Javlon is brave and brave,
I want to get out of my busy workshop.

The next verse reminds many people of languages, especially the hermit Ibrahim Adham. Because Ibrahim Adham (died 777 AD) renounced the governorship of Balkh, his property, and his women, and followed the path of mysticism. Talib showed his loyalty, prayed two rakats with every step and reached the Bayt of Allah in 14 years.⁶⁷This is what Firoqi refers to in the following stanza. In this place, the verse "I will come to arm myself on the horse of courage" refers to this. At the same time, the verb "to be armed" in the verse can be attributed to the poet's skill without forgetting its folk character:

For the sake of my wealth, my friends,
I always want to get armed on a brave horse.

The talmeh in the verse in Gal and the tashbeh contained in it are given with a new expression that he was burned by the fire of maddened quality love - "to talk" - "to burn passionately", as well as Qais monand flew out of his mind and only Breathing with the memory of the lover, making a name like Majun among the people also created a scene that proves the relationship of the lover to the lover. And finally, the art of exclamation at the beginning of the praise (the poet addressed himself) and the intention to make the deserts a place, and to abandon the above-mentioned intentions and want to "reconcile" with the lover (come with me) gave the ghazal an upbeat spirit:

His mind flew from his head, he became famous like a madman,
I want to talk to el aro.
O Firoqi, be a good soul, a deserter.
I always want to make friends with my determination (55).

Through one ghazal analyzed above, we touched on some aspects of the poet Firoqi's skills. In almost all of the poet's poems, unique allusions and different

⁶⁶ Имом Бухорий. Саҳиҳи Бухорий. – Тошкент: 1993. – Б. 69.

⁶⁷ Шайх Фаридиддин Аттор. Тазкират ул-авлиё. – Тошкент: 1983. – Б. 139.

forms of migration are used. Over the years, the poet's talent has been sharpened and the artistry of his works has been ensured.

CONCLUSIONS

1. In the history of Uzbek verbal art of the 20th century, the existence of examples of poetry that continued on the basis of classical traditions was considered a great achievement of our literature. Dostmuhammad Firoqi, one of the Devan poets, is the owner of the literature of this period. He matured among the authors of the literary environment of Kokan, such as Hamza, Charkhi, Chustiy, Garibiy, Javadat.

2. The literary heritage of Firoqi is two books of manuscripts preserved in the hands of his descendants, manuscript bayaz and works on scattered pages in the Kokan Literature Museum, poems published in the press and published in the books of his contemporaries. arrived as rs. So far, the poet has 222 poems consisting of 4684 verses.

3. During his creative career, Firoqi created in the genres of classical poetry such as ghazal, murabba, mukhamas, masnavi, rubai, tarikh, fard. At the same time, he contributed to the improvement of these genres in terms of formal, poetic and thematic aspects in the new era of Uzbek literature.

4. The ghazal plays a leading role in Firoqi's work. His ghazals mainly consist of 7, 9, 11 stanzas. The poet created beautiful examples of muvashshah-ghazals and nazira-ghazals. Mushoira-ghazals created on the basis of mushoiras, which are considered a feature of the Kokan literary environment, are also often found in the poet's work.

5. Mukhammas genre shows the poet's love for the poetry of previous poets. Firoqi left a great legacy in both types of architecture. There are a total of 69 mukhammas in Devon. The poet's quotes on the ghazals of such poets as Navoi, Fuzuli, Amiri, Muqimi, Charkhi, Chusti differ from each other in terms of maturity, depth of content, and perfection of form. Among his takhmis, there are also muhammas connected to the poems of representatives of Persian-Tajik literature, which indicates the skill of the poet who combined translation and takhmis. Mushoira-mukhammas samples are also found for the first time in Firoqi Divan.

6. Firoqi created on religious-mystical, moral-educational, romantic, social-political topics. In the poet's love poems, Haq love is first of all sung. In such places, one can understand the poet's philosophical views about the universe, man, and the meaning of life. The moral and educational works of the poet call for self-awareness, alertness, and awareness.

7. A characteristic feature of Firoqi's socio-political and comic works is the priority of criticism. With his comic works, the poet took a place among Muhyi, Muqimi, Zavqi, and Charkhi, while in the religious-mystical themes, he followed the path of Mashrab and Khazini, creating works in harmony with them. In humorous poems, the priority is to expose the vices in society and the defects in

the nature and activities of naughty people. His poems with a landscape character and address also enriched the treasury of Uzbek poetry.

8. The poet's lyrical hero appears first of all in the form of a lover. There are also a lot of poems in which he became a talented and stylish lyrical hero. The lyrical hero merges with the poet's "I" in the poet's eventful and idiosyncratic poetry. The lyrical hero of Firoqi's poems such as "Doctor Mominjon", "To Abduqadir", "Brother Aziz Vahid Alijong", "To Hakimzoda", "To Hakimjon thousand in Margilon", "To my brother in Tajikistan", "Firoqi Chustiy" is the poet. are contemporaries.

9. The poet is not inferior to other poets in terms of skill. The fact that the weight of his poetry is written in traditional styles, the sophistication of his rhymes, the fact that the radifs together with the rhymes form a whole and ensure that the essence of the poem emerges smoothly is worthy of special recognition. Some defects in weight and rhymes do not affect the overall quality of the poem.

10. The simplicity of Firoqi's poetry, the use of forms characteristic of folk oral creativity, the smoothness and conciseness of the artistic expression, the popularity of the idea-content, and the sincerity of the narrative contributed to the widespread popularity of his works.

So, an in-depth study of Dostmuhammad Firoqi's life path, literary heritage, their ideological directions, and the creative laboratory of the poet allows to deeply imagine the 20 th century landscape of Uzbek literature, in particular, Uzbek classic lyrics. It can be boldly said that Uzbek literature will be enriched by another poet and his literary heritage.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019 Fil.05.02
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

**КОКАНДСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ**

ДЖУРАЕВА ГУЗАЛ КАДЫРОВНА

ФИРАКИ И ЕГО ЛИТЕРАТУРНОЕ НАСЛЕДИЕ

10.00.02 – Узбекская литература

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

Фергана – 2025

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии под номером В.2022.2.PhD/Fil2433

Диссертация выполнена в в Кокандском государственном педагогическом институте.
Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) выложен на веб-странице Научного Совета (www.fdu.uz) и на Информационном образовательном портале "Ziyonet" (www.ziyonet.uz)

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Защита диссертации состоится "12" 04 2025 года в "10⁰⁰" часов на собрании Научного совета DSc.03/30.12.2019 Fil.05.02 по присуждению ученых степеней при Ферганском государственном университете (Адрес: 100151, Фергана, ул. Бурхониддина Маргиноний, 105. Тел.: (99873) 244-57-82; e-mail: fardu_info@mail.ru.

С диссертацией можно ознакомиться в Информационном ресурсном центре Ферганском государственном университета (зарегистрирована под номером 489). (Адрес: 100151, город Фергана, ул. Мураббийлар, 19.Тел.: (99873) 244-44-94.

Автореферат диссертации разослан "25" 03 2025 года
(Протокол реестра № 17 от "25" 03 2025 года).



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ВВЕДЕНИЕ (автореферат кандидатской диссертации)

Цель исследования – провести специальное изучение жизни и творчества Дустмухаммада Фираки, восстановить статус его перевода, определить источники его литературного наследия, объём его стихов, определить идейно-художественную направленность. характеристики.

Задачи исследования:

Изучить жизнь и творческую деятельность Дустмухаммада Фираки;
преобразование рукописного собрания поэта с предоставлением информации о его состоянии и объеме;

определение предметного содержания поэзии поэта и уточнение жанрового состава;

Определение творческой позиции поэта на основе творчества поэта в лирических жанрах, в частности, его поэзии газельного письма, эпической поэзии и других жанров;

Описание и классификация мира лирических персонажей и образов поэзии Фироки, определение их поэтических особенностей;

Она призвана пролить свет на важнейшие стороны поэтики поэта и на то, насколько умело ему удалось осветить те мысли, которые он хотел передать в том или ином стихотворении, раскрыть свое поэтическое мастерство в использовании художественных и изобразительных средств. и рифма и вес.

Объектом исследования стала коллекция рукописей, хранившаяся у потомков Фираки, а также коллекция автографов в фонде Литературного музея Кокана.

Предметом исследования является поэтика поэзии Дустмухаммада Фираки.

Методы исследования. В диссертации использованы сравнительно-типологический, контекстуальный анализ, герменевтический, биографический и статистический методы анализа.

Научная новизна исследования:

впервые на основе первоисточников исследована жизнь и творчество Дустмухаммада Фироки, создана научная биография поэта;

Определено текстологическое описание произведений поэта, жанровые особенности его стихотворений, размер его поэтического наследия. В научный оборот вошли 222 стихотворения общим объемом 4684 стихов;

что поэт благословил произведения в жанрах газели, мухаммас, мурабба, рубаи, чистан, фард, он создал прекрасные образцы мувашшах-газели, назира-газели, мушаира-газели, примеры мушаира-мухаммас также являются первыми, быть опубликовано Фираки по результатам встречи в офисе;

Поэзия Фироки написана в традиционном стиле Аруз, ее рифмы тщательно продуманы, радифы вместе с рифмами образуют единое целое и обеспечивают плавное выражение сути стихотворения, художественное выражение беглое и краткое, образное, идейное содержание популярно. и

доказано, что искренность повествования стала причиной широкой популярности произведений.

Практические результаты исследования:

Диваны-автографы Фираки - сборник узбекских и таджикских стихов оказались его относительно совершенным диваном, а композиция его диванов была описана на основе принципов создания диванов;

На основании основы систематического сравнительного анализа;

Изучением его поэзии доказано, что среди поэтов Коканда эпохи Шуры создание такого писателя, как Фираки, ставшего выдающимся поэтом, является уникальным литературным явлением.

Достоверность результатов исследования, что выводы, сделанные в результате исследования, были выражены в опубликованных исследователем научных работах и что эти выводы получили положительную оценку научной общественности, что конкретная проблема решена с использованием сравнительно-типологических методов контекстуальный анализ, биографические и статистические методы анализа, теоретический. Объясняется внедрением выводов и гипотез в практику.

Научная и практическая значимость результатов исследования. Научная значимость результатов исследования заключается в развитии лирических жанров в литературе того периода на примере творчества поэта, продолжении традиции Дустмухаммада Фираки в завершении стихотворений, в то же время его Уникальный творческий стиль, художественное мастерство, тема и образы его поэтического мира конца 19-начала 20 века в среде Коканда определяются тем, что данное произведение служит научным. источник в определенной степени в исследованиях, связанных с изучением продолжения узбекско-таджикской традиции зуллисонайнизма.

Практическая значимость результатов исследования обусловлена выводами диссертации и объясняется тем, что они могут быть использованы при написании учебных пособий и организации занятий, связанных с ними.

Внедрение результатов исследования. Выводы, сделанные в процессе исследования поэзии Дустмухаммада Фираки и его поэтики, реализация достигнутых научных результатов можно увидеть в следующем:

«Сайт и электронная платформа о жизни и творчестве творцов литературной среды Коканда» под номером AL-322103020 из выводов о книге поэта и ее текстовом описании, жанровых характеристиках его стихов, размерах его поэтического наследия, биография поэта, суть его псевдонима была использована в проекте на тему творчества. (Справка Кокандского государственного педагогического института от 27 мая 2024 года № 632/04) В результате платформа обогатилась новой интересной информацией и стала удобной для пользователей;

Жанровые особенности лирики поэта, обновления в турецком арузе и илми бади с мест, определенных на основе правил поэтики на мастер-классах, проводимых для молодых художников на заседаниях отдела прозы и

литературной критики Союза писателей Узбекистана, а также как на творческих семинарах, используемых на лекциях. (Обращение Союза писателей Узбекистана от 11 марта 2024 года № 01-03/288). В результате расширились знания молодых художников-карандашников о творческих художественных навыках, обеспечена научная и популяризация семинаров;

Жизнь и творчество Дустмухаммада Фираки исследуются на основе первоисточников; создана научная биография поэта; Об идейно-художественном содержании поэзии поэта, художественно-эстетических основах, размахе темы с точки зрения традиционности и своеобразия свидетельствуют теле- и радиоканалы «Узбекистан» Национальной телерадиокомпании Узбекистана «Бедорлик», «Литературный процесс» использована в сценарии передач «Газаль Бостон» (2022-2024 гг.). (Обращение №04-36-1169 от 4 ноября 2024 года Государственного учреждения «Узбекистанский телерадиоканал» Национальной телерадиокомпании Узбекистана) «В результате радиослушатели ознакомились с творчеством еще одного представителя литературной В условиях Коканда ценность научных передач возросла.

Продвижение Республиканского центра духовности и просветительства в 2022-2023 годах является одним из мест, где идейно-художественное содержание поэзии поэта, художественно-эстетические основы, масштаб темы доказываются в аспекте традиционности и оригинальности реализовано в молитвенной деятельности. (Справка № 250 от 4 апреля 2024 года Института социальных и духовных исследований при Центре духовности и просветительства республики) достигнуто раскрытие его значения как средства воспитания.

Утверждение результатов исследования. Результаты диссертационной работы были представлены в виде лекций 4 международных и 2 республиканских научно-практических конференциях и получили одобрение.

По теме диссертации опубликовано . 10 научных работ, в том числе 3 статьи в научных изданиях, рекомендованных к публикации основных научных результатов докторских диссертаций ВАК, 1 статья в зарубежном журнале.

Структура и объем диссертации. Диссертация состоит из 145 страниц, состоящих из введения, трех основных глав, заключения и списка использованной литературы.

E'LON QILINGAN ISHLAR RO'YXATI
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LIST OF PUBLISHED WORKS

I bo'lim (I часть; I part)

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2. Jo'rayeva G. Firoqiy she'riyatida ittifoq san'ati. // Ilm sarchashmalari. – Urganch, 2023. – № 8. – B. 80-82. (10.00.00 №1)
3. Jo'rayeva G. Firoqiy va Partav. // FarDU. Ilmiy xabarlar. – Farg'ona, 2023. – №6. – B. 233-236. (10.00.00. №20)
4. Jo'rayeva G. In particular of some edjes of Firoqi's artistic skills. // Novateur Publications Journal INX-A Multidisciplinary Peer Reviewed Journal. ISSN: 2581-4280. 2023. № 9. – P. 278-280. SSIF (2023) – 8.075 (23)
- 5 Jo'rayeva G. Firoqiy devoni: tuzilishi va tarkibi. // “Qo'qon adabiy muhiti va uchinchi renessans” mavzusidagi xalqaro ilmiy-amaliy anjuman. – Qo'qon, 2022. – B. 496-502.
6. Jo'rayeva G. Firoqiyning Fazliy g'azaliga tatabbusi xususida. // Turkiy xalqlar adabiyoti: adabiy aloqalar, adabiy ta'sir va tarjima. Xalqaro-ilmiy-amaliy anjuman. – Boku, 2022. – B. 619-622.
7. Jo'rayeva G. Firoqiy g'azallarining til xususiyatlari. // “O'zbek tilini sohaga yo'naltirib o'qitishning ilmiy-metodik asoslari” mavzusidagi respublika ilmiy-nazariy anjuman. – Chirchiq, 2022. – B. 295-300.
8. Jo'rayeva G. Firoqiy she'riyatida lirik qahramon mavqeyi. // “Ta'limning zamonaviy transformatsiyasi” mavzusidagi ilmiy-amaliy anjuman. – Farg'ona, 2024-yil. – B. 255-259.

(II bo'lim (I часть ; II part)

9. Jo'rayeva G. Firoqiy-Qo'qon adabiy muhitining vakili. // Qo'qon xonligi davlatchilik tarixi. Xalqaro ilmiy-nazariy anjuman. – Qo'qon, 2022-yil. – B. 234-237.
10. Jo'rayeva G. Firoqiyning orifona she'riyati xususida. // O'zbek va Ozarbayjon filologiyasining dolzarb masalalari. Xalqaro ilmiy-amaliy anjuman. – Boku, 2024. – B. 150-153.

Avtoreferat Farg‘ona davlat universiteti
“Lingvistik tahrir va tarjimashunoslik” markazida tahrirdan o‘tkazildi

Bosishga ruxsat etildi: 2025 y. Nashriyot bosma tabog‘i – 3.
Shartli bosma tabog‘i – 1,5. Bichimi 84x108 1/16. Adadi 100.
«Poligraf Super Servis» MCHJ
150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.

