

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.FIL.21.01 RAQAMLI ILMIY KENGASH

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI

JUMAYEVA KAMOLA SHAVKAT QIZI

XOQONIY SHIRVONIY IJODIDA QASIDA JANRI
(kompozitsion xususiyatlari, motivlari, badiiyati)

10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti

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

Toshkent – 2025

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in philology sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida sharq mumtoz soʻz sanʼati va uning yetakchi namoyandalari ijodi katta qiziqish bilan oʻrganilgan. Bugungi kunda poetika, mumtoz adabiyotni oʻrganish, adabiy-estetik tafakkur taraqqiyotiga ulkan hissa qoʻshgan shoirlar lirik merosi, ijod laboratoriyasi sirlari va turli janrlar rivojiga qoʻshgan hissasini oʻrganish kun tartibiga qoʻyilgan masalalardan biri hisoblanadi.

Dunyo adabiyotshunosligida mumtoz sheʼriyati bilan tanilgan Eron shoirlari qasida janrida mahorat koʻrsatib, jahon adabiyoti erishmagan natijalarni qoʻlga kiritgan. Qasida janr sifatida alohida ahamiyatga ega, chunki unda tarixiy shaxs va amaldorlar madh etilibgina qolmay, oʻz davrining dolzarb mavzulari koʻtarilgan, jamiyatda yuz bergan voqealar tarixga muhrlangan. Xoqoniy Shirvoniy qasidanavislikda mahorat koʻrsatgan forsiy zabon shoirlardan biri boʻlib, shoir ijodida bu janrning tutgan oʻrni, uning qalamiga mansub qasidalarining tarkibiy tuzilishi, ulardagi mazmun va shakl uygʻunligi, muallifning badiiy mahoratini zamonaviy ilmiy yondashuvlar asosida tadqiq etish ishning zaruriyatini belgilaydi.

Mamlakatimizda olib borilayotgan keng koʻlamli islohotlar davrida xorijiy adabiyotlarni oʻqitish sifatini yaxshilash, ilmiy tadqiqotlar koʻlamini kengaytirishga katta eʼtibor berilmoqda. Shu jumladan, Oʻzbekiston va Eronning hamkorlik aloqalari yangi bosqichga koʻtarilib, ikki davlat orasida ilm-fan, madaniyat, adabiyot sohasidagi munosabatlar tobora mustahkamlanib bormoqda. Zero, respublikamizda “oliy taʼlimni rivojlantirish boʻyicha ilgʻor xorijiy tajribani tadqiq qilish va ularning natijalarini ommalashtirish; ilmiy tadqiqot ishlari samaradorligini oshirish”¹ vazifalari asosida samarali islohotlar olib borilmoqda. Hozirga qadar eronshunoslikda qasida janrining nazariy asoslari, mavzu koʻlami, tarkibiy qismlari, badiiyati masalalari oʻrganib kelingan. Mazkur tadqiqot Xoqoniy Shirvoniy ijodida qasida janrining kompozitsion xususiyatlari, motivlari va badiiyatini oʻrganishga yoʻnaltirilgan boʻlib, mavzuni monografik planda oʻrganish tadqiqotning dolzarbligini belgilaydi.

Oʻzbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-sonli “2022 – 2026-yillarga moʻljallangan Yangi Oʻzbekistonning taraqqiyot strategiyasi toʻgʻrisida”gi Farmoni, 2021-yil 19-maydagi PQ-5117-sonli “Oʻzbekiston Respublikasida xorijiy tillarni oʻrganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari toʻgʻrisida”gi Qarori, 2020-yil 16-apreldagi PQ-4680-sonli “Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari toʻgʻrisida”gi Qarori, 2019-yil 8-oktabrdagi PF-5847-sonli “Oʻzbekiston Respublikasi oliy taʼlim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash toʻgʻrisida”gi Farmoni, shuningdek, mazkur faoliyatga tegishli boshqa meʼyoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga muayyan darajada xizmat qiladi.

¹ Oʻzbekiston Respublikasi Prezidentining 2023-yil 3-iyuldagi “Maʼmuriy islohotlar doirasida oliy taʼlim, fan va innovatsiyalar sohasida davlat boshqaruvini samarali tashkil qilish chora-tadbirlari toʻgʻrisida”gi PQ-200-sonli qarori. <https://lex.uz>.

Tadqiqotning respublika fan va texnologiyalarni rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti O‘zbekiston Respublikasi fan va texnologiyalarni rivojlantirishning I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishlariga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida qasidaning kelib chiqishi, mavzular ko‘lami, janrning asosiy shakllari haqida ko‘p manbalarda ma’lumotlar uchraydi. Yevropa sharqshunoslari S.Stefan va Sh.Kristoferlar “Musulmon Osiyo va Afrikada qasida” nomli monografiyalarida qasidani qiyosiy-tarixiy, qiyosiy-tipologik tahlil asosida o‘rganishgan². Fors mumtoz adabiyotida qasida janriga bag‘ishlangan so‘ngi fundamental tadqiqot rus sharqshunosi M.Reysner tomonidan amalga oshirilgan bo‘lib, u o‘z tadqiqotida X-XIII asr boshlaridagi fors liro-epik she‘riyati: mumtoz qasidaning genezisi va evolyutsiyasi masalasi doirasida nazariy tadqiqotlar olib borgan³. Eronlik olim S. Kozruniy fors adabiyotida hijriy VII-VIII asrlarda qasida va uning mavzular ko‘lamini tadqiq etgan⁴. S. Zarqoniy, M. G‘arib, M. Muhdaviylar⁵ forsiyzabon shoirlar ijodini tadqiq etar ekan, qasidaning shakli va turi borasida nazariy qarashlarini bayon etgan. Qasidaning paydo bo‘lishi, bu janrning asosiy mavzulari va unda vazn, qofiya, radif masalalari eronshunos olimlar U.Tohirov, M.Raxmonov, U.Kazakovalarning dissertatsiyalarida atroflicha tahlil qilingan⁶. O‘zbek adabiyotshunosligida M.Qodirova, G.Boltaboyeva, N.Bekova, M.Hasanovalarning⁷ dissertatsiyalarida turkiy shoirlar ijodida qasida janrining turli aspektlari o‘rganilgan.

Qasidaning nazariy asoslariga oid so‘ngi yillarda olib borilgan izlanishlar S. Ojegova, A. Abdurahmonov, I. Ikromov, Sh. Dovruqov, Sh. Gaforov, M. Isfaxoniy, Sh. Jozeylinlar⁸ o‘zlari o‘rgangan forsiyzabon shoirlar ijodida qasidaning o‘rni, uslubi,

² Stefan S. Christopher Sh. Qasida poetry in islamic Asia and Africa. – Leiden: Brill, 1996. – 491 p.

³ Рейснер М. Персидская лироэпическая поэзия X – начала XIII века. Генезис и эволюция классической касыды. – Москва: Наталис, 2006. – 423 с.

⁴ سيداحمد حسینی کازرونی. قصیده، معانی و سیر تحول آن تا سده هفتم و هشتم هجری در ادب فارسی // کانفرانس بین المللی شرقشناسی، تاریخ و ادبیات پارسی. – ایران، ۱۳۹۵. – ص. ۱۸-۵.
⁵ سیدمهدی زرقاتی، مصطفی غریب، مجتواد مهدوی. نقش سنائی در تحول قصیده فارسی // مجله‌ی شعرپژوهی (بوستان ادب). – شیراز، ۱۳۹۴. – ص. ۴۹-۷۶.

⁶ Тоиров У. Касыда в персидско-таджикской классической литературе: Автореф. дис. ... канд. филол. наук. – Душанбе, 1990. – 22 с.; Рахмонов М. Дидактическая касыда в персидско-таджикской литературе XIII-XIV веков: Автореф. дис. ... канд. филол. наук. – Душанбе, 1994. – 27 с.; Казакова У. Касыда и её традиции в персидско-таджикской поэзии XIII-XIV веков: Дис. ... докт. филол. наук. – Душанбе, 2006. – 353 с.

⁷ Қодирова М. Касыды Алишера Фани: Дис. ... канд. филол. наук. – Ташкент, 1969. – 254 с.; Болтаева Г. Алишер Навоий “Фусули арбаа” қасидалар туркумининг манбалари ва ғоявий-бадий таҳлили: Филол. фан. номз. ... дис. – Бухоро, 1999. – 130 б.; Бекова Н. Алишер Навоийнинг ҳамд ғазаллари ва “Рух ул-қудс” қасидасининг бадиияти: Филол. фан. номз. ... дис. – Тошкент, 2003. – 137 б.; Хасанова М. XV аср туркий шеърятда қасида жанри: Филол. фанлари бўйича фалсафа доктори (PhD)... дис. – Самарқанд, 2018. – 150 б.;

⁸ Ожегова С. Проблема изучения касыд Али Аухад ад-Дина Анвари: Автореф. дис. ... канд. филол. наук. – Москва, 1993. – 17 с.; Абдурахмонов А. Қасыда и ее традиции в творчестве Малек-ош-шоаро Бахара: Дис. ... канд. филол. наук. – Москва, 1972. – 196 с.; Икромов И. Роль Анвари в историческом процессе развития жанра касыды: Автореф. дис. ... докт. филол. наук. – Душанбе, 1992. – 58 с.; Давруков Ш. Жанровое многообразие поэтического наследия Усмона Мухтори Газневи и его вклад в развитии жанра касыды: Дис. ... канд. филол. наук. – Душанбе, 2015. – 231 с.; Гафоров Ш. Азраки Хирави и художественно-эстетические особенности его касыд: Автореф. дис. ... канд. филол. наук. – Душанбе, 2011. – 22 с.; Esfahani M. Philosophical and mystical dimensions in the thought and writings of Mir Findiriski (ca. 970-1050/ 1560-1640) with special reference his Qasidah Hikmiyah (philosophical ode): Diss. of Doctor of Philosophy. – Canada: University of McGill, 2003. – 314 p.; Jocelyn

shoirlarning qasidanavislikdagi mahoratini o'rganib nomzodlik va doktorlik tadqiqotlarini yaratgan.

Sharqshunos olimlar E.Braun, A.Arberi, Y.Ripka, G.Ousley, Ch.Riyu, R.Gould, I.Zand, K.Zaleman, Y. Bertels, M.Reysner, Y.Akimushkina, A.Abdulloev, N.Komilov, Sh.Shomammedov, M.Imomnazarov, E.Ochilovlar⁹ Xoqoniy Shirvoniylar hayoti va ijodiy faoliyatini atroflicha o'rgangan.

Hozirgi kungacha Xoqoniy Shirvoniylar ijodi ustida bir qancha ilmiy izlanishlar olib borilgan. Ulardan biri tojik olimi T. Keldiyorov tomonidan amalga oshirilgan bo'lib, dissertatsiya hind sharhnavisi Alaviy Shodiobodiyning Xoqoniy Shirvoniylar qasidalarining sharhi va Xoqoniy she'rlarining badiiyati masalalariga bag'ishlangan¹⁰. Boshqa bir tojik olimasi M.Sharifovanning "Arab adabiyotining Xoqoniy Shirvoniylar ijodiga ta'siri" nomli dissertatsiyasida shoirlarning arab tilidagi merosi va arab shoirlarining Xoqoniy ijodiga tasirini o'rgangan¹¹. Ozarbayjonlik olimasi E. Zeynalova "Xoqoniy Shirvoniylar arab tilidagi merosi" nomli dissertatsiyasida shoirlarning arab tilidagi ijodini o'rgangan¹². Rus sharqshunosi Y.Akimushkina "XI-XIV asrlarda fors adabiyotida habsiya lirikasi (genезis va evolyutsiya)" mavzusidagi dissertatsiyasining to'rtinchi bobidagi ikki bo'limda Xoqoniy habsiyalarida Shirvondagi tutqunlik davri motivlarining germeneytik tahlilini amalga oshirgan¹³. Amerikalik sharqshunos R. Gould "O'rta asr fors she'riyatining siyosiy estetikasi, 1100-1200" mavzusidagi doktorlik ishining ikkinchi bobida Xoqoniy Shirvoniylar habsiyalaridagi zindon muhiti xususiyatlarini qisman o'rgangan¹⁴.

Xoqoniy Shirvoniylar ijodining ayrim masalalari eronlik olimlarning dissertatsiyalarida ham o'z aksini topgan. Ch. Rasul shoir qasidalarini leksik-semantik

Sh. Transient pleasures and perpetual risks: The integration of fulfillment and loss in the classical Arabic and persian panegyric qasida: Diss. of Doctor of Philosophy. – Princeton: University of Princeton, 2002. – 452 p.

⁹ Browne E. A Literary history of Persia. – London: Cambridge University Press, 1928. – 580 p.; Aberly A. Classical Persian literature. – London: George Allen & Unwin LTD, 1958. – 470 p.; ۵۷۵ ص. – تاريخ ادبيات ايران. – يان ريپکا و ديگران. تهران، ۱۳۷۱. Ouseley G. Biographical notices of Persian poets; with critical and explanatory remarks. – London: Oriental Translation Fund, 1846. – 624 p.; Rieu Ch. Catalogue of the Persian Manuscripts in the British Museum. – London: British Museum, 1881. – 464 p.; Gould R. The Persian prison Poem Sovereignty and the political Imagination. – London: Edinburgh University Press, 2021. – 312 p.; Занд И. Шесть веков славы: очерки персидско-таджикской литературы. – Москва: Наука, 1964. – 252 с.; Залеман К. Четверостишия Хакани. – Санкт-Петербург, 1875. – 186 с.; Бертелс Е. История персидско-таджикской литературы. – Москва: Наука, 1960. – 561 с.; Рейснер М. Персидская лироэпическая поэзия X – начала XIII века. Генезис и эволюция классической касыды. – Москва: Наталис, 2006. – 423 с.; Акимушкина Е. Тюремная лирика в персидской литературе XI – XIV вв.: генезис и эволюция: Дис. ... канд. филол. наук. – Москва, 2004. – 319 с.; Абдуллоев А. Адабиёти форсу тожик дар нимаи дуоми асри XI ва аввали асри XII. – Душанбе, 1986. – 262 с.; Classics of Azerbaijan Literature. <https://azarbaijan.az>; (Manbaga 04.11.2024. da murojaat qilindi); Комилов Н. Хизр чашмаси. – Тошкент: Маънавият, 2005. – 320 б.; Шомухамедов Ш. Форс мумтоз адабиёти. – Тошкент, 2013. – 194 б.; Имомназаров М. X-XV асрлар форс мумтоз шеърияти. – Тошкент, 2013. – 310 б.; Ochilov E. San'atda benazir, hikmatda beqiyos / "Turkiy adabiyot durdonalari", 100 jildlik, 57-jild. – Toshkent, 2022. – B. 28 – 37; Ochilov E. Alisher Navoiy va Xoqoniy Shirvoniylar / "Alisher Navoiy va XXI asr" mavzuidagi 8-uluslararo konferansi materiallari. – Toshkent – Boku, 2023. – B. 313 – 317.

¹⁰ Келдиёров Т. "Шарҳи қасоиди Хоқоний" – и Алавий Шодиободий ва масъалаҳои маърифати бадеии ашъори Хоқоний: Diss. ... канд. филол. наук. – Хужанд, 2000. – 165 с.

¹¹ Шарифова М. Влияние арабской литературы на творчество Хакани Ширвани: Дис. ... канд. филол. наук. – Душанбе, 2018. – 167 с.

¹² Zeynalova E. Haqani Shirvaninin əbəddilli yaradiciliği: Doktoru ... tezi. – Bakı, 2021. – 172 s.

¹³ Акимушкина Е. Тюремная лирика в персидской литературе XI – XIV вв.: генезис и эволюция: Дис. ... канд. филол. наук. – Москва, 2004. – 319 с.;

¹⁴ Gould R. The Political Aesthetic of the Medieval Persian Poem, 1100-1200: Diss. of Doctor of Philosophy. – New York: University of Columbia, 2013. – 321 p.

jihaddan tadqiq etgan¹⁵. Q.Yoqub Xoqoniy devonida tashbih she'riy san'ati va uning balog'atiga oid tadqiqot olib borgan¹⁶. H.Ansoriy Xoqoniy she'riyatining lingvopoetik xususiyatlarini o'rgangan¹⁷. H.Ahmad shoir she'rlarini leksik jihatdan tekshirgan¹⁸. S.Vardanjaniy Xoqoniy Shirvoniyni she'riyatdagi tasavvuri va XII asr oxirigacha uning ta'sirini ustida ilmiy izlanishlar olib borgan¹⁹. A. Isfaxoniy g'azal taraqqiyoti va Xoqoniy Shirvoniyni unga qo'shgan hissasiga to'xtalgan²⁰.

Eronlik olim Z.Sajjodiy shoir devoni, maktublar to'plami, she'riy saylanmasi, masnaviysini tadqiq etib, sharh va eslatmalar yozgan²¹. M. Turkiy Xoqoniyning hayoti, shaxsiyati, she'riyati haqida faktlarga asoslangan biografiyasini yaratgan²². I. Maryam "Xoqoniyning madh qasidalarini"²³, H. Ali, F. Azmansheriy "Xoqoniy qasidalarida iyhom va tanosib"²⁴; H. Hasan, M.Ali "Xoqoniy qasidalaridagi paradokslar"²⁵ nomli ilmiy maqolalarda shoir qasidalaridagi maqto'v, she'riy san'at va ziddiyatlarni atroflicha o'rgangan. Ozarbayjonlik olimlar M.Rahim, A. Vahid, M. Muborizlar Xoqoniy Shirvoni adabiy merosini ozar tiliga tarjima qilganlar²⁶. Yuqorida zikr etilgan tadqiqotlar jahon adabiyotshunosligida bevosita Xoqoniy Shirvoni ijodiga bag'ishlangan bo'lsa-da, ularda shoir qasidalarining kompozitsion xususiyatlari, motivlari va badiiyati yetarli darajada o'rganilmaganligini ko'rsatadi.

Dissertatsiya mavzusining dissertatsiya bajarilgan oliy ta'lim muassasining ilmiy-tadqiqot ishlari bilan bog'liqligi. Dissertatsiya mavzusi Toshkent davlat sharqshunoslik universitetining "Sharq mamlakatlari adabiyoti", "Adabiyotshunoslikning dolzarb muammolari" va "Sharq mamlakatlari adabiyotida janr va uslub masalalarini o'rganish" mavzulari doirasida bajarilgan.

Tadqiqotning maqsadi Xoqoniy Shirvoni qasidalarining kompozitsiyasi, mavzular qamrovi, asosiy motivlari, obrazlar olami, badiiy xususiyatlarini tadqiq etishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

Xoqoniy Shirvoni mansub ijtimoiy-adabiy muhitning shoir ijodiga ta'sirini o'rganish;

shoir qasidalarining o'ziga xos jihatlari va uning janr rivojiga qo'shgan hissasini aniqlash;

¹⁵ Chaharqani منتظر رسول. فرهنگ تحلیلی قصاید خاقانی شروانی: دکتر ی. تهران، ۱۳۷۸.

¹⁶ قلمی فرد یعقوب. فرهنگ تشبیهات و استعارات دیوان خاقانی و تحلیل بلاعی آن: دکتر ی. تهران، ۱۳۸۰.

¹⁷ حمیدرضا انصاری. آشنایی زبانی و فراهنجاری های زبانی در شعر خاقانی: دکتر ی. تهران، ۱۳۹۴.

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¹⁸ خواجه ایم، احمد. فرهنگ تحلیلی اشعار خاقانی. دکتر ی. تهران، ۱۳۸۰.

¹⁹ Vardanjani S. Imagination of Khaqani in poems, its influence and effects, until the end of the 6th century: Diss. of Doctor of Philosophy. – Mashhad: Ferdowsi University of Mashhad, 2017. <https://jpl.ut.ac.ir/article> (Manbaga 07.12.2024 da murojaat qilindi).

²⁰ Isfahoni.A. Development of the ghazal and Khaqani's contribution: Diss. of Doctor of Philosophy. – Cambridge: University of Harvard, 2007. – 573 p.

²¹ <https://khaganisharvani.blogfa.com> (Manbaga 04.10.2024. da murojaat qilindi).

²² محمد رضا ترکی. سر سخنان نغز خاقانی. تهران، ۱۳۹۸. ص. ۶۰۱.

²³ ایرانمنش مریم. قصاید مدحی خاقانی // نثر پژوهی ادب فارسی. تهران، ۱۳۸۹. ص. ۱۸-۱.

²⁴ حیدری علی، فروغی پویا اعظمشهریه. ابهام، تناسب در قصاید خاقانی // شعر پژوهی (بوستان ادب - علوم اجتماعی و انسانی) - شیراز، ۱۳۹۰. ص. ۶۶-۴۵.

²⁵ حسین حسن پورآلاشتی، محمد علی باغبان. متناقض نمایی در قصاید خاقانی // نشریه دانشکده ادبیات و علوم انسانی. تبریز، ۱۳۷۶. ص. ۱۸-۱.

²⁶ Classics of Azerbaijan Literature. <https://azarbaijan.az.>; (Manbaga 04.11.2024. da murojaat qilindi).

Xoqoniy Shirvoniylar qasidalarining uslubiy-kompozitsion xususiyatlarini tadqiq etish;

shoir qasidalaridagi asosiy motivlarni muayyanlashtirish;

Xoqoniy Shirvoniylar qasidalarida qoʻllangan badiiy tasviriy vositalar tahlili orqali shoir mahoratining ayrim qirralarini ochib berish.

Tadqiqotning obyekti sifatida Xoqoniy Shirvoniylarning 1997-yil Tehronda nashr etilgan devoni tarkibidagi qasidalari tanlandi²⁷.

Tadqiqotning predmetini fors mumtoz sheʼriyati kontekstida Xoqoniy Shirvoniylar qasidalarining tarkibiy tuzilishi, motivlari, badiiyati tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida qiyosiy-tarixiy, biografik, germeneytik, statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

XII asr Shirvon adabiy muhitining oʻziga xos xususiyatlari va uning Xoqoniy Shirvoniylarning shoir sifatida shakllanishida koʻrsatgan taʼsirini oʻrganish orqali biografik tahlil natijalariga binoan buyuk soʻz sanʼatkori ijodiy evolyutsiyasining uch davri aniqlangan;

Xoqoniy Shirvoniylarning qasida janrini shakl va mazmun jihatidan kengaytirgani va chuqurlashtirgani, ular bir necha matlaʼdan iboratligi, shoirning oʻziga xos murakkab tili, ijodi sharhtalabligi va ularning xos auditoriyaga moʻljallanganligi hamda shoir “Mirʼot us-safo” qasidasi bilan tatabbuʼnavislik anʼanasini rivojlantirganligi dalillangan;

shoir devonidagi koʻp qasidalar kompozitsion jihatdan “qasidai tom”ga mansubligi, ularda madh mavzu yetakchilik qilishi, bu qasidalarning nasib qismlarida tong tasvirining ustuvorligi, qasidalar kompozitsiyasida badiiy nutqning tavsiflash, vasf etish, dialog shaklidan va turli detallardan foydalanganligi hamda diniy mavzulardagi qasidalarda mumtoz adabiyotdagi anʼanaviy adabiy qonun-qoidalarga rioya etganligi isbotlangan;

Xoqoniy Shirvoniylarning qasidalarida uchraydigan motivlarning statistik tahlili natijasida diniy mavzulardagi qasidalarda “ilohiy ishq”; madh mavzularidagi qasidalarida “adolat”; shikoyat mavzularidagi qasidalarda “doʻst”; qasida shaklidagi marsiyalarda “koʻz yosh” motivlarining faol ekanligi va ular shoir niyatini ochishda hal qiluvchi omillardan biri ekanligi asoslangan;

katta hajmli (210 bayt) qasidalarda qofiyaning deyarli takrorlanmaganligi, qasidalarda rujuʼ, savolu javob, tajohul ul-orif, tansiq us-sifot, kitobat va boshqa sanʼatlardan foydalanganligi, bir paytda bir necha sanʼatlardan baravar qoʻllanganligi hamda “goʻzallik, hijron, oshiqlik, umr boqiylik, adolatparvarlik, poklik, nodirlik, zohidlik, saxovatpeshalik” kabi fazilatlar paygʻambarlar va qushlarning ramziy obrazlari orqali ifodalanganligi ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Xoqoniy Shirvoniylar hayoti biografik, ijodiga taʼsir qilgan ijtimoiy-adabiy muhit va tarixiy jarayonlar qiyosiy-tarixiy tahlil asosida oʻrganildi. Shoir adabiy merosi va unda qasidaning oʻrni, soni, hajmi hamda qasidalarning mumtoz devonchilik anʼanalariga mosligi yuzasidan tegishli xulosalar chiqarildi. Shoir ijodi xorijiy va mahalliy

²⁷جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ۷۶۳ ص.

materiallarga tayangan holda tadqiq etilib, zarur o‘rinlarda ularga munosabat bildirildi hamda Xoqoniy Shirvoniy qasidalarining kompozitsion xususiyatlari, motivlari germenevtik, statistik tahlil usullaridan foydalangan holda tadqiq etildi.

Dissertatsiyadagi Xoqoniy Shirvoniy ijodida qasida janrining kompozitsion xususiyatlari, motivlari, badiiyati bilan bog‘liq amaliy natijalardan “Adabiyotshunoslik terminlar lug‘ati” mavzusidagi amaliy loyihaning fors adabiyotshunosligi atamalarini yoritishda qo‘llanilgan. Tadqiqotning ilmiy-nazariy xulosalari qiyosiy adabiyotshunoslik, tili o‘rganilayotgan mamlakat adabiyotidan darslik va o‘quv qo‘llanmalari yaratish, shuningdek, fors adabiyotini o‘rganishning barcha bosqichlari uchun manba bo‘lib xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi nazariy ma‘lumotlarning ilmiy manbalarda asoslanganligi, tanlangan manbaning tadqiqot mavzusiga mosligi, qiyosiy-tarixiy, biografik, germenevtik, statistik tahlillar asosida nazariy xulosalar chiqarilganligi hamda olingan natijalarning vakolatli davlat tuzilmalari tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati fors mumtoz adabiyotini o‘rganish, xususan qasida janrini tadqiq etishdagi nazariy xulosa va umumlashmalarning hamda mavjud ma‘lumotlarning yangi ilmiy-nazariy tavsiyalar asosida boyitilgani bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati qasida janri poetikasi, kompozitsion xususiyatlariga oid amaliy va tahliliy materiallardan “O‘rganilayotgan til mamlakati adabiyoti”, “Sharq xalqlari adabiyoti poetikasi”, “Sharq adabiyotida she‘riy tizmlar”, “Mutaxassislikning nazariy masalalari” “Sharq adabiyoti jahon adabiyoti kontekstida” kabi fanlarni o‘qitish, filologiya yo‘nalishi bakalavriyat va magistratura bosqichlarida maxsus hamda tanlov fanlar tashkil etish, darslik va qo‘llanmalar yaratishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Xoqoniy Shirvoniy ijodida qasida janri, ularning kompozitsion xususiyatlari, motivlari va badiiyati tadqiqi yuzasidan olingan ilmiy natijalar va xulosalar asosida:

shirvon adabiy muhiti va Xoqoniy Shirvoniy poetikasi haqidagi nazariy mulohazalardan, qasidaning badiiyati, shoir qasidalarining mavzulari, ulardagi asosiy motivlar, qasidalaridagi she‘riy san‘atlar va ramzlarning badiiy talqini haqidagi tahliliy-tanqidiy natijalardan O‘zbekiston Yozuvchilar uyushmasining Adabiyotshunoslik kengashi yig‘ilishida, adabiy-ma‘rifiy tadbirlarda, “Onajonim she‘riyati” to‘garagi mashg‘ulotlarida foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2025-yil 17-fevraldagi 01-03/86 - son ma‘lumotnoma). Natijada Yozuvchilar uyushmasi tomonidan tashkil etilgan adabiy kecha, adabiy-ma‘rifiy tadbirlarining ilmiy-amaliy ahamiyati oshishida hamda shoir ijodida qasida janrining ahamiyatini tushunishga amaliy asos bo‘lib xizmat qilgan.

Xoqoniy Shirvoniy ijodida qasida janrining kompozitsion xususiyatlari, motivlari, badiiyati bilan bog‘liq amaliy natijalardan 2023-yil 11-iyundagi 26-IB qarori bilan amalga oshirilgan “Adabiyotshunoslik terminlar lug‘ati” (sharq tillari kesimida) mavzusidagi amaliy loyihaning fors adabiyotshunosligi atamalarini yoritishda qo‘llanilgan (Toshkent davlat sharqshunoslik universiteti 2025-yil 15-martdagi 01-04/686-sonli ma‘lumotnoma). Tadqiqot natijalariga tayangan holda “tashbib”,

“gurezgoh”, “madh”, “duo”, “maqta’ ”, “matla’ ”, “ruju’ ”, “tansiq us-sifot”, “savolu javob” kabi terminlar lug‘atdan joy olgan.

Xoqoniy Shirvoniyni hayoti, ijodi, qasidalarida qo‘llangan asosiy motivlar va ularning badiiyatiga bag‘ishlangan tahliliy fikrlar hamda nazariy xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston-24” ijodiy birlashmasi “O‘zbekiston” teleradiokanali tomonidan tayyorlangan “G‘azal bo‘stoni”, “Adabiy jarayon”, “Jahon adabiyoti” radioeshittirishlarida foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasining 2025-yil 4-fevral 05-09-102-son ma’lumotnoma). Natijada Xoqoniy Shirvoniyni hayoti va ijodi bilan o‘zbek teletomoshabinlarini yaqindan tanishtirish imkoniyati ta’minlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari muallifning 7 ta ilmiy-amaliy anjumanda, jumladan, 5 ta xalqaro va 2 ta respublika miqyosidagi konferensiyalardagi chiqishlarida aprobatsiyadan o‘tgan.

Tadqiqot natijalarining e‘lon qilinganligi. Tadqiqot mavzusi bo‘yicha 16 ta ilmiy maqola nashr etilgan. Shundan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, ulardan 4 tasi respublika, 3 tasi xorijiy jurnallarda e‘lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning hajmi 124 sahifani tashkil etadi. Ish so‘ngida tegishli ilovalar keltirildi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning “Kirish” qismida tadqiqot mavzusining dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, predmeti va obyekti tavsiflangan. Tadqiqotning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilib, uning ilmiy yangiligi va amaliy natijalari bayon qilingan. Olingan natijalarning ishonchligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, dissertatsiyaning tuzilishi va hajmi haqida ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Xoqoniy Shirvoniyni qasidanavis shoir**” deb nomlanib, ikki faslga ajratilgan. Dastlabki fasl “*Afzaliddin Xoqoniy va XII asr Shirvon adabiy muhiti*” deb nomlanib, unda shoirning hayoti, ijtimoiy-adabiy muhitning shoir ijodiga ta’siri o‘rganilgan.

Afzaliddin Badil Ibrohim bin Ali Xoqoniy Shirvoniyni (1120) XII asrda Ozarbayjonning Shirvon o‘lkasidagi oddiy oilada dunyoga kelgan. Taniqli Eron olimi Zabihulloh Safoning ta’kidlashicha, shoirning “mashhurroq nomi Afzaliddin bo‘lib, zamondoshlari uni shu ism bilan yod etgan. Tazkiranavislar esa “Ibrohim” deya e’tirof etgan bo‘lsa-da, Xoqoniy Shirvoniyni o‘zini Badil deb atagan”²⁸.

Shoirning buyuk iste’dod sohibi bo‘lib yetishishida o‘z davrining mashhur tabibi va faylasufi Kofiuddin Umar ibn Usmonning kattagina ta’siri bo‘lgan. U Xoqoniy Shirvoniyni amakisi bo‘lib, shoir undan arab tili, adabiyotini o‘rgangan va 25 yoshgacha uning tarbiyasini olgan. Shoirning ikkinchi ustoz Abul A‘lo Ganjaviyni edi.

²⁸ذبيح الله صفا. تاريخ ادبيات در ايران. جلد دوم. - تهران، ۱۳۷۱. - ص. ۷۷۶.

Xoqoniy Shirvoniy ijodiy faoliyatining g‘oyaviy-badiiy xarakteri u yashagan davr ijtimoiy-siyosiy sharoiti, adabiy muhit an‘analari bilan bog‘liq bo‘lgan. Umuman olganda, shoir hayoti va ijodiy faoliyatini shartli ravishda uch davrga bo‘lib o‘rganish maqsadga muvofiq. Har bir davrdagi ijtimoiy-siyosiy va tarixiy jarayonlar shoir ijodiga o‘z ta‘sirini o‘tkazmay qolmagan.

Ijodiy faoliyatining birinchi davri bevosita shoirning yoshlik chog‘lari, Shirvonshohlar saroyiga kelishi, bu yerdagi adabiy muhit ta‘sirida iste‘dodining gullagan davrini qamrab oladi. Yosh iste‘dod sohibi Shirvonshohlar saroyida bo‘lganida saroy muhiti va undagi hashamatdan ilhomlanib sermahsul ijodiy faoliyat olib borgan. Bu davrda u Shirvonshohlar va boshqa davlat arboblarni maqtab madhiyalar yozgan “*maddoh*” shoir timsolida gavdalangan. Shoir devonidan joy olgan madhiya ruhidagi qasidalar, she‘r, g‘azal, ruboiylar ushbu fikrning isbotidir.

Shoir ijodiy faoliyatining ikkinchi davri *20 yoshli o‘g‘li, turmush o‘rtog‘idan judo bo‘lib, xastaliklarga duchor bo‘lgan*²⁹ va hayotning turli zarbalariga uchragan pallalarni qamrab oladi. Shuningdek, u bu davrda ikki marta zindonband etilgan. Uning sabablari manbalarda turlicha ko‘rsatilgan. Xususan, “*Shirvonshohlar ijozatisiz safarga chiqqanligi*”³⁰, “*ochiq fikrliligi*”³¹, “*axiylik masalasida*”³² va “*Shirvonshohning maxsus topshirig‘ini bajarishdan bosh tortganligi uchun zindonband etilganligi*”³³ bilan bog‘liq qarashlar bor.

Xoqoniy Shirvoniy ijodiy faoliyatining ikkinchi davrida turli qiyinchiliklarga uchragan bo‘lsa-da ijod qilishdan to‘xtab qolmagan. Shoir hatto zindonband qilingan bo‘lsa-da, ijodiy faoliyatini davom ettirgan. Devonidan joy olgan mashhur “*habsiyalar*” (*zindonbandlik she‘rlari*) bunga isbotdir. Shuningdek, saroy muhitini tark etib, o‘z davrining mashhur shaharlari Xuroson, Bag‘dod, Iroq, Madina va boshqa shaharlarga sayohat qilishi ham shoir ijodida yangi qirralarning kashf etilishiga sabab bo‘lgan. Jumladan, shoir bu safarlar davomida “*تحفة العراقيين*” — “*Ikki Iroq tuhfası*” masnaviysini yozishga muvaffaq bo‘lgan. Xoqoniy Shirvoniy ijodining bu davrida “*isyonkor, sayohatchi*” shoir sifatida namoyon bo‘ladi.

Shoir ijodiy faoliyatining uchinchi davrini taxminan ikkinchi marta haj ziyoratini ado etib, yurtiga qaytgan davri bilan bog‘lash mumkin. Hayotidagi yo‘qotishlar va musibatlar shoirni ruhiy tushkunlikka tushishiga va tarkidunyo qilishiga sabab bo‘lgan. Xoqoniy Shirvoniy hayotining bu davrida diniy, tasavvufiy, falsafiy yo‘nalishda ijod qilgan. Shoir ijodini ayniqsa uning qasidalarini diniy, tasavvufiy, falsafiy qarashlardan ayro holda tasavvur qilib bo‘lmaydi. Ijodining balog‘atga yetgan bu davrida u “*donishmand*” shoir timsolida ko‘zga tashlanadi.

Xoqoniyning shaxsiyati xususida so‘z yuritganda, uning zakiy, nuqtadon va o‘z davrining donishmandlaridan bo‘lganligini qayd etish kerak. Shuningdek, haqiqatparvarlik, adolatparvarlik Xoqoniyga xos sifatlardandir. Zero, shoir ochiq fikrliligi uchun zindonband etilganligi haqidagi qarashlar yo‘q emas.

²⁹Yan Ribiqa va Diggran. Tarix adbiyat iran. – تهران، ۱۳۷۱. – ص. ۲۸۹.
³⁰تاجماه اصفی شیرازی. خاقانی، حیات، زمان و محیط او (بررسی کتاب) // گلستان. ۱۹۹۷. – ص. ۱۶۹.
³¹Yan Ribiqa va Diggran. Tarix adbiyat iran. – تهران، ۱۳۷۱. – ص. ۲۸۹.
³²تاجماه اصفی شیرازی. خاقانی، حیات، زمان و محیط او (بررسی کتاب) // گلستان. ۱۹۹۷. – ص. ۱۶۹.
³³عباس ماهیار. شرح مشکلات خاقانی: خارخار بند و زندان. ص - ۳.

Ushbu bobning ikkinchi fasli “*Xoqoniy Shirvoniy ijodida qasida janri va uning o‘rganilishi*” deb nomlangan. Faslda qasida, uning nazariy asoslari, bu janrning shoir ijodida tutgan o‘rni, devondagi qasidalarining soni, hajmi, mavzular ko‘lami va shoir ijodining o‘rganilganlik darajasi tadqiq etilgan.

Xoqoniy Shirvoniy ijodida qasidaning alohida o‘rni bor. Shoir merosini qasidalarsiz tasavvur qilish mumkin emas. U bu janrda sermahsul ijod etgan. Zabihulloh Safo Xoqoniy Shirvoniyni “*buyuk qasidanavis shoirlardan*”³⁴ desa, Yan Ripka “*Xoqoniy madhiyago‘y shoir*”³⁵ deya qayd etgan.

Xoqoniy Shirvoniy devonida 132 ta qasida, 401 ta g‘azal, 351 ta ruboiy, 7 ta tarji‘band, 9 ta tarkibband, turli mavzularga bag‘ishlangan 388 ta she‘r, 9 ta arabcha qasida va qit‘alar o‘rin olganligi aniqlandi. Shoirdan arab va ajam diyorlarida mashhur bo‘lgan “*Ikki Iroq tuhfas*” nomli masnaviy va 60 ta munshaot ham meros qolgan.

Tadqiqot obyekti bo‘lgan devonda ا (alif) harfi bilan tugallanuvchi 11 ta, ب (ba) harfi bilan tugallanuvchi 4 ta, ت (ta) harfi bilan tugallanuvchi 11 ta, د (dol) harfi bilan tugallanuvchi 28 ta, ر (ro) harfi bilan tugallanuvchi 5 ta, س (sin) harfi bilan tugallanuvchi 1 ta, ش (shin) harfi bilan tugallanuvchi 5 ta, ق (qof) harfi bilan tugallanuvchi 1 ta, ك (kof) harfi bilan tugallanuvchi 1 ta, م (mim) harfi bilan tugallanuvchi 20 ta, ن (nun) harfi bilan tugallanuvchi 18 ta, و (vov) harfi bilan tugallanuvchi 3 ta, ه (hoje hav-vaz) harfi bilan tugallanuvchi 14 ta, ی (yo) harfi bilan tugallanuvchi 10 ta qasida o‘rin olgan.

Shoir devonidagi qasidalar mavzusiga ko‘ra mumtoz devonchilik an‘analariga muvofiq joylashtirilgan. Ya‘ni devonning ا (alif) harfi bilan tugallanuvchi qasidalar turkumidagi birinchi qasida ma‘no va mazmuniga ko‘ra tavhidiy bo‘lib, u “*جوشن در آ صورت برون کن در صف مردان در آ* – *surat sovutin yechib, mardlar safiga qo‘shil*” misrasi bilan boshlanadi. Ikkinchi va uchinchi qasidalar payg‘ambar (s.a.v) madhida, to‘rtinchi na‘t, beshinchi “*در پند و اندرز و معراج حضرت ختمی مرتبت*” – *Pand-u nasihat va so‘nggi payg‘ambar me‘roji xususida*” nomli qasidalar, shundan so‘ng, bu turkumda faxriya, shikoyat, mamduh madh etilgan qasidalar va qasida shaklidagi marsiyalar o‘rin olgan.

Devondagi 132 ta qasidaning faqat bittasiga sarlavha qo‘yilmagan, qolganlari sarlavhali bo‘lib, tadqiqot davomida eng ko‘p baytli qasidalar mamduh madhida yozilganligi va ular 90, 122, 150, 210 baytdan iboratligi aniqlandi. Xususan, “*در پند و اندرز و ستایش رکن الدین مفتی خوی و رکن الدین عالم ری و تاج الدین رازی ابن امین الدین*” – *Pand-nasihat va mufti, raylik olim Rukniddin va Tojiddin Rozi ibn Aminiddin*” madhida yozilgan qasida 210 baytdan iborat.

Xoqoniy Shirvoniy ijodi asrlar davomida tor auditoriyaga ma‘lum bo‘lgan va kamchilik tomonidan o‘rganilgan. Abdurahmon Jomiy ta‘kidlaganidek, shoir murakkab usulda ijod etgan³⁶. Shu bois XVI asrda Xoqoniy she‘rlarining lug‘ati tuzilgan bo‘lib, unda shoir qasidalaridagi 400 so‘zning ma‘nosi sharhlangan³⁷. Hind sharhnavisi Alaviy Shodiobodiy (XVI asrning o‘rtalari XVII asr) shoirning bir qancha

³⁴ذبیح الله صفا. تاریخ ادبیات در ایران. جلد دوم. تهران، ۱۳۷۱. ص. ۷۸۲.

³⁵یان ریپکا و دیگران. تاریخ ادبیات ایران. تهران، ۱۳۸۱. ص. ۲۸۱.

³⁶Комилов Н. Хизр чашмаси. – Тошкент, 2005. – Б. 258.

³⁷O‘sha manba. – B. 27.

qasidalari, ulardagi diniy, tasavvufiy, tib, nujum va boshqa sohaga doir atamalarni sharhlagan³⁸.

Xoqoniy Shirvoniylarning ijodiga qiziqish va uni o'rganish darajasini qasidalariga tatabbular yozilganligidan ham bilish mumkin. Tasavvufshunos olim Najmiddin Komilov Xoqoniy Shirvoniylarning mashhur "Mir'ot us-safo" qasidasini o'zbek tiliga tarjima qilgan. Mazkur qasidaga Nizomiy Ganjaviy, Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Soib Tabriziy, Mirzo Bedil va boshqa ellikdan oshiq shoirlar tatabbu' yozganlar³⁹. Shuningdek, Alisher Navoiy fors tilidagi ikki qasidasi, ya'ni "Nasim ul-xuld"ni Xoqoniy Shirvoniylarga, "Minhoj un-najot" esa Anvariylar va Xoqoniyga tatabbu' sifatida yaratgan⁴⁰.

Tadqiqotning "**Xoqoniy Shirvoniylarning qasidalarining kompozitsiyasi va motivlari**" deb nomlangan ikkinchi bobi ham ikki fasldan tashkil topgan. Bobning birinchi fasli "*Xoqoniy Shirvoniylarning qasidalarida kompozitsiya masalasi*" deb nomlangan. Ushbu faslda diniy, madh, shikoyat mavzularidagi qasidalar va qasida shaklidagi marsiyalarning kompozitsion xususiyatlari tadqiq etilgan.

Qasida aniq badiiy tamoyillar asosida tuzilgan va o'ziga xos kompozitsion xususiyatlarga ega. "*U odatda g'azal yoki qit'adan ko'ra to'liqroq, baytlar soni chegaralanmagan, bir necha qismlardan iborat kompozitsiya sifatida tasvirlangan va u qismlarning har biri turli mavzularga bag'ishlangan bo'ladi*"⁴¹. Qasida lirik muqaddima "nasib" (tashbib yoki tag'azzul), qochish ma'nolarini anglatuvchi "gurizgoh", asosiy qism (madh), xulosa sifatida "duo" va ba'zi qasidalarda shoir maqsadi bayon etilgan talab qismdan tashkil topadi.

Kompozitsion jihatdan to'liq qasida "qasidai tom" deb nomlanib, u nasib, gurizgoh, madh, duo qismlarning barchasini o'z ichiga oladi. To'liq bo'lmagan qasida esa "qasidai mujarrada" deb atalib, unda yuqorida sanab o'tilgan qismlarning ba'zilari bo'lmashligi mumkin. To'liq qasida ba'zi manbalarda "*qisqa bo'lmagan qasida*"⁴² deb qayd etilgan.

Xoqoniy Shirvoniylarning devonidagi aksariyat qasidalar qurilish jihatidan qasidaning barcha komponentlarini o'z ichiga oluvchi "*qasidai tom*"ga mansub, nasib qismida tong tasviri ustuvorligi aniqlangan. Tadqiqot davomida nasibda sharob maqtalangani, javobsiz muhabbat qalamga olingani, tabiat manzalari tasvirlangani, ishq va sharob mavzulari birgalikda uyg'unlashgan holda qalamga olingani ham kuzatildi.

Xoqoniy Shirvoniylarning qasidalari ham mumtoz adabiyotda mavjud adabiy qonun-qoidalardan xoli emasligi, tavhid, payg'ambar madhi, na'ti, pand-nasihat, hikmat va ba'zi madh mavzulariga bag'ishlangan qasidalarda Qur'ondagi qissa qahramonlariga talmeh, oyatlarga iqtiboslar qilinganligi aniqlangan.

Devondagi dastlabki qasida "Ollohning *در یکتاپرستی و ستایش حضرت خاتم الانبیاء*" yagonaligi va hazrati hotami anbiyo madhida" deb nomlanib, mazmuniga ko'ra tavhid,

³⁸Келдиёров Т. "Шарҳи қасоиди Хоқоний" – и Алавий Шодиободий ва масъалаҳои маърифати бадеий ашъори Хоқоний: Diss. ... канд. филол. наук. – Хужанд, 2000. – 165 с.

³⁹ Ochilov E. Alisher Navoiy va Xoqoniy Shirvoniylar // "Alisher Navoiy va XXI asr" mavzuidagi 8-uluslararo konferansi materiallari. – Toshkent – Boku, 2023. – B. 314.

⁴⁰ Комилов Н. Фақр нури порлаган қалб. – Тошкент: Маънавият, 2001. – Б. 61.

⁴¹Wright C. The divan of Manuchiri Damghani: Diss of Doctor of Philosophy in arts and sciences. – Ann Arbor: University of Michigan, 1971. – P. 184.

⁴²سیداحمد حسینی کازرونی. قصیده، معانی و سیر تحول آن تا سده هفتم و هشتم هجری در ادب فارسی. ایران – ۱۳۹۵. ص – ۷

Oloho taolo yagonaligi va uning rasuli Muhammad (s.a.v) madhida yozilgan. Qasida kompozitsion jihatdan “qasidai tom”da bo‘lib, u qasidada talab qilinadigan barcha unsurlarni o‘z ichiga olgan. Xususan, 1-7-baytlar qasidaning nasib, 8-9-baytlar gurezgoh, 10-20-baytlar madh, 21-33-baytlar matla’ va 34-bayt duo qismdan iborat. Baytlarda Qur’on oyatlariga iqtibos, payg‘ambar Muhammad (s.a.v) tarixiga talmeh qilingan. Qasidada insonning kibr-u havoga berilmasligi, moddiy dunyo va uning ashyolaridan voz kechish orqali qalbni poklash, haq talabida bo‘lish, haqni izlash g‘oyalari ilgari surilgan.

Devondagi keyingi qasidalar Muhammad (s.a.v) na’tida bag‘ishlangan. Payg‘ambar na’ti va madhidagi qasidalarining o‘ziga xos xususiyati shundaki, bunday qasidalar ko‘p hollarda pand-nasihat, hikmat, shikoyat va qanoat mavzulari bilan yonma-yon, kamdan-kam yakka holda kelganligi aniqlangan. Bunday qasidalarda shoir quruq nasihat qilishni yoqtirmaganligi, u o‘z fikrini isbotlash uchun Qur’on oyatlari, hadislar, anbiyolar qissasidan misollar keltirib, fikr-mulohazalarini tasdiqlaganligi, bu esa qasida ichida turfa mavzular yoritilishiga sabab bo‘lib, natijada shoir ularni tahlil qilganidan so‘ng asosiy mavzuni davom ettirishga kirishganligi kuzatildi.

“*Jahondan shikoyat va payg‘ambar(s.a.v) na’tida*” nomli qasida kompozitsion jihatdan “qasidai tom” bo‘lib, u 61 baytdan iborat. Nasib shoirning “uzlatda bo‘l” murojaati bilan boshlangan. Qasidaning 1-8-baytlarida shoirning uzlat, vahdat haqidagi qarashlari o‘z aksini topgan. 9-10-baytlarda dunyo, 11-13-baytlarda ko‘ngil, iymon, 14-18-baytlarda faqirlik, 30-31-baytlarda shahodat kalimasi va uning karomati xususida shoirning fikr-mulohazalari bayon etilgan. 32-baytdan 52-baytgacha Muhammad (s.a.v)ga bag‘ishlangan. Aynan shu qismda shoir o‘zining falsafiy mulohazalarini baytlar qatiga singdirgan. 37-, 39-, 49-baytlarda payg‘ambarning sifatlari yod etilgan. Xususan, qasidaning 37-baytida Odam (a.s) Muhammad (s.a.v)ning beshigidan sut ichganligi va Idris (a.s) Rasuli akram maktabida o‘qiganligi qalamga olinib, mamduhning sifatlari oshirilgan va 39-baytda esa Muhammad (s.a.v)ni “*Sirlar olamining tarjimoni*” deb ta’riflangan. Jumladan,

۳۹. هم غیب را به عالم آشرا، پردهپوش
هم غیب را ز عالم آسرا، ترجمان
۴۰. او، سرو جویبار الهی و نفس او
چون سرو در طریقت، هم پیر و هم جوان⁴³

39. *Ham aybni badkorlar olamiga saqlovchi,
Ham g‘aybni sirlar olamidan tarjima qiluvchi.*
40. *U rabboniy irmoq boshi va uning nafasi,
Tariqatda bosh, ham qari, ham yosh.*

Madh mavzusiga bag‘ishlangan qasidalarining aksariyati kompozitsion jihatdan “qasidai tom”ga mansubligi, devonda ham hajm, ham son jihatdan ko‘pligi va bir necha matla’dan iboratligi ularning o‘ziga xos xususiyatlaridandir. “*Qozi al-Quzzot Ahmadshoh madhida*”, “*Azo ud-Davla madhida*”, “*Muzaffariddin Qizil Arslon madhida*”, “*Jaloliddin Abulfath Shirvonshoh madhida*” va boshqa qasidalar uch, to‘rt matla’dan iboratligi aniqlangan.

Shoir madh mavzulariga bag‘ishlangan qasidalarda mamduhning ichki va tashqi qiyofasini aniqroq tasvirlash uchun turfa detallardan foydalanilgan. “*در ستایش عز الدوله*” – “*A’zoldavla madhida*” bag‘ishlangan qasidada tolei baland mard yigitning sifatlari va

⁴³جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۲۲۳.

qismatini ko‘rish mumkin. Ushbu qasidada shoir mamduh suratini o‘quvchi ko‘z o‘ngida aniqroq gavdalanirish uchun jangovar qahramonlarga xos detallardan foydalangan. Ya’ni, baytlarda mamduhning o‘tkir qilichi, gurzisining zarbi va qalqoni tasvirlangan. Jumladan,

۱. دست درافشان چو زى تيغ درفشان آورد
۲. گرز او در قلعه البرز زلزال افکند

نسر گردون را به خوان تيغ مهمان آورد
چتر او در قبه افلاک نقصان آورد

1. *Himmatli qo‘l tig‘ suratidek yorug‘lik olib keldi*
Falak burgutin tig‘ dasturxoniga mehmon qildi.
2. *Gurzisi Alburz qal‘asiga zilzila soldi,*
Qalqoni falak qubbasiga nuqson soldi.

Madh mavzusiga bag‘ishlangan qasidalar kompozitsion jihatdan tahlil qilinarkan, ularda makon va zamon tasviri qalamga olinganligi kuzatildi. Bunday qasidalarda tog‘lar, daryolar, o‘z vaqtida mashhur shahar va joy nomlari keltirilib, mamduhning ma’lum makon va zamonda borligi haqida ma’lumotlar berilgan. Xususan, “*Malik Arslon Muzaffar madhida*” yozilgan qasidada Madina yaqinidagi Safar tog‘i va “*Boku qirg‘og‘idagi Otashgoh yaqinida Buyuk Xoqon Manuchehr Shirvonshoh ovi vasfiga badiha*” nomli qasidada Boku sohillari tasvirlangan.

Zindondan, taqdirdan shikoyat qasidalarda shoirning ichki dunyosi va jamiyatga bo‘lgan voqealarga munosabati badiiy tarzda ifodalangan. “*در شکایت از روزگار و مردم*” – Taqdir va insonlardan shikoyat” mavzusiga bag‘ishlangan qasidada shoirni o‘rab turgan muhit, atrofidagi insonlarning unga bo‘lgan munosabati qalamga olingan. “*غصه*” – Har ko‘ngilda gar g‘ussa bo‘lsa, Otashin ko‘z yoshin qurbon qilar” misralari bilan boshlangan qasida “zindondan shikoyat” mavzusiga bag‘ishlangan bo‘lib, shoir zindonni badiiy tasvirlash uchun temir halqa, arra, zanjir kabi detallardan foydalangan. Xususan,

- | | |
|---------------------------------|---------------------------------------|
| ۱۰. بر دو پایم فلک ز آهن‌ها | حلقه‌ها چون دهان مار کند |
| ۱۱. این دهن‌های تنگ بی دندان | بر دو ساق من آن شعار کند |
| ۱۲. که به دندان بی‌دهان همه سال | اره با ساق میوه‌دار کند ⁴⁴ |

10. *Ikki oyig‘im falak temirlaridan*
Halqalar xuddi ilon og‘zidek
11. *Bu tor tishsiz og‘izlar*
Mening ikki to‘pig‘imga izlar solar
12. *Ki og‘izsiz tishlar hamma yil*
Mevali to‘piqqa arralar urar

Devonda qasida shaklida yozilgan marsiyalarning kompozitsion jihatdan har ikki “qasidai tomda” (8 ta) va “qasidai mujarrada” (9 ta) turi borligi aniqlangan. Bunday marsiyalar shoirning g‘amgin holatini yuzaga keltirgan tuyg‘ular silsilasidan iboratligi ochib berilgan. Marsiyalarda marhumning foni dunyodan ko‘z yumganligini tasvirlash orqali, uning insoniy fazilatlarini, ma’naviy axloqiy xislatlarini eslab, shoir hayotida tutgan o‘rni namoyon bo‘lgan.

Bobning “*Xoqoniy Shirvoniy qasidalaridagi asosiy motivlar*” deb nomlanuvchi ikkinchi faslida diniy, madh, shikoyat mavzularidagi qasidalar, shuningdek, qasida

⁴⁴جهانگیر منصور. دیوان خاقانی شروانی. – تهران، ۱۳۷۵. – ص. ۷۳.

shaklida yozilgan marsiyalardagi eng kichik birliklar turkumlashtirilgan holda o'rganilib, ularning mazmun mohiyati ochib berildi.

Xoqoniy Shirvoniyning payg'ambar madhi, na'ti, diniy uloma va shaxslarga bag'ishlab yozilgan qasidalarida "ilohiy ishq", "lo", "vahdat", "fano", "baqo", "haq talabida bo'lish", "yor vasli", "hijron" kabi motivlar tez-tez ko'zga tashlanishi ma'lum bo'ldi. Ular orasidan "ilohiy ishq" motivining ustuvorligi aniqlangan.

"Buyuk payg'ambar madhida" nomli qasidada ishq eng yaxshi gavhar – ko'ngil uning makoniligi, ko'ngil ajam surat – ishq uning tarjimoniligi qalamga olingan. "Buyuk payg'ambar (s.a.v) na'tida" nomli qasidada ilohiy ishq otash va ro'zadorga tashbihlantirilib, bu motiv paradoks holatida tasvirlangan. "Ishq xususida va Shayx ul-islom Nosiriddin Ibrohim madhida" qasidada ilohiy ishq shoirni o'zidan kechishiga sabab bo'lganligi haqidagi ma'lumot yetkazilgan. "Pand-u nasihat va payg'ambarlarning so'ngisi me'rojida" nomli qasidada ilohiy ishqni rahnamo bilib, uning nuri bilan Olloh dargohiga yetishish mumkinligi badiiy tarzda ifodalangan.

"Pand-u nasihat va payg'ambarlarning so'ngisi me'rojida" nomli qasidada "lo" ishora, ya'ni tavhid kalimasining birinchi so'zi motiv sifatida kelgan va shoir u harfiy tasvirni nazmiy qolipga solgan. Baytlarda "lo" qo'riqchi va ajdarhoga tashbihlantirilgan, shoir nazdida abadiylik kalitining tishi "lo"dan iboratligi badiiy tarzda ifodalangan. "Pand-u nasihat va buyuk payg'ambar madhida" nomli qasidada kishi tilini "lo"dan boshqasiga ochmasa, "qolu balo" vodiysiga yetishishi mumkinligi qalamga olingan.

Diniy qasidalarda "vahdat", "fano", "baqo" "yor vasli" kabi motivlar an'anaviy, "hijron" motivi esa noodatiy tarzda qalamga olingan. Xususan, "Ikki haram tuhfasini" nomli qasidada "hijron" motivi mumtoz adabiyotda tez-tez uchraydigan oshiq va mashuq orasidagi ayriliq bo'lmay, balki muazzam ka'badan uzoqlashayotgan shoirning his-tuyg'ulari, ohu zori nazmiy tarzda ifodalangan. Jumladan,

۱. الوداع ای کعبه کاینک وقت هجران آمده
دل تنوری گشته و زو دیده طوفان آمده⁴⁵

1. Salomat bo'l ey ka'ba endi hijron vaqti kelgan,

Kuygan ko'ngil o'zgardi-yu vaqt o'tmay to'fon yoshi kelgan.

Madh mavzulariga bag'ishlangan qasidalarining mazmun-mohiyati, ruhi, ohangi, maqsad va g'oyalarini umuminsoniy fikr va tuyg'ular belgilagan. Bunday mavzularga bag'ishlangan qasidalarda "adolat", "rahm-shavqat", "saxovat", "insof", "oqillik", "xiradmand bo'lish", "zulmga qarshi kurashish", "farovon hayot yaratish", "fitna", "qudrat", "hurmat", "g'am", "dard", "vafo", "baxt", "fath" kabi motivlar borligi va ular orasida "adolat" motivining ustuvorligi aniqlangan.

"Buyuk Xoqon Shirvonshoh Manuchehr bin Faridun madhida va Boqeloniy to'g'onining bog'lanishi va har bir misrada tong va'dasi" nomli qasidada Shirvonshoh Manuchehrning adolati Umar ibn Xattobning adolatiga tashbihlantirilgan. Jumladan,

⁴⁵جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵، ص. ۲۵۲.

58. *Qaytdi Foruq noibi to 'g'ri tongidek adolating,*
Hisobdan ajamda arab dini yangilading.

“Vaziri A'zam Muxtoriddin madhida” nomli qasidada shoir “adolatda Saljuqiylar davlatining quyoshi bor, adolatda quyoshday marhamatli bo'l” deya e'tirof etish orqali shohga ijobiy ta'sir o'tkazmoqchi bo'lgan. “Faxriddin Shirvonshoh Manuchehr madhida” nomli qasidada shohning adolati inson tabiatidagi mizojga o'xshatilgan.

Madh mavzulariga bag'ishlangan qasidalarda “Fath” motivi orqali XII asrdagi siyosiy-ijtimoiy hayot, tarixiy g'alabalar qalamga olingan. “*دین ستایش ابوالمظفر جلال*” nomli qasidada mamduhning Darband, Shabron va rus lashkar ustidan qilgan fathi qayd etilgan. “Shirvonshoh Manuchehr madhida” nomli qasidada Shirvonshohning tig'i fathdan homilador deya mubolag'a qilish orqali shohning ko'p joylarni fath etib, zafar qozonganligi haqidagi ma'lumot yetkazilgan.

Madh mavzulariga bag'ishlangan qasidalarda ijobiy kayfiyat ulashuvchi “baxt”, “hurmat” motivlari o'z zamonning ijtimoiy qarashlari, qadriyatlarini tushunishga yordam berganligi asoslangan. Xususan, “*دین ستایش ابوالمظفر جلال*” nomli qasidasida xalqning onani, ayolni qadrlashi qalamga olingan. Ushbu qasidada ayolga bo'lgan ehtirom makon va zamon tanlamasligi haqidagi ma'lumot “hurmat” motivi orqali yetkazilgan.

Qasida shaklidagi marsiyalarda “ko'z yosh”, “vafo”, “g'am”, “do'st-dushman”, “tuproq”, “uyqu”, “dard-u balo”, “insoniylik”, “fidokorlik”, “sabr”, “anduh”, “qayg'u”, “oh”, “abadiy ayriliqdan shikoyat”, “o'limning muqarrarligi” kabi motivlar qalamga olingan. Baytlarda “ko'z yosh” motivining ustuvorligi aniqlangan.

Xoqoniy Shirvoniy yaqin insoni, birodari xotirasiga marsiya yozar ekan, ichki his-tuyg'ulari, kechinmalari va qayg'usini “ko'z yosh” motivi yordamida namoyon etgan. Marsiyalarda lirik qahramonning turli holatda yig'lagani tasvirlangan. “*خاقانی این*” nomli qasidada ko'zdan dona-dona gavhar to'kilgani tasvirlangan, ko'z tuzli suv omboriga, yuz namakzorga o'xshatilgan. “*در مرثیه نصره الدین ابوالمظفر اصفهید*” nomli qasidada lirik qahramon kechinmalari bo'rtirib ko'rsatilgan. Uning iztirobi shu darajaga yetadiki, natijada ko'z yoshidan dengiz hosil bo'lib, u har sadafda, ya'ni ko'z yosh tomchisida judo bo'lgan insonini ko'ra boshlaganligi nazmiy tarzda ifodalangan. “*این*” nomli qasidani ko'zining oqu-qorasi o'z farzandi Amir Rashid tilidan marsiyasi desinlar” deb nomlangan qasidada diniy shaxs Dovud (a.s)ning ko'z yoshi tasbehdek to'kilishi va azaga kelgan hamma Dovudday nola qilishi qalamga olingan, bu esa marsiyaga qayg'uli ohang berib, uning ta'sir darajasini oshirgan.

Dissertatsiyaning uchinchi bobi – “**Xoqoniy Shirvoniy qasidalarining badiiyati**” deb nomlanib, u ikki faslga bo'lingan. Birinchi fasl “*Qasidalarda inson ruhiyati va*

⁴⁶جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۳۴.

badiiy tasviriy vositalarning o'rne" deb atalib, unda qasidalaridagi vazn, qofiya, badiiy san'atlar tahlil qilinadi.

Xoqoniy Shirvoniyni mahorati qofiyani umumiy miqdorini kengaytirib yuborganida namoyon bo'ladi. Tadqiqot davomida hajm jihatdan katta (210 bayt) qasidalarda qofiyani deyarli takrorlanmaganligi kuzatildi. Bu o'z navbatida shoir o'z tilining umumiy qoidalarini bilganligini isbotlaydi.

Xoqoniy Shirvoniyni diniy, madh, shikoyat, uzlat mavzulariga bag'ishlangan qasidalarda va qasida shaklidagi marsiyalarda aruzning ramal, rajaz, muzori, munsarih, mujtass, mutaqorib, sari', hazaj, hafif singani to'qqiz bahridan unumli foydalangan. Bu esa insondagi tuyg'ular jilosini o'ziga xos tarzda ifodalanishiga qo'shimcha imkon bergan.

Shoir inson ruhiyatini ifodalashda turli tasviriy vositalardan foydalangan. Natijada qasidaning badiiyatini oshiribgina qolmay, ular orqali o'z g'oyasini, niyatini o'quvchiga osonroq yetkazishga harakat qilgan. Tantanavor uslub qasidaga xos bo'lganligi uchun she'riy san'atlardan eng mashhuri mubolag'a va tashbeh bu janrda juda ko'p ishlatiladi. "*Hasbi hol va mol-mulkini qaytarishdan shikoyat*" va "*Xoqoni Kabir Abulmuza'far Axsatan Shirvonshoh va malika madhida*" nomli qasidalarda shohni quyoshga o'xshatib, mubolag'a qiladi.

Shoirning dunyo haqidagi qarashlari o'zgacha. U bu g'oyani kitobxonga yetkazish uchun tashbeh she'riy san'atiga tez-tez murojaat etgan. "*در پند و اندرز و ستایش*" – *Pand-nasihah va mufti, ruylik olim Rukniddin va Tojiddin Rozi ibn Aminiddin*", "*در شکایت از زندان*" – *Zindondan shikoyat*" nomli qasidalarda shoir dunyoni "*jafokor ayol*", "*tuproqli xandaq*" va "*qassob do'koni*" ga tashbihlantirish orqali undan halovat izlamalikka, da'vat etadi.

"*این مرثیه را از زبان قره العین امیر رشید فرزند خود گوید*" – Bu marsiyani ko'zining oquqorasi o'z farzandi Amir Rashid tilidan desin" nomli qasidada tajohul ul-orif she'riy san'ati orqali shoir alam va iztirobi qalamga olingan. Mazkur san'at marsiyadagi iztirob ohangini kuchaytirishga xizmat qilgan. "*در مدح عصمت الدین خواهر منوچهر و شفیع*" – *Manuchehrning opasi Ismatiddin madhida va safar ijozati uchun shafolat keltirish*" nomli qasidada lirik qahramon va mamduh orasida bahs yuritilgan. Shoir mazkur qasidada savolu javob san'atidan mahorat bilan foydalangan.

"*در شکایت از زمان و مذمت اقران*" – *Zamondan va zamondoshlar mazamatidan shikoyat*" nomli qasidada alif harfining ko'inishi va undagi sifat «kitobat» san'ati orqali tasvirlangan. "*در مدح قاضی القضاة احمدشاد*" – *Qozi al – Quzzod Ahmadshoh madhida*" yozilgan qasidasida tansiq us-sifot san'ati butun boshli qasida doirasida yuzaga kelgani aniqlangan. Mamduhning husni, labi, zulfi, yuzi, ishq, fitnasi kabi shaxsiy belgilarni ketma-ket keltirish orqali qasidada tasvirlanayotgan timsolni o'quvchi ko'z o'ngida yorqinroq gavdalantirishga harakat qilgan.

So'nggi fasl "*Xoqoniy Shirvoniyni qasidalarida obrazlarning badiiy talqini*" deb nomlanib, unda shoir qasidalaridagi ayrim obrazlar tadqiq etilgan. Shoir qasida baytlarida birgina diniy shaxs nomini keltirish orqali u bilan bog'liq butun voqeaga talmeh qilib, lirik qahramonga xos sifatlarga ishora qilgan.

Xoqoniy Shirvoniyni qasidalarida mumtoz fors she'riyati an'analarini davom ettirgan holda turli obrazlardan istifoda etgan. Xususan, qasidalarda Yusuf uch xil obrazda namoyon bo'lgan.

Birinchi, Yusuf – go‘zallik obrazida gavdalangan. Jumladan,

۱۷. حسن يوسف را حسد بردند مشتى ناسپاس قول احمد را خطا خواندند جمعى ناسزا⁴⁷

17. *Yusuf husniga hasad qildilar noshukur mushtumzo ‘rlar,*
Ahmad so ‘zini xato o ‘qidilar tamom ila dashnom etdilar

Ikkinchi, qasidalarda Yusuf – ayriliq, hijron obrazida kelganligi aniqlangan. Bunday paytda “balo, choh, kun” istilohlari Yusuf nomi bilan birga qo‘llanilib ayriliq va hijron kuniga murojaat etaganligi isbotlanilgan. Jumladan,

۴۵. اى برادر بلاى يوسف نيز از نفاق برادران برخاست⁴⁸

45. *Ey birodar Yusuf balosi ham*
Aka-ukalar nifoqidan paydo bo ‘ldi.

Uchinchi, Xoqoniy Shirvoniy qasidalarida Yusuf – ishq timsolida namoyon bo‘lgan. Jumladan,

۵. هست به معيار عشق گوهر تو کم عيار هست به بازار دل يوسف تو کم بها⁴⁹

Ishqning o ‘lchovi bor gavharingning sifati past,
Ko ‘ngil bozorida Yusufing kam bahodir.

“Pand-u nasihat va buyuk payg‘ambar madhida” nomli qasidada “*Muso (a.s) – bilmaganni izlab topuvchi, o ‘rganuvchi kishi*”, “*Xizr – o ‘zi bilganlarini o ‘rgatuvchi murabbiy, mushkullarni oson qiluvchi xaloskor*” obrazida gavdalangan. “*Abulmuzaffar Jaloliddin Shirvonshoh madhida*” nomli qasidada “*Xizr – abadiylik suvidan ichgan, umrboqiylik*” obrazida namoyon bo‘lgan. “*Sulaymon (a.s) – adolatli shoh*”, “*Ishq xususida va Shayx ul-Islom Nosiriddin Ibrohim madhida*” nomli qasida “*Iso (a.s) – dardmandarga shifo berguvchi hakim*” obrazida namoyon bo‘lgan.

Qasidalarida islom dinida ko‘pchilik ayollarga ibrat va hayoti misol bo‘ladigan ayollar turli obrazlarda kelganligi aniqlanilgan. “*Xibs va asirlikdan shikoyatda va Rum azizi Azoudavla Qaysar madhida*” nomli qasidada Iso (a.s) onasi “*Maryam – poklik*”, “*Sora – sabr*”, Fir‘avnning ayoli “*Osiyo – zohid, fidokorlik*”, Muhammad (s.a.v)ning ayoli “*Xadicha – saxovatli*” ayol sifatida kelgani aniqlangan.

Xoqoniy Shirvoniy qasidalarida qushlar obrazi orqali inson shaxsiyatida uchraydigan turli sifatlarga ishoralar qilgan. “*Taqdirdan shikoyat, buyuk payg‘ambar madhida va muazzam ka ‘ba xotiralaridan*”, “*Xoqoniy bu qasidani o ‘z farzandi Amir Rashidindin marsiyasida yozgan va uni musibatlar kuyi desinlar*” nomli qasidalarda bulbul va gul obrazlari an‘anaviy oshiq va ma‘shuq, “*Zamondan shikoyat*” nomi qasidada “*anqo afsonaviy qushi – nodirlik, noyoblik*”, “*Shirvonshoh Safvatdin Bonu madhida*” qasidada “*hudhud – ziyrak, dono yo ‘lboshchi*” obrazida namoyon bo‘lgan.

⁴⁷جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۱۴.
⁴⁸جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۴۹.

⁴⁹ O‘sha manba. – B. 26.

XULOSA

Fors mumtoz adabiyotining iste'dodli namoyandasi Xoqoniy Shirvoniy ijodida qasida janrining o'rni, shoir qasidalarining o'ziga xos xususiyatlari, ularning tarkibiy tuzilishi, asosiy motivlari, obrazlar tizimi va badiiyati tadqiqi quyidagi xulosalar chiqarish imkonini beradi:

1. Xoqoniy Shirvoniy hayoti, merosi, ijtimoiy-adabiy muhitning shoir ijodiga ta'sirini o'rganish natijasida uning ijodi uch bosqichdan iborat ekani aniqlandi. Ijodiy taraqqiyotining yoshlik chog'lariga to'g'ri keluvchi ilk bosqichida u Shirvonshohlar saroyiga kirib, Shirvonshoh Manuchehr nazariga tushgan, dabdabali saroy muhitidan ilhomlanib madhiyalar yozgan "maddoh" shoir qiyofasida gavdalanadi. Ijodining ikkinchi davrida ko'plab yo'qotishlarga duchor bo'lgan, Shirvonshoh ijozatisiz safarga chiqib zidonband etilgan, xastalik sabab yotib qolgan, haj bahonasi bilan birga o'z davrining mashhur shaharlariga safar qilgan "isyonkor, sayohatchi" shoir sifatida namoyon bo'ladi. Faoliyatining kamolotga yetgan so'nggi davrida diniy, tasavvufiy, falsafiy mavzularda qalam tebratgan ulug' yoshdagi "donishmand" shoir timsolida ko'zga tashlanadi.

2. Qasida Xoqoniy Shirvoniy ijodida alohida o'ringa ega. Devonda na't, madh, faxriya, habsiya, holiya, hajviya, marsiya, tasavvufiy, axloqiy, tanqidiy, mahdud va shikoyat kabi 10 dan oshiq mavzularda qasidalar yozganligi, "iydiya, hamriya, ishqiya, bahoriya" kabi qasidalar boshqa mavzular bilan yonma-yon kelganligi va "tarixiy, siyosiy, sun'iy" qasidalarining deyarli uchramaganligi kuzatildi. Devondagi ja'mi 132 ta qasidaning faqat bittasiga sarlavha qo'yilmaganligi, qasidalar arab alifbosi tartibida joylashtirilgan bo'lsa-da, uning hamma harflariga ham qasida yozilmaganligi, eng ko'p qasidalap د (dol) harfi bilan tugallanganligi (28 ta), son jihatdan eng kam (1 ta) qasidalar س (sin), ق (qof), ك (kof) harflari bilan tugallanganligi aniqlandi.

3. Xoqoniy Shirvoniy ijodida qasidaning kompozitsion jihatdan har ikki – "qasidai tom" va "qasidai mujarrada" turi mavjudligi, ikkinchisiga qaraganda birinchisining ko'pligi, ularning nasib qismida tong mavzusining ustuvorligi aniqlandi. Shoir deyarli barcha qasidalar kompozitsiyasida badiiy nutqning tavsiflash, vasf etish shaklidan, "Manuchehr Shirvonshoh madhida", "Shoh Axsatan madhida" kabi qasidalarda badiiy nutqning dialog shaklidan foydalangan.

4. Payg'ambar na'ti, madhi mavzularida yozilgan qasidalar kompozitsion jihatdan "qasidai tom"ga mansub bo'lib, ko'p hollarda bunday qasidalar pand-nasihati, hikmat, shikoyat va qanoat mavzulari bilan yonma-yon kelgan. Shoir bunday qasidalarda quruq nasihat qilishni yoqtirmagan va o'z fikrini isbotlash uchun Qur'on oyati, payg'ambarlar qissasidan misollar keltirib, mulohazalarini bayon etgan.

5. Devondagi qasidalarining ko'pchiligi madh mavzusiga bag'ishlangan qasidalar bo'lib, ularning aksariyati qasidaning barcha unsurlarini o'z ichiga olgan "qasidai tom"da ekanligi, bunday qasidalar kompozitsiyasida mamduhning tashqi ko'rinishi bilan birga, ichki dunyosini tasvirlashda turli detallardan foydalanganligi, shuningdek tog'lar, daryolar, o'z vaqtida mashhur shahar va joy nomlari keltirilib, mamduhning ma'lum makon va zamonda borligi haqida ma'lumot berganligi bilan ahamiyatlidir.

6. Devonda shikoyat, uzlat, qanoat mavzulariga bag'ishlangan qasidalar bir-biri bilan yonma-yon, sanoqli hollarda alohida va ba'zan marsiya, madh mavzusiga

bag'ishlangan qasidalar bilan birga kelganligi, bunday qasidalarda tuyg'ulari jilovlanmagan beqaror shoirning jamiyatda bo'layotgan hodisalarga munosabati ichki monolog asosida qalamga olinganligi kuzatildi. Qasida shaklida yozilgan marsiyalarda marhumning yodini xotirada saqlashni maqsad qilingani, undagi insoniy fazilatlar, ma'naviy-axloqiy xislatlarini eslash orqali shoir hayotida tutgan o'rni ochib berildi.

7. Diniy mavzulardagi qasidalarda "ilohiy ishq" motivi orqali Ollohga muhabbat, tavhid kalimasining birinchi so'zi "lo" motivi yordamida Tangrining yagonaligi, "hijron" motivi bilan ka'badan uzoqlashayotgan shoirning ohi ifodalanganligi ko'rsatildi. Madh mavzulariga bag'ishlangan qasidalarda "adolat" motivining ustuvorligi, bu motiv orqali Shirvonshohlarning adolatparvarligi va xalqparvarligi ochib berildi. "Saodat", "himmat" motivi bilan mamlakatga baxtli hayot yaratish, "fath" motivi yordamida XII asr Shirvon o'lkasidagi tarixiy fath va g'alabalar isbotlanilgan, ayolga bo'lgan ehtirom "hurmat" motivi orqali o'ziga xos tarzda ko'rsatilgan.

8. Qasida shaklidagi marsiyalarda "ko'z yosh" motivi orqali ayriliq azobi, "g'am" motivi bilan sinovlar, iztiroblardan qutulish imkonsizligi, "do'st-dushman" motivi yordamida shoir atrofida hamfirk kishining yo'qligi, "abadiy ayriliqdan shikoyat" motivi orqali vafoli yoridan judo bo'lgan shoir holi ochib berilgan. Shikoyat mavzusiga bag'ishlangan qasidalarda "yolg'izlik" motivi orqali yer yuzida shoirning yaqin do'sti yo'qligi ko'rsatilgan. Yuqoridagi har ikki turdagi qasidalarda bu dunyo va taqdirning bevafoqligi "vafo" motivi orqali o'xshash, ammo yangicha tasvirlarda kelganligi aniqlanildi. "Ko'z yosh" motivining farqli jihatlari, ya'ni birinchi turdagi qasidalarda shoir marhumning xotirasi uchun, ikkinchi turdagi qasidalarda esa o'zining achinarli holati uchun yosh to'kkani ko'zga tashlanadi.

9. Xoqoniy Shirvoniyning badiiy mahorati qofiyaning imkoniyat doirasini kengaytirganida namoyon bo'ladi. Hajm jihatidan katta (210 baytli) qasidalarda ham takroriy qofiyalar deyarli kuzatilmagani shoirning o'z ona tilini puxta bilganini isbotlaydi. Shoir qasidalarida aruzning ramal, rajaz, muzori, munsarihi, mujtass, mutaqorib, sari', hazaj, hafif singari to'qqiz bahrida ijod qilgan, aksariyat qasidalar ramal va muzori' bahrlarida yozilgan.

10. Qasidalarda Shirvonshohlarning buyukligi, xushsuratligini mubolag'a, shoir va mamduh o'rtasidagi suhbat savolu javob, marsiyalardagi iztirob ohangi tajohul ul-orif, diniy shaxslar hayoti va tarixiga ishoralar talmeh, iqtibos san'atlari orqali ochib berilgan. Shuningdek, shoir qasidalarda ruju', tansiq us-sifot, kitobat, radd, tajnis va boshqa san'atlardan foydalanganligi hamda bir paytning o'zida bir necha san'atlardan baravar qo'llanganligi shoir individual uslubining namoyon bo'lishida muhim vosita ekanligi isbotlandi.

11. Qasidalarda diniy shaxslar hayoti, ular bilan bog'liq hikoya va voqealarga talmeh san'ati vositasida muayyan shaxsiy sifatleri bilan ajralib turadigan va boshqalarga o'rnak bo'ladigan diniy qahramonlar shaxsiyatidagi turli sifatlarga ishoralar qilingani dalillandi. Qasidalarda tabiat hodisalari, qushlardagi ayrim sifatleri insonlarga ko'chirilib, o'ziga xos obrazlar olamini inkishof etgan va qasida baytlarida bunday obrazlarning namoyon bo'lishi shoir shaxsiy hayotiga oid lavhalar bilan o'zaro uyg'unlikda badiiy talqin etilganligi bilan ahamiyatlidir.

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AT TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES**

TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES

JUMAEVA KAMOLA SHAVKAT QIZI

**THE GENRE OF QASIDA IN THE WORKS OF KHAQANI SHIRVANI
(compositional features, motifs, poetics)**

10.00.05 – Languages and literature of Asia and Africa

**DISSERTATION ABSTRACT
of the doctor of philosophy (PhD) in philological sciences**

Tashkent – 2025

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The doctoral dissertation is available at the Information-Resource Center of the Tashkent State University of Oriental Studies (registered under № _____). The address: 100060, Tashkent, Amir Temur Street, 20. Uzbekistan: Tel: (99871) 233-45-21.

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INTRODUCTION (Abstract of the (PhD) Dissertation)

Relevance and necessity of the dissertation topic. In global literary studies, the literary heritage of Eastern peoples and the creative legacies of poets have been studied with great interest. Today, the study of poetics and classical literature, the lyrical heritage of poets who made significant contributions to the development of literary-aesthetic thought, the intricacies of their creative processes, and their roles in the evolution of different genres remain pressing academic concerns.

In the field of world literary scholarship, Iranian poets renowned for their classical poetry have demonstrated remarkable mastery in the qasida genre, achieving literary heights unparalleled in global literature. The qasida holds particular significance as a genre not only for its laudatory function in glorifying historical figures and officials but also for addressing the pressing issues of its time and documenting societal events with historical insight. Khaqani Shirvani is one of the Persian-speaking poets who demonstrated exceptional skill in composing qasidas. The importance of this genre in his work, its structural composition, the harmony of form and content, and the artistic mastery of the author underscore the necessity of studying it through the lens of modern scholarly methodologies.

In the current era of broad-scale reforms in our country, special attention is being paid to improving the quality of teaching foreign literatures and expanding the scope of scholarly research. In this context, the cooperation between Uzbekistan and Iran has entered a new stage, with growing ties in science, culture, and literature between the two nations. Indeed, effective reforms are being implemented in accordance with national priorities such as “studying and disseminating best practices from advanced foreign systems of higher education”¹ and enhancing the effectiveness of scientific research. Until now, Iranian studies have examined the theoretical foundations of the qasida, its thematic scope, structural components, and artistic features. The current study is directed at investigating the compositional aspects, motifs, and literary artistry of the qasida genre in the works of Khaqani Shirvani. This monographic approach to the subject affirms the scholarly relevance of the research.

This study also contributes to the implementation of tasks outlined in the following official documents of the Republic of Uzbekistan: Presidential Decree No. PF-60 dated January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022 – 2026”; Cabinet Resolution No. PQ-5117 dated May 19, 2021, “On Measures to Bring the Promotion of Foreign Language Learning in Uzbekistan to a New Stage of Quality”; Cabinet Resolution No. PQ-4680 dated April 16, 2020, “On Measures to Radically Improve the System of Training Specialists in Oriental Studies and Increase Scientific Potential”; Presidential Decree No. PF-5847 dated October 8, 2019, “On the Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan Until 2030,” as well as other normative and legal documents relevant to this research activity.

¹O‘zbekiston Respublikasi Prezidentining 2023-yil 3-iyuldagi “Ma’muriy islohotlar doirasida oliy ta’lim, fan va innovatsiyalar sohasida davlat boshqaruvini samarali tashkil qilish chora-tadbirlari to‘g‘risida”gi PQ-200-sonli qarori. <https://lex.uz>.

Dependence of the research on the main priorities of the development of science and technology of the republic. The dissertation research corresponds to the priority areas of science and technology development in the Republic of Uzbekistan, in particular, Direction I: “Formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual, and educational development of an information-based society and democratic state.”

The degree of study of the problem. In world literary studies, the origin, themes, types, and principal forms of the qasida genre are widely covered in numerous sources. European orientalist S. Stefan and Sh. Christopher examined the qasida genre from comparative-historical and comparative-typological perspectives in their monographs “The Qasida in Islamic Asia and Africa”². One of the most recent and comprehensive studies of the qasida genre in classical Persian literature was conducted by Russian orientalist M. Reisner, who investigated the genesis and evolution of classical Persian qasidas from the 10th to the early 13th centuries³. Iranian scholar S. Kozruni studied the meanings and developments of the qasida during the 7th–8th centuries AH in Persian literature⁴. Researchers such as S. Zarqani, M. Gharib and M. Mohdavi⁵ presented theoretical views on the structure and types of qasidas while analyzing the works of Persian-speaking poets.

The emergence, themes, meters, rhyme schemes, and refrains of qasidas were comprehensively analyzed in the dissertations of scholars such as U. Tohirov, M. Rakhmonov and U. Kazakova⁶. In Uzbek literary criticism, various aspects of the qasida genre in the works of Turkic poets have been studied in the dissertations of M. Qodirova, G. Boltaboeva, N. Bekova and M. Hasanova⁷.

Recent theoretical studies on the qasida genre have been carried out by researchers such as S. Ojegova, A. Abdurakhmanov, I. Ikromov, Sh. Dovruqov, Sh. Gafurov, M. Isfakhani and Sh. Jocelyn⁸, who examined the role of qasidas in the works of Persian poets, their stylistic features, and the poets’ mastery in composing qasidas.

²Stefan S. Christopher Sh. Qasida poetry in Islamic Asia and Africa. – Leiden.: Brill, 1996. – 491 p.

³Рейснер М. Персидская лироэпическая поэзия X – начала XIII века. Генезис и эволюция классической касыды. – Москва: Наталис, 2006. – 423 с.

⁴سيداحمد حسيني كازروني. قصيده، معاني و سير تحوّل آن تا سده هفتم و هشتم هجري در ادب فارسي // كانفرانس بين المللي شرقشناسي، تاريخ و ادبيات پارسي. – ايران، ۱۳۹۵. – ص. ۱۸-۵.
⁵سيدمهدي زرقاني، مصطفى غريب، مجتواد مهدي. نقش سنائي در تحول قصيده فارسي // مجلهي شعرپژوهي (بوستان ادب). – شيراز، ۱۳۹۴. – ص. ۴۹-۷۶.

⁶Тоиров У. Касыда в персидско – таджикской классической литературе: Автореф. дис. ... канд. филол. наук. – Душанбе, 1990. – 22 с.; Рахмонов М. Дидактическая касыда в персидско-таджикской литературе XIII-XIV веков: Автореф. дис. ... канд. филол. наук. – Душанбе, 1994. – 27 с.; Казакова У. Касыда и её традиции в персидско – таджикской поэзии XIII-XIV веков: Дис. ... докт. филол. наук. – Душанбе, 2006. – 353 с.

⁷Қодирова М. Касыды Алишера Фани: Дис. ... канд. филол. наук. – Ташкент, 1969. – 254 с.; Болтаева Г. Алишер Навоий «Фусули Арбаа» касидалар туркумининг манбалари ва ғоявий-бадий тахлили: Филол. фан. номз. ... дис. – Бухоро, 1999. – 130 б.; Бекова Н. Алишер Навоийнинг ҳамд ғазаллари ва «Рух ул-Қудс» касидасининг бадиияти: Филол. фан. номз. ... дис. – Тошкент, 2003. – 137 б.; Хасанова М. XV аср туркий шеърятда касида жанри: Филол. фанлари бўйича фалсафа доктори (PhD)... дис. – Самарқанд, 2018. – 150 б.;

⁸Ожегова С. Проблема изучения касыд Али Аухад ад-Дина Анвари: Автореф. дис. ... канд. филол. наук. – Москва, 1993. – 17 с.; Абдурахмонов А. Касыда и ее традиции в творчестве Малек-ош-шоаро Бахара: Дис. ... канд. филол. наук. – Москва, 1972. – 196 с.; Икромов И. Роль Анвари в историческом процессе развития жанра касыды: Автореф. дис. ... докт. филол. наук. – Душанбе, 1992. – 58 с.; Давруков Ш. Жанровое многообразие поэтического наследия Усмона Мухтори Газневи и его вклад в развитии жанра касыды: Дис. ... канд. филол. наук. – Душанбе, 2015. – 231 с.; Гафоров Ш. Азраки Хирави и художественно – эстетические особенности его касыд: Автореф. дис. ... канд. филол. наук. – Душанбе, 2011. – 22 с.; Esfahani N. Philosophical and mystical dimensions in the thought and writings of Mir Findiriski (ca. 970-1050/ 1560-1640) with special reference his Qasidah Hikmiyah (philosophical ode): Diss. of Doctor of Philosophy. – Canada: University of McGill, 2003. – 314 p.; Jocelyn

Prominent orientalists including E. Browne, A. Arberry, J. Rypka, G. Ouseley, Ch. Rieu, R. Gould, I. Zand, K. Zaleman, Ye. Bertels, M. Reisner, E. Akimushkina, A. Abdulloev, N. Komilov, Sh. Shomammedov, M. Imomnazarov, E. Ochilov⁹ have extensively studied the life and literary legacy of Khaqani Shirvani.

A number of academic studies have been conducted on Khaqani Shirvani's works. Among them is a dissertation by Tajik scholar T. Keldiyorov, which focuses on the commentary of Indian exegete Alavi Shodiabadi on poetics of Khaqani's qasidas and poems¹⁰. Another Tajik scholar, M. Sharifova, studied the influence of Arabic literature and arab poets on Khaqani's works in her dissertation "*The Influence of Arabic Literature on the Works of Khaqani Shirvani*"¹¹. Azerbaijani researcher E. Zeynalova, in her dissertation "*The Arabic Heritage of Khaqani Shirvani*," examined the poet's heritage written in Arabic¹². Russian orientalist E. Akimushkina analyzed the formation and structure of captivity motifs in Khaqani's qasidas using hermeneutic methods in the second chapter of the fourth unit of her dissertation "*Prison Poetry in Persian Literature from the 11th to 14th Centuries: Genesis and Evolution*"¹³. American orientalist R. Gould, in the second chapter of his doctoral thesis "*Political Aesthetics in Medieval Persian Prison Poetry, 1100–1200*," partly examined the aesthetics of imprisonment in Khaqani Shirvani's *habsiyat* (prison poetry)¹⁴.

Some aspects of Khaqani's literary legacy have also been explored in the dissertations of Iranian scholars. Ch. Rasul examined the lexical-semantic structure of Khaqani's qasidas¹⁵. Q. Yaqub studied poetic similes and rhetorical eloquence in Khaqani's *divan*¹⁶. H. Ansari conducted research on the linguo-poetic metanorms in

Sh. Transient pleasures and perpetual risks: The integration of fulfillment and loss in the classical Arabic and persian panegyric qasida: Diss. of Doctor of Philosophy. – Princeton: University of Princeton, 2002. – 452 p.

⁹Browne E. A Literary history of Persia. – London, 1928. – 580 p.; Arberry A. Classical Persian literature. – London, 1958. – 464 p.; ۱۳۷۱. تهران، عيسى شهاني. تاريخ ادبيات ايران. – تهران، ۱۳۷۱. Ouseley G. Biographical notices of Persian poets with critical and explanatory remarks. – London, 1846. – 628 p.; Rieu Ch. Catalogue of the Persian Manuscripts in the British Museum. – London, 1883. – 390 p.; Gould R. The Persian prison Poem Sovereignty and the political Imagination. – London, 2021. – 312 p.; Занд И. Шесть веков славы: очерки персидско – таджикской литературы. – Москва.: Наука, 1964. – 252 с.; Залеман К. Четверостишия Хакани. – Санкт-Петербург, 1875. – 186 с.; Бертелс Е. История персидско – таджикской литературы. – Москва, 1960. – 555 с.; Рейснер М. Персидская лироэпическая поэзия X – начала XIII века. Генезис и эволюция классической касыды. – Москва: Наталис, 2006. – 423 с.; Акимушкина Е. Тюремная лирика в персидской литературе XI – XIV вв.: генезис и эволюция: Дис. ... канд. филол. наук. – Москва, 2004. – 319 с.; Абдуллоев А. Адабтёти форсу тоҷик дар нимаи дуҷуми асри XI ва аввали асри XII. – Душанбе, 1986. – 262 с.; Classics of Azerbaijan Literature. <https://azarbaijan.az> (The source was accessed on November 11, 2024).;

омилов Н. Хизр чашмаси. – Тошкент: Маънавият, 2005. – 320 б.; Шомухамедов Ш. Форс мумтоз адабиёти. – Тошкент, 2013. – 194 б.; Имомназаров М. X-XV асрлар форс мумтоз шеърятӣ. – Тошкент, 2013. – 310 б.; Ochilov E. Turkiy adabiyot durdonalari. 57-jild. – Toshkent, 2022. – B. 28 – 37.; Ochilov E. Alisher Navoiy va Xoqoniy Shirvoniy // "Alisher Navoiy va XXI asr" mavzuidagi 8-uluslararo konferansi materiallari. – Toshkent – Boku, 2023. – B. 313 – 317.

¹⁰Келдиёров Т. "Шарҳи қасоиди Хоқони" – и Алавий Шодиободи ва масъалаҳои маърифати бадии ашъори Хоқони: Diss. ... канд. филол. наук. – Хужанд, 2000. – 165 с.

¹¹Шарифова М. Влияние арабской литературы на творчество Хакани Ширвани: Дис. ... канд. филол. наук. – Душанбе, 2018. – 167 с.

¹²Zeynalova E. Khaqani Shirvaninin erabdilli yaradiciligi: Doktoru ... tezi. – Bakı, 2021. – 172 s.

¹³Акимушкина Е. Тюремная лирика в персидской литературе XI – XIV вв.: генезис и эволюция: Дис. ... канд. филол. наук. – Москва, 2004. – 319 с.;

¹⁴Gould R. The Political Aesthetic of the Medieval Persian Poem, 1100-1200: Diss. of Doctor of Philosophy. – New York: University of Columbia, 2013. – 321 p.

¹⁵چهرقانی منتظر، رسول. فرهنگ تحلیلی قصاید خاقانی شروانی: دکتری. – تهران، ۱۳۷۸.
¹⁶قلمی فرد، یعقوب. فرهنگ تشبیهات و استعارات دیوان خاقانی و تحلیل بلاعی آن: دکتری. – تهران، ۱۳۸۰.

Khaqani's poetry¹⁷. H. Ahmad analyzed the poet's language lexically¹⁸. S. Vardanjani has conducted scholarly research on Khaqani Shirvani's poetic vision and his influence up to the end of the 12th century¹⁹. A. Isfakhani studied the development of the ghazal form and Khaqani's contributions to it²⁰.

Iranian scholar Z. Sajjadi provided commentary and notes on Khaqani's divan, collection of letters, poetry anthology, and *masnavi*²¹. M. Turki compiled a scholarly biographical work on Khaqani, based on verified historical data and critical analysis²². Articles such as I. Maryam's "*Panegyric Qasidas of Khaqani*"²³, H. Ali and F. Azmansheri's "*Allusion and Proportion in Khaqani's Qasidas*"²⁴ and H. Husayn's "*Paradoxes in Khaqani's Qasidas*"²⁵ offer comprehensive analyses of praise, literary techniques, and contradictions in Khaqani's poetic work. Azerbaijani scholars M. Rahim, A. Vahid and M. Mobariz translated Khaqani Shirvani's works into Azerbaijani²⁶. Although the aforementioned research contributes significantly to the global understanding of Khaqani Shirvani's legacy, the compositional features, motifs, and poetics of his qasidas remain insufficiently explored.

The connection of the thesis topic with the research work of the higher education institution where the dissertation has been completed. The dissertation topic aligns with the scientific research directions of Tashkent State University of Oriental Studies, particularly within the frameworks of "Literature of Eastern Countries", "Current Issues in Literary Studies" and "The Study of Genre and Style in the Literature of Eastern Nations."

The purpose of the research is to investigate the composition, thematic scope, main motifs, imagery and artistic features of Khaqani Shirvani's qasidas.

The tasks of the research are follows:

To examine the influence of the socio-literary environment to which Khaqani Shirvani belonged on his poetic creativity;

To identify the distinctive features of the poet's qasidas and his contribution to the development of the genre;

To investigate the stylistic and compositional characteristics of Khaqani Shirvani's qasidas;

To specify the major motifs found in the poet's qasidas;

To reveal certain aspects of the poet's mastery through the analysis of artistic and figurative devices used in his qasidas.

¹⁷ حمیدرضا انصاری. آشنایی زدایی و فراهنجاری های زبانی در شعر خاقانی: دکتری. - ۱۳۹۴.

Ansori.H. Deformillarization and linguistic metanorms in Khagani poetry. <https://theses.iaus.ac.ir> (The source was accessed on February 04, 2025).

¹⁸ خواجه ایم، احمد. فرهنگ تحلیلی اشعار خاقانی: دکتر ی. - تهران، ۱۳۸۰.

¹⁹ Vardanjani S. Imagination of Khaqani in poems, its influence and effects, until the end of the 6th century: Diss. of Doctor of Philosophy. - Mashhad: Ferdowsi University of Mashhad, 2017. <https://jpl.ut.ac.ir/article> (The source was accessed on December 12, 2024).

²⁰ Isfahani.A. Development of the ghazal and Khaqani's contribution: Diss. of Doctor of Philosophy. - Cambridge: University of Harvard, 2007. - 573 p.

²¹ <http://khaganisharvani.blogfa.com> (The source was accessed on October 04, 2024).

²² حمیدرضا ترکی. سر سخنان نغز خاقانی. - تهران، ۱۳۹۸. ص - ۶۰۱.

²³ ایرانمنش مریم. قصاید مدحی خاقانی // نثر پژوهی ادب فارسی. - تهران، ۱۳۸۹. ص. ۱۸-۱.

²⁴ حیدری علی، فروغی پویا اعظم‌نشریه. ایهام، تناسب در قصاید خاقانی // شعر پژوهی (بوستان ادب - علوم اجتماعی و انسانی) - شیراز، ۱۳۹۰. ص. ۴۵-۶۶.

²⁵ حسین حسن پورآلشتی، محمد علی باغبان. متناقض‌نمایی در قصاید خاقانی // نشریه دانشکده ادبیات و علوم انسانی. - تبریز، ۱۳۷۶. ص. ۱۸-۱.

²⁶ Classics of Azerbaijan Literature. <https://azerbaijan.az> (The source was accessed on November 04, 2024).

The object of the research is the qasidas included in the divan of Khaqani Shirvani, published in Tehran in 1997²⁷.

The subject of the research is the structural composition, motifs, and artistic features of Khaqani Shirvani's qasidas within the context of classical persian poetry.

The methods of research. The study employs comparative-historical, biographical, hermeneutic, and statistical methods of analysis.

The scientific novelty of the study is as follows:

an examination of the specific features of the 12th-century literary environment in Shirvan and its influence on Khaqani Shirvani's formation as a poet has led, through biographical analysis, to the identification of three distinct stages in the creative evolution of this great master of eloquence.

it has been substantiated that Khaqani Shirvani expanded and deepened the qasida genre in terms of both form and content; that his qasidas often consist of multiple opening verses (*matla's*); that his unique and complex language makes his work demanding of commentary; that his poetry is intended for a specific audience; and that he contributed to the development of the *tatabbu'* tradition through his qasida "Mir'at al-Safa".

it has been demonstrated that many of the poet's qasidas in his Divan belong compositionally to the category of the "qasida-yi tamm"; that the theme of praise (*madh*) predominates in these works; that dawn imagery is prominent in the *nasib* sections; that the poet employs descriptive and laudatory language, dialogue form, and a variety of artistic details in their structure; and that, in religious qasidas, he adheres to the traditional literary norms and conventions of classical literature.

a statistical analysis of motifs reveals that in religious qasidas the dominant motif is divine "divine love"; in panegyric qasidas "justice"; in complaint-themed qasidas "friend" and in elegiac qasidas written in the form of qasida the motif of "tears" is predominant. These motifs are demonstrated to play a decisive role in expressing the poet's intent;

it has been revealed that the near absence of rhyme repetition was observed in large qasidas (210 couplets). The poet skillfully employs rhetorical and stylistic devices such as *ruju'* (return), question-and-answer, *tajahul al-arif* (feigned ignorance), *tansiq al-sifat* (harmonization of qualities), and *kitabab* (epistolary elements), sometimes using multiple devices simultaneously. Furthermore, abstract values such as beauty, separation, love, eternity, justice, purity, uniqueness, asceticism, and generosity are conveyed through symbolic representations of prophets and birds.

The practical results of the research are as follows:

Khaqani Shirvani's biography, the socio-literary environment influencing his work, and the historical processes of his era have been studied using comparative-historical analysis. The poet's literary legacy has been assessed in terms of the number, size, and structural conformity of his qasidas with the conventions of classical divan poetry. The study draws conclusions based on both local and international sources and scholarly opinions; The compositional features and motifs of Khaqani Shirvani's qasidas were examined using hermeneutic and statistical analytical methods;

²⁷ جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ۷۶۳ ص.

The practical findings related to the compositional features, motifs, and artistic aspects of the qasida genre in Khaqani Shirvani's poetry, as examined in the dissertation, have been utilized in the practical project entitled "Dictionary of Literary Terms" to clarify key concepts in Persian literary studies. The theoretical conclusions of this research are shown to serve as valuable references for comparative literary studies, textbook and manual development in the field of literature of the target language (Persian), and as academic resources at all levels of Persian literary education.

The reliability of the research results is substantiated by the use of well-founded theoretical sources, the selection of materials directly relevant to the topic, the application of comparative-historical, biographical, and hermeneutic methods of analysis, and the fact that the conclusions and results have been verified and approved by authorized state institutions.

Scientific and practical significance of the research results. The scientific significance of the dissertation lies in its contribution to the study of classical Persian literature, particularly in terms of the theoretical conclusions and generalizations concerning the qasida genre. The study enriches existing knowledge with new theoretical and scientific insights.

The practical significance of the research is reflected in its applicability for academic purposes: the analytical and practical materials related to the poetics and compositional features of the qasida genre may be used in teaching disciplines such as "Literature of the Country of the Target Language," "Poetics of Eastern Literatures," "Verse Systems in Eastern Literature," "Theoretical Issues of the Specialty" and "Eastern Literature in the Context of World Literature." These materials can serve as a basis for lectures and seminars and be used in the development of textbooks and educational resources for undergraduate and graduate programs in philology.

Implementation of research results. Based on the research outcomes and conclusions derived from the study of the qasida genre in the works of Khaqani Shirvani - its compositional characteristics, motifs, and poetics the following practical implementations have been carried out:

Theoretical considerations on the literary environment of Shirvan and the poetics of Khaqani Shirvani, as well as analytical and critical findings regarding the artistic aspects of the qasida, their themes, primary motifs, poetic devices, and symbolic imagery, were utilized during the meetings of the Literary Studies Council of the Writers' Union of Uzbekistan, in literary-educational events, and during sessions of the poetry circle "Onajonim she'riyati" ("Poetry of My Dear Mother") (Information note No. 01-03/86, dated February 17, 2025, issued by the Writers' Union of Uzbekistan). These findings contributed to enhancing the scientific and practical significance of literary evenings and educational events organized by the Union and served as a practical basis for understanding the importance of the qasida genre in the poet's creative legacy.

The applied results related to the compositional features, motifs, and poetics of the qasida genre in Khaqani Shirvani's poetry were employed in the implementation of the project titled "Terminological Dictionary of Literary Studies (within the scope of Oriental languages)", approved by Decision No. 26-IB on June 11, 2023 (Information note No. 01-04/686, dated March 15, 2025, issued by Tashkent State University of

Oriental Studies). Drawing on the findings of the present study, several key terms such as “tashbib”, “gurezgah”, “madh”, “du‘a”, “maqta’”, “matla’”, “ruju’”, “tansiq us-sifat”, and “saval javob” were incorporated into the dictionary with reference to Persian literary criticism.

Analytical reflections and theoretical conclusions regarding the life, literary activity, and major motifs in the qasidas of Khaqani Shirvani were also utilized in radio programs such as “Ghazal Garden” (G‘azal bo‘stoni), “Literary Process”(Adabiy jarayon), and “World Literature”(Jahon adabiyoti), produced by the Uzbekistan television channel under the Uzbekistan-24 Creative Association of the National Television and Radio Company of Uzbekistan (Information note No. 05-09-102 dated February 4, 2025, issued by the National Television and Radio Company of Uzbekistan). As a result, these broadcasts provided the Uzbek television audience with the opportunity to become more closely acquainted with the life and creative heritage of Khaqani Shirvani.

Approval of Research Results. The dissertation findings were presented and discussed in a total of 7 academic events, including 5 international and 2 national scientific-practical conferences.

Publication of research results. A total of 16 scientific articles have been published on the research topic. Of these, 7 articles have been published in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of disseminating findings of doctoral dissertations. Among them, 4 articles were published in national journals and 3 in international journals.

The structure and pages of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion and a list of references. The total volume of the dissertation amounts to 124 pages. Relevant appendices are included at the end of the work.

MAIN CONTENT OF THE DISSERTATION

The Introduction section of the dissertation substantiates the relevance and necessity of the research topic, defines the research aim and objectives, as well as describes the subject and object of the study. It outlines the correspondence of the research to the priority areas of scientific and technological development of the Republic of Uzbekistan, highlights the scientific novelty and practical results of the study. The reliability of the obtained results is justified, and the theoretical and practical significance of the research is explained. In addition, the implementation of the research results, their approbation, and the structure and volume of the dissertation are presented.

The first chapter of the dissertation, titled “Khaqani Shirvani as a Leading Representative of the Shirvan Literary Environment” is divided into two sections. The first section, entitled “Afzaladdin Khaqani and the Literary Environment of 12th-Century Shirvan” explores the poet’s life and the influence of the socio-literary context on his creative work.

Afzaladdin Badil (Ibrahim) ibn Ali, known as Khaqani Shirvani was born in XII century (1120) into a modest family in the Shirvan region of present-day Azerbaijan.

According to a famous Iranian scholar Zabihullah Safa, “Afzaladdin” was the name by which he was more commonly known and contemporaries often referred to him by this name. While biographers acknowledged him as “Ibrahim,” the poet himself referred to himself as “Badil” and signed his works accordingly²⁸.

One of the most influential figures in the intellectual development of Khaqani Shirvani was the renowned physician and philosopher of his time, Kafi al-Din Umar ibn Uthman, who was also the poet’s paternal uncle. Under his guidance, Khaqani studied Arabic language and literature, remaining under his tutelage until the age of twenty-five. Another prominent teacher of the poet was Abu al-A‘la Ganjavi.

The ideological and artistic character of Khaqani Shirvani’s creative output was closely intertwined with the socio-political circumstances of his era and the prevailing traditions of the Shirvan literary environment. Broadly speaking, it is methodologically appropriate to divide the poet’s life and creative career into three distinct periods, each influenced by the historical and socio-political processes of its time.

The first stage of Khaqani Shirvani’s creative activity corresponds to his youth, his arrival at the Shirvanshahs’ court and the flourishing of his poetic talent under the influence of the literary environment there. As a young and gifted poet, he drew inspiration from the courtly atmosphere and its grandeur, leading to a period of prolific creativity. During this phase, he emerged as a panegyrist, composing laudatory qasidas in praise of the Shirvanshahs and other statesmen. The presence of eulogistic qasidas, poems, ghazals, and rubaiyat in his Divan serves as evidence of this period.

The second phase of the poet’s creative activity encompasses a period marked by his separation from his wife, the loss of his 20-year-old son, his struggle with illnesses²⁹ and the hardships brought by various life challenges. During this period, he was also imprisoned twice. The reasons for his imprisonment are reported differently in various sources. In particular, there are views attributing it to his “*departure for travel without the permission of the Shirvanshah*”³⁰, “*his outspoken views*”³¹, “*his controversial views on the akhi (Sufi brotherhood) movement*”³², and his “*refusal to carry out a special assignment ordered by the Shirvanshah*”³³.

During the second period of Khaqani Shirvani’s literary activity, despite facing various hardships, he did not cease to compose poetry. Even though he was imprisoned, the poet continued his creative endeavors. The famous habsiyyat (prison poems) included in his divan stand as clear evidence of this. Moreover, after leaving the palace environment, he embarked on journeys to some of the renowned cities of his time-Khurasan, Baghdad, Iraq, Madina and others-which led to the discovery of new dimensions in his poetry. During his travels, he managed to compose “*تحفة العراقين*” - Tuhfat al-Iraqayn (The Gift of the Two Iraqs)”. This period of his life reveals Khaqani Shirvani as a “*rebellious*” and “*itinerant*” poet.

The third phase of the poet’s literary activity can be roughly associated with his return to his homeland after performing the pilgrimage (hajj) for the second time. The

²⁸ ذبیح الله صفا. تاریخ ادبیات در ایران. جلد دوم. - تهران، ۱۳۷۱. - ص. ۷۷۶.

²⁹ یان ریپکا و دیگران. تاریخ ادبیات ایران. - تهران، ۱۳۷۱. - ص. ۲۸۹.

³⁰ تاجماه اصفی شیرازی. خاقانی، حیات، زمان و محیط او (بررسی کتاب) // گلستان. ۱۹۹۷. - ص. ۱۶۹.

³¹ یان ریپکا و دیگران. تاریخ ادبیات ایران. - تهران، ۱۳۷۱. - ص. ۲۸۹.

³² تاجماه اصفی شیرازی. خاقانی، حیات، زمان و محیط او (بررسی کتاب) // گلستان. ۱۹۹۷. - ص. ۱۶۹.

³³ عباس ماهیار. شرح مشکلات خاقانی: خارخار بند و زندان. ص - ۳.

hardships and losses he experienced in his life led him into spiritual depression and a tendency toward asceticism. During this stage, Khaqani Shirvani produced works in religious, mystical (sufi) and philosophical directions. In particular, his qasidas cannot be understood independently of his religious, mystical and philosophical worldview. In this mature period of his creative life, he is depicted as a “wise” poet.

When discussing Khaqani’s personality, it is necessary to note that he was intelligent, witty and one of the sages of his time. He was also known for his pursuit of truth and justice-qualities characteristic of his personality. In fact, some sources suggest that he was imprisoned precisely because of his outspoken nature and his fearless expression of opinions.

The second section of this chapter is entitled “*The qasida genre in Khaqani Shirvani’s poetry and issues related to its study*”. This section examines the theoretical foundations of the qasida, the significance of this genre in the poet’s creative output, the number, volume and thematic scope of the qasidas included in his divan, as well as the extent to which his works have been studied.

Qasida holds a special place in the poetic heritage of Khaqani Shirvani. It is impossible to imagine his literary activity without this genre. He was a prolific poet in the field of qasida.

It has been established that Khaqani Shirvani’s divan contains 132 qasidas, 401 ghazals, 351 rubaiyat, 7 tarjibands, 9 tarkibbands, and 388 poems dedicated to various themes, as well as 9 Arabic qasidas and qit’as. In addition to these, the poet’s legacy includes the famous masnavi known as “*The Gift of the Two Iraqs*” which gained widespread recognition in both Arab and Persian lands, as well as 60 letters (munsha’at).

In the Diwan under study, there are 11 qasidas ending with the letter ا(alif), 4 ending with ب(ba), 11 with ت(ta), 28 with د(dal), 5 with ر(ra), 1 with س(sin), 5 with ش(shin), 1 with ق(qaf), 1 with ك(kaf), 20 with م(mim), 18 with ن(nun), 3 with و(waw), 14 with ه(ha) and 10 with ي(ya’).

Qasidas in Khaqani’s Diwan in accordance with classical diwan tradition. For instance, the first qasida in the group ending with the letter ا(alif) is tawhidi, the second and third qasidas are in praise of the Prophet (peace be upon him), the fourth is a na‘t and the fifth titled “*در پند و اندرز و معراج حضرت ختمی مرتبت*” – *Khatam al-anbiya miraji va pand va nasihat*” is followed by qasidas on fakhriya, shakwa, madh and marthiya.

Among the 132 qasidas included in the divan, only one lacks a title, while the rest are titled. The research revealed that the longest qasidas were composed in praise of the patron (mamduh), with lengths of 90, 122, 150, and 210 bayts. Notably, the qasida “*در پند و اندرز و ستایش رکن الدین مفتی خوی و رکن الدین عالم ری و تاج الدین رازی ابن امین الدین*” – *Didactic and in the praise of Mufti, the scholar of Ray, Rukn al-Din and Taj al-Din Razi ibn Amin al-Din*” consists of 210 verses.

For centuries, Khaqani Shirvani’s poetry remained within a limited scholarly audience and was scarcely studied. Jami criticized the poet for his complex style³⁴. As a result, a dictionary of Khaqani’s verses was compiled in the 16th century, explaining

³⁴Комилов Н. Ҳизр чашмаси. – Тошкент, 2005. – Б. 258.

the meanings of 400 words from his *qasidas*³⁵. In the 16th-17th centuries, the Indian commentator Alavi Shadiyabadi provided exegeses on several of Khaqani's *qasidas*, explaining numerous terms related to religion, mysticism, medicine, astronomy and other disciplines³⁶.

Interest in Khaqani's poetry and its study is further evident in the tradition of poetic continuation (*tatabbu*) inspired by his *qasidas*. The scholar of Sufism, Najmiddin Komilov, translated the famous *qasida* "Mirot us-Safa" by Khaqani Shirvani into Uzbek. More than fifty poets, including Nizami Ganjavi, Khusraw Dehlavi, Abdurrahman Jami, Alisher Navoi, Muhammad Fuzuli, Saib Tabrizi, Mirza Bedil and others composed poetic continuation (*tatabbu*) to this *qasida*³⁷. Moreover, Alisher Navai composed six *qasidas* in Persian, among which "*Nasim al-khuld*" is dedicated to Khaqani Shirvani himself, while "*Minhaj al-najat*" is written in *tatabbu* of both Anvari and Khaqani³⁸.

The second chapter of the study, entitled "*The Composition and Motifs of Khaqani Shirvani's Qasidas*" is also divided into two sections. The first section, titled "*The Issue of Composition in Khaqani Shirvani's Qasidas*" examines the compositional features of *qasidas* devoted to religious, *madh* and *shakwa* themes, as well as *marthiyas* written in the form of *qasidas*.

The *qasida* is constructed according to specific artistic principles and possesses a unique compositional feature. "*It is typically portrayed as a more comprehensive form than the ghazal or qit'a, not limited by a fixed number of couplets, and is composed of several parts, each dedicated to different themes*"³⁹. A full *qasida* includes a lyrical introduction known as *nasib* (*tashbib* or *taghazzul*), a transitional passage called *gurizgah* (literally "escape point"), the main body (*madh*), a concluding supplication (*dua*) and in some cases, a section outlining the poet's intent (*talab*).

A structurally complete *qasida*, known as *qasidai tamm*, incorporates all of the abovementioned components. In contrast, an incomplete form, called *qasidai mujarrada*, may lack some of these parts. In some sources, the complete *qasida* is also referred to as "*qasida with no brevity*" (*qasidai gheyr-e mokhtasar*)⁴⁰.

Most of the *qasidas* in Khaqani Shirvani's *divan* fall under the category of *qasidai tamm* and are structurally complete. The *nasib* section, in particular, is rich in imagery related to dawn, and this section often includes praise of wine, unrequited love, descriptions of nature, and a harmonious blending of themes such as love and wine.

It has been established that Khaqani Shirvani's *qasidas* are not free from the literary norms and conventions of classical literature. In *qasidas* dedicated to themes such as *tawhid* (the oneness of God), praise of the Prophet (*madh al-nabi*), *na't*, moral exhortation, wisdom, and certain panegyrics, references (*talmeh*) to Qur'anic narrative figures and quotations from Qur'anic verses have been identified.

³⁵That source. – P. 27.

³⁶Келдиёров Т. "Шарҳи қасоиди Хоқоний" – и Алавий Шодиободий ва масъалаҳои маърифати бадеий ашъори Хоқоний: Diss. ... канд. филол. наук. – Хужанд, 2000. – 165 с.

³⁷Ochilov E. Alisher Navoiy va XXI asr // Uluslararo konferansi materiallari. – Toshkent – Boku, 2023. – B. 314.

³⁸Комилов Н. Фақр нури порлаган қалб. – Тошкент: Маънавият, 2001. – Б. 61.

³⁹Wright C. The *divan* of Manuchiri Damghani: Diss of Doctor of Philosophy in arts and sciences. – Ann Arbor: University of Michigan, 1971. – P. 184.

⁴⁰سیداحمد حسینی کازرونی. قصیده، معانی و سیر تحوّل آن تا سده هفتم و هشتم هجری در ادب فارسی. ایران – ۱۳۹۵. ص – ۷

The first qasida in the *divan*, titled “*On the Oneness of Allah and Praise of the Seal of the Prophets*”, thematically aligns with *tawhid*, glorifying the oneness of Allah and praising His messenger, Muhammad (PBUH). This qasida is a clear example of “*qasidai tamm*”, incorporating all the essential elements: verses 1-7 constitute the *nasib*; verses 8-9- *gurizgah*; verses 10-20- *madh*; verses 21-33-*matla'* and verse 34-*dua*. These couplets include quotations from Qur'anic verses, *talmeh* to the life of the Prophet Muhammad (PBUH). The qasida promotes key ideas such as humility, rejection of arrogance and materialism, purification of the soul through renunciation and the pursuit of divine truth (*haqq*).

The subsequent qasidas in the *diwan* are predominantly dedicated to the praise (*madh*) and *na't* of the Prophet Muhammad (PBUH). A distinctive feature of such qasidas is that they are rarely devoted solely to *na't*; rather, they are often interwoven with themes of admonition (*pand*), wisdom (*hikmat*), complaint (*shikayat*), and contentment (*qanaat*). It has been observed that the poet refrained from delivering dry moral instruction; instead, he supported his ideas through references to Qur'anic verses, *hadith* and prophetic stories (*qisas al-anbiya*). This method of reasoning caused the temporary suspension of the central narrative line, after which the poet would return to and resume the thematic trajectory of the qasida.

The qasida titled “*Complaint Against the World and Praise of the Prophet Muhammad (PBUH)*” structurally belongs to the qasida-i tamm type and consists of 61 couplets. The *nasib* begins with the poet's invocation to “withdraw into solitude”. In couplets 1 and 8, the poet expresses his views on seclusion (*uzlat*) and unity (*wahdat*). Couplets 9-10 discuss the ephemeral world; couplets 11-13 delve into the heart and faith (*iman*); couplets 14-18 explore poverty; and couplets 30-31 contemplate the *shahada* (testimony of faith) and its spiritual power. From couplet 32 to 52, the qasida focuses on the praise of the Prophet Muhammad (PBUH). Within this section, the poet temporarily diverges from the narrative to elaborate on philosophical reflections. In couplets 37, 39, and 49, specific attributes of the Prophet Muhammad (PBUH) are recalled. Notably, in couplet 37, the poet allegorically describes Adam (PBUH) as having suckled from the cradle of the Prophet, and Idris (PBUH) as a student in his spiritual school. In couplet 39, Muhammad (PBUH) is described as “the interpreter of the world of mysteries”:

۳۹. هم عیب را به عالم آشراز، پردهپوش
هم غیب را ز عالم آسراز، ترجمان
۴۰. او، سرو جویبار الهی و نفس او
چون سرو در طریقت، هم پیر و هم جوان⁴¹

39. *He is both the translator of the unseen from the world of mysteries,*

And the concealer of flaws from the realm of the wicked.

40. *In the path of Allah, he is like a cypress – elder and youth alike;*

He is the cypress at the head of the divine stream, and his soul

A significant portion of Khaqani's *madhiya* qasidas can be categorized as qasida-i tamm due to their complete compositional structure. Their uniqueness also lies in their quantity and volume within the *diwan*, with many containing multiple “*matla'*”. Among them are qasidas such as: “In Praise of Qadi al-Quddat Ahmadshah”, “In Praise of Azzo ad-Dawla”, “In Praise of Muzaffaruddin Qizil Arslan”, “In Praise of Jalaluddin Abu al-Fath Shirvanshah” each composed with three to four opening sections (*matla'*).

⁴¹جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۲۲۳.

In qasidas under the topic of madh, the poet frequently employs diverse details to vividly depict the internal and external qualities of the praised figure (mamduh). Khaqani's use of detail varies based on the subject matter of the qasida. For example, in the qasida dedicated to "Azo ad-Davla – در ستایش عز الدوله", the poet portrays the mamduh as a noble and valiant youth with a lofty destiny, emphasizing heroic imagery: his sharp sword, the force of his mace, and the resilience of his shield. These battlefield attributes serve to construct a vivid portrait of the subject as a courageous warrior in the reader's imagination.

۱. دست درافشان چو زی تیغ درفشان آورد
نسر گردون را به خوان تیغ مهمان آورد
گرز او در قلعه البرز زلزال افکند
چتر او در قبه افلاک نقصان آورد

1. *A hand of valor brought forth light, like the flash of a sword,
And the falcon of the heavens welcomed it at the banquet of the sword's hilt.*
2. *His mace shook the fortress of Alburz like an earthquake,
And his shield struck a flaw upon the dome of the heavens.*

When analyzing the structure of qasidas devoted to praise (madh), it becomes evident that depictions of time and place are frequently included. Mountains, rivers, famous cities, and locations of the era are mentioned to provide context for the mamduh's existence within a particular spatial and temporal framework. For example, in "In Praise of Malik Arslon Muzaffar", Mount Safar near Madinah is described, while "An Impromptu Description of the Great Khan Manuchehr Shirvanshah's Hunt near the Fire Temple on the Shores of Baku" includes portrayals of the Baku coast.

Qasidas that lament imprisonment or complain about fate reveal the poet's inner world and his response to societal circumstances. In the qasida dedicated to the theme of "Complaining about Fate and People – در شکایت از روزگار و مردم", the poet writes about the environment surrounding him and the attitudes of those around him. The poem beginning with the line "If sorrow dwells in every heart, will sacrifice scorching tears for it" is dedicated to the theme of "Lamenting Imprisonment." In it, the poet uses details such as iron rings, saws, and chains to poetically depict the prison.

۱۰. بر دو پایم فلک ز آهن‌ها
حلقه‌ها چون دهن مار کند
۱۱. این دهن‌های تتگ بی دندان
بر دو ساق من آن شعار کند
۱۲. که به دندان بی‌دهان همه سال
اره با ساق میوه‌دار کند⁴²

10. *Both my legs are bound in celestial irons,
Like the jaws of a serpent wide open.*
- 11 *These narrow, toothless mouths
Bite into both of my ankles.*
12. *Indeed, year after year, these toothless mouths
Saw relentlessly at the fruitful joint of my foot.*

In the Diwan, marthiyas written in the form of qasidas were identified to exist in both the qasidai tamm (8 examples) and qasidai mujarrad (9 examples) structures. These marthiyas are composed of a chain of emotions arising from the poet's sorrowful state, forming a coherent narrative flow. By depicting the departure of the deceased from the transient world, the poet recalls their human virtues and moral qualities, emphasizing their significance in his life.

⁴² جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۷۳.

In the second section of this chapter, entitled “*The main motifs in Khaqani Shirvani’s qasidas*” the smallest compositional units present in the poet’s qasidas devoted to religious, panegyric, and complaint themes, as well as those written in the form of elegies, are classified and analyzed. The semantic essence and thematic significance of these units are thoroughly explored.

In Khaqani Shirvani’s religious qasidas, dedicated to praising the Prophet (peace be upon him), *panegyrics (na’t)*, and tributes to religious scholars and figures, motifs such as “*ishq (divine love)*”, “*la*”, “*Vahdat*” (*unity*), “*fana*” (*annihilation*), “*baqa*” (*eternity*), “*seeking truth*”, “*union with the beloved*” and “*separation*” frequently occur. Among these, “*ishq*” emerges as the most dominant motif and it has been proven that the poet refers to divine rather than earthly love.

In the qasida titled “*In Praise of the Great Prophet*” – *در مدح پیغمبر اکبر*, “*ishq*” is portrayed as the most precious jewel, and the heart as its abode; the heart is depicted as a foreign image, with “*ishq*” acting as its interpreter. In the “*در نعت پیغمبر اکرم صلی الله علیه وآله – Na’t of the Great Prophet (peace be upon him)*”, divine love is likened to both fire and a fasting person, illustrating the motif through a paradoxical contrast. In the qasida “*On Love and In Praise of Shaykh al-Islam Nasiruddin Ibrahim*” – *در صفت عشق و مدح شیخ الاسلام ناصر الدین ابراهیم*, divine love is described as the reason the poet has transcended his own self. In the poem titled “*Advice and the Ascension of the Final Prophet*” – *در بند و اندرز و معراج حضرت ختمی مرتبت*, “*ishq*” is represented as a guiding light, suggesting that through its illumination, one may attain proximity to God.

In the same qasida, the first word of the declaration of monotheism “*la*” is treated as a symbolic motif. Within the couplets, “*la*” is likened to a guard and a dragon, and is described poetically as the “*tooth*” of the key to eternity. In the qasida “*مدح پیامبر بزرگوار – Advice and Praise of the Great Prophet*”, the poet asserts that if a person opens their mouth for nothing but “*la*”, they may attain the valley of “*qalu bala*”.

It has also been determined that while motifs like “*unity*” (*vahdat*), “*annihilation*” (*fana*), “*eternity*” (*baqa*) and “*union with the beloved*” appear in traditional contexts within religious qasidas, the motif of “*separation*” is presented in an unusual manner. In the qasida “*Tuhfat al-Haramayn*” – *تحفة الحرمین*, hijran does not reflect the typical romantic separation between lover and beloved found in classical literature. Instead, it conveys the poet’s deep sorrow and laments as he distances himself from the sacred Ka’ba. For example:

۱. الوداع ای کعبه کاینک وقت هجران آمده
دل تنوری گشته و زو دیده طوفان آمده⁴³

1. *Salutations, O Ka’ba, for now the time of separation has come,*

The heart has become a burning furnace, and soon the flood of tears will follow.

The thematic scope, spirit, tone, purpose, and ideas of panegyric qasidas are defined by universal human thoughts and emotions. Qasidas devoted to such themes frequently include motifs such as “*justice*”, “*compassion*”, “*generosity*”, “*fairness*”, “*wisdom*”, “*prudence*”, “*resistance against oppression*”, “*the creation of a prosperous life*”, “*intrigue*”, “*power*”, “*respect*”, “*grief*”, “*pain*”, “*loyalty*”, “*happiness*” and “*conquest*”. Among these, the motif of “*justice*” is found to be the most prevalent.

⁴³ جهانگیر منصور. دیوان خاقانی شروانی. – تهران، ۱۳۷۵. – ص. ۲۵۴.

در مدح خاقان اکبر شروان شاه منوچهرین فریدون و بستن سد باقلانی و “*In Praise of the Great Khaqan Shirvanshah Manucehr Faridun and the Connection to the Defeat of Baqilani’s Uprising, and the Dawn Promise in Every Verse*”, the justice of Shirvanshah Manucehr is compared to that of Umar ibn al-Khattab.

۵۸. عدل تو چون صبح راست نایب فاروق گشت دین عرب تازه کرد در عجم از احتساب⁴⁴

58. *The deputy of Faruq returned, as luminous as the true dawn of your justice, Renewing the Arab religion among the non-Arab (Ajam) peoples through divine reckoning.*

In “*In Praise of the Grand Vizier Mukhtoriddin*”, the poet aims to influence the king by stating: “*Justice is the sun of the Seljuk state; be gracious like the sun in justice*”. In “*In Praise of Fakhriddin Shirvanshah Manucehr*”, the king’s justice is likened to the temperament inherent in human nature.

In qasidas dedicated to panegyric themes, the motif of conquest (fath) is used to reflect the political and social life of the 12th century and to document historical victories. For instance, in “*In Praise of Abulmuzaffar Jalaliddin Shirvanshah*”, the conquests over Darband, Shabran and the Rus army are described. In “*In Praise of Shirvanshah Manucehr*” a hyperbolic statement is made: “*The king’s sword is pregnant with conquests*” conveying the message that the ruler had achieved numerous victories.

Motifs such as happiness and respect, which convey positive sentiments, help understand the social attitudes and values of the era. Specifically, in the qasida “*In Praise of Abulmuzaffar Jalaliddin Shirvanshah*”, the respect for women and mothers is emphasized. The idea that reverence for women transcends time and place is conveyed through the motif of respect.

In marthiyas, motifs such as “tears”, “loyalty”, “grief”, “friend and foe”, “soil, sleep”, “pain” and “tribulation”, “humanity”, “self-sacrifice”, “patience”, “sorrow”, “complaint of eternal separation” and “the inevitability of death” are used. Among these, “the tears” motif is most frequently employed.

When Khaqani Shirvani writes a marthiya in memory of a loved one or brother, he expresses his internal emotions, experiences and sorrow through the tears motif. The lyrical hero is depicted in various states of weeping. In the elegy titled “*This Qasida is Written for the Martyrdom of His Son Amir Rashididdin and is Called the Tune of Tragedies*” tears are likened to pearls falling from the eyes, and the face is compared to a salt flat - “*the eye a brine reservoir, the face a saltpan*”. In “*Marthiya for Nasiriddin Muzaffar Isfahbad Kyolushir*” the lyrical hero’s emotional turmoil is intensely portrayed - his sorrow becomes so overwhelming that from his tears an ocean forms and in each drop (each pearl), he begins to see the face of the departed. In the qasida “*This Qasida is for the Light of His Eye, His Son Amir Rashid*” the tears of the prophet Dawud are depicted falling like prayer beads and all who came to mourn are described as wailing like David, giving the elegy a soulful spirit and enhancing its emotional impact.

⁴⁴ جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۳۴.

The third chapter of the dissertation, entitled “**The Poetic Features of Khaqani Shirvani’s Qasidas**” is divided into two sections. The first section, titled “*The Role of Human Spirituality and Artistic Imagery in the Qasidas*” analyzes the metrical structure, rhyme schemes, and artistic devices employed in the qasidas.

Khaqani Shirvani’s poetic mastery is particularly evident in his ability to significantly expand the overall variety of rhyme patterns. Throughout the research, it was observed that in Khaqani’s extensive qasidas particularly those comprising up to 210 bayts there is an almost complete avoidance of rhyme repetition. This, in turn, demonstrates the poet’s profound command of the general rules and resources of his language.

In his qasidas devoted to themes such as religion, praise, complaint, and seclusion as well as in elegiac qasidas Khaqani Shirvani made effective use of nine meters of classical Arabic arud, including ramal, rajaz, muzari‘, munsarih, mujtathth, muta qarib, sari‘, hazaj and khafif. This versatile application of meter contributed significantly to the nuanced expression of human emotions.

He made use of various artistic and figurative devices to convey the human psyche. As a result, these means not only enhanced the artistic value of the qasida but also facilitated the transmission of the poet’s ideas and intentions to the reader in a more accessible and comprehensible manner. Given the ceremonious nature of the qasida genre, the most prominent rhetorical devices used are hyperbole (mubalagha) and simile (tashbih). For example, in qasidas such as “*A Complaint About the Loss of Wealth and Property*” and “*In Praise of Khaqan-i Kabir Abulmuzaffar Axsatan Shirvanshah and the Queen*”, the ruler is exaggeratedly likened to the sun, which reflects grandeur and magnificence.

The poet’s worldview is unique and deeply philosophical. To convey his message to the reader, Khaqani frequently turns to similes. In qasidas such as “*در پند و اندرز و ستایش رکن الدین مفتی خوی و رکن الدین عالم ری و تاج الدین رازی ابن امین الدین Advice and Counsel in praise of the rayy scholar, mufti Rukn al-Din and Tajuddin Rozi ibn Amin al-Din*” and “*در شکایت از زندان – Complaint from Prison*”, he compares the world to “*cruel woman*”, “*dusty trench*” and “*butcher’s shop*” emphasizing its mercilessness and the futility of seeking comfort in it. The world is like a cruel woman-it will bring you pain. The world is a trench-an abyss of fire and there is no escape from it.

In the qasida entitled “*این مرثیه را از زبان قره العین امیر رشید فرزند خود گوید – Let this elegy be spoken through the eyes of his beloved son Amir Rashid*”, the poetic device of *tajahul al-‘arif* (feigned ignorance) is skillfully employed by the poet to express his deep sorrow and anguish. This literary technique serves to intensify the tone of grief permeating the elegy. In qasidas such as “*در مدح عصمت الدین خواهر منوچهر و شفیع آوردن – In Praise of Manuchehr’s Sister Ismat al-Din and Seeking Permission for Travel*” dialogues are presented in the form of a question-and-answer exchange between the lyrical hero and the praised subject (*mamduh*). The poet demonstrates remarkable artistry in deploying this dialogical style as a poetic device.

In the qasida entitled “*در شکایت از زمان و مذمت اقران – a lament over time and a reproach of contemporaries*”, the poet depicts the form of the letter alif and its qualities through the art of *kitabāt*. In “*در مدح قاضی القضاة احمدشاد – In Praise of Ahmadshah Qadi*” the technique of *tansiq al-sifat* (harmonized sequencing of attributes) is effectively realized across the entire qasida. The poet meticulously

describes the mamduh's beauty-his lips, hair, face, passion and appealing power by listing these personal traits in succession, thereby vividly rendering the praised figure before the reader's imagination.

The final section, entitled "*The artistic interpretation of imagery in Khaqani Shirvani's qasidas*", explores the representation of selected images found in the poet's qasidas. In these poetic lines, Khaqani Shirvani often alludes to entire events by merely mentioning the name of a religious figure, thereby symbolically pointing to qualities characteristic of the lyrical hero.

Continuing the traditions of classical Persian poetry, Khaqani Shirvani skillfully utilized a variety of symbols in his qasidas. For instance, the character of Yusuf emerges in three distinct symbolic dimensions across Khaqani's qasidas. Firstly, Yusuf serves as a symbol of beauty:

۱۷. حسن یوسف را حسد بر بند مثنی ناسپاس قول احمد را خطا خواندند جمعی ناسزا⁴⁵

17. *They accused Ahmad's words of being false, hurling insults at him.*

They envied Yusuf's beauty, those ungrateful brutes.

Secondly, Yusuf appears as a symbol of separation and longing (hijran). In such cases, terms like "trial", "well" and "day" are used alongside Yusuf's name, signifying sorrowful days of exile:

۴۵. ای برادر بلای یوسف نیز از نفاق برادران برخاست⁴⁶

45. *O brother, the affliction of Yusuf too*

Arose from the discord of his brothers.

Thirdly, the figure of Yusuf is presented as an embodiment of love.

۵. هست به معیار عشق گوهر تو کم عیار هست به بازار دل یوسف تو کم بها⁴⁷

5. *In the market of hearts, your Yusuf is of little value;*

Measured by love's standard, your gem is of low quality.

In the qasida "*On Advice and Praise of the Great Prophets*", Musa is portrayed as a seeker of unknown knowledge and a symbol of the inquisitive disciple, while Khidr is depicted as the wise mentor who shares divine insight and delivers people from difficulties. In "*در ستایش ابوالمظفر جلال الدین شروان شاه*" – *In Praise of Abulmuzaffar Jalal al-Din Shirvanshah* Khidr symbolizes eternal life, having drunk from the water of immortality. In "*در ستایش صفوة الدین بانوی شروان شاه اخستان*" – *In praise of Axsatan Shirvanshah's wife Safwat al-Din*", Sulaiman is represented as the holder of "justice". In the qasida "*در صفت عشق و مدح شیخ الاسلام ناصر الدین ابراهیم*" – *On Love and Praise of Shaykh al-Islam Nasir al-Din Ibrahim*", Isa appears as a "healer", one who provides remedy to those in pain.

In Khaqani Shirvani's qasidas, the images of women who serve as exemplary figures and role models in Islam appear symbolically in various forms. In the qasida titled "*در شکایت از حبس و بند و مدح عظیم الروم عز الدوله قیصر*" – *Complaint of Captivity and Praise of Rum's Beloved Azoudavla Qaysar*", the mother of Isa (Jesus) – Maryam is symbolized as "purity". In the qasida "*در مدح صفوة الدین بانوی شروان شاه*" – *In Praise of Shirvanshah Safwat al-Din Bonu*", the wife of Ibrahim – "Sorah" represents "patience". The wife of Fir'awn – "Asiyah" is portrayed as an emblem of "asceticism" and "self-sacrifice". The wife of Muhammad (PBUH) – "Khadijah" is depicted as a symbol of "generosity".

⁴⁵جهانگیر منصور. دیوان خاقانی شروانی. - تهران، ۱۳۷۵. - ص. ۱۴.

⁴⁶That source. - P. 49.

⁴⁷That source. - P. 26.

The avian imagery in Khaqani Shirvani's qasidas serves multiple symbolic functions. In qasidas such as "*Complaint about Destiny, in praise of the Great Prophet and memories of the majestic Ka'bah*", as well as in "*Elegy for His Son Amir Rashid*" (written by Khaqani and titled "*Let them call it a Lament of Calamities*") the images of the nightingale and the rose carry the traditional connotations of the lover and the beloved. In the qasida titled "*در شکایت از روزگار – Complaint against the Times*" the anqa (a legendary bird) symbolizes rarity and uniqueness. In the qasida "*در ستایش صفوة – In Praise of Axsatan Shirvanshah's Wife Safwat al-Din*" – the hudhud (hoopoe) appears as a symbol of a keen, wise guide.

CONCLUSION

The role and significance of the *qasida* genre in the works of the talented poet of classical Persian literature, Khaqani Shirvani, along with its distinctive features, compositional structure, system of motifs, figurative devices and artistic interpretation, allow us to draw the following conclusions:

1. An analysis of Khaqani Shirvani's life and the socio-literary context reveals that his poetic creativity developed in three distinct literary phases. During the initial phase, corresponding to his youth, he entered the palace of the Shirvanshahs and gained the attention of Shirvanshah Manuchehr. Inspired by the grandeur and opulence of the royal palace, he emerged as a "panegyrist" poet composing laudatory poems. In the second phase, marked by personal loss and political turmoil – including imprisonment for traveling without permission and enduring illness – he is portrayed as a "rebellious traveler," undertaking pilgrimages and journeys to prominent cities of the time. The final stage of his literary career reflects a mature intellectual who composed poetry on religious, mystical, and philosophical themes, emerging as a "wise sage".

2. The qasida occupies an important place in Khaqani Shirvani's literary output. His divan contains qasidas on over ten themes, including na't (praise of the Prophet), madh (panegyric), fakhr (boasting), habsiyya (prison poems), haliya (descriptive poetry), hijv (satire), marthiya (elegy) and others of mystical, ethical, and critical nature. Although topics such as 'idiyya (festive odes), hamriyya (wine poems), 'ishqiyya (love poems) and bahariyya (spring poems) are also present, qasidas of historical, political, or artificial character are rarely observed. Of the 132 qasidas in his divan, only one lacks a title. While the qasidas are arranged according to the Arabic alphabet, not all letters are represented, and the largest number (28) conclude with the letter د (dal), whereas the smallest number (1) end with س (sin), ق (qaf), or ك (kaf).

3. Both major types of qasida – qasidai-tamm and qasidai-mujarrad are found in Khaqani's corpus, with the former being more prevalent. The introductory section (nasib) often emphasizes the motif of dawn. Most qasidas exhibit descriptive or laudatory forms of artistic language, while some, such as "In Praise of Manuchehr Shirvanshah" and "In Praise of Shah Akhsitan", include dialogical elements.

4. Qasidas composed in praise of the Prophet or other figures typically belong to the qasidai-tamm type and frequently incorporate themes of moral advice, wisdom, complaint, and contentment. Khaqani avoids superficial moralizing; instead, he substantiates his arguments with Qur'anic verses and prophetic narratives.

5. The majority of qasidas in the *divan* are panegyrics, most of which exemplify the complete structure of a *qasidai-tamm*. These poems not only describe the external appearance of the *mamduh* (the praised figure) but also explore their inner world using various poetic details, including references to mountains, rivers and renowned cities, thereby situating the *mamduh* within a specific time and place.

6. Qasidas dealing with themes such as complaint, seclusion, and contentment are often interwoven or presented in proximity. Occasionally, they appear alongside elegies or panegyrics. These works reflect the emotional instability of the poet and his responses to societal events through internal monologue. In elegiac qasidas, the poet seeks to immortalize the deceased, commemorating their virtues and moral qualities and thereby underscoring their importance in the poet's life.

7. In religious qasidas, the motif of divine love expresses affection for God, the first word of the *tawhid* "la" symbolizes divine unity, and the motif of separation conveys the poet's emotional anguish at distancing from the Ka'bah. In panegyric qasidas, justice is the prevailing motif, portraying the Shirvanshahs as just and benevolent rulers. The motifs of prosperity and generosity highlight the creation of a happy life, while the motif of conquest documents the historical victories of twelfth-century Shirvan. Respect for women is distinctively rendered through the motif of honor.

8. In elegiac qasidas, motifs such as tears, sorrow, friend vs. foe, and eternal separation highlight themes of mourning, anguish and alienation. The poet laments the absence of like-minded companions and the loss of a faithful beloved. In complaint-themed qasidas, the motif of loneliness expresses the poet's isolation. Both types of qasidas portray the disloyalty of fate and the transient nature of the world through the motif of faithfulness, albeit in different expressive forms. Notably, tears in the first group mourn the deceased, while in the second group they reflect the poet's personal suffering.

9. Khaqani's poetic mastery is evident in his extensive and diverse use of rhyme. In longer qasidas (210 couplets), repetitive rhymes are rare, underscoring the poet's exceptional command of his native language. He composed in nine different metrical forms (*bahrs*) of *aruz*: *ramal*, *rajaz*, *muzari'*, *munsarih*, *mujtath*, *mutaqarib*, *sari'*, *hazaj*, and *khafif*, with *ramal* and *muzari'* being the most frequently used.

10. The grandeur and beauty of the Shirvanshahs are portrayed through the use of hyperbole; dialogues between the poet and *mamduh* emerge via the device of question and answer. The tone of lament in elegies is conveyed through feigned ignorance (*tajahul al-arif*). Allusions to the lives and histories of religious figures are made through the devices of *talmeh* and *iqtibas*. Khaqani also employed various rhetorical techniques such as *ruju'*, *tansiq al-sifat*, *kitabab*, *radd*, and *tajnis*. His simultaneous application of multiple devices within a single work is a hallmark of his individual poetic style.

11. It has been demonstrated that in Khaqani Shirvani's qasidas, references to the lives of religious figures, as well as to narratives and events associated with them, are made through the use of the literary device *talmeh* (allusion), highlighting specific personal qualities that distinguish these individuals as exemplary religious heroes. Furthermore, natural phenomena and the attributes of certain birds are metaphorically transferred to human characteristics, thereby constructing a distinctive world of imagery. The appearance of such symbolic figures in the verses of the qasida, harmonized with episodes from the poet's personal life, adds an additional layer of artistic interpretation and aesthetic value.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.FIL.21.01
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ВОСТОКОВЕДЕНИЯ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ВОСТОКОВЕДЕНИЯ**

ЖУМАЕВА КАМОЛА ШАВКАТ КИЗИ

**ЖАНР КАСЫДЫ В ТВОРЧЕСТВЕ ХАКАНИ ШИРВАНИ
(композиционные особенности, мотивы, художественность)**

10.00.05 – Языки и литература народов Азии и Африки

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

Ташкент – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за номером B2021.2.PhD/Fil.1780.

Диссертация выполнена в Ташкентском государственном университете востоковедения.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещен на веб-сайте Научного совета (www.tsuos.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziynet.uz).

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Защита диссертации состоится «___» _____ в _____ часов на заседании Научного совета DSc.03/30.12.2019.Fil.21.01 по присуждению ученых степеней при Ташкентском государственном университете востоковедения по адрес: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21; факс: (99871) 233-52-24; e-mail: info@tsuos.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета востоковедения (зарегистрирована под номером _____). Адрес: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21.

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ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))

Цель исследования заключается в изучении композиции, тематического разнообразия, ключевых мотивов, системы образов и художественных особенностей касыд Хакани Ширвани.

Объект исследования представляет собой касыды из дивана Хакани Ширвани, изданного в Тегеране в 1997 году.

Научная новизна исследования заключается в следующем:

на основе биографического анализа, проведенного с учетом изучения своеобразных черт литературной среды Ширвани XII века, а также её влияния на формирование Хакани Ширвани как поэта, выделены три этапа творческой эволюции великого мастера слова;

установлено, что Хакани Ширвани расширил и углубил жанр касыды как в формальном, так и в содержательном отношении: он включил в ее структуру несколько матлаа; его произведения характеризуются сложным и оригинальным языком, требующим толкования; они ориентированы на узкий круг читателей. Также доказано, что он способствовал развитию традиции сочинения татаббу посредством касыды «Мирот ус-Сафа»;

доказано, что значительное количество касыд в диване поэта композиционно относятся к типу «касидаи том», где тематика восхваления занимает центральное место. В насибах этих касыд доминирует утренний пейзаж, а в их композиции активно используются описательные, хвалебные и диалогические формы художественной речи, а также различные поэтические детали. Кроме того, выявлено, что в касыдах на религиозные темы поэт строго придерживается традиционных канонов классической литературы;

на основе статистического анализа мотивов, представленных в касыдах Хакани Ширвани, обосновано, что в религиозной поэзии звучит мотив «божественной любви», в хвалебных – идея «справедливости», в жалобных – тема «друг», а в траурных касыдах особенно ярко выражен мотив «слёз». Данные мотивы играют решающую роль в раскрытии творческого замысла поэта;

анализ объёмных касыд Хакани Ширвани (210 бейтов) показал, что поэт почти избегал повторения рифм. В касыдах применены разнообразные стилистические приёмы, такие как «возвращение на путь истины» (ruju'), «вопрос и ответ» («savolu javob»), «притворное неведение мудреца» («tajohul ul-orif»), «утонченность описаний» («tansiq us-sifot»), «каллиграфия/написание» («kitobat») и другие, причем нередко они используются одновременно. Выявлено, что такие духовно-нравственные идеалы, как «красота, разлука, влюблённость, вечность, справедливость, чистота, редкость, аскетизм и щедрость», передаются посредством символических образов пророков и птиц.

Внедрение результатов исследования. На основе научных результатов и выводов, полученных в ходе изучения жанра касыды, её композиционных особенностей, мотивов и художественности в творчестве Хакани Ширвани, а также теоретических размышлений о литературной среде Ширвана и поэтике Хакани Ширвани, изучены художественные особенности касыды, темы стихов

поэта и основные мотивы. Проанализированы поэтические приемы и символика в касыдах с критико-аналитической точки зрения. Результаты исследования использованы на заседании литературоведческого совета Союза писателей Узбекистана, в рамках литературно-просветительских мероприятий и на занятиях кружка «Поэзия моей матери» («Onajonim she'riyati»); (справка Союза писателей Узбекистана № 01-03/86 от 17 февраля 2025 года). В результате, данные исследования послужили практической основой для повышения научно-практической значимости литературных вечеров и просветительских мероприятий, организованных Союзом писателей, а также для глубокого понимания жанра касыды в творчестве поэта.

Практические результаты, связанные с композиционными особенностями, мотивами и художественными качествами жанра касыды в творчестве Хакани Ширвани, были использованы при освещении терминов персидского литературоведения в рамках практического проекта «Словарь литературоведческих терминов» (по восточным языкам), реализованного согласно решению № 26-НО от 11 июня 2023 года (справка Ташкентского государственного университета востоковедения № 01-04/686 от 15 марта 2025 года). На основе результатов исследования в словарь были включены такие термины, как «ташбиб», «гурезгох», «мадх», «дуо», «мактаа», «матлаа», «руджуу», «тансик ус-сифот», «савол-у жавоб» и др.

Аналитические выводы и теоретические положения, посвященные жизни и творчеству Хакани Ширвани, основным мотивам, использованным в его касыдах, а также их художественной выразительности, были использованы творческим объединением «Узбекистан-24» Национальной телерадиокомпании Узбекистана в радиопередачах телеканала «Узбекистан» – «Газельный сад» («G'azal bo'stoni»), «Литературный процесс» («Adabiy jarayon»), «Мировая литература» («Jahon adabiyoti»); (Справка № 05-09-102 от 4 февраля 2025 года Национальной телерадиокомпании Узбекистана). В результате была обеспечена возможность более близкого знакомства узбекских телезрителей с творчеством Хакани Ширвани.

Объём и структура диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Общий объём составляет 124 страниц. В конце работы приведены соответствующие приложения.

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

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