

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH**

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ADABIYOTI UNIVERSITETI**

TURSUNOV RUSTAM MIRSHAXIDOVICH

**O‘ZBEK ADABIYOTIDA FUZULIYGA IZDOSHLIK (TATABBU’
VA TAZMINLAR ASOSIDA)**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2025

UO‘K: 821.512.133 :82 - 1

КБК: 83.3(0)9 (5 Uzb)

T - 95

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

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

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

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Falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2021.4.PhD/Fil2075 raqam bilan ro'yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti da bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, rus, ingliz (rezyume)) Ilmiy kengashning veb-sahifasi (www.jdpu.uz) va "ZiyoNet" Axborot ta'lim portalida (www.ziynet.uz) joylashtirilgan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida adabiy an'ana va novatorlik masalasi muhim yo'nalishlardan biri hisoblanadi. Badiiy hodisalarni yirik ko'rinishlarda tadqiq etuvchi mazkur soha XXI asrda yanada jadal sur'atlar bilan rivojlanib, fan oldiga yangi muammolarni ko'ndalang qo'ymoqda. Ana shunday muammolardan biri she'riyatda adabiy ta'sirlanish, izdoshlik orqali original asarlar yaratish mahoratini ilmiy tadqiq etishdir. Mumtoz she'riyatda qo'llangan tazmin, tatabbu' va taxmis kabi adabiy hodisalar va badiiy janrlarning yuzaga kelishi badiiy adabiyotda an'anaviylikning rivoji sifatida baholanib, bu borada ko'plab tadqiqotlar yaratilmoqda.

Dunyo adabiyotshunosligida badiiy san'atlarning ilmiy asoslari va unga yondosh hodisalar tahlili she'riy asarlarda, xususan, g'azal janrida namuna – o'xshatish – hosila yaxlitligining o'ziga xos tadqiqot obyekti markazini tashkil etadi. Mazkur sohalarning yuzaga kelishi fanda va she'riyatda qo'llangan mumtoz badiiy san'atlarning ilmiy asoslarini yoritishga doir yondashuvlar bilan bog'liqdir. O'zidan oldin ijod qilgan salaflarning eng mashhur asarlari poetik xususiyatlarini o'rganish har doim ham adabiyotshunoslik fanlarining tadqiq manbai bo'lib kelgan. Xususan, zamonaviy shoirlar ijodida ham shu yo'sinda an'ana va izdoshlik masalalarini o'rganish zarurligini ko'rsatadi.

O'zbek she'riyatida qo'llangan tazmin va tatabbu'larning badiiy janr turi sifatida o'rganilishi, ularning tahlil ko'rinishlari, jumladan, badiiy matn tadqiqiga bag'ishlangan ishlarda yaqqol ko'zga tashlanadi. O'zbekistonda bugun fuzuliyshunoslik, Fuzuliy ijodiga murojaat va munosabatlar yangi bosqichga ko'tarilayotganini kuzatish mumkin. Ko'p asrlik adabiyotimiz tarixida Fuzuliy ijodidan ta'sirlanib, uning mashhur asarlariga tazmin va tatabbu'lar bog'langani ikki xalqlar orasidagi adabiy aloqalarning ancha qadimiy ekanligini ko'rsatadi. Bu esa shoir ijodini poetik tadqiq etish dolzarb masalalardan ekaniga dalildir. O'zbekistonda mamlakat strategik rivojining bosh omillari belgilanar ekan, tarixiy, madaniy, adabiy va san'at asarlari, xususan, mumtoz va zamoaviy adabiyot namunalarini o'rganish, tadqiq etish, ulardagi milliy va madaniy merosimizga oid g'oyalarni chuqur va atroflicha tahlil qilish yosh avlod ma'naviy kamolotida katta ahamiyat kasb etadi. Jamiyatda yuz berayotgan har qanday islohot, avvalo, badiiy adabiyot va madaniyatda o'z ifodasini topadi, zero, “adabiyot va san'atga, madaniyatga e'tibor – bu, avvalo, xalqimizga e'tibor, kelajagimizga e'tibor”dir¹.

O'zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o'quv yurtidan keyingi ta'limni yanada takomillashtirish to'g'risida”, 2001-yil 8-oktabrdagi PF-5847-son “O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida”, 2019-yil 21-oktabrdagi PF-5850-son “O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida”gi farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish

¹ Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Т., 2017 йил 4 август.

tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2018-yil 5-apreldagi PQ-3652-son "O'zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi qarorlari, O'zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog'ida adabiyotning ta'sir kuchini oshirish bo'yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining asosiy ustuvor yo'nalishlariga mosligi. Dissertatsiya "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishi doirasida amalga oshirilgan.

Muammoning o'rganilganlik darajasi. Muhammad Fuzuliy ijodi bugungi kunga qadar jahon ilmiy jamoatchiligi tomonidan katta qiziqish bilan o'rganilgan va o'rganilmoqda. Y.E. Bertels², J.H.Purgstall³, S.Mumtaz⁴, E.J.Gibb, H.Odelli⁵, S.Huri kabi rus va Yevropa olimlari, H.Arasli, M.J. Pashayev, J.Nagiyeva⁶ kabi ozarbayjon olimlarining tadqiqot, maqola, asar nashrlari bilan bog'liq ishlari shular jumlasidandir.

Ozarbayjon mustaqilligi davrida (1991-yildan boshlab) Muhammad Fuzuliy ijodining tadqiqi yangi bosqichga ko'tarildi. Bu davrda Fuzuliy merosini chuqur o'rganish, ilmiy-nazariy asosda tahlil qilish va keng auditoriyaga yetkazish bo'yicha bir qator muhim asarlar yaratildi. Xususan, G. Əliyeva-Kəngərlining "Azərbaycan füzulışünaslığının qaynaqları"⁷, M.C.Cəfərovning "Füzuli düşündürür"⁸, "Müstəqillik dövrü Azərbaycan ədəbiyyatı"⁹ kabi tadqiqot va to'plamlarda Fuzuliy merosining yangi talqinlari va tadqiqotlari haqida ma'lumotlar berilgan.

² Бертельс. Е. Э. Низами и Фузули. – М.: Восточная литература, 1962.

³ Hammer-Purgstall, Joseph von. Geschichte der osmanischen Dichtkunst. Erster Band. – Pesth: C. A. Hartleben, 1836.

⁴ Füzulinin əsərləri / tərtib edəni və ön sözü müəllifi Salman Mümtaz. – Bakı: Azərneşr, 1924.

⁵ Gibb J. Ottoman Literature: The Poets and Poetry of Turkey. – New York: Dodd, Mead & Company, 1901; Odelli H. A Study of the Poet Fuzuli with Special Reference to His Turkish, Persian and Arabic Divans. – Durham University, 1970.

⁶ Huri S. Leyla and Mejnun / Translated from the original by Sofi Huri. – London: Oxford University Press, 1985; Füzuli Məhəmməd. Əsərləri / Tərtib və redaktə edən: Həmid Araslı. – Bakı: Azərbaycan, 2015-2020, 6 cild; Araslı H. Füzuli'nin "Bəngü-Badə" Satirik-Allegorik Dostonu: Tahlil və Şərh. – Bakı: Azərbaycan, 2019; Araslı H. Böyük Azərbaycan şairi Füzuli. – Bakı: Elm, 2018; Araslı H. Füzuli sənətkarlığı. – Bakı: Azərbaycan, 2022; Binnətova Almaz Ülvü. Füzuli və özbək ədəbiyyatı / Türk Mədəniyyət İrsi Fondunun nəşri. – Bakı: Zərdabi nəşriyyatı, 2024; Nəğiyeva C. Nəvai və Azərbaycan ədəbiyyatı (XV–XIX əsrlər). – Bakı: Elm, 1990; Nəğiyeva C. Əlişir Nəvainin yaradıcılığı Azərbaycan ədəbiyyatşünaslığında // Məqalələr toplusu. – Bakı: Elm və Təhsil, 2009.

⁷ Əliyeva-Kəngərli, Gülşən. Azərbaycan füzulışünaslığının qaynaqları. – Bakı: Azərbaycan, 2017.

⁸ Cəfərov M. C. Füzuli düşündürür. – Bakı: Elm və təhsil, 2019.

⁹ Həbibbəyli İsa. Müstəqillik dövrü Azərbaycan ədəbiyyatı. – Bakı: Elm və təhsil, 2016, 2 cild.

Mustaqillik davrida Fuzuliy asarlari to‘liq va tanqidiy matn asosida 6 jildda nashr etildi¹⁰. Bu nashrda shoirning barcha muhim asarlari, jumladan, g‘azallar, qasida va dostonlari jamlangan.

Muhammad Fuzuliyning ijodi o‘zbek adabiyotida ham o‘ziga xos ahamiyatga ega bo‘lib, bu mavzu tarixiy va madaniy omillar orqali adabiyotshunoslikda har tomonlama o‘rganilgan va o‘rganilmoqda. Fuzuliyning asarlari va u tomonidan yaratgan badiiy xazina o‘zbek adabiyotiga chuqur ta’sir ko‘rsatgan va bu borada ko‘plab olimlar o‘z tadqiqotlarini olib borganlar. Fuzuliyning hayoti va ijodi haqida dastlabki fikrlar XVII asr boshlariga oid asarlarda, jumladan, Mutribiy Samarqandiyning “Tazkirat ush-shuaro” asarida paydo bo‘lgan¹¹. XX asrning boshlarida V. Mahmud o‘zining “Fuzuliy Bag‘dodiy” maqolasi bilan Fuzuliy ijodini ilmiy jihatdan o‘rganish ishlarini boshladi¹². Shuningdek, Abdurauf Fitrat¹³, Abdulhamid Cho‘lpon¹⁴, V. Abdullayev¹⁵, V. Zohidov¹⁶, T. Jalolov¹⁷, X. Rasul¹⁸, A. Hayitmetov¹⁹, A. Qayumov²⁰, H. Muhammadxo‘jayev²¹, I. Haqqul²², E. Ochilov²³, M. Po‘latova²⁴, F. Karimova²⁵ va Y. Abdulhakimova²⁶ kabi olimlar ham Fuzuliyning ijodini turli jihatlardan tadqiq qilganlar. Lekin mazkur tadqiqotlarda Fuzuliy ijodiga o‘zbek adabiyotidagi izdoshlik tazmin va tatabbu‘lar asosida maxsus tadqiq etilgan emas. Ushbu dissertatsiya ana shu vazifani o‘z ichiga olganligi bilan boshqa ilmiy tadqiqotlardan farq qiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek mumtoz adabiyoti va matnshunoslikning dolzarb muammolari”

¹⁰ Fuzuli M. Əsərləri: 6 cilddə. – Bakı: Şərq-Qərb, 2005.

¹¹ Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари. Улуслараро конференс материаллари. – Т., 2024. – Б. 14.

¹² Махмуд В. Фузулий Бағдодий (Юбилей муносабати-ла) // Маориф ва ўқитғувчи, 1925. Қаранг: <https://ziyouz.uz/matbuot/jadid-matbuoti/vadud-mahmud-fuzuliy-bagdodiy-1925/>

¹³ Фитрат А. XVI асрдан сўнгра ўзбек адабиётига умумий бир қараш. Танланган асарлар. II жилд. – Т.: Маънавият, 2000. – Б. 59.

¹⁴ Quronov D. Fuzuliy Cho‘lpon nigohida // Turkiy xalqlar adabiyoti: adabiy ta’sir va tarjima masalalari. Ilmiy-amaliy anjuman materiallari. – Т., 2024. – В. 111–117.

¹⁵ Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари. Улуслараро конференс материаллари. – Т., 2024.

¹⁶ O‘sha asar.

¹⁷ Фузулий. Девон / Нашрга тайёрловчилар: Т. Жалолов, М. Муинзода. – Т., 1958.

¹⁸ Х. Расулов. Муҳаммад Фузулий (Сўзбоши) // Муҳаммад Фузулий. Асарлар. Икки жилдлик. 1-жилд. Девон. – Т.: Ф. Фулом, 1968.

¹⁹ Ҳайитметов. А. Алишер Навоийнинг адабий-танқидий қарашлари. – Т., 1959. – Б. 116, 168–194.

²⁰ Қаяумов А. Қўқон адабий муҳити (XVIII–XIX асрлар). – Т.: ЎзФА, 1961.

²¹ Муҳаммадхўжаев Х. Фузулий ва ўзбек адабиёти: Филол. фан. номз. ... дисс. автореф. – Т., 1972.

²² Qarang: <https://kh-davron.uz/kutubxona/jahon/turk/ibrohimi-haqqul-marifat-la-boqiy-soz-fuzuliy.html>

²³ Очилов Э. Туркий халқларнинг севимли шoirи (Фузулий таваллудининг 515 йиллигига) // Тил ва адабиёт таълими, 2013. – № 2.

²⁴ Пулатова. М. Р. Шарқ мумтоз адабиётида “Арбаъин” ёзиш анъаналари (Жомий, Навоий ва Фузулий асарлари мисолида): Филол. фан. б. фалс. док. дисс. ... автореф. – Т., 2020.

²⁵ Karimova F. Sharq adabiyotida debocha va uning poetikasi: Filol. fan. d-ri ... diss. – Farg‘ona, 2023.

²⁶ Абдулҳакимова Ю. Алишер Навоий ва Муҳаммад Фузулий “Лайли ва Мажнун” дostonларининг қиёсий таҳлили: Филол. фан. б. фалс. док. ... дисс. – Т., 2022.

mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi o‘zbek adabiyotida Muhammad Fuzuliyga izdoshlik masalasini tekshirish, g‘azallarga bog‘langan tatabbu’ va tazminlarning badiiy xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

o‘zbek adabiyotida Fuzuliy an‘analarini davom ettirgan ijodkorlarning asarlarini tatabbu’ va tazminlar misolida tahlil qilish, an‘anaviylikning novatorlikka asos bo‘lishini aniqlash;

Lutfiy va Navoiy lirikasining Ozarbayjon she‘riyatiga ta‘siri, xususan, Fuzuliy ijodida g‘azalnavislikda izdoshlik masalasi, tatabbu’ va tazmin san‘atlarining rivojlanishiga qo‘shgan hissasini ochib berish;

o‘zbek shoirlari (Mashrab, Amiriy, G‘oziy, Nodira, Uvaysiy, Xon, Muqimiy, Furqat, Nishotiy, Munis, Ogahiy, Pahlavonquli Ravnaq, Avaz O‘tar, Cho‘lpon, Habibiy, Chustiy) ijodiga Fuzuliy lirikasining ta‘sirini o‘rganib, ular yaratgan muxammas, tazmin va tatabbu‘lar poetikasini qiyosiy tadqiq qilish;

Fuzuliy ijodiga izdoshlik masalasining o‘rganilish qamrovini kengaytirish, zamonaviy o‘zbek adabiyoti namunalari (Erkin Vohidov, Jamol Kamol, Dilorom Ergasheva) orasidan Fuzuliy g‘azallariga bog‘langan tatabbu’ va tazminlarni tadqiq qilish, salaflar ijodiga murojaat badiiy ijodda mahorat maktabi vazifasini o‘tashi bilan bog‘liq ma‘lumotlarni dalillashdan iborat.

Tadqiqotning obyektini o‘zbek adabiyotida Fuzuliy ijodiga bag‘ishlangan tatabbu’, tazmin va taxmislar tashkil etadi.

Tadqiqotning predmeti o‘zbek adabiyotida Fuzuliy ijodiga bag‘ishlangan tatabbu’, nazira va taxmislar, ularning badiiy, poetik xususiyatlarini ochib berish, Fuzuliyga izdoshlik masalasini ilmiy asoslashdan iborat.

Tadqiqotning usullari. Tadqiqot jarayonida qiyosiy tahlil, zidlash, tasniflash, kontekstual, struktural tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

O‘zbek adabiyotshunosligida ilk marta Muhammad Fuzuliy ijodining manbalari monografik planda tekshirilib, turkiy shoirlar: Lutfiy va Alisher Navoiy she‘riyatining Fuzuliy ijodiga ta‘siri masalasi ozarbayjon shoirining “Sening” radifli taxmisi, “Ashraqt...” g‘azali va “Besh emas” tatabbu’si tahlili orqali ochib berilgan;

Muhammad Fuzuliy ijodi *o‘zaro ta‘sir* va *aks ta‘sir* tamoyillari asosida tekshirilib, Alisher Navoiyga Fuzuliy va Fuzuliyga o‘zbek shoirlari yozgan she‘riyat namunalari an‘anaviylikning novatorlikka asos bo‘lgani aniqlangan va ushbu izdoshlik masalasi mumtoz she‘riyatdagi tazmin turlari: bir misra yoki bayt asosidagi tazmin; tazmin-taxmisning rivojlanishiga hissa qo‘shgani misollar asosida ilmiy dalillangan;

O‘zbek adabiyotida Fuzuliyga izdoshlik asosida yaratilgan ijod namunalari *tatabbu’*, *tazmin* va *taxmislar* asosida xonliklar – Qo‘qon, Buxoro va Xiva adabiy muhitlari kesimida dalillanib, Fuzuliydan ta‘sir lanib yozilgan 33 ta she‘r tahlil qilingan va ilmiy asoslangan;

XX-XXI asr o‘zbek shoirlari (Cho‘lpon, Habibiy, Chustiy, E. Vohidov, J. Kamol, D. Ergasheva)ning Fuzuliyga bog‘lagan tazmin, tatabbu’ va

taxmislari poetikasi vazn, qofiya va badiiy san'atlar asosida ochib berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Fuzuliy boy ijodiy merosini targ'ib va tashviq qilish bugungi kunda dolzarb vazifa ekanligi, uning she'rlariga bitilgan tatabbu' va tazminlarning badiiy qimmatini, shoir she'rlarida ilgari surilgan umumbashariy g'oyalarning tadqiqi jamiyatda ma'nan yetuk shaxsni kamol toptirishda muhim ahamiyat kasb etishi asoslangan;

Fuzuliy ijodiga bog'langan tatabbu', nazira va taxmislar, ularning badiiy, poetik xususiyatlarini ochib berish, Fuzuliyga izdoshlik masalalari tadqiqi natijasida o'zbek adabiyotshunosligi va adabiy tanqidchiligi tarixi uchun zarur ilmiy tavsifa va takliflar ishlab chiqilgan.

Tadqiqot natijalarning ishonchliligi tadqiqot metodologiyasi va metodikasi uyg'unligi, qo'yilayotgan muammoning dolzarbligini, yangi va muhim vazifalarning hal etilganligi, tadqiqotga jalb qilingan ishonchli manbalar asosida qo'llangan yondashuv usullari, keltirilgan tahlil, xulosa, taklif va tavsiyalarning amaliyotga joriy etilganligi, lisoniy dalillar talqinining nazariy asoslanganligi, tadqiqotning himoyaga olib chiqilayotgan holatlari va xulosalarning yangiligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, Fuzuliy she'riyatida badiiy san'atlarni hosil qiluvchi poetik birliklarning ifoda xususiyati, an'anaviylik va novatorlik jihatlarini ochib berish, tazmin va tatabbu'lar tadqiqiga doir ilmiy-nazariy qarashlarni boyitish, qolaversa, adabiyotshunoslikka doir tadqiqotlar doirasini kengaytirish, o'zbek adabiyotiga doir izdoshlik masalasini tadqiq qilish uchun bevosita material sifatida xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati esa oliy o'quv yurtlarining filologiya fakultetlaridagi "O'zbek adabiyoti tarixi", "Qardosh xalqlar adabiyoti", "Adabiyotshunoslikka kirish" o'quv kurslarini takomillashtirishda, ixtisoslashtirilgan umumta'lim maktablari uchun "Adabiyot" fanidan badiiy tasvir vositalari – tatabbu' va tazmin mavzularini mukammal o'qitishda, badiiy san'atlar lug'atini yaratishda muhim ahamiyatga egaligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. O'zbek adabiyotida Fuzuliy ijodiga izdoshlik, tatabbu' va tazmin san'atining o'ziga xos jihatlarini tadqiq qilish bo'yicha olingan ilmiy natijalar asosida:

O'zbek adabiyotshunosligida ilk marta Muhammad Fuzuliy ijodining manbalari monografik planda tekshirilib, turkiy shoirlar: Lutfiy va Alisher Navoiy she'riyatining Fuzuliy ijodiga ta'siri masalasiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan IZ-2021020813-raqamli "Alisher Navoiy ijodining xorijda o'rganilishi va targ'iboti asosida ko'p tilli multimedia to'plamini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 9-noyabrdagi 01/3194-son

ma'lumotnomasi). Natijada loyiha saviyasi mumtoz adabiyotdagi an'anaviylik, novatorlik masalalariga oid materiallar bilan yuksalgan;

Alisher Navoiyga Fuzuliy va Fuzuliyga o'zbek shoirlari yozgan tazminlar, tatabbu' va taxmislarda an'anaviylikning novatorlikka asos bo'lishi aniqlangan va mumtoz she'riyatda ushbu izdoshlik masalasi tazmin turlarining rivojlanishiga hissa qo'shishiga doir ilmiy xulosalaridan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarga mo'ljallangan PF-201912258-raqamli “O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 12-noyabrdagi 01/43235-son ma'lumotnomasi). Natijada loyiha doirasida adabiy izdoshlik masalalariga doir materiallar platforma ilmiy saviyasini oshirgan;

O'zbek adabiyotida Fuzuliyga izdoshlik asosida yaratilgan ijod namunalari tatabbu', tazmin va taxmislar asosida xonliklar – Qo'qon, Buxoro va Xiva adabiy muhitlari kesimida ilmiy asoslanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2023-yillarga mo'ljallangan PF-201912258-raqamli “O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 12-noyabrdagi 01/43235-son ma'lumotnomasi). Natijada O'zbek adabiyotida Fuzuliyga izdoshlik asosida yaratilgan ijod namunalari tatabbu', tazmin va taxmislarga doir ilmiy ma'lumotlar elektron platforma materiallarini boyitgan;

XX va XXI asr o'zbek shoirlari (A. Cho'lpon, Z. X. Habibiy, N. Chustiy, E. Vohidov, J. Kamol, D. Ergasheva)ning Fuzuliyga bog'lagan tazminlari, tatabbu' va taxmisleri poetikasiga, Fuzuliyning mashhur “Qurbon o'lam” qo'shig'i matni Fuzuliy qalamiga mansub emasligi, aksincha, u Huzuriy degan XX asr boshlarida yashab, ijod qilgan o'zbek shoiri tomonidan bitilganligiga oid ilmiy xulosalardan “Madaniyat va ma'rifat” telekanalining “Avjida” ko'rsatuvi dasturini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi “Ma'rifat” ijodiy birlashmasi davlat muassasasining 2025-yil 29-maydagi 15-30/369-sonli ma'lumotnomasi). Natijada ko'rsatuv doirasida adabiy ta'sir masalalari A.Cho'lpon, Z. X. Habibiy, N. Chustiy, E. Vohidov, J. Kamol va D. Ergasheva ijodi misolida ochib berilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 12 ta ilmiy ish chop etilgan, shundan O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan 8 ta respublika va 4 tasi xorijiy jurnallarda nashr etilgan.

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

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqot maqsadi va vazifalari, obykti va predmeti aniqlangan, tadqiqotning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchliligi asoslangan, ularning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy etilishi, ishning aprotatsiyasi natijalari, e‘lon qilingan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Fuzuliy ijodi va o‘zbek adabiyoti”** deb nomlangan, uning birinchi paragrafi *“Fuzuliyshunoslik: talqin va tahlil”*ga bag‘ishlangan. Qadimdan Sharq xalqlari orasida o‘tkaziladigan qissaxonlik va she‘rxonlik kechalari o‘ziga xos bir madaniy an‘anaga aylangan. Bu an‘analar doirasida hofizxonlik, navoiyxonlik, fuzuliyxonlik, bedilxonlik kabi adabiy davralar, ayniqsa, mashhur bo‘lgan. Turkiy xalqlar orasida Alisher Navoiy singari Fuzuliy g‘azallari va uning she‘riyati kirib bormagan uy va xonadon deyarli yo‘q hisobi. Fuzuliyning she‘riyati, ayniqsa, g‘azallari va *“Layli va Majnun”* dostoni turkiy xalqlar orasida eng ko‘p tarqalgan va keng o‘qilgan adabiy merosdir.

Fuzuliy o‘zining otashnafas she‘rlari bilan turkiy xalqlar adabiyotida alohida o‘rin egallagan bo‘lib, uning ijodi asrlar davomida turkiy she‘riyat rivojiga katta ta‘sir ko‘rsatgan. Adabiyotshunoslikda Muhammad Fuzuliy haqida bildirilgan dastlabki fikrlar XVII asr boshlariga to‘g‘ri keladi. Xususan, Mutribiy Samarqandiyning 1605-yilda yozib tugallangan *“Tazkirat ush-shuaro”*sida Fuzuliy Bag‘dodiy nomi tilga olinib, uning she‘rlari XVI asr oxiri – XVII asrning boshlaridayoq turkiy mamlakatlarga keng tarqalgani haqida ma‘lumot keltiriladi²⁷.

O‘zbek adabiyotshunosligida Fuzuliy haqidagi akademik tadqiqotlar XX asrdan amalga oshirila boshlangan. Jumladan, bu boradagi ilk tadqiqotchi Vadud Mahmud (1898-1976) bo‘lib, uning 1925-yili yozgan *“Fuzuliy Bag‘dodiy”*²⁸ nomli salmoqli maqolasida buyuk ozarbayjon so‘z san‘atkori suv ichgan chashmalar, ijodining asosiy mavzu va g‘oyalari, tasavvufga munosabati, turkiy adabiyotda tutgan mavqei, o‘zidan keyingi shoirlarga ta‘siri haqida fikr yuritiladi²⁹. Ushbu maqola *“Asarlari”*, *“Fuzuliyning Turkistonga ta‘siri”* kabi kichik bo‘limlardan tashkil topgan. Mazkur maqolada Vadud Mahmudning ilmiy yangiliklardan biri shuki, Alisher Navoiy adabiy maktabining ozar shoirlari, xususan, Fuzuliyga, so‘ngra Fuzuliy adabiy maktabining o‘zbek shoirlariga ta‘sirini dastlab *“sharq turkchasi”*ning *“g‘arb turkchasi”*ga, keyin esa aksincha, *“g‘arb turchasi”*ning *“sharq turkchasi”*ga ta‘siri deya ifodalaydi.

²⁷ Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари. Улуслараро конференс материаллари. – Т., 2024. – Б. 14.

²⁸ Махмуд В. Фузулий Бағдодий // Маориф ва ўқитувчи, 1925 йил, 4-сон.

²⁹ Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари. Улуслараро конференс материаллари. – Т., 2024. – Б. 14.

Fuzuliyga murojaat qilish, uning ijodini ma'lum darajada tadqiq etish yana bir jaded ijodkori Abdulla Qodiriy asarida ham ko'zga tashlanadi. "O'tkan kunlar" va "Mehrobdan chayon" romanlarida Fuzuliy she'riyati va uning ta'siri, ayniqsa, shaxsiyatlar va ma'naviyatga bo'lgan e'tibor orqali namoyon bo'ladi. Ushbu asarlardan keltirilgan misollar Fuzuliy lirikasi nafaqat adabiyot olimlari yoki san'at ixlosmandlari uchun, balki keng xalq ommasini uchun ham ahamiyatli bo'lganligini ko'rsatadi. Erk kuychisi Abdulhamid Sulaymon o'g'li Cho'lponning ijodiga ham Fuzuliyning bevosita ta'sirini uning "Klassik shoirlar orasida Fuzuliy o'zining samimiyligi, ko'nglidan olib yozishi bilan ajralib turadi"³⁰, deya qayd etganidan ham bilishimiz mumkin. Adabiyotshunos D.Quronovning yozishicha, Cho'lpon Fuzuliyning shunchaki mumtoz adabiyotning yetuk vakili sifatida emas, balki adabiy ruhdosh sifatida qabul qilgan³¹. Shu sababdan ham "Yorqinoy" dramasi Fuzuliy devonidan bir baytni epigraf qilib tanlagan:

*"Vodiyi vahdat haqiqatda maqomi ishqdir,
Kim mushaxxas o'lmaz ul vodiyda sultondin gado".*

O'zbekistonda fuzuliyshunoslik sohasida alohida faoliyat ko'rsatgan olimlardan biri akademik V. Abdullayev bo'lib, olim o'zining fundamental tadqiqotlari orqali Fuzuliy ijodining o'zbek adabiyotiga ta'sirini o'rganishga katta e'tibor qaratgan. Xususan, uning ilmiy ishlari Fuzuliyning poetik uslubi, falsafiy dunyoqarashi va o'zbek mumtoz adabiyoti bilan bog'liqligini yoritishga bag'ishlangan.

Fuzuliy merosini o'rganishda muhim hissa qo'shgan yana bir olim H.Muhammadxo'jayevdir. Uning 1972-yilda yozilgan "Fuzuliy va o'zbek adabiyoti" nomli dissertatsiyasida Muhammad Fuzuliyning Yaqin va O'rta Sharq xalqlari she'riyatiga ko'rsatgan ta'siri, O'zbekistonda Fuzuliy ijodiy maktabining shakllanish jarayoni ilmiy asosda tadqiq etilgan.

Bobning ikkinchi paragrafi "*O'zbek adabiyotining Fuzuliy ijodiga ta'siri masalasi*"ga bag'ishlangan. Ma'lumki, adabiy ta'sir – bu turli adabiy asarlarning bir-biriga ta'siri, ijodkorlar o'rtasidagi bog'liqlik va adabiy merosning keyingi avlodlarga yetib borish jarayonidir. Bu jarayon adabiyot taraqqiyotida muhim ahamiyat kasb etadi va har bir davr adabiyoti oldingi davrlar bilan uzviy bog'liq bo'lgan holda shakllanadi. Turk adabiyotshunosi Fuad Ko'pruluzoda adabiy ta'sir masalasini turkiy xalqlar adabiyotining rivojlanishida muhim omil sifatida ko'rsatib, "Har bir milliy adabiyot boshqa adabiyotlar bilan o'zaro ta'sir orqali shakllanadi va yetuklikka erishadi"³² deb qayd etgan bo'lsa, amerikalik adabiyotshunos Harold Bloom har bir ijodkor oldingi buyuk adiblar ta'siridan chiqishga harakat qiladi hamda shu jarayonda yangilik yaratadi, deb hisoblaydi. Unga ko'ra, "Haqiqiy ijodkorlik oldingi ijodkorlar bilan kurashishdan iborat"³³.

Muhammad Fuzuliy benazir ijodi bilan o'zidan keyingi turkiy adabiyot vakillari, shuningdek, o'zbek mumtoz she'riyati namoyandalariga katta ta'sir

³⁰ Чўлпон. Адабиёт надири. – Т.: Чўлпон, 1994. – Б. 166.

³¹ Quronov D. Fuzuliy Cho'lpon nigohida // Turkiy xalqlar adabiyoti: adabiy ta'sir va tarjima masalalari. Ilmiy-amaliy anjuman materiallari. – T., 2024. – B. 111–117.

³² Ko'pruluzoda F. Turk edebiyatında ilk mutasavvıflar. – Istanbul: Istanbul Üniversitesi Yayınları, 1931.

³³ Bloom H. The Anxiety of Influence: A Theory of Poetry. – Oxford: Oxford University Press, 1973.

ko'rsatganining "sir"i – uning o'zigacha bo'lgan so'z daholari: Jaloliddin Rumi, Hofiz Sheroziy, Nizomiy, Nasimiy, Lutfiy, xususan, Alisher Navoiy adabiy merosini chuqur bilganligi, asrlar silsilasida kelayotgan adabiy an'analarga noyob iste'dodi bilan sayqal berib, o'ziga xos tarzda davom ettirganligidadir.

Ta'kidlash joizki, o'zbek adabiyoti Fuzuliy ilhomlangan asosiy sarchashmalardan biridir. Ozarbayjon shoiri o'zbek adabiyotining Lutfiy va Alisher Navoiy kabi ijodkorlari asarlaridan ta'sirlangan. U **Lutfiyning**:

*Ey azaldan to abad ko'nglim giriftoring sening,
Chora qilkim, bo'ldi jonim asru g'amxoring sening,*

deb boshlanuvchi g'azaliga taxmis bog'lagan. Agar Lutfiyning lirik qahramoni o'z ko'nglining ma'shuqqa "azaldan to abad" – yerda hayot boshlangandan cheksizlik qadar "giriftor" – muhtalo bo'lganini va shu bois uning joni "asru g'amxor" – juda g'am chekkani uchun bir chora qilishini iltijo qilsa, taxmisdan Fuzuliy "azal" va "abad" so'zlariga yanada jilo berib, "subhi azal" – azal tongi va "shomi abad" – adabiyat shomi degan forsiy izofalarni ustalik bilan qo'llab yorga shunday dil izhor qiladi:

*Jondadur subhi azaldan mehri ruxsoring sening,
No'la to shomi abad o'lsam talabgoring sening,
Emdi jona topmamish ming oshiqi zoring sening...*

Fuzuliyning **Navoiy** g'azaliga bitgan tatabbu'si turkiy adabiyotda avlodlararo bog'liqlikning yorqin namunasidir. Agar Alisher Navoiyning "Xazoyin ul-maoniy" kulliyoti:

"Ashraqtat min aksi shamsil-ka'si anvorul-xudo,

"Yor aksin mayda ko'r" deb, jomdin chiqdi sado"³⁴ g'azali bilan boshlansa, Fuzuliyning devonidagi birinchi g'azal:

"Qad anor al-ishqa lil-ushshoqi minhoj al-xudo,

Soliki rohi haqiqat ishqa aylar iqtido"³⁵ bayti bilan ibtido topadi.

Fuzuliyning "Besh emas"³⁶ radifli tatabbu'sida esa Navoiy qo'llagan poetik timsollar yangi ijtimoiy mazmun bilan boyitiladi. Bu kabi holatlar adabiy merosning davomiyligini va shoirlarning o'z salafalaridan ta'sirlangan holda yangi badiiy shakllar yaratganini ko'rsatadi. Umuman, Fuzuliy o'z ijodiy kamolotida Navoiy merosidan keng ta'sirlangan bo'lib, bu nafaqat tatabbu' g'azalining badiiy jihatlarida, balki umumiy adabiy qarashlarida ham aks etadi. Har ikki shoir g'azallarida inson umrining o'tkinchiligi, dunyo va oxirat orasidagi munosabat, boyluk va unga mag'rurlikning salbiy oqibatlarini bilan bog'liq chuqur falsafiy fikrlar bayon qilingan. Fuzuliy bu g'oyalarni Navoiyning baytlariga tayanib, o'ziga xos badiiy ifoda bilan kengaytirgan.

Dissertasiyaning ikkincha bobi "**Buxoro va Xiva shoirlari ijodida Fuzuliyga izdoshlik**" deb nomlangan. Uning birinchi paragrafi "*Fuzuliy*

³⁴ Аlisher Navoiy. Тўла асарлар тўплами. Ўн жилдлик. Биринчи жилд. Фаройиб ус-сиғар. – Т.: Фафур Фулом, 2011. – Б. 22.

³⁵ Ма'носи: Ishq oshiq'larga to'g'ri yo'lni ko'rsatadi, Haqiqat yo'liga kirganlar ishqa ergashadilar.

Очилов. Э. Фузулий Муҳаммад. Қалб гавҳари. – Т.: Ҳилол-нашр, 2014. – Б. 23.

³⁶ Mazkur so'zning biz o'rganayotgan g'azaldagi ma'nosi "ko'p, ortiq, ziyoda"ni anglatadi. Qarang: O'zbek tilining izohli lug'ati. Birinchi jild. – Т.: O'zbekiston, 2020. – Б. 245. Ammo ba'zi baytlar "ko'p" ma'nosida emas, balki mazmun nuqtayi nazaridan kelib chiqib sharhlandi.

she'rlariga bitilgan tazminlar” haqidadir. Muhammad Fuzuliy ijodi o‘zbek adabiyotidagi Buxoro, Xiva va Qo‘qon adabiy muhitiga o‘zining kuchli ta’sirini ko‘rsatgan. O‘zbek she’riyatining juda ko‘p atoqli namoyandalari uni ishqiyl g‘azallar yaratishda hassos san’atkor deb bilib, asarlariga tazmin bog‘laganlar. Ma’lumki, “Tazmin (ar. bir narsani ikkinchi narsa orasiga qo‘ymoq) – she’rda o‘zga bir shoir she’ridan bir misra yoki bir bayt kiritish san’ati. Tazmin san’atining nomi dastlab Umar Roduyoniyning “Tarjumon ul-balog‘a” asarida (XI asr) uchraydi. Muallif tazmini ikki nuqtai nazardan talqin qiladi: 1) avvalgi baytning mazmunini keyingi baytda keltirishga asoslangan san’at; 2) she’rda o‘zga shoir bayti va ushbu bayt muallifini keltirishga asoslangan san’at. Roduyoniydan keyingi forsiyl manbalarda asosan ikkinchi talqinga diqqat qaratiladi. Husayn Voiz Koshifiyning “Badoe’ ul-afkor fi sanoe’ ul-ash’or” asarida tazmin san’ati ikki guruhga ajratiladi: 1) tazmini musarrah – misra yoki bayti keltirilayotgan muallif nomi ko‘rsatilgan tazmin; 2) tazmini mubham – muallif nomi keltirilmagan tazmin. Shuningdek, Koshifiy tazminning taxmis va tasdis turlari haqida ham ma’lumot keltiradi”³⁷.

XVIII asrda yashagan Xorazm va Buxoro adabiy muhitining (Nishotiy asli Xorazmda tug‘ilib, bir muddat u yerda yashagan bo‘lsa-da, xonlikdagi siyosiy ahvol og‘irligi tufayli Buxoroga kelgan) yorqin namoyandalaridan biri, mashhur “Husn-u Dil” dostoni muallifi **Muhammadniyoz Nishotiy** ijodida Fuzuliyga tazminnavislik, ya’ni taxmis bog‘lash holatlarini uchramiz. Fuzuliy g‘azali 10 baytdan iborat bo‘lib, unda asosan ijtimoiy adolatsizlikdan shikoyat qilish ruhi ustuvor. Shu bois Nishotiy g‘azal tarkibidan ko‘ngliga yaqin bo‘lgan ishqiyl ma’nodagi 5 ta baytni tanlab, taxmis bog‘lagan bo‘lishi mumkin. Shuningdek, g‘azal ramali musammani mahzuf (Foilotun, foilotun, foilotun, foilun) vaznida yozilgan bo‘lib, bog‘langan taxmisda ham aynan shu vaznga qat’iy rioya qilingan.

Taxmisning birinchi bandi quyidagicha:

Aql – ma’dum, hush – nodonu xirad – norahnomun,

Ishq – g‘olib, shavq – muxlik, betarahhum – charxi dun,

Yor – g‘ofil, dard – mushkil, hajr – qotil, ashk – xun,

Do’st – beparvo, falak – berahm, davron – besukun,

*Dard – cho‘x, hamdard – yo‘q, dushman – qaviy, tole’ – zabun*³⁸.

Fuzuliy g‘azalining matla’idagi lirik qahramon do’stning beparvoligi, “falak” – taqdirning berahmligi, davron, ya’ni zamonning besukun aylanishi, ko‘ngildagi dardning kuchliligi, hamdardning yo‘qligi, boz ustiga dushmanning qudratliligi, tole’ – baxtning ojizligidan zada bo‘lgan, muhitdan norozi shaxsday arz qilsa, Nishotiyning lirik qahramoni “aql” – intellekti, “hush” – hushyorligi, “xirad” – donishmandligidan asar qolmagan, ko‘ngli ishqqa mag‘lub bo‘lgan, halokatli visol shavqiga duchor, rahmsiz dunyo, g‘ofil yor, mushkul dard, qotil hijronga mubtalo, qonli yosh to‘kayotgan oshiqday faryod chekadi.

Yuqoridagi bandda taxmis misralari o‘z badiiyati bilan ham o‘quvchi diqqatini o‘ziga tortadi. Unda qo‘llangan qator she’riyl san’atlar taxmis muallifi g‘azal uslubini to‘la saqlab qolishga muvaffaq bo‘lganligidan dalolat beradi.

³⁷ Алишер Навоий комусий луғати. Иккинчи жилд. – Т.: Шарқ, 2016. – Б. 12–13.

³⁸ Нишотий М. Танланган асарлар. – Т.: Бадий адабиёт, 1960. – Б. 75–76.

Masalan, gʻazal matlaidagi “Doʻst – beparvo, falak – berahm, davron – besukun...” va unga bogʻlangan “Aql – maʼdum, hush – nodonu xirad – norahnomun...” singari satrlarda ham bogʻlovchisiz kelgan qoʻshma gaplar ketma-ketlik, tadrijiylik asosida fikrni yuzaga chiqargani uchun teʼdod sanʼati qoʻllanilgani yaqqol koʻrinadi. Qayd etish joizki, Nishotiy taxmis tarkibidagi yana ikki badda ushbu sanʼatga takror murojaat qilgan. Shu bilan birga, birinchi misrada “aql”, “hush”, “xirad”, ikkinchi misrada “ishq”, “shavq”, uchinchi misrada “yor”, “dard”, “hajr”, “ashk” (Nishotiyga tegishli), toʻrtinchi misrada “falak”, “davron” (Fuzuliyga tegishli), “charxi dun” (ikkinchi misrada, Nishotiyga tegishli), beshinchi misrada “dard”, “hamdard” (Fuzuliyga tegishli) soʻzlari maʼnaviy bogʻliqligi nuqtai nazaridan tanosub sanʼatini, uchinchi misradagi “gʻofil”, “mushkil”, “qotil” (Nishotiyga tegishli), beshinchi misradagi “choʻx”, “yoʻq” soʻzlari (Fuzuliyga tegishli) ichki qofiyani, toʻrtinchi misradagi “doʻst” bilan beshinchi misradagi “dushman”, “qaviy” (kuchli) bilan “zabun” (ojiz, yengilgan – Fuzuliyga tegishli) soʻzlari tazod sanʼatini hosil qilgan.

Bu davr adabiyotining yana bir vakili **Munis** Fuzuliyning 2 ta gʻazaliga, yaʼni “Oʻlmaz” va “Etdigumdandur” radifli gʻazallariga yetuk badiiyat va yuksak adabiy did bilan taxmis bogʻlab, oʻzbek hamda ozarbayjon xalqlari oʻrtasidagi koʻp asrlik mushtarak adabiyot xazinasini yana bir durdona asar bilan boyitishga muvaffaq boʻlgan. “Fuzuliy asarlariga bogʻlangan nazira va muxammaslar koʻrsatadiki, Munisni uning shirali va rangin kalomi, joʻshqin, ayni paytda, sodda uslubi, jozibali va taʼsirchan ifodalari koʻproq maftun etgan”³⁹.

Muhammadrizo Erniyozbek oʻgʻli – Ogahiy XIX asr Xorazm adabiy muhitining yirik siymolaridan biri boʻlib, Navoiydan keyin eng “koʻp va xoʻb” sheʼr aytgan shoirlardandir. “Sharq sheʼriyati maktabidan puxta taʼlim olgan Ogahiyning koʻpchilik taxmislarida asosan 4 yirik siymo Navoiy, Munis, Feruz, Fuzuliy sheʼriyatiga boʻlgan qiziqishning kuchliligi va ularning taʼsir doirasi kengligining guvohi boʻlamiz”⁴⁰.

Ogahiy devonini varaqlar ekanmiz, uning ijodiyotida navoiyona tashbehlar, unsurlardan foydalanish bilan birga fuzuliyvor ifodalardan ham joyi kelganda unumli istifoda etilganini kuzatishimiz mumkin.

Masalan, Fuzuliyning:

Parishon holing oʻldim, soʻrmading holi parishonim,

Gʻamingdan darda dushdim, qilmading tadbiri darmonim,

Na dersan, roʻzgorim boʻylami kechsin, goʻzal xonim,

*Koʻzim, jonim, afandim, sevdigim, davlatli sultonim,*⁴¹ degan murabbaʼsiga

Ogahiy tatabbuʼ tarzida quyidagi sheʼrini bitgan:

Jamoling shavqida yoqti falakni oʻtligʻ afgʻonim,

Bori yer yuzini toʻfongʻa berdi chashmi giryonim,

Eshit dodimni emdi darding oʻldi qosidi jonim,

*Nigorim, mehribonim, mukrimat taxtida sultonim*⁴².

³⁹ Жумаев Н. Мунис ғазалиёти. Бадий маҳорат масалалари. – Т.: Ғафур Ғулум, 1991. – Б. 142.

⁴⁰ Халлиева Г. Огаҳий мусамматлари. – Т.: Mumtoz soʻz, 2019. – Б. 89.

⁴¹ Фузулий М. Асарлар. Икки жилдлик. Биринчи жилд. Девон. – Т.: Ғафур Ғулум, 1968. – Б. 343.

⁴² Огаҳий М. Сарв қомат кўрмишам. Девон. – Т.: Янги аср авлоди, 2007. – Б. 58.

Mazkur murabba' "shoir umrining nisbatan keyingi davrlarida yaratilgan bo'lib, orifona talqinning ustunligi bilan ajralib turadi"⁴³.

Ta'kidlash joizki, Ogahiyning ijodiy quvvati uning boshqa ijodkorlar bilan she'riy bahsga kirishishi – taxmislar bog'lashida yaqqol namoyon bo'ladi. Uning "o'zga shoirlar g'azallariga bog'lagan muxammaslari 79 ta bo'lib, ular orasida Navoiy (33 ta), Munis (7 ta), Feruz (10 ta) va Fuzuliy (8 ta) baytlariga hamohang yaratilgan taxmislar"⁴⁴ alohida ahamiyat kasb etadi.

Fuzuliy ta'sirida bitilgan taxmislardan biri:

Qobili diydor agar ahli jamol aylar mani,

Yuzlarining ko'zgusi to'ti misol aylar mani,

Garchi xo'blar suvrati sohib maqol aylar mani,

Hayrat, ey but, surating ko'rducha lol aylar mani,

Surati holim ko'ran surat xayol aylar mani, degan band bilan boshlanadi.

Taxmis uchun asos bo'lgan g'azal 7 baytdan iborat bo'lib, Ogahiy ularning barchasiga taxmis bog'lashga muvaffaq bo'lgan.

Shuningdek, ushbu paragrafda **Ravnaq** va **Avaz O'tar** taxmisleri ham tahlilga tortilib, Ravnaqning Fuzuliyga bog'lagan taxmisida ishqiy-tasavvufiy mazmun ustunlik qilishi, Avaz O'tarning Fuzuliy g'azaliga bitilgan muxammasida esa ijtimoiylik ruhi hukmronligi kuzatildi.

Bobning 2-paragrafi "*Tatabbu'navislik – Fuzuliyga izdoshlikning yorqin namunasi sifatida*" deb nomlangan. Jahon va milliy adabiyotimiz tarixiga nazar solsak, eng durdona asarlar ham qaysidir noyob asar ta'sirida yozilganini ko'p kuzatishimiz mumkin. Ulug' so'z san'atkorlari hamisha o'zigacha va zamondosh bo'lgan ijodkorlarning ijod namunalaridan bahra olganlar, yutuqlarini o'zlashtirib, ergashganlar, bir so'z bilan aytganda, buyuklik cho'qqisiga chiqishda bir-birlariga "yelka tutganlar" – "pillapoya" bo'lganlar.

Mumtoz adabiyotda mana shunday o'zaro "yelka tutish" – adabiy ta'sir degan tushunchaga uyg'un keladi. Aniqroq aytsak, bir yetuk g'azal ta'sirida bir nechta g'azal, muxammas, musaddaslar paydo bo'lganiga talaygina misollar keltirish mumkin. Masalan, "1240-yilda tug'ilib, XIV asrning 20-yillarida vafot etgan Yunus Emroning "Ustina" radifli mashhur hikmati bor. Oradan bir asr o'tib, Mavlono Lutfiy "Ustina" radifli 2 ta g'azal bitadi. Shuning ta'sirida o'zbek she'riyatida hozirgacha Husayniy (3 ta g'azal), Navoiy (2 g'azal, 1 musaddas), Ogahiy, Mullo Mahmud Hoyibiy, Uvaysiy, Feruz, Niyoziy, Jamol Kamol, Hamid Nasrullayevlarning she'rlari yuzaga kelgan"⁴⁵.

Mazkur "Ustina" nomli radif qancha ijodkorlar bisotida "sayyor" bo'lgan bo'lsa, Muhammad Fuzuliyning "Kerakmazmu sango" radifli g'azaliga ham o'nlab shoirlar, xususan, Xiva va Qo'qon adabiy muhitining yorqin namoyandalari – **Shermuhammad Munis**, **Muhammarizo Ogahiy** va **Amir Umarxon** – Amiriylar tatabbu' bitganlar. "Tatabbu' (ar. biror narsaning izidan borish; kuzatish) – o'zga bir shoir she'ridan ta'sirlanib, undagi vazn, qofiya va radifni saqlagan holda asar yaratish. Nazira, o'xshatma va javobiya deb ham aytiladi. Tatabbu' Musulmon

⁴³ Халлиева Г. Юқоридаги асар. – Б. 40.

⁴⁴ Халлиева Г. Огаҳий мусамматлари. – Т.: Mumtoz so'z, 2019. – В. 140.

⁴⁵ Марғилоний И. М. Кўйинг ичра васлинг истаб. Тахмислар. – Т.: O'zbekiston, 2022. – Б. 4.

Sharqi adabiyotida adabiy aloqa va o‘zaro ta’sirning keng tarqalgan shakllaridan bo‘lib, salafar yoki zamondosh shoirlar bilan muayyan tarzda o‘zaro ijodiy musobaqaga kirishish bilan bog‘liq an’ana hisoblangan. Bunda musobaqalashayotgan shoir biror asarga javob bitar ekan, unga ijodiy yondashishi, tanlagan mavzu, vazn va qofiya doirasida yangi fikr ayta olish imkoniyatiga ega bo‘lishi talab qilingan”⁴⁶. Tatabbu’lar adabiyotlarning o‘zaro adabiy aloqalari rivojida muhim o‘ringa ega bo‘lib, xalqlarni bir-biriga yaqinlashtirgan. G.Neupokoyevaga ko‘ra, “hech bir adabiyot boshqasiga tayyor ijodiy yechimlarni bera olmaydi, lekin ayni paytda hech bir adabiyot unga tarixiy jihatdan ahamiyatli va zarur bo‘lgan tashqi ijodiy tajribani e’tiborsiz qoldirolmaydi”⁴⁷. Shu ma’noda tatabbu’navislik adabiy aloqalar sohasida tarixiy ehtiyoj va tajriba almashish maydoni sifatida muhim ahamiyatga ega bo‘lgan.

Asos g‘azal va naziralar orasida “aylanib” yurgan obrazlar – “samovot” va “oh” obrazlariga diqqat qaratsak. Fuzuliyning lirik qahramoni “Ey, osmon, quyoshingga ayt, yonib turgan jonimni qizdirmasin. Aks holda, ohim chaqmog‘i chaqilsa, u tugul, dunyoni kulga aylantirishi mumkin” degan ma’noni shunday ifodalaydi:

*Yondirib jonim, jahonso ‘z etma barqi ohimi,
Osmon, xurshidi raxshoning kerakmazmi sango?*

Munis esa “Ey, gardun – osmon, mening ohimni (kuchli shamolday) tezlatma, yo‘qsa, u quyoshningning mash’alini o‘chirib qo‘yishi mumkin” deb quyidagicha yozadi:

*Sarsari ohimni, ey gardun, qilursan tundu tez,
Mash’ali xurshidi raxshoning kerakmasmu sanga?*

Ogahiy g‘azalida bu obrazlar uchramaydi. Amiriy esa o‘z tatabbu’sining bir emas, **ikki baytini** – 5- va 8-baytlarini shu obrazlar talqiniga bag‘ishlaydi:

*Javr aylab, kechalar yondurma ohim o‘tini,
Ey falak, bu qasru ayvoning kerakmasmu sango?(5-bayt)*

*Barqi ohim anjuming jam’iyatin aylar taboh,
Javr etarsan, charx, osmoning kerakmasmu sango?! (8-bayt)*

Amiriy Fuzuliy qo‘llagan “osmon”dan ayro holda “charx” deb taqdiri azalni nazarda tutadi. Amiriy tatabbu’sining hajmi Fuzuliy g‘azaliga nisbatan 2 bayt ko‘p, ya’ni 9 baytdan iborat bo‘lib, unda ham asosan tajohuli orif va nido san’atidan foydalanilgan. Amiriy Fuzuliyning asos g‘azali, unga bog‘langan Munis, Ogahiyning tatabbu’laridagi o‘zaro ko‘chib yurgan obrazlar – “ko‘ngil” va “jon” obrazlaridan voz kechib, Amiriy talqinida jon ishq iztirobidan emas, rashk azobidan chiqishi bayon etiladi.

Dissertatsiyaning uchunchi bobi “**Qo‘qon adabiy muhiti va yangi o‘zbek adabiyotida Fuzuliy an’analari**” deb nomlangan. Uning birinchi paragrafi “*Naziralarda adabiy an’ana va ijodiy yangilanish*” haqidadir. Ma’lumki, har qanday ijodkor o‘z adabiy faoliyatining shakllanish bosqichida ustoz

⁴⁶ Алишер Навоий қомусий луғати. Иккинчи жилд. – Т.: Шарқ, 2016. – Б. 31.

⁴⁷ Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976. – С. 85.

ijodkorlarning muayyan qirrasidan ta'sirlanadi va bu ta'sir yosh shoir yoki adibning kelgusida ijodiy fardiyat (individuallik)ga erishishida muhim omil bo'lib xizmat qiladi. Chinakam iste'dod egasi hatto keyinchalik ustoz ijodkorlar bilan ijodiy musobaqaga kirishish darajasiga ham ko'tarila oladiki, bu holat mumtoz adabiyotimiz tarixida bitilgan ko'plab naziralarda o'z ifodasini topgan.

Ta'kidlash joizki, "adabiy aloqalar vositasiz va vositali aloqalarga ajratiladi. To'g'ridan-to'g'ri aloqalar o'zga adabiyot namunalari bilan hech qanday yordamchi vositalarsiz munosabatda bo'lishni taqozo etadi. Bunda faqat asl (original) matnga murojaat qilinadi. Qabul qilayotgan va qabul qilinayotgan tomonlarning vositasiz aloqalari tadqiqotchiga adabiy munosabatlar xarakterini to'g'ri baholash imkonini beradi"⁴⁸. Shu ma'noda turkiy xalqlar adabiyoti tarixida keng o'rin tutgan naziralarga adabiy aloqalarning vositasiz shakli sifatida qaralishi mumkin.

Boborahim Mulla Vali (Valibobo) o'g'li **Mashrab** (1640–1711) qo'nimsiz hayoti davomida ruhiy hurlik bobida Mansuri Xalloy va Imomiddin Nasimiylar bilan hammaslak bo'lib, ular ilgari surgan isyonkor tuyg'ularga hamohang g'oyalarni o'z she'rlarida badiiy ifoda qildi, she'r san'atini tugal egallashda turkiy so'z darg'alari – Lutfiy, Navoiy va Fuzuliylarni o'ziga ustoz deb bildi. Ularga ergashib, o'ziga xos durdona asarlar yaratdi. Mashrab devonini varaqlar ekanmiz, bu borada ko'plab yorqin misollarni ko'rishimiz mumkin. Masalan, Ozarbayjonda "Fuzuliy kantatasi"⁴⁹ nomi bilan mashhur bo'lgan.

Mani jondan o'sondirdi, jafodan yor o'sonmazmi,

*Falaklar yondi ohimdan, murodim sham'i yonmazmi?*⁵⁰,

deb boshlanuvchi g'azaliga o'g'uz lahjasida ushbu matla' bilan boshlanuvchi nazira-g'azalni yozgan:

Na savdolar boshda solding, bu savdolar tunganmazmu,

Ki band etting ayog'larni, yana bandlar yozilmazmu?

Fuzuliy g'azalining "... Uyodur xalqi afg'onim, qaro baxtim uyonmazmi?" degan misrasida lirik qahramon shu darajada kuchli nola-fig'on qilganidan xalq uyqusini harom qilishini, lekin shu kuchli "shovqin"dan negadir o'zining uyqulik qora baxti uyg'onmasligini bayon qiladi.

Umarxon Amiriy o'ziga Navoiydan keyingi ikkinchi ustoz sifatida ozarbayjon xalqining buyuk shoiri Fuzuliyi tan olgan va unga ergashib, bir qator yetuk tatabbu' va taxmislar bog'lashga muvaffaq bo'lgan. O'z g'azallarida "bengzatdim", "ayduqcha", "cho'x", "vor", "do'ndirmish" singari ozariy so'zlardan unumli foydalangan Amiriyy "tut" radifli nazirasida Fuzuliyga ergashadi.

Agar Fuzuliy:

Ey, asiri domi g'am, bir go'shai mayxona tut!

*Tutma zuhhoding muxolif pandini, paymona tut*⁵¹,

deb yozgan bo'lsa, Amiriyy o'z tatabbu'sini shunday boshlaydi:

⁴⁸ Qosimov A., Hamroqulov A., Xo'jayev S. Qiyosiy adabiyotshunoslik. – T.: Akademnashr, 2019. – B. 59.

⁴⁹ Fuzuliyning "Mani jondin o'sondirdi..." nomli g'azaliga 1959-yilda atoqli ozarbayjon bastakori Jahongir Jahongirov tomonidan bastalangan qo'shiq ilk bor Ozarbayjon xalq artisti Shovket Alikbarova tomonidan ijro qilingan.

⁵⁰ Фузулий Мухаммад. Куллиёт. Икки жилдлик. Биринчи жилд. – Т.: Niso MNU, 2024. – Б. 292.

⁵¹ Фузулий М. Қалб гавҳари. – Т.: Ҳилол-нашр, 2014. – Б. 60.

*Ey, xarobi chashmi maxmuring ko'ngil, paymona tut,
Bir qadah la'ling zakotidin berib, mastona tut.*

Fuzuliy g'azali avval dunyo g'amiga duchor insonga xitob bilan boshlanib, yorga arzi hol qilish bilan davom etgan va so'nggi baytlardagi fikr miqyosi ishqiy mazmundan ijtimoiy-falsafiy mazmunga ko'tarilgan bo'lsa, Amiriy tatabbu'sida asosan ozarbayjon shoirining ishqiy mazmunda qo'llagan g'oyalarni rivojlantirishga e'tibor qaratilgan.

Bu davr adabiy muhitining yetuk namoyandalaridan bo'lgan **Muhammad G'oziy** Fuzuliyning "Etmisham", "Etogin" radifli g'azallariga taxmis, "Qilmaz" g'azaliga esa nazira bog'lagan. Fuzuliy g'azali:

*"Nami ashkim mukaddar xotirimdan daf'i g'am qilmaz,
Bu ravshandurki, nam oyinadan zangor kam qilmaz,*

bayti bilan ibtido topadi. G'oziy esa nazira g'azalini shunday misralar bilan boshlaydi:

*"Ko'ngil ko'rgach yuzingni mayli gulzori Iram qilmaz,
Na gulzori iram, yodi guli firdavs ham qilmaz.*

Diqqat qaratilsa, Fuzuliy g'azali boshidan oxirigacha oshiqning o'z yoriga arzi hol qilishidan iborat. G'oziy tatabbu'si esa ma'shuq, oshiq va raqib o'rtasidagi munosabatlar bayoni ijtimoiy muammo yechimiga ulangani bilan alohida ahamiyat kasb etadi. Muxtasar aytganda, G'oziy timsolidagi shogird Fuzuliydek ustozining "qobig'i"dan chiqib, "yangi so'z" aytishga muvaffaq bo'lgan. Zero, tatabbu' bog'lashdan pirovard maqsad ham – shu.

Qo'qon adabiy muhitining yana bir ulug' namoyandalaridan biri "**Uvaysiy**ning Fuzuliy ijodiga ehtiromi yuksak edi. U shoirning ko'plab g'azallariga muxammaslar bog'lagan, naziralar yozgan. Shoirani Fuzuliy asarlaridagi donishmandona falsafiy g'oyalar va badiiy so'zning takrorlanmas jilolari o'ziga jalb etadi"⁵².

Fuzuliy ijodidan g'oyat mutaassirlik Uvaysiyning:

*"Mani rasvo qilan kimdirki seni siymin badan nozik,
Solana boshimg'a savdo kim ul gul pirohan nozik"*⁵³

Yoki:

"Bir pari paykar sumanbar yora oshiq bo'lmisham,

*La'li dilkash so'zi xush dildora oshiq bo'lmisham"*⁵⁴ singari g'azallarida "qilan", "solana", "bo'lmisham" kabi ozariy so'zlardan foydalanganida yanada yaqqol ko'rinadi.

Chunki hassos shoira "... Uni g'oyibona ustoz deb biladi. Undan mahorat sirlarini o'rganishga harakat qiladi. Fuzuliy asarlarida ifodalangan fikr va g'oyalarni yanada takomillashtirish yo'lidan boradi"⁵⁵. Dissertatsiyada **Nodir**ning Fuzuliy g'azallariga bog'langan tatabbu'lari ham tahlilga tortilgan.

⁵² Адизова. И. Увайсий шеърлятида поэтик тафаккурнинг янгиланиши: Филол. фан. д-ри ... дисс. – Т., 2023. – Б. 36.

⁵³ Увайсий Жаҳон отин. Девон. – Т.: ЎзССР Фанлар академияси нашриёти, 1959. – Б. 174.

⁵⁴ O'sha asar. – B. 203.

⁵⁵ Адизова. И. Увайсий шеърляти поэтик тафаккурнинг янгиланиши: Филол. фан. д-ри ... дисс. – Т., 2023. – Б. 36.

Bobning 2-paragrafi “Fuzuliy g‘azallariga bog‘langan taxmislar poetikasi” ga bag‘ishlangan. Jahon va milliy adabiyot tarixida er-xotin shoir-u shoira bo‘lganiga ko‘p misollar bor, lekin oilada ota-onadan tashqari farzand ham yetuk shoir bo‘lishi juda noyob holatlardan biridir. Amir Umarxon va Nodiraning o‘g‘li – **Muhammad Alixon** – Xon (taxminan 1803/ 06-1842 yillarda yashagan) mumtoz she‘riyatimizda mana shunday nodir hodisalardan biri bo‘lib, uning Alisher Navoiy va Muhammad Fuzuliy ijodiga ixlosi baland bo‘lgan. Bu haqda shoir she‘rlari mavjud qo‘lyozmalardan birida shunday ma‘lumotlar bor: “... Va sultoni oliqadrning muborak xotirig‘a barcha musannifotlardin devonlarikim, alfozi turkiy bilan tasnif topgan bo‘lsa, marg‘ubroq edi. Va bu nav‘ devonlardin, xususan, musannifoti janobi Amiri kabir hazrat Amir Alisher jannatmasir va devoni donoi arjumand Fuzulii-xiradmand mahbubroq edi...”⁵⁶.

Yuqoridagi iqtibosdan ma‘lumki, Xon uchun eng mahbub, ya‘ni sevimli shoirlar Navoiy va Fuzuliy bo‘lib, bu salaflarning ijodini xalq orasida yanada keng targ‘ib qilishda ibratli tashabbuslar ko‘rsatgan. Misol uchun, “1889-yilda uning maxsus farmoyishi bilan “Xazoyin ul-maoniy” 300 nusxada ko‘chirtirilib, xonlikning turli shaharlariga jo‘natilgan”⁵⁷. Fuzuliy ijodiga ota-onasi Amiriy va Nodira singari muhabbati cheksiz bo‘lgan Xon quyidagi taxmida Fuzuliy an‘analarini o‘ziga xos tarzda davom ettirib, o‘quvchi ko‘z o‘ngida asos g‘azaldagi manzaraning yanada rangin va ta‘sirchan gavdalanishiga muvaffaq bo‘lgan:

*No‘la gar qon erur ashkim bani gulgunqabolardin,
Jafolardur damodam chekdugum bu bevafolardin,
Payopay jomi gulgun istaram ilki xinolardin,
Karam qil, kesma soqiy, iltifoting benavolardin,
Alingdan keldugi xayrni darig‘ etma gadolardin.*

Zokirjon Furqatning jahongashta hayoti uning she‘riyatida mazmun jug‘rofiyasining yanada kengayishiga sabab bo‘ldi, g‘azallarining yanada dardchil, rang-barang va jozibador bo‘lishida muhim rol o‘ynadi.

Muqimiy aytmoqchi, “O‘zim har joydaman – ko‘nglim sendadur”ga muvofiq o‘laroq Furqat qay yerda bo‘lmasin, o‘zining g‘oyaviy sarchashmalari bo‘lgan Alisher Navoiy va Muhammad Fuzuliy ijodiga ergashib ijod qilishdan to‘xtamadi.

“Furqat asarlarida Fuzuliy nomi tez-tez tilga olinadi. Xorijdagi vatandoshlariga yozgan xabarlarida ham Fuzuliy she‘rlarini sog‘inganini yozadi... Jumladan, “Sayding qo‘yaber, sayyod” musaddasi milliy demokratik adabiyot namoyandalarining ozodlik, erkin fikrlash ruhi bilan sug‘orilgan”⁵⁸. She‘r matnini diqqat bilan o‘qib, Fuzuliy “Layli va Majnun”idagi quyidagi misralarning Furqatga ta‘sirini ko‘ramiz:

*Ko‘rdiki bir ovchi dom qurmish,
Domiga g‘azallar yuz urmish.
Ul doma jafoyi charxi g‘addor,*

⁵⁶ Qarang: Россия ФА Санкт-Петербург Шарк қўлэмалари институти фонди, Д400 рақамли қўлэмза, 3 а-б варак.

⁵⁷ Жўрабоев О. Хон адабий меросига доир // Ўзбек тили ва адабиёти. – Т., 2017. – № 6. – Б. 127.

⁵⁸ Мухаммадўжаев Х. Фузулий ва ўзбек адабиёти: Филол. фан. номз. ... дисс. автореф. – Т., 1972. – Б. 15–16.

Bir ohuni aylamish giriftor.

*Bo'yni buruli, oyog'i bog'li,
Shahlo ko'zi namli, joni dog'li.*

Fuzuliyning lirik mahorati Furqatning diqqatini o'ziga ohanraboday tortgan. U Fuzuliy g'azallari ruhida bir qancha asarlar yaratgan. Furqat devonini varaqlar ekanimiz, fuzuliyona, ozariy so'zlardan mahorat bilan foydalanib bitilgan qator baytlarni kuzatishimiz mumkin. Xususan:

*Ey buti javri fuzun, ohu fig'onimdin saqin,
G'arq edar olamni chashmi xunfishonimdin saqin*⁵⁹.

Shuningdek, tadqiqotda **Muhammadaminxo'ja Muqimiy** tomonidan Fuzuliy qalamiga mansub "Aylar orzu" radifli g'azalga bog'langan taxmis tadqiq qilingan bo'lib, unda Muqimiy uchun Fuzuliy singari darg'alarning asarlari mahorat maktabini o'taganligi ma'lum bo'ladi.

Zero, "Muqimiy va salafлари ijodini qiyoslaganda, ular ijodida mushtarak jihatlar ko'p ekani kuzatiladi. Xususan, Alisher Navoiy, Abdurahmon Jomiy, Saqqoi Buxoriy, Amiriy, Azimxo'ja eshon singari shoirlar ijodidagi mavzular mutanosibligi, qofiya va radif, obraz va timsollar, an'anaviy badiiy san'atlar takomili buning dalilidir. Bu xususiyatlar, o'z navbatida, Muqimiy ijodiy kamolotida salafлари san'atxonasining ta'siri katta bo'lganini ko'rsatadi".⁶⁰

Bobning 3-paragrafi "XX–XXI asr o'zbek shoirlari ijodida Fuzuliyga izdoshlik" masalasiga bag'ishlangan. XX asr boshlarida Fuzuliydan ta'sirlanish haqida so'z borganda millatimiz oydinlari – jadidlarimizni chetlab o'tib bo'lmaydi. Yuqoridagi zikr etilgan "Fuzuliy Bog'dodiy" degan maqolada bu xususida shunday ma'lumot bor: "Fuzuliy tilining bukunkisi, ya'ni usmonlicha ila shoirimiz **Cho'lpon** ham ba'zan chiroylik parchalar yozadir. ... Bu parchasi u yo'lda yozilg'onlardandir:

*Ilk avval go'zimi ishq ila ochdim,
Ishqning maydonina qonimi sochdim,
Ishqsiz o'lkalardan u onda qochdim,
Na zamon bog'ladim zunnori ishq*⁶¹.

Cho'lponning Fuzuliyga ergashib yozilgan bu noyob asarining o'ziga xosligi shundaki, birinchidan, u barmoq vaznida yozilgan she'r shaklida, ikkinchidan, sof o'g'uz lahjasida bitilgan.

Fuzuliyning "Shifoi vasl qadrin hajr ila bemor o'landan so'r, Ziloli zavqi shavqin tashnai diydor o'landan so'r" matlasi bilan mashhur g'azalidan ilhomlangan **Nabixon Chustiy** aynan shu radifda qator g'azallar bitgan:

*Bu qanday nur desam, yor aytdi baxtim yulduzidan so'r,
Agar fahm etmasang, so'z olamin shirin so'zidan so'r...*⁶²

⁵⁹ Furqat. Tanlangan asarlar. – T.: Faqur Fulom, 1975. – B. 142.

⁶⁰ Пардаев. Қ. Муқимий шеърятининг матн тарихи, таҳрири ва талқини: Филол. фан. д-ри ... дисс. автореф. – Т., 2020.

⁶¹ Махмуд В. Фузулий Бағдодий (Юбилей муносабати-ла) // Маориф ва ўқитғувчи, 1925. Қаранг: <https://ziyouz.uz/matbuot/jadid-matbuoti/vadud-mahmud-fuzuliy-bagdodiy-1925/>

⁶² Qarang: https://t.me/Chustiy_ijodi/265

*Yo 'gotding dilni, ey tan, bo'lma sarson, dilrabodan so'r.
U badnoming nishonin bilguchi bir oshnodan so'r...* ⁶³

Shuningdek, Chustiy Fuzuliyning "Har kitobakim..." deb boshlangan mashhur g'azaliga ham barkamol muxammas ⁶⁴ bog'lagan.

XX va XXI asr o'zbek she'riyatining zabardast vakillaridan biri – O'zbekiston xalq shoiri va Qahramoni **Erkin Vohidov**ning ham Navoiy ta'biri bilan aytganda "kalom ichra kamol" topishida Muhammad Fuzuliy ijodining o'rni beqiyos. Erkin Vohidov yoshligidan Fuzuliy ijodiga oshno bo'lgan. Adabiy suhbatlarning birida Fuzuliy qalamiga mansub baytning sharhi bilan bog'liq bir qiziq voqeani adabiyotshunos Rahmatilla Inog'omov "Shoirlik qismati" nomli kitobida qayd etadi:

"Sharq she'riyati sir-u sinoatini o'rganish, mag'zini chaqishda Erkinlar uyida bo'ladigan fozil kishilarning ulfatchiligi, diltortar suhbatlari ham muhim omillardan biridir. Bu to'g'rida Erkinning o'zi shunday hikoya qiladi: "Esimda bor, tog'amning ulfatlariga choy tashib, xizmat qilib yurib ularning shunaqa ajoyib suhbatlaridan ko'p bahramand bo'lganman. Alixonto'ra Sog'uniy, Chustiy, Ma'rufxo'ja Bahodirov, aka-uka Shojalilovlar qatnashadigan bu ulfatchilik Navoiy, Fuzuliy, Ogahiy, Mashrab she'rlarini talqin va tahlil qilish bilan o'tardi. Men bu davraga o'zim mag'zini chaqolmagan baytlarni tayyorlab qo'yardim, ko'pchilik bo'lib ular bu baytlarni sharh qilishar edi. Fuzuliy devonida bir bayt bor:

*Banikim g'amlarim vordir, biyirin ustina qo'ysang,
Chiqar kofir jahannamdin, kulib ahli azob o'ynar.*

Mazmuni bunday: mening shunday g'amlarim borki, ularni tuyaning ustiga qo'ysang, kofir jahannamdan chiqadi, azob chekkanlar kuladi, o'ynaydi... Ajabo deyman, g'amni tuyaning ustiga qo'yish nimasi-yu, kofirning jahannamdan chiqishi nimasi? Bularning qanday aloqasi bor? Xattotning xatosimikan? Unday desam hamma devonlarda shunday yozilgan. Baytni o'qib berganimda uni hech kim sharh qilolmadi. Majlis to'rida Alixonto'ra Sog'uniy ulfatlarini imtihon qilganday jilmayib o'tirardilar. Nihoyat u kishi, qani bir qo'lni ochinglar, deb Fuzuliy haqiga uzun duo o'qib, so'ng baytni sharh qilib berdilar. Payg'ambarimiz aytmishlarki, kofir abadul abad jahannamda bo'ladi. Tuya ignaning teshigidan o'tsa, kofir do'zahdan chiqadi, ya'ni hech qachon chiqmaydi. Fuzuliy bayti mazkur hadisga ishora bo'lib, shunday anglashiladi: "Mening shunday g'amlarim borki, ular tuyaning ustiga ortilsa, tuya ipdek ozib ketadi va ignaning teshigidan o'tadigan holga keladi-yu kofir jahannamdan chiqadi"⁶⁵.

Erkin Vohidov 1962-yilda adabiyot dekadasi doirasida O'zbekiston nomidan taniqli ijodkorlar qatori Kavkazga borgan. U yerdan olgan taassurotlari sabab "Kavkaz she'rlari" turkumini yaratgan. Mazkur turkumdan "Yelkan", "Ararat cho'qqisiga", "Azganush", "Ayrilish", "Xayrlashuv" va "Fuzuliy haykali qoshida" degan rubobiy she'rlari o'rin olgan.

⁶³ Qarang: https://t.me/Chustiy_ijodi/344

⁶⁴ Чустий. Хаётнома. Девон. – Т.: Фафур Гулом, 1988. – Б. 388–389.

⁶⁵ Иноғомов Р. Шоирлик қисмати. – Т.: Университет, 1999. – Б. 28.

Shoir “Fuzuliy haykali qoshida” nomli she’rida Fuzuliy dahosiga bo‘lgan muhabbatini nihoyatda samimiyat va nazokat bilan ifodalaydi. She’rning badiiy qiymatini yanada oshiradigan unsurlardan biri – Erkin Vohidov Fuzuliy baytlaridan, xususan, “Izhor et”, “Tutmishlar”, “O‘landan so‘r” radifli 3 ta g‘azali va “Davlatli sultonim” nomli 1 ta murabba’sidan iqtiboslar keltiradi.

Misol uchun:

“Muqavvas qoshlaringkim, o’sma birla rang tutmishlar,

Qilichlardirki qonlar to’kma’k ila zang tutmishlar – degan baytga:

“G‘azal ham bo‘lurmi muncha dilrabo,

Bunchalar serishva, bunchalar sernoz” – deb munosabat bildirgan shoir:

“Mening shoirligim yolg‘ondir, ammo

Fuzuliy she’riga oshiqligim rost” – deya Fuzuliy ijodiga bo‘lgan cheksiz mehrini avjiga ko‘tarib ta’riflaydi.

Dissertatsiyada shuningdek, **Jamol Kamol** va **Dilorom Ergashevaning** Fuzuliyga izdoshlik asosida bitilgan she’rlari tahlilga tortilgan.

XULOSA

Buyuk ozarbayjon shoiri Muhammad Fuzuliy o‘zining hassos she’riyati va turli yo‘nalishlarda bitilgan epik merosi bilan jahon madaniyati tarixida alohida o‘rin egallaydi. Uning ijodi asrlar davomida turkiy she’riyat rivojiga katta ta’sir ko‘rsatgan bo‘lib, o‘zbek adabiyotida uning g‘azallariga tatabbu’ va tazmin yozish an’anasi hali hanuz davom etib kelmoqda. Bu adabiy ta’sirni turli davrlardagi adabiy muhitlarda – Buxoro, Xiva, Qo‘qon hamda XX va XXI o‘zbek adabiyoti vakillari ijodida kuzatish mumkin. Biz o‘zbek adabiyotida shoir she’rlariga bitilgan tatabbu’ va tazminlarni tadqiq qilish asnosida quyidagi xulosalarga keldik:

1. Fuzuliy ilhomlangan asosiy sarchashmalardan biri o‘zbek adabiyoti bo‘lib, ozarbayjon shoiri fors adabiyoti bilan bir qatorda o‘zbek adabiyotining Lutfiy va Alisher Navoiy kabi ijodkorlari asarlaridan ta’sirlangan. U Lutfiy g‘azallaridan ilhomlangan holda taxmis uslubida asarlar yaratgani hamda tatabbu’ orqali Navoiyning g‘azaliga javob bitishi turkiy adabiyotda avlodlararo bog‘liqlikning yorqin namunasi.

2. Fuzuliyning Navoiyga bog‘lagan tatabbu’ g‘azali mumtoz she’riyatimiz tarixida muhim o‘rin tutadi. Har ikki shoir g‘azallarida inson umrining o‘tkinchiligi, dunyo va oxirat orasidagi munosabat, boyluk va unga mag‘rurlikning salbiy oqibatlari bilan bog‘liq chuqur falsafiy fikrlar bayon qilingan. Fuzuliy bu g‘oyalarni Navoiyning baytlariga tayanib, o‘ziga xos badiiy ifoda bilan kengaytirgan.

3. O‘zbek adabiyotida she’rlariga tatabbu’ va tazminlar bitilgan shoirlar orasida Alisher Navoiydan so‘ng Fuzuliy ijodi yetakchi o‘rinda turadi. Shoir she’rlari tasavvufiy-falsafiy, ijtimoiy, yuksak dard bilan yo‘g‘rilgan ishqiy mazmunni o‘zida aks ettirishi bilan chuqur ahamiyatga ega bo‘lib, bu jihatlar o‘zbek shoirlarining diqqatini tortgan va ular tomonidan ijodiy o‘zlashtirilgan. Manbalarimiz doirasida o‘zbek adabiyotida Fuzuliy she’rlariga bog‘langan tatabbu’ va tazminlar soni 33 tani tashkil etishi ma’lum bo‘ldi.

4. Fuzuliy va o‘zbek shoirlari yashagan zamon va makon o‘rtasida katta tafovut bo‘lishiga qaramay, ularning o‘zaro g‘oyibona hamfikrligi asosida yozilgan tazminlarda

mazmun va mantiq yaxlitlik kasb etib, badiiy tasvir uyg'unligi, obrazlar tizimi, til hamda uslub mutanosibligiga erishilgan.

5. Fuzuliy g'azallariga javob bitishda miqdor bo'yicha, asosan, Qo'qon adabiy adabiy muhiti shoirlari yetakchilik qilishini kuzatish mumkin. Boborahim Mashrab, Amiriy, Jahon otin Uvaysiy, Mohlaroyim Nodira va boshqa shoirlar Fuzuliy g'azallariga tatabbu' va taxmislar bog'lab, uning badiiy uslubini davom ettirdilar. Ozar shoiri qo'llagan o'g'uz lahjasiga xos iboralar Qo'qon shoirlari she'rlariga yangi rang va ohang bag'ishladi. Nodiraning ijtimoiy-falsafiy yo'nalishda Fuzuliy g'azaliga bog'lagan tatabbu'lari uning ijtimoiy g'oyalari rivojlantirdi, Muqimiy va Furqat ijodida esa ijtimoiy mavzular bilan birga Fuzuliyning ishqiy lirikasiga xos uslub davom ettirildi. Furqatning "Sayding qo'yaber, sayyod..." musaddasida Fuzuliyning "Layli va Majnun" dostonidagi motivlardan istifoda etilganini ko'rish mumkin.

6. Ba'zan ozarbayjon shoirining bir g'azali ham Xiva adabiy muhitida, ham Qo'qon adabiy muhitida aks-sado berganini kuzatish mumkin. Xususan, uning "Kerakmazmu sango" radifli g'azaliga Shermuhammad Munis, Muhammadrizo Ogahiy va Amir Umarxon – Amiriylar tatabbu'lar bitganlar. Agar Munis va Ogahiy tatabbu'larida Fuzuliy qo'llagan obraz, so'z va forsiy izofalardan foydalanib, asos g'azalda keltirilgan mazmunni rivojlantirish holati kuzatilsa, Amiriyning javob g'azalida Fuzuliy g'azalidagi uslub doirasida hajman kattaroq (9 bayt), yangi obraz va mazmunni o'zida mujassamlashtirgan baytlar majmuasi ko'zga tashlanadi.

7. Qo'qon adabiy muhitida Fuzuliy g'azallariga, asosan, ishqiy, tasavvufiy hamda ijtimoiy mavzudagi naziralar bitilgan bo'lsa, Buxoro adabiy muhitida ko'proq ishqiy va ijtimoiy, Xiva adabiy muhitida esa tasavvufiy va ijtimoiy motivlar yetakchilik qilishi kuzatiladi. Muhammadniyoz Nishotiy, Munis Xorazmiy, Muhammadrizo Ogahiy, Pahlavonquli Ravnaq va Avaz O'tar kabi shoirlar Fuzuliy g'azallariga taxmis va tazminlar bog'lab, ularning badiiy mazmunini boyitdilar. Ogahiy o'zining 79 ta muxammasidan 8 tasini Fuzuliy g'azallariga bog'lagani bu ikki ijodkor estetik idealida o'zaro hamohanglik borligini ko'rsatadi.

8. XX oxiri – XXI o'zbek adabiyoti vakillari orasida ham Fuzuliy ijodidan ta'sirlanish yuksak pardalarda davom etdi. Cho'lpon, Habibiy, Chustiy, Erkin Vohidov, Jamol Kamol va boshqa shoirlar ozarbayjon salafklarining she'riyatidagi nozik tuyg'ular, inson ruhiyati bilan tabiiy holatlarni uyg'unlashtirib tasvirlash uslubidan foydalandilar, ba'zi o'rinlarda esa asos asar shaklini saqlagan holda o'z davrining og'riqli muammolarini ochiqlashga erishdilar.

9. O'zbek adabiyotida Fuzuliy g'azallariga tazmin va tatabbu' bog'lash nafaqat uning ijodiga bo'lgan ehtirom shaklida, balki uning uslubida yangi mazmun va g'oyalarni aks ettiruvchi she'rlar shaklida ham davom etdi. Bu jarayon o'zbek she'riyatining uslub jihatidan badiiy o'sishiga xizmat qildi va Fuzuliy maktabi orqali o'zbek adabiyotida yangi adabiy yo'nalishlar, xususan, "fuzuliyona uslub"ning paydo bo'lishiga olib keldi.

Umuman olganda, Muhammad Fuzuliy ijodi o'zbek adabiyoti uchun ilhom manbai bo'lib, uning g'oyalari asrlar davomida turli davrlardagi o'zbek shoirlari ijodiga kuchli ta'sir ko'rsatgan. Uning g'azallariga bog'langan tatabbu' va tazminlar adabiy merosning uzviylikini ta'minlagan va o'zbek she'riyatining uslub jihatidan boyishiga xizmat qilgan.

**SCIENTIFIC COUNCIL FOR THE AWARDING OF ACADEMIC
DEGREES DSC.03/30.12.2019.FIL.19.01 AT ALISHER NAVOI TASHKENT
STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVOI TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

TURSUNOV RUSTAM MIRSHAXIDOVICH

**FOLLOWING FUZULI IN UZBEK LITERATURE
(ON THE BASIS OF TATABBU' AND TAZMIN)**

10.00.02 – Uzbek literature

**DISSERTATION ABSTRACT FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY(PhD) IN PHILOSOPHICAL SCIENCES**

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation was registered with the Higher Attestation Commission under the number B2021.4. PhD/ Fil2075.

The dissertation was carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature.

The dissertation abstract, prepared in three languages (Uzbek, Russian, and English [summary]), has been posted on the website of the Scientific Council (www.jdpu.uz) and on the “ZiyoNet” information and educational portal (www.ziyo.net).

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The defense of the dissertation will be held at the meeting of the Scientific Council **DSc.03/30.12.2019.Fil.19.01** at the Alisher Navoi Tashkent State University of Uzbek Language and Literature on “___” 2025 _____ at ___ o’clock.
(Address: 100100, Tashkent, Yusuf Khos Hajib street, Building 103. Tel: (+99871) 281-41-44, Fax: 281-427-44, e-mail: www.tsuull.uz; monitoring@navoiy-uni.uz).

The dissertation is available at the Information Resource Center of the Tashkent State University of Uzbek Language and Literature (registered under No. _____).
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The dissertation abstract was distributed on “___” _____, 2025.
(Minutes of the Register under No. ___ dated “___” _____, 2025).

Sh.S.Sirojiddinov
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INTRODUCTION (Doctor of Philosophy (PhD) Dissertation Abstract)

The Relevance and Necessity of the Dissertation Topic. In world literary studies, the issue of literary tradition and innovation is regarded as one of the significant directions. This field, which studies artistic phenomena in large-scale forms, has been developing at an even faster pace in the twenty-first century, confronting science with new challenges. One such challenge is the scientific study of the ability to create original works through literary influence and imitation in poetry. The emergence of literary phenomena and artistic genres such as *tazmin*, *tatabbu'*, and *takhmis* used in classical poetry is evaluated as the development of traditionalism in literature, and numerous studies have been conducted in this regard.

In world literature, the scientific foundations of poetic arts and the analysis of related phenomena are examined in poetic works, particularly in the ghazal genre, through examples, analogies, and derivatives constitute a distinctive object at the center of research. The rise of these areas is associated with approaches to clarifying the scientific foundations of classical poetic arts used in both science and poetry. The study of the poetic features of the most famous works of predecessors who created before them has always been a source of research for literary studies. In particular, it demonstrates the necessity of studying the issues of tradition and continuity in the work of modern poets in this way.

The investigation of *tazmin* and *tatabbu'* in Uzbek poetry as forms of artistic genre, and their analytical manifestations, including studies devoted to artistic texts, is clearly visible. Today, in Uzbekistan, it can be observed that the study of Fuzuli, references to his oeuvre, and responses to his literary legacy are rising to a qualitatively new level. The fact that *tazmin* and *tatabbu'* are associated with Fuzuli's work in the centuries-old history of our literature indicates that the literary ties between the two nations are quite ancient. This is evidence that the poetic study of the poet's work is one of the urgent issues. As Uzbekistan defines the principal factors of its strategic development, the study and investigation of historical, cultural, literary, and artistic works, in particular, samples of classical and contemporary literature, and a deep and comprehensive analysis of the ideas contained in them related to our national and cultural heritage, acquire great importance in the spiritual development of the younger generation. Any reform taking place in society finds its expression, first and foremost, in literature and culture, for, as has been emphasized, "*attention to literature, art and culture is, first of all, attention to our people, attention to our future*"⁶⁶.

Decrees of the President of the Republic of Uzbekistan No. PF-4958 dated February 16, 2017 "On Further Improvement of Postgraduate Education", No. PF-5847 dated October 8, 2001 "On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030", No. PF-5850 dated October 21, 2019 "On Measures for the Radical Enhancement

⁶⁶ Мирзиёев Ш.М. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир // Халқ сўзи. – Т.: 2017 йил 4 август.

of the Prestige and Status of the Uzbek Language as the State Language”, No. PQ-3271 dated September 13, 2017 “On the Program of Comprehensive Measures for the Development of the System of Publishing and Distribution of Books, Promotion of Reading and Reading Culture”, No. PQ-3652 dated April 5, 2018 “On measures to further improve the activities of the Writers' Union of Uzbekistan”; as well as the speech delivered by the President of the Republic of Uzbekistan at a meeting with representatives of the creative intelligentsia of Uzbekistan on August 3, 2017, and the directives given during his visit to the Alley of Writers in Tashkent on May 20, 2020 concerning the enhancement of the impact of literature, along with other relevant normative-legal documents, all serve as a framework within which this dissertation research contributes to the fulfillment of assigned tasks.

Relevance of the research to the main Priority Areas of National Science and Technology Development of the Republic. The dissertation was carried out within the framework of the priority direction "The Social, Legal, Economic, Cultural, Spiritual, and Educational Development of the Information Society and Democratic State, and the development of the Innovative Economy."

Degree of Previous Research. The works of Muhammad Fuzuli have attracted and continue to attract great scholarly interest from the international academic community up to the present day. Among them are the research, articles, and published works of Russian and European scholars such as Y.E. Bertels⁶⁷, J.H.Purgstall⁶⁸, S.Mumtaz⁶⁹, E.J.Gibb, H.Odelli⁷⁰, and S.Huri, as well as Azerbaijani scholars including H.Arasli, M.J. Pashayev, and J.Nagiyeva⁷¹.

During the period of Azerbaijan's independence (since 1991), the study of Muhammad Fuzuli's work has reached a new level. During this period, a number of significant works were produced that thoroughly investigated Fuzuli's heritage, analyzed it on a scientific-theoretical basis, and conveyed it to a wide audience. In particular, such studies and collections as G. Əliyeva-Kəngərli's "Azərbaycan füzulışünaslığının qaynaqları"⁷², M.C.Cəfərov's "Füzuli düşündürür"⁷³, and

⁶⁷ Бертельс. Е. Э. Низами и Фузули. – Москва: Издательство восточной литературы, 1962.

⁶⁸ Hammer-Purgstall, Joseph von. Geschichte der Ottoman Dichtkunst. Erster Band. – Pesth: CA Hartleben, 1836.

⁶⁹ Füzulinin əsərləri / tərtib edəni və ön sözün müəllifi Salman Mümtaz. – Bakı: Azərnəşr, 1924

⁷⁰ Gibb Elias John Wilkinson. Ottoman Literature: The Poets and Poetry of Turkey. – New York: Dodd, Mead & Company, 1901; Odelli Hamide. A Study of the Poet Fuzuli with Special Reference to His Turkish, Persian and Arabic Divans. – Durham University, 1970 (PhD Dissertation).

⁷¹ Huri Sofi. Leyla and Mejnun / Translated from the original by Sofi Huri. – London: Oxford University Press, 1985; Füzuli Məhəmməd. Əsərləri / Tərtib və redaktə edən: Həmid Araslı. – Bakı: Azərbaycan Dövlət Nəşriyyatı, 2015-2020, 6 cild; Həmid Araslı. Füzuli'nin “Bəngü-Badə” Satirik-Allegorik Dostonu: Təhlil və Şərh. – Bakı: Azərbaycan Nəşriyyatı, 2019; Həmid Araslı. Böyük Azərbaycan şairi Füzuli. – Bakı: Elm nəşriyyatı, 2018; Araslı Həmid. Füzuli sənətkarlığı. – Bakı: Azərbaycan Nəşriyyatı, 2022; Binnətova Almaz Ülvi. Füzuli və özbək ədəbiyyatı / Türk Mədəniyyət İrsi Fondunun nəşri. – Bakı, Zərdabi nəşriyyatı, 2024; Nəğiyeva C. Nəvai və Azərbaycan ədəbiyyatı (XV–XIX əsrlər). – Bakı: Elm, 1990; Nəğiyeva C. Əlişir Nəvainin yaradıcılığı Azərbaycan ədəbiyyatşünaslığında // Məqalələr toplusu. – Bakı: Elm və Təhsil, 2009.

⁷² Əliyeva-Kəngərli, Gülşən. Azərbaycan füzulışünaslığının qaynaqları. – Bakı: Azərbaycan Dövlət Nəşriyyatı, 2017.

⁷³ Cəfərov Məmməd Cəfər. Füzuli düşündürür. – Bakı: Elm və təhsil nəşriyyatı, 2019.

"Müstəqillik dövrü Azərbaycan ədəbiyyatı"⁷⁴ provide new interpretations and scholarly studies of Fuzuli's legacy.

During the period of independence, Fuzuli's works were published in six volumes, on the basis of complete and critical text⁷⁵. This edition contains all the poet's important works, including ghazals, odes, and masnavis.

Muhammad Fuzuli's creative heritage also holds a distinctive significance in Uzbek literature, where the subject has been and is being studied comprehensively in literary scholarship through historical and cultural perspectives. Fuzuli's works and the artistic treasury he created exerted a profound impact on Uzbek literature, and many scholars have conducted their research in this regard. The first thoughts about the life and work of Fuzuli can be found in works dating back to the early 17th century, in particular, Mutribiy Samarqandi's "Tazkirat ush-shuaro"⁷⁶. At the beginning of the 20th century, V. Mahmud initiated the scholarly study of Fuzuli's work with his article "Fuzuliy Bag'dodiy"⁷⁷. In addition, scholars such as Abdurauf Fitrat⁷⁸, Abdulhamid Chu'lpon⁷⁹, Vohid Abdullayev⁸⁰, Vohid Zohidov⁸¹, To'khtasin Jalolov⁸², Kholid Rasul⁸³, Abduqadir Hayitmetov⁸⁴, Aziz Kayyumov⁸⁵, Hasankhodja Muhammadkhodjayev⁸⁶, Ibrohim Hakqul⁸⁷, Ergash Ochilov⁸⁸, Malohat Pulatova⁸⁹, Farida Karimova⁹⁰, and Yulduz Abdulkhaimova⁹¹ have studied Fuzuli's work from various perspectives. However, in these studies, Fuzuli's creative legacy has not been specifically investigated in Uzbek literature on the basis of tazmin and tatabbu as forms of poetic succession. This dissertation distinguishes itself from previous studies precisely by encompassing this task.

⁷⁴ Həbibbəyli İsa. Müstəqillik dövrü Azərbaycan ədəbiyyatı. – Bakı: Elm və təhsil nəşriyyatı, 2016, 2 cild.

⁷⁵ Füzuli M. Əsərləri: 6 cildə. – Bakı: Şərq-Qərb nəşriyyatı, 2005.

⁷⁶ “Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари” мавзусидаги улуслараро конференс материаллари. – Тошкент. 2024. – Б. 14.

⁷⁷ Махмуд В. Фузулий Бағдодий (Юбилей муносабати-ла) // Маориф ва ўқитғувчи, 1925. Қаранг: <https://ziyouz.uz/matbuot/jadid-matbuoti/vadud-mahmud-fuzuliy-bagdodiy-1925/>

⁷⁸ Фитрат А. XVI асрдан сўнгра ўзбек адабиётига умумий бир қараш. Танланган асарлар. II жилд. – Тошкент: Маънавият, 2000. – Б.59.

⁷⁹ Quronov D. Fuzuliy Cho'lpon nigohida // Turkiy xalqlar adabiyoti: adabiy ta'sir va tarjima masalalari" mavzusidagi ilmiy-amaliy anjuman materiallari. – Toshkent, 2024. – В 111-117.

⁸⁰ “Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари” мавзусидаги улуслараро конференс материаллари. – Тошкент. 2024.

⁸¹ Ibid

⁸² Фузулий. Девон/Нашрга тайёрловчилар: Т.Жалолов, М.Муинзода. – Тошкент, 1958.

⁸³ Х. Расулов. Муҳаммад Фузулий (Сўзбоши) // Муҳаммад Фузулий. Асарлар. Икки жилдлик. 1-жилд. Девон. – Тошкент: Ғ.Ғулом, 1968.

⁸⁴ Ҳайитметов. А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент, 1959. – Б. 116, 168-194.

⁸⁵ Қайюмов А. Қўқон адабий муҳити (XVIII – XIX асрлар). – Тошкент: ЎзФА, 1961.

⁸⁶ Муҳаммадхўжаев Ҳ. Фузулий ва ўзбек адабиёти. Филол. фанлари номз. илмий даражасини олиш учун ёзилган диссертация автореферати. – Тошкент, 1972.

⁸⁷ See: <https://kh-davron.uz/kutubxona/jahon/turk/ibrohim-haqul-marifat-la-boqiy-soz-fuzuliy.html>

⁸⁸ Очилов Э. Туркий халқларнинг севимли шоири (Фузулий таваллудининг 515 йиллигига) // Тил ва адабиёт таълими. – 2013. – № 2.

⁸⁹ Пулатова. М. Р. Шарқ мумтоз адабиётида “Арбаъин” ёзиш анъаналари (Жомий, Навоий ва Фузулий асарлари мисолида): филология фанлари бўйича фалсафа д-ри дисс. ... автореферати. – Тошкент, 2020.

⁹⁰ Karimova F. Sharq adabiyotida debocha va uning poetikasi. Filol.fan.dokt. (DSc) diss. ... – Farg'ona, 2023.

⁹¹ Абдулҳакимова Ю. Алишер Навоий ва Муҳаммад Фузулий “Лайли ва Мажнун” дostonларининг қиёсий таҳлили: Филол. фан. бўйича фалс. докт. (PhD) дисс. ... – Тошкент, 2022.

Relevance of the research to the research plans of the higher educational institution where it was carried out. The dissertation was carried out within the framework of the research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, under the theme "Topical Problems of Uzbek Classical Literature and Textual Studies".

The purpose of the research is to examine the issue of following Muhammad Fuzuli in Uzbek literature and to reveal the artistic characteristics of tatabbu' and tazmin associated with his ghazals.

Tasks of the research:

To analyze the works of creators who continued the traditions of Fuzuli in Uzbek literature, using examples of tatabbu' and tazmin, and to determine how traditionalism served as a foundation for innovation;

To clarify the influence of Lutfi and Navoi lyrics on Azerbaijani poetry, in particular, the issue of continuity in ghazal writing in Fuzuli's work, and to show the contribution of tatabbu' and tazmin arts to its development;

To study the influence of Fuzuli's lyric poetry on Uzbek poets (Mashrab, Amiri, Ghozi, Nodira, Uvaisi, Khon, Mukimi, Furqat, Nishoti, Munis, Ogahi, Pahlavankuli Ravnaq, Avaz O'tar, Chulpon, Habibi, Chusti) and to conduct a comparative analysis of the poetics of the muhammas, tazmins, and tatabbu's they created;

To broaden the scope of the study of the issue of following Fuzuli's work, by analyzing tatabbu and tazmins associated with Fuzuli's ghazals among examples of modern Uzbek literature (Erkin Vohidov, Jamol Kamol, Dilorom Ergasheva), and to substantiate that reference to predecessors in artistic creation functions as a school of mastery.

The object of the research consists of tatabbu', tazmin, and takhmis dedicated to Fuzuli's creativity in Uzbek literature.

The subject of the research comprises tatabbu', nazira, and takhmis dedicated to Fuzuli's creativity in Uzbek literature, intending to reveal their artistic and poetic features and provide a scholarly foundation for the issue of succession to Fuzuli.

Research methods. The research process used methods of comparative analysis, juxtaposition, classification, contextual, and structural analysis.

Scientific novelty of the research:

For the first time in Uzbek literary studies, the sources of Muhammad Fuzuli's work have been studied in a monographic plan, focusing on the influence of the poetry of Turkic poets: Lutfi and Alisher Navoi on Fuzuli's poetry;

It has been determined that in tazmins, tatabbu's, and takhmis written by Fuzuli for Alisher Navoi and by Uzbek poets for Fuzuli, traditionalism is the basis for innovation, and it is revealed that this issue of continuity contributed to the development of tazmin forms in classical poetry;

Creative works produced in Uzbek literature on the basis of succession to Fuzuli have been classified and analyzed through tatabbu', tazmin, and takhmis within the literary environments of the Kokand, Bukhara, and Khiva khanates;

The poetics of tazmin, tatabbu', and takhmis attributed to Fuzuli by Uzbek

poets of the 20th and 21st centuries (A. Cholpon, ZX Habibiy, N. Chustiy, E. Vohidov, J. Kamol, D. Ergasheva) have been comparatively studied for the first time.

Practical result of the research:

It has been substantiated that the promotion and dissemination of Fuzuli's rich creative heritage is an urgent task today; that the poetic value of tatabbu' and tazmin written to his poems, and the study of the universal ideas expressed in his works, play an important role in fostering morally mature individuals in society;

As a result of the study of the tatabbu', nazira, and tahmis dedicated to Fuzuli's work, revealing their artistic and poetic characteristics, and issues of following Fuzuli, necessary scholarly recommendations and proposals have been developed for the history of Uzbek literary studies and literary criticism.

The reliability of research results is determined by the coherence of the research methodology and methods, the relevance of the issues addressed, the resolution of new and significant tasks, the application of methodological approaches based on reliable sources, the introduction of the presented analyses, conclusions, proposals and recommendations into scholarly practice, the theoretical basis of the interpretation of linguistic evidence, the cases in which the research is being defended and the novelty of the conclusions, and the confirmation of the results obtained by authorized institutions.

Scientific and practical significance of the research results. The scientific significance of the research lies in the fact that it reveals the expressive nature, traditionality and innovative aspects of poetic units that generate artistic devices in Fuzuli's poetry, enriches the scientific and theoretical views on the study of tazmins and tatabbus', broadens the scope of research in literary studies, serving as direct source material for studying the issue of literary succession in Uzbek literature.

The practical significance of the research results is manifested in their importance for enhancing courses in philological faculties of higher educational institutions such as "History of Uzbek Literature", "Literature of Related Peoples", and "Introduction to Literary Studies"; for the comprehensive teaching of the topic of artistic devices – tatabbu' and tazmin in the subject of "Literature" in secondary schools, and in creating a dictionary of poetic arts.

Implementation of research results. Based on the scientific findings obtained in the study of the distinctive aspects of the art of tatabbu' and tazmin, following the work of Fuzuli in Uzbek literature, several works have been carried out:

For the first time in Uzbek literary studies, the sources of Muhammad Fuzuli's creative works were examined within a monographic framework, and the scientific conclusions regarding the influence of the poetry of Turkish poets Lutfi and Alisher Navoi on Fuzuli's poetry were applied in the practical project "Creation of Multilingual Multimedia Collection Based on the Study and Promotion of Alisher Navoi's works Abroad" (registration number IZ-2021020813), implemented at the Alisher Navoi Tashkent State University of

Uzbek Language and Literature for 2021-2023 years (Reference No. 01/3194, dated November 9, 2024, issued by the same university).

As a result, the project's quality was enhanced with materials related to the issues of tradition and innovation in classical literature; it was established that in the tazmins, tatabbu's, and tahmises written by Fuzuli to Navoi and by Uzbek poets to Fuzuli, the principle of innovation being grounded in tradition played a key role. The scientific conclusions concerning this succession in classical poetry and its contribution to the development of tazmin forms were used in the practical project "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek literature" (registration No. PF-201912258) implemented at the Alisher Navoi Tashkent State University of Uzbek Language and Literature for 2021–2023 years (reference number 01/43235, dated November 12, 2024, issued by the Alisher Navoi Tashkent State University of Uzbek Language and Literature).

As a result, the materials related to literary succession enriched the scholarly quality of the platform. The scientific conclusions regarding the creative works based on Fuzuli's literary succession in Uzbek literature – particularly tatabbu's, tazmins and tahmises – and their academic substantiation within the literary environments of the Kokand, Bukhara and Khiva khanates were also utilized in the practical project "Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek literature" (registration No. PF-201912258) at the Alisher Navoi Tashkent State University of Uzbek Language and Literature for 2021-2023 years (reference book of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated November 12, 2024 No. 01/43235). Consequently, the electronic platform was enriched with academic information on tatabbu', tazmin, and tahmis forms created in the tradition of Fuzuli's influence in Uzbek literature.

Furthermore, the scientific conclusions concerning the poetics of tazmins, tatabbu's, and tahmises dedicated by 20th and 21st century Uzbek poets (A. Cholpon, Z. Kh. Habibiy, N. Chustiy, E. Vohidov, J. Kamol and D. Ergasheva) to Fuzuli, as well as the finding that the text of the well-known song "Qurbon o'lam", reflected in R. Tursunov's research, does not belong to Fuzuli's pen but was written by the Uzbek poet Huzuri, who lived and created in the early 20th century, were used in the preparation of the "Avjida" program of the "Madaniyat va Ma'rifat" TV channel (Reference number 15-30/369 issued by the state institution "Ma'rifat" Creative Association of the National Television and Radio Company of Uzbekistan dated May 29, 2025). As a result, within the framework of the program, the issues of literary influence were elucidated through the creative works of A. Cholpon, Z. Kh. Habibiy, N. Chustiy, E. Vohidov, J. Kamol, and D. Ergasheva.

Approbation of the research results. The research results were approved at three international and two republican scientific-practical conferences and seminars.

Publication of the research results. A total of 12 scholarly works have been published on the topic of the dissertation, of which 8 were published in republican journals recommended for publication by the Higher Attestation Commission of

the Republic of Uzbekistan as the main scientific results of doctoral dissertations, and 4 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a bibliography. The total volume of the work amounts to 151 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the dissertation topic, defines the goals and objectives, and outlines the research object and subject, indicating the correspondence of the research to the priority directions of science and technology development in the Republic of Uzbekistan. It also presents the scientific novelty and practical results. The reliability of the obtained results is justified, and their theoretical and practical significance is revealed. Information is provided on the practical implementation of the research outcomes, the approbation of the work, the published works, and the structure of the dissertation.

The first chapter of the dissertation is entitled “**The Creativity Legacy of Fuzuli and Uzbek Literature**”, and its first section is devoted to “*Fuzuli Studies: Interpretation and Analysis*”. From ancient times, storytelling and poetry recitation evenings among Eastern peoples became a distinctive cultural tradition. Within the framework of these traditions, literary gatherings such as hafizkhanlik, navoikhanlik, fuzulikhanlik, and bedilkhanlik gained particular fame. Among the Turkic peoples, as with the works of Alisher Navoi, there was hardly a household untouched by Fuzuli’s ghazals and poetry. Fuzuli's poetry, especially his ghazals and the epic poem “Layli and Majnun”, became some of the most widely disseminated and frequently read works among the Turkic nations.

Fuzuli occupied a unique position in the literature of the Turkic peoples with his ardent verses, and his creative heritage exerted a profound influence on the development of Turkic poetry over the centuries. The first thoughts about Muhammad Fuzuli in literary criticism appeared at the beginning of the 17th century. In particular, the name of Fuzuli Baghdadi is mentioned in Mutribiy Samarkandi's "Tazkirat ush-shuaro", written and completed in 1605, and information is provided that his poems were widely distributed in the Turkic countries at the end of the 16th and beginning of the 17th century⁹².

In Uzbek literary studies, academic research on Fuzuli began in the 20th century. The first researcher in this field was Vadud Mahmud (1898-1976), whose⁹³ significant article “Fuzuliy Baghdadiy”, written in 1925, discusses the sources from which the great Azerbaijani wordsmith drew inspiration, the main themes and ideas of his work, his attitude toward Sufism, his position within Turkic literature, and his influence on subsequent poets.⁹⁴ This article consists of

⁹² “Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари” мавзусидаги улуслараро конференс материаллари. – Тошкент. 2024. – Б. 14.

⁹³ Махмуд В. Фузулий Бағдодий // Маориф ва ўқитувчи, 1925 йил, 4-сон.

⁹⁴ “Алишер Навоий ва Муҳаммад Фузулий: ўзбек-озарбайжон адабий алоқалари масалалари” мавзусидаги улуслараро конференс материаллари. – Тошкент, 2024. – Б. 14.

sub-sections such as “Works” and “The Influence of Fuzuli on Turkestan.” One of the scholarly innovations of Vadud Mahmud was his interpretation of the literary influence between schools: he initially described it as the impact of “Eastern Turkic”(Sharq Turkchasi) on “Western Turkic”(G’arb Turkchasi), and later vice versa from West to East.

References to Fuzuli and partial analysis of his works can also be found in the writings of the Jadid writer, Abdulla Qodiriy. In his novels “O’tkan kunlar”(Bygone Days) and “Mehrobdan chayon”(Scorpion from the Altar), the influence of Fuzuli’s poetry is revealed, particularly through the emphasis placed on personal and spiritual values. The examples given from these works show that Fuzuli’s lyrics were significant not only for literary scholars or art enthusiasts but also for the general public. The direct influence of Fuzuli on the work of the poet of freedom, Abdulhamid Sulaymon o’gli Cholpon, can also be discerned. He noted: “Among classical poets, Fuzuli stands out for his sincerity and writing from the depth of his heart.”⁹⁵ According to the literary critic D. Kuranov, Cholpon did not perceive Fuzuli merely as a prominent representative of classical literature but accepted him as a literary kindred spirit.⁹⁶ For this reason, he chose a couplet from Fuzuli's Divan as the epigraph to his drama "Yorqinoy":

*“Vodiyi vahdat haqiqatda maqomi ishqdir,
Kim mushaxxas o’lmaz ul vodiyda sultondin gado”.*

Among the scholars who made a distinct contribution to Fuzuli studies in Uzbekistan was Academician V. Abdullayev, who, through his fundamental research, devoted great attention to exploring the influence of Fuzuli's work on Uzbek literature. His scholarly works in particular addressed the poetic style, philosophical worldview of Fuzuli, and their interconnections with Uzbek classical literature.

Another scholar who made a significant contribution to the study of Fuzuli's legacy is H.Muhammadkhodjayev. In his dissertation "Fuzuli and Uzbek Literature", written in 1972, he scientifically studied the influence of Muhammad Fuzuli on the poetry of the peoples of the Near and Middle East, and the process of the formation of the Fuzuli literary school in Uzbekistan.

The second paragraph of the chapter is devoted to “*The issue of the influence of Uzbek literature on the work of Fuzuli*”. It is well known that literary influence is the impact of various literary works upon one another, the interrelation between creators, and the transmission of literary heritage to subsequent generations. This process is of great importance in the development of literature, since the literature of each period is formed inextricably linked with previous periods. The Turkish literary critic Fuad Köprülüzode considered the issue of literary influence to be a key factor in the development of the literature of the Turkic peoples, noting that “Every national literature takes shape and achieve maturity through interaction with other literatures.”⁹⁷ Meanwhile, the American

⁹⁵ Чўлпон. Адабиёт надир.- Т.: Чўлпон, 1994. – Б.166

⁹⁶ Quronov D. Fuzuliy Cho‘lpon nigohida / Turkiy xalqlar adabiyoti: adabiy ta’sir va tarjima masalalari" mavzusidagi ilmiy-amaliy anjuman materiallari. - Toshkent, 2024. – B 111-117.

⁹⁷ Ko‘pruluzoda F. Turk edebiyatında ilk mutasavvıflar. Istanbul Üniversitesi Yayınları, 1931.

literary critic Harold Bloom argued that every writer strives to free himself from the influence of previous great predecessors, and in this struggle innovation is born. In his view, “True creativity consists in struggling with previous creators.”⁹⁸

The "secret" of Muhammad Fuzuli's unique work having a great influence on subsequent representatives of Turkic literature, including the masters of Uzbek classical poetry, lies in his deep familiarity with the works of earlier literary geniuses such as Jalaluddin Rumi, Hafiz Shirozi, Nizami, Nasimi, Lutfi, and especially Alisher Navoi, and in his ability to polish and continue these centuries-old traditions with his unique talent and originality.

It should be emphasized that Uzbek literature itself was one of the main sources of inspiration for Fuzuli. The Azerbaijani poet was influenced by the works of Uzbek authors such as Lutfi and Alisher Navoi. For instance, Fuzuli composed a takhmis on **Lutfi's** ghazal that begins with:

*Ey azaldan to abad ko'nglim giriftoring sening,
Chora qilkim, bo'ldi jonim asru g'amxoring sening, -*

If Lutfi's lyrical hero beseeches the beloved to provide solace because he has been a captive of love "from eternity to eternity" and his soul has suffered deeply, then in his takhmis, Fuzuli enriches the words "azal"(eternity past) and "abad"(eternity future), by masterfully employing Persian izofat(idioms) construction such as "subhi azal"(the dawn of eternity) and "shomi abad" (the dusk of eternity), thus addressing his beloved in this way:

*Jondadur subhi azaldan mehri ruxsoring sening,
No'la to shomi abad o'lsam talabgoring sening,
Emdi jona topmamish ming oshiqi zoring sening...*

Fuzuli's tatabbu' on **Navoi's** ghazal is another vivid example of intergenerational connection in Turkic literature. If Alisher Navoi's "Khazoyin ul-maoniy" begins with:

“Ashraqat min aksi shamsil-ka'si anvorul-xudo,

*“Yor aksin mayda ko'r” deb, jomdin chiqdi sado”*⁹⁹ then the first ghazal in Fuzuli's Divan begins with the couplet:

*“Qad anor al-ishqa lil-ushshoqi minhoj al-xudo,
Soliki rohi haqiqat ishqa aylar iqtido”*¹⁰⁰

In Fuzuli's tatabbu' with the refrain “Besh emas”¹⁰¹, Navoi's poetic imagery is enriched with new social meanings. Such examples demonstrate the continuity of the literary heritage and the creation of new poetic forms by poets influenced by their predecessors. In general, Fuzuli was widely influenced by Navoi's heritage in his creative maturation. This is reflected not only in the artistic aspects of his tatabbu' ghazals, but also in his general literary views. In the ghazals of both poets,

⁹⁸ Bloom H. The Anxiety of Influence: A Theory of Poetry. Oxford University Press, 1973.

⁹⁹ Аlisher Navoiy. Тўла асарлар тўплами. Ўн жилдик. Биринчи жилд. Фаройиб ус-сиғар. –Тошкент: Фафур Ғулом номидаги НМИУ, 2011. – Б. 22.

¹⁰⁰ Meaning: Ishq oshiqlarga to'g'ri yo'lni ko'rsatadi, Haqiqat yo'liga kirganlar ishqqa ergashadilar.

Очилов. Э. Фузулий Муҳаммад. Қалб гавҳари. – Тошкент: ҲИЛОЛ-НАШР, 2014. – Б. 23.

¹⁰¹ The meaning of this word in the ghazal we are studying means “ko'p, ortiq, ziyoda (many, more)”. See: “O'zbek tilining izohli lug'ati”. Birinchi jild. – Toshkent: “O'zbekiston” nashriyoti, 2020. – B. 245. However, some verses were interpreted not in the sense of “many”, but from the point of view of the content.

profound philosophical reflections are expressed concerning the transience of human life, the relationship between this world and the hereafter, and the negative consequences of wealth and pride. Fuzuli expanded these ideas with his own poetic expression, relying on Navoi's verses.

The second chapter of the dissertation is entitled “ **The Continuation of Fuzuli’s Tradition in the Works of Poets from Bukhara and Khiva.** ” Its first paragraph discusses “*Tazmin's on Fuzuli's Poetry*”. Muhammad Fuzuli's work had a strong influence on the literary milieu of Bukhara, Khiva, and Kokand in Uzbek literature. Many prominent figures of Uzbek poetry considered him a refined master in composing lyrical ghazals of love and therefore wove tazmins into his works. It is known that tazmin (from Arabic – to insert something within another) is the art of incorporating a hemistich or couplet from another poet into one’s own verse. The name of the poetic art of tazmin first appears in Umar Roduyoni's work “*Tarjuman ul-baloga*” (11th century). The author explains tazmin from two perspectives: 1) the art of reproducing the meaning of the previous couplet in the subsequent one; 2) the art of inserting another poet's couplet and citing its author within the poem. In subsequent Persian sources after Roduyani, greater attention was devoted to the second interpretation. In the work of Husayn Waiz Kashifi, “*Badoe’ ul-afkor fi sanoe’ ul-ash’or*”, the art of tazmin is divided into two types: 1) tazmini musarraḥ - tazmin in which the name of the poet of the verse or verse being quoted is indicated; 2) tazmini muḥḥam - tazmin in which the name of the poet is not indicated. Kashifi also provides information about the forms of tazmin such as takhmis and tasdis.¹⁰²

Muhammadniyaz Nishati one of the brightest representatives of the literary environment of Khorezm and Bukhara in the 18th century (although Nishati was originally born in Khorezm and lived there for a while, he came to Bukhara due to the difficult political situation in the khanate), the author of the famous poem “*Husn-u Dil*”, we find cases of tying tazminnavislik, that is, tying takhmis to Fuzuli. Fuzuli's ghazal consists of 10 couplets, and the spirit of complaining about social injustice predominates in it. Therefore, Nishati may have selected 5 couplets of a more romantic tenor from this ghazal and bound them into a takhmis. The ghazal itself was composed in the meter *ramali musammani mahzuf* (Foilotun, foilotun, foilun), and this meter is strictly adhered to in the tying takhmis.

Its first stanza reads as follows:

*Aql – ma’dum, hush – nodonu xirad – norahnomun,
Ishq – g’olib, shavq – muxlik, betarahhum – charxi dun,
Yor – g’ofil, dard – mushkil, hajr – qotil, ashk – xun,
Do’st – beparvo, falak – berahm, davron – besukun,
Dard – cho’x, hamdard – yo’q, dushman – qaviy, tole’ – zabun*¹⁰³.

The lyrical hero in the Fuzuli's ghazal laments the indifference of a friend, the cruelty of falak(fate), the endless cycle of dahr(time), the strength of the pain in the heart, the absence of sympathy, the strength of the enemy, and the weakness of destiny, while Nishati's lyrical hero laments the loss of his "aql" - intellect, "hush"

¹⁰² Алишер Навоий қомусий луғати. Иккинчи жилд. – Тошкент: Шарқ НМК, 2016. – Б. 12-13.

¹⁰³ Нишотий М. Танланган асарлар. – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. 75-76.

- alertness, and "hirad" - wisdom, his heart defeated by love, the destructive passion of separation, the merciless world, the heedlessness of the beloved, the difficulty of pain, the murderousness of separation, and sheds bloody tears.

In the above paragraph, the verses of the takhmis also attract the reader's attention with their artistry. The number of poetic arts used in it indicates that the author of the takhmis succeeded in fully preserving the style of the ghazal. For example, in the *matla'* of the ghazal "Do'st – beparvo, falak – berahm, davron – besukun..." and the corresponding line "Aql – ma'dum, hush – nodonu xirad – norahnomun...", it is clear that the art of *tedod* was used, since the unconnected sentences express the idea based on sequence and gradualness. It is worth noting that Nishotiy repeatedly referred to this art in two more paragraphs of the takhmis. In addition, the words "aql", "hush", "hirad" in the first line, "ishq", "shavq" in the second line, "yor", "dard", "hajr", "ashk" in the third line (belongs to Nishoti), "falak", "davron" (belongs to Fuzuli) in the fourth line, "charkhi dun" (in the second line, belongs to Nishoti), "dard", "hamdard" (belongs to Fuzuli) in the fifth line form the art of *tanosub* in terms of their spiritual connection, the words "g'ofil", "mushkil", "qotil" (belongs to Nishoti), "cho'x", "yo'q" in the fifth line (belongs to Fuzuli) form the internal rhyme, the words "do'st" in the fourth line and "dushman" in the fifth line, "qaviy" (strong) and "zabun" (weak, defeated - belongs to Fuzuli) form the art of *tazod*.

Another representative of the literature of this period, **Munis**, with his mature artistry and high literary taste, composed takhmises to two of Fuzuli's ghazals, namely those with the refrains "O'lmaz" and "Etdigumdandur". In doing so, he enriched the centuries-old shared literary treasure of the Uzbek and Azerbaijani peoples with another masterpiece. "The naziras and mukhammas composed in response to Fuzuli's works show that Munis was most fascinated by his eloquent and colorful words, his lively, yet simple style, and his captivating and powerful expressions."¹⁰⁴

Muhammadrizo Erniyozbek o'gli – Ogahiy was one of the major figures of the 19th-century Khorezm literary environment, and one of the poets who composed the most prolific and refined poems after Navoi. "Having received a thorough education in the school of Eastern poetry, Ogahiy's numerous takhmises (poetic amplifications) bear witness to his profound interest in, and wide-ranging engagement with, the works of four major figures – Navoi, Munis, Feruz, and Fuzuli, and the breadth of their influence."¹⁰⁵

As we leaf through the pages of Ogahiy's divan, we observe that alongside his use of Navoian with metaphors and elements, he also makes effective use of Fuzulian redundant expressions when appropriate.

For instance, to Fuzuli's *murabba'* beginning with:

*Parishon holing o'ldim, so'rmading holi parishonim,
G'amingdan darda dushdim, qilmading tadbiri darmonim,
Na dersan, ro'zgorim bo'ylami kechsin, go'zal xonim,*

¹⁰⁴ Жумаев.Н. Мунис ғазалиёти. Бадий маҳорат масалалари. – Тошкент: Фафур Фулом, 1991. – Б.142.

¹⁰⁵ Халлиева Г. Огаҳий мусамматлари. – Тошкент: MUMTOZ SO'Z, 2019. – Б. 89.

*Ko 'zim, jonim, afandim, sevdigim, davlatli sultonim,*¹⁰⁶

Ogahiy composed, in the manner of *tatabbu'* (poetic imitation), the following poem:

*Jamoling shavqida yoqti falakni o 'tlig' afg 'onim,
Bori yer yuzini to 'fong 'a berdi chashmi giryonim,
Eshit dodimni emdi darding o 'ldi qosidi jonim,
Nigorim, mehribonim, mukrimat taxtida sultonim*¹⁰⁷.

This *murabba'* was "composed in the comparatively later years of the poet's life and is distinguished by the predominance of its mystical interpretation."¹⁰⁸

It should be emphasized that Ogahiy's creative power found vivid expression in his poetic dialogues with other poets, particularly in the composition of *takhmises*. He "has 79 *muhammas* attached to the *ghazals* of other poets, among which the *takhmis* created in harmony with the verses of Navoi (33), Munis (7), Feruz (10), and Fuzuli (8) are of particular importance."¹⁰⁹

One of the *takhmises* composed under the influence of Fuzuli begins with the stanza:

*Qobili diydor agar ahli jamol aylar mani,
Yuzlarining ko 'zgusi to 'ti misol aylar mani,
Garchi xo 'blar suvrati sohib maqol aylar mani,
Hayrat, ey but, surating ko 'rdukcha lol aylar mani,
Surati holim ko 'ran surat xayol aylar mani,*

The *ghazal* upon which this *takhmis* was based consists of 7 couplets, and Ogahiy succeeded in attaching *takhmis* to all of them.

Furthermore, in this paragraph, the *takhmises* of **Ravnaq** and **Avaz O'tar** were analyzed, and it is observed that in Ravnaq's *takhmis* to Fuzuli, the predominance of romantic-mystical meaning is evident, while in Avaz O'tar's *mukhammas* as to Fuzuli's *ghazal*, a spirit of social engagement prevails.

The second paragraph of the chapter is entitled "*Tatabbunavislik – as a vivid example of following Fuzuli*". Looking at the history of the world and our national literature, we may often observe that even the most exquisite works have been composed under the influence of some rare and unique piece. The great masters of the word have always drawn inspiration from the works of their predecessors and contemporaries, assimilated their achievements, and emulated them. In other words, in their ascent to the pinnacle of greatness, they served as "supports to one another" – as "steps on a ladder".

In classical literature, such mutual "support" corresponds to what is termed literary influence. More precisely, there are numerous examples of several *ghazals*, *mukhammas*, and *musaddas* emerging under the influence of one mature *ghazal*. For instance, there is the famous wisdom poem "Ustina" by Yunus Emre (born in 1240, died in the 1320s) became widely known. A century later, Mawlana Lutfi composed two *ghazals* with the same refrain "Ustina". Under its influence, works were subsequently created in Uzbek poetry by Husayniy (3 *ghazals*), Navoiy (2

¹⁰⁶Фузулий М. Асарлар. Икки жилдлик. Биринчи жилд. Девон. – Тошкент: Фафур Фулом, 1968. – Б. 343.

¹⁰⁷ Огаҳий М. Сарв комат кўрмишам. Девон. – Тошкент: Янги аср авлоди, 2007. – Б. 58

¹⁰⁸Халлиева Г. Юкоридаги асар. – Б. 40.

¹⁰⁹Ibid. – P. 140.

ghazals, 1 musaddas), Ogahi, Mullo Mahmud Khoyibiy, Uvaysiy, Feruz, Niyazi, Jamol Kamol, and Hamid Nasrullayev¹¹⁰.

Just as the radif "Ustina" has been a "traveler" across the oeuvre of many poets, so too did Muhammad Fuzuli's ghazal with the radif "Kerakmazmu sango" inspired dozens of poets, in particular, prominent representatives of the Khiva and Kokand literary circles – **Shermuhammad Munis**, **Muhammariza Ogahiy**, and **Amir Umorkhan** – Amiriyy to compose tatabbu's. "Tatabbu (from Arabic – to follow something; to trace) refers to composing a work inspired by another poet's poem, preserving its meter, rhyme, and refrain. It is also called *nazira*, *imitation*, and *javobiya*(response). Tatabbu' is a widespread form of literary communication and interaction in the literature of the Muslim East, and was considered a tradition associated with a certain kind of creative competition with predecessors or contemporary poets. In this practice, the poet responding to a work was required to approach it creatively, offering new thoughts within the framework of the chosen theme, meter, and rhyme scheme."¹¹¹ Tatabbu' played an important role in the development of literary relations between literatures and brought peoples closer together. According to G. Neupokoeva, "no literature can provide ready-made creative solutions to another, yet at the same time, no literature can ignore an external creative experience of historical significance and necessity to it."¹¹² In this sense, the practice of tatabbu' held great importance in the field of literary connections, functioning as a space for historical need and exchange of poetic experience.

If we focus on the recurring motifs circulating among the main ghazals and the naziras, we find the images of the "samovot"(heavens) and "oh"(sigh). Fuzuli's lyrical hero expresses the meaning of "O, sky, tell your sun not to heat my burning soul. Otherwise, if the lightning of my heart strikes, it can turn the whole world into ashes" expresses in this way:

*Yondirib jonim, jahonso 'z etma barqi ohimi,
Osmon, xurshidi raxshoning kerakmazmi sango?*

Munis writes, "O Gardun - the sky, do not hasten my sigh (like a strong wind), otherwise it may extinguish the torch of your sun" in this way:

*Sarsari ohimni, ey gardun, qilursan tundu tez,
Mash'ali xurshidi raxshoning kerakmasmu sanga?*

These images do not appear in Ogahi's ghazal. Amiri, however, devotes not one, but **two couplets** of his Tatabbu' - verses 5 and 8 - to the interpretation of these images:

*Javr aylab, kechalar yondurma ohim o'tini,
Ey falak, bu qasru ayvoning kerakmasmu sango?(5-bayt)*

*Barqi ohim anjuming jam'iyatin aylar taboh,
Javr etarsan, charx, osmoning kerakmasmu sango?! (8-bayt)*

¹¹⁰ Марғилоний И.М. Кўйинг ичра васлинг истаб. Тахмислар. – Тошкент: O'zbekiston, 2022. – Б. 4.

¹¹¹ Алишер Навоий қомусий луғати. Иккинчи жилд. – Тошкент: Шарқ НМК, 2016. – Б. 31.

¹¹² Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М.: Наука, 1976. – С.85.

Amiri, unlike Fuzuli, who used the image of the “osmon” (heavens), invokes “charx” (the celestial sphere, fate) as a reference to predestination. Amiri's tatabbu' is two couplets longer than Fuzuli's base ghazal, comprising 9 couplets in total. In it, he mainly uses the art of *tajahuli arif* (feigned ignorance) and *nido* (exclamatory appeal). Whereas in Fuzuli's base ghazal and in the tatabbu's of Munis and Ogahi the motifs of “ko'ngil” (heart) and “jon” (soul) circulate, Amiri abandons these in favor of a different interpretation: in his view, the soul departs not from the pain of love, but from the pangs of jealousy.

The third chapter of the dissertation is entitled “ **Fuzuli Traditions in the Kokand Literary environment and in new Uzbek literature** ”. Its first section is devoted to “ *Literary tradition and creative renewal in Naziras* ”. It is well known that at the formative stage, any writer's literary activity, he or she is influenced by certain aspects of their predecessors' creativity. This influence serves as an important factor in the young poet's or writer's eventual attainment of artistic individuality. A truly talented person may even rise to the level of entering into creative competition with master creators – an occurrence vividly reflected in numerous naziras composed throughout the history of classical literature.

It should be noted that " literary communications are divided into direct and indirect communications. Direct relations require interaction with other literary samples without any auxiliary means. In this case, only the original text is referred to. Such direct connections between the receiving and the transmitting sides enable the researcher to correctly assess the nature of literary relations." ¹¹³ In this sense, *naziras*, which occupy a broad place in the history of the literature of the Turkic peoples, may be considered as a form of direct literary communication.

Boborahim Mulla Vali (Valibobo) o'g'li **Mashrab (1640-1711)**, throughout his restless life, became a spiritual ally of Mansur Halloj and Imomuddin Nasimi in the field of spiritual freedom, and artistically expressed the ideas in harmony with the rebellious feelings they put forward in his poems. In mastering the art of poetry, he considered the great masters of Turkic expression - Lutfi, Navoi, and Fuzuli - as his teachers. Following them, he created original and exquisite works. As we turn the page of Mashrab's *Divan*, we encounter many vivid examples in this regard. For instance, to Fuzuli's ghazal, known in Azerbaijan as the "Fuzuli Cantata"¹¹⁴ and beginning with:

*Mani jondan o 'sondirdi, jafodan yor o 'sonmazmi,
Falaklar yondi ohimdan, murodim sham 'i yonmazmi?* ¹¹⁵, -

Mashrab composed a nazira-ghazal in the Oghuz dialect, beginning with :

*Na savdolar boshda solding, bu savdolar tunganmazmu,
Ki band etting ayog 'larni, yana bandlar yozilmazmu?*

In Fuzuli's ghazal "... *My people are crying, my dark happiness will not wake up?*" ("The people are disturbed by my lament, yet why does my black fate still not

¹¹³ Qosimov A., Hamroqulov A., Xo'jayev S. Qiyosiy adabiyotshunoslik. – Toshkent: Akademnashr, 2019. – B. 59.

¹¹⁴ A song composed in 1959 by the famous Azerbaijani composer Jahongir Jahongirov to Fuzuli's ghazal "Mani jondin o'sondirdi...". It was first performed by People's Artist of Azerbaijan Shovket Alikbarova.

¹¹⁵ Фузулий Мухаммад. Куллиёт. Икки жилдлик. Биринчи жилд. – Тошкент: Niso MNU, 2024. – Б. 292.

awaken?"), the lyrical hero explains that by wailing so loudly, he is disturbing the people's sleep, but paradoxically, his own dark and dormant fate refuses to awaken.

Umarkhan Amiri recognized the great poet of the Azerbaijani people, Fuzuli, as his second teacher after Navoi, and following him, he managed to create several mature *tatabbu*'s and *takhmises*. Employing Azerbaijani words such as "bengzatdim", "ayduqcha", "cho'x", "vor", "do'ndirmish" effectively in his poems, Amiri followed Fuzuli in his *nazira* with the radif "tut".

If Fuzuli wrote:

Ey, asiri domi g'am, bir go'shai mayxona tut!
*Tutma zuhhoding muxolif pandini, paymona tut*¹¹⁶, -

Amiri begins his *tatabbu*' thus :

Ey, xarobi chashmi maxmuring ko'ngil, paymona tut,
Bir qadah la'ling zakotidin berib, mastona tut.

While Fuzuli's ghazal begins by addressing a soul weighed down by worldly sorrow, continues with complaints to the beloved, and culminates in ideas that rise from the theme of love to philosophical and social reflections, Amiri's *tatabbu* focuses primarily on developing Fuzuli's amorous motifs.

Muhammad Ghazi one of the prominent figures of the literary milieu of this period, composed a *takhmis* to Fuzuli's ghazals with the radif "Etmisham" and "Etogin", as well as a *nazira* to his ghazal with the radif "Qilmaz". Fuzuli's ghazal begins with:

"Nami ashkim mukaddar xotirimdan daf'i g'am qilmaz,
Bu ravshandurki, nam oyinadan zangor kam qilmaz,

G'ozil, in his *nazira*-ghazal, opens with the lines:

"Ko'ngil ko'rgach yuzingni mayli gulzori Iram qilmaz,
Na gulzori iram, yodi guli firdavs ham qilmaz.

On closer examination, Fuzuli's ghazal is entirely a lamentation of the lover's state to the beloved. Gazi's *tatabbu*' is of particular importance because it connects the description of the relationship between the beloved, the lover, and the rival to the solution of a social problem. In short, in the figure of Gazi, we see a disciple who succeeds in moving beyond the "shell" of his master Fuzuli, and in voicing a "new word." Indeed, this is the ultimate aim of composing *tatabbu*'.

Another great representative of the Kokand literary environment was **Uvaysi**, whose reverence for Fuzuli's work was profound. She composed numerous *mukhammas*es and wrote *naziras* to poets' ghazals. The poetess was particularly captivated by the philosophical wisdom and the inimitable brilliance of artistic expression in Fuzuli's works."¹¹⁷

Uvaysi's deep admiration for Fuzuli is especially evident in her usage of Azeri words such as "qilan", "solan", and "bo'lmisham" in ghazals like:

"Mani rasvo qilan kimdirki seni siymin badan nozik,
*Solan boshimg'a savdo kim ul gul pirohan nozik"*¹¹⁸

¹¹⁶ Фузулий М. Қалб гавҳари. – Тошкент: ҲИЛОЛ-НАШР, 2014. – Б. 60.

¹¹⁷ Адизова. И. Увайсий шеърятнда поэтик тафаккурнинг янгилиниши: Филол. фан. док. Дисс. ... – Тошкент, 2023. – Б. 36

¹¹⁸ Увайсий Жаҳон отин. Девон. – Тошкент: ЎзССР Фанлар академияси нашриёти, 1959. – Б. 174.

Or:

*“Bir pari paykar sumanbar yora oshiq bo‘lmisham,
La’li dilkash so‘zi xush dildora oshiq bo‘lmisham”*¹¹⁹

As a perceptive poetess, “... considers Fuzuli as her spiritual mentor, striving to learn the secrets of mastery from him. She follows the path of further refine the ideas and ideas expressed in his works.”¹²⁰ The dissertation also analyzes **Nodira** 's *atabbu*' compositions based on Fuzuli's ghazals.

The second paragraph of this chapter is devoted to “*The Poetics of Takhmises based on Fuzuli’s Ghazals*”. While world and national literary history records many instances of couples where both husband and wife were poets, but it is a exceedingly rare case when, in addition to parents, a child in a family is also an accomplished poet.

One such unique phenomenon in classical Uzbek literature was **Muhammad Alikhan** – Khan (ca. 1803/06-1842), son of Amir Umarkhan and Nodira. He held profound admiration for the works of Alisher Navoi and Muhammad Fuzuli. One of his manuscripts contains the following testimony: “... Va sultoni oliqadrning muborak xotirig‘a barcha musannifotlardin devonlarikim, alfozi turkiy bilan tasnif topgan bo‘lsa marg‘ubroq edi. Va bu nav’ devonlardin, xususan, musannifoti janobi Amiri kabir hazrat Amir Alisher jannatmasir va devoni donoi arjumand Fuzulii-xiradmand mahbubroq edi..”¹²¹

From the above quote, it is clear that the most beloved poets for the Khan were Navoi and Fuzuli, and he took exemplary initiatives in further promoting the work of these predecessors among the people. For example, “ in 1889, by his special order, “*Khazoyin ul-maoniy*” was copied in 300 copies and sent to various cities of the khanate.”¹²² Like his parents, Amiri and Nodira, Khan harbored boundless love for Fuzuliy’s work. In one of his takhmises, he skillfully continued Fuzuli’s tradition, successfully intensifying the imagery of the original ghazal before the readers' eyes:

*No‘la gar qon erur ashkim bani gulgunqabolardin,
Jafolardur damodam chekdugum bu bevafolardin,
Payopay jomi gulgun istaram ilki xinolardin,
Karam qil, kesda soqiy, iltifoting benavolardin,
Alingdan keldugi xayrni darig‘ etma gadolardin.*

The cosmopolitan life of **Zokirjon Furqat** also greatly expanded the thematic geography of his poetry, enriching his ghazals with deeper pathos, variety, and appeal..

As Muqimi aptly remarked, “Although I am everywhere, my heart is with you,” Furqat, wherever he went, never ceased to draw inspiration from the creative legacy of Alisher Navoi and Muhammad Fuzuli.

¹¹⁹ Ibid. – B. 203.

¹²⁰ Адизова. И. Увайсий шеърляти поэтик тафаккурнинг янгиланиши: Филол. фан. док. Дисс. ... – Тошкент, 2023. – 36-б.

¹²¹ See: Россия ФА Санкт-Петербург Шарқ кўлэмалари институти фонди, Д400 ракамли кўлэзма, 3 а-б варак.

¹²² Жўрабоев О. Хон адабий меросига доир // Ўзбек тили ва адабиёти. – Тошкент, 2017. – № 6. – Б. 127.

“Fuzuli's name is often mentioned in Furqat's works. In his messages to his compatriots abroad, he also writes that he misses Fuzuli's poems... In particular, his musaddas “Sayding qoyaber, sayyod” is imbued with the spirit of freedom and independent thought characteristic of the national democratic literary movement.”¹²³ Reading the text of the poem carefully, we can discern the influence of the following lines from Fuzuli's “Layli and Majnun” on Furqat:

*Ko 'rdiki bir ovchi dom qurmish,
Domiga g'azallar yuz urmish.
Ul doma jafoyi charxi g'addor,
Bir ohuni aylamish giriftor.
Bo 'yni buruli, oyog 'i bog 'li,
Shahlo ko 'zi namli, joni dog 'li.*

Fuzuli's lyrical mastery irresistibly attracted Furqat's attention. He composed several works in the spirit of Fuzuli's ghazals. In Furqat's divan, we encounter many verses where he skillfully employed Azeri words in a distinctly Fuzuli-inspired manner. For instance:

*Ey buti javri fuzun, ohu fig'onimdin saqin,
G'arq edar olamni chashmi xunfishonimdin saqin.*¹²⁴

The study further examines **Muhammad Amin Khoja Muqimi's** mukhammas based on Fuzuli's ghazal “Aylar orzu.” This reveals that for Muqimi, as for many other poets, the works of masters like Fuzuli served as a true school of artistic excellence.

Indeed, “when comparing the creativity of Muqimi with that of his predecessors, one observes many shared aspects: the thematic alignment with poets such as Alisher Navoi, Abdurahmon Jami, Saqqoi Bukhari, Amiriy, and Azimkhoja Eshon; the consistency in rhyme and refrain; the use of similar images and motifs; and the refinement of traditional artistic devices. These features testify to the profound influence of his predecessors' artistic legacy on Muqimi's creative development.”¹²⁵

The third paragraph of the chapter is devoted to the issue of “*Following Fuzuli in the work of 20th – 21st century Uzbek poets*”. When speaking of Fuzuli's influence at the beginning of the 20th century, it is impossible not to mention our nation's intellectuals – the jadids. In the abovementioned article “Fuzuliy Bog'dodiy”, there is the following remark on this subject:

*Ilk avval go 'zimi ishq ila ochdim,
Ishqning maydonina qonimi sochdim,
Ishqsiz o 'lkalardan u onda qochdim,
Na zamon bog 'ladim zunnori ishq*¹²⁶.

¹²³ Муҳаммадҷаев Ҳ. Фузулий ва ўзбек адабиёти. Филол. фанлари номз. илмий даражасини олиш учун ёзилган диссертатсияга автореферати. – Тошкент, 1972. – Б. 15-16.

¹²⁴ Фурқат. Танланган асарлар. – Тошкент: Фафур Ғулом, 1975. – Б. 142.

¹²⁵ Пардаев. Қ. Муқимий шеърятининг матн тарихи, таҳрири ва талқини: Филол. фан. док. дисс ... автореф. – Тошкент, 2020.

¹²⁶ Маҳмуд В. Фузулий Бағдодий (Юбилей муносабати-ла) // Маориф ва ўқитғувчи, 1925. Қаранг: <https://ziyouz.uz/matbuot/jadid-matbuoti/vadud-mahmud-fuzuliy-bagdodiy-1925/>

The uniqueness of this rare work by **Cho'lon**, composed in imitation of Fuzuli, lies in two aspects: first, it was written in the syllabic (barmaq) meter, and second, in pure Oghuz dialect.

Inspired by Fuzuli's famous ghazal beginning with the matla:

"Shifoi vasl qadrin hajr ila bemor o'landan so'r, Ziloli zavqi shavqin tashnai diydor o'landan so'r"

Nabikhan Chusti composed several ghazals with the same radif, including:

*Bu qanday nur desam, yor aytdi baxtim yulduzidan so'r,
Agar fahm etmasang, so'z olamin shirin so'zidan so'r...*¹²⁷

Yo'gotding dilni, ey tan, bo'lma sarson, dilrabodan so'r.

*U badnoming nishonin bilguchi bir oshnodan so'r...*¹²⁸

Chustiy also composed a perfect mukhammas¹²⁹ for Fuzuli's famous ghazal, which begins with "Har kitabakim...".

Among the leading representatives of 20th–21st century Uzbek poetry, the contribution of the People's Poet and Hero of Uzbekistan Erkin Vohidov is especially notable. As expressed in Navoi's phrase, his attainment of "perfection within speech" (kalam ichra kamol) owes much to the legacy of Muhammad Fuzuli. Vohidov was acquainted with Fuzuli's poetry from his youth. In his book *Shoirlik qismati* ("The Poet's Destiny"), literary scholar Rahmatilla Inog'omov records an interesting episode related to the interpretation of one of Fuzuli's couplets. He notes:

"The generosity and heartwarming conversations of the virtuous people who take part in the Erkin's home, where they would discuss the secrets and subtleties of Eastern poetry, were important factors in his development. Erkin himself recalled: 'I remember serving tea to my uncle's circle of friends and benefiting greatly from their delightful conversations. Among those present were Alixonto'ra Sog'uniy, Chustiy, Ma'rufxo'ja Bahodirov, and the Shojalilov brothers. They spent their evenings interpreting and analyzing the poetry of Navoi, Fuzuli, Ogahiy, and Mashrab. I would prepare couplets from Fuzuli's divan whose meaning I could not grasp, and the group would attempt to interpret them. There is a couplet in Fuzuli's divan:

*Banikim g'amlarim vordir, biyirin ustina qo'ysang,
Chiqar kofir jahannamdin, kulib ahli azob o'ynar.*

Its meaning is as follows: I have such sorrows that, if they were placed upon a camel's back, the unbeliever would be freed from hell, and those suffering torment would laugh and rejoice... I wondered – what connection is there between loading sorrows onto a camel and the unbeliever's release from hell? Was it a copyist's error? Yet all manuscripts had the same text. When I read it aloud, no one could explain it. At last, Alixonto'ra Sog'uniy, smiling as if to test his companions, requested that someone open their hands, recited a long prayer in Fuzuli's honor, and then explained: Our Prophet said that the unbeliever will remain in hell for

¹²⁷ See: http://t.me/Chustiy_ijodi/265

¹²⁸ See: http://t.me/Chustiy_ijodi/344

¹²⁹ Чустий. Ҳаётнома. Девон. – Тошкент: Фафур Ғулом, 1988. – Б. 388-389.

eternity. If a camel were to pass through the eye of a needle, then the unbeliever would leave hell – meaning, of course, that it will never happen. Fuzuli’s couplet alludes to this hadith, and should be understood thus: ‘I have such sorrows that if they were loaded upon a camel, it would become so thin as to pass through the eye of a needle, and thus the unbeliever would be freed from hell.’¹³⁰

In 1962, during the “Decade of Literature,” Erkin Vohidov, together with other distinguished creators, represented Uzbekistan in the Caucasus. Inspired by his impressions, he composed the poetic cycle “Caucasus Poems”, which included “Yelkan”, “To the Peak of Ararat”, “Azganush”, “Parting”, “Farewell”, and “At the Monument to Fuzuli.”

In his poem “Beside the Monument of Fuzuli”, the poet expresses his love for the genius of Fuzuli with extreme sincerity and tenderness. One of the elements that heightens the artistic value of the poem is Vohidov’s incorporation of quotations from several of Fuzuli’s works – specifically, three ghazals with the radifs “Izhor et”, “Tutmishlar”, and “O‘landan so‘r”, as well as the murabba “Davlatli sultonim.” For example, in response to Fuzuli’s couplet:

*“Muqavvas qoshlaringkim, o‘sma birla rang tutmishlar,
Qilichlardirki qonlar to‘kmak ila zang tutmishlar”*

Vohidov writes:

*“G‘azal ham bo‘lurmi muncha dilrabo,
Bunchalar serishva, bunchalar sernoz”*

And he concludes with the heartfelt declaration:

*“Mening shoirligim yolg‘ondir, ammo
Fuzuliy she‘riga oshiqligim rost.”*

Thus, he raises his boundless love for Fuzuli’s art to the highest level.

The dissertation also analyzes poems written in the spirit of following Fuzuli (izdoshlik) by Jamol Kamol and Dilorom Ergasheva.

GENERAL CONCLUSIONS

The great Azerbaijani poet Muhammad Fuzuli, with his delicate lyricism and epic heritage created in diverse genres, occupies a special place in the history of world culture. For centuries, his oeuvre has exerted a profound influence on the development of Turkic poetry, and in Uzbek literature the tradition of writing *tatabbu‘* (poetic responses) and *tazmin* (insertions) to his ghazals continues to this day. This literary influence can be observed across different cultural milieus—Bukhara, Khiva, Kokand—as well as in the works of representatives of 20th–21st century Uzbek literature.

Through the study of *tatabbu‘* and *tazmin* composed in response to Fuzuli’s poetry in Uzbek literature, we came to the following conclusions:

¹³⁰ Иноғомов Р. Шоирлик қисмати. – Тошкент: Университет, 1999. – Б. 28.

1. One of the main sources of inspiration for Fuzuli was Uzbek literature, and the Azerbaijani poet was influenced by the works of such Uzbek writers as Lutfi and Alisher Navoi, along with Persian literature. His creation of works in the style of takhmis inspired by Lutfi's ghazals and his response to Navoi's ghazal through tatabbu' are a vivid example of intergenerational connection in Turkic literature.

2. The Tatabbu' ghazal attributed to Navoi by Fuzuli occupies an important place in the history of our classical poetry. The ghazals of both poets express deep philosophical thoughts about the transience of human life, the relationship between this world and the afterlife, and the negative consequences of wealth and pride in it. Fuzuli expanded these ideas with his own artistic expression, relying on Navoi's verses.

3. Among the poets whose poems have been written in Uzbek literature, after Alisher Navoi, Fuzuli's work is in the leading position. The poet's poems are deeply significant in that they reflect mystical-philosophical, social, and romantic content imbued with high pain, and these aspects have attracted the attention of Uzbek poets and have been creatively mastered by them. Within the framework of our sources, it was revealed that the number of tatabbu' and tazmins attached to Fuzuli's poems in Uzbek literature is 33.

4. Despite the temporal and spatial distance between Fuzuli and Uzbek poets, their poetic responses reflect a shared spiritual affinity. In these tazmin, thematic and logical coherence is achieved, alongside harmony in imagery, consistency of language, and stylistic balance.

5. In terms of the number of responses to Fuzuli's ghazals, it can be observed that the poets of the Kokand literary environment are mainly in the lead. Boborahim Mashrab, Amiriy, Jahon Otin Uvaysiy, Mohlaroyim Nodira and other poets continued his artistic style by adding tatabbu' and takhmis to Fuzuli's ghazals. The expressions typical of the Oghuz dialect used by the poet Ozar gave a new color and tone to the poems of Kokand poets. Nadira's tatabbu' to Fuzuli's ghazals in the socio-philosophical direction developed his social ideas, while in the works of Mukimiy and Furqat, along with social themes, the style typical of Fuzuli's romantic lyrics was continued. In Furqat's "Sayding qo'yaber, sayyod...", one can see that motifs from Fuzuli's epic "Layli and Majnun" were used.

6. Sometimes it is possible to observe that one ghazal of the Azerbaijani poet resonates both in the literary environment of Khiva and in the literary environment of Kokand. In particular, his ghazal with the radif "Kerakmazmu sango" was the subject of the odes of Shermuhammad Munis, Muhammadriza Ogahiy and Amir Umarkhan - Amiriylar. If in the odes of Munis and Ogahiy, a development of the content presented in the basic ghazal is observed, using the images, words and Persian additions used by Fuzuli, then in Amiriy's response ghazal, a larger volume (9 verses) is noticeable, a set of verses that embody new images and content within the style of Fuzuli's ghazal.

7. In the Kokand literary environment, Fuzuli's ghazals are mainly composed of romantic, mystical, and social themes, while in the Bukhara literary environment, romantic and social motifs predominate, and in the Khiva literary

environment, mystical and social motifs predominate. Muhammadniyaz Nishotiy, Munis Khorezmiy, Muhammadrizo Ogahiy, **Poets such as** Pahlavonkuli Ravnaq and Avaz O'tar enriched the artistic content of Fuzuli's ghazals by adding takhis and tazmins. The fact that Ogahiy linked 8 of his 79 muhammas to Fuzuli's ghazals shows that the aesthetic ideals of these two creators were in harmony.

8. Among the representatives of Uzbek literature of the late 20th and early 21st centuries, the influence of Fuzuli's work continued at a high level. Cho'lpon, Habibiy, Chustiy, Erkin Vohidov, Jamol Kamol and other poets used the style of combining the delicate feelings, human psyche and natural situations in the poetry of their Azerbaijani predecessors, and in some places, while preserving the form of the main work, they managed to reveal the painful problems of their time.

9. In Uzbek literature, the attribution and attachment of Fuzuli's ghazals to Tazmin and Tatabbu' continued not only in the form of respect for his work, but also in the form of poems reflecting new content and ideas in his style. This process served the artistic growth of Uzbek poetry in terms of style and led to the emergence of new literary trends in Uzbek literature, in particular, the "Fuzuliyona style" through the Fuzuliy school.

In conclusion, Muhammad Fuzuli's oeuvre has been a wellspring of inspiration for Uzbek literature. His ideas have powerfully influenced the creativity of Uzbek poets across centuries. The tatabbu' and tazmin written in response to his ghazals ensured the continuity of literary tradition and enriched the stylistic development of Uzbek poetry.

**НАУЧНЫЙ СОВЕТ DSC.03/30.12.2019.FIL.19.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

ТУРСУНОВ РУСТАМ МИРШАХИДОВИЧ

**СЛЕДОВАНИЕ ФУЗУЛИ В УЗБЕКСКОЙ ЛИТЕРАТУРЕ
(НА ОСНОВЕ ТАТАББУ И ТАЗМИНА)**

10.00.02 – Узбекская литература

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

Ташкент – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером Б2021.4.PhD / Fil2075.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации, подготовленный на трех языках (узбекском, русском и английском [резюме]), размещен на сайте Научного совета (www.jdpu.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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Защита диссертации состоится на заседании Научного совета **DSc.03/30.12.2019.Fil.19.01** при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои «__» _____ 2025 г. в ____ часов.
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Автореферат диссертации был разослан «__» _____ 2025 года.
(Протокол реестра № ____ от «__» _____ 2025 года).

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ВВЕДЕНИЕ (Автореферат диссертации доктора философских наук)

Актуальность и необходимость темы диссертации. В мировом литературоведении, проблема литературной традиции и новаторства рассматривается как одно из важных направлений. Эта область, изучающая художественные явления в масштабных формах, развивается ещё быстрее в XXI веке, ставя перед наукой новые задачи. Одной из таких задач является научное изучение способности создавать оригинальные произведения посредством литературного влияния и подражания в поэзии. Появление таких литературных явлений и художественных жанров, как *тазмин*, *татаббу* и *тахмис*, используемых в классической поэзии, оценивается как развитие традиционализма в литературе, и в этом направлении проведено множество исследований .

В мировой литературе научные основы поэтического искусства и анализ связанных с ним явлений рассматриваются в поэтических произведениях, особенно в жанре газели, посредством примеров , аналогий и производных, составляющих своеобразный объект в центре исследования. Подъем этих направлений связан с подходами к выяснению научных основ классического поэтического искусства, используемых как в науке, так и в поэзии. Изучение поэтических особенностей наиболее известных произведений предшественников, творивших до них, всегда было источником исследования для литературоведения. В частности, это демонстрирует необходимость изучения вопросов традиции и преемственности в творчестве современных поэтов в этом направлении.

Исследование тазмина и татаббу в узбекской поэзии как форм художественного жанра, а также их аналитическое проявление, в том числе в исследованиях, посвященных художественным текстам, наглядно прослеживается. Сегодня в Узбекистане можно наблюдать изучение Фузули, обращение к его творчеству, отклики на его литературное наследие поднимаются на качественно новый уровень. Тот факт, что тазмин и татаббу связаны с творчеством Фузули в многовековой истории нашей литературы, свидетельствует о древности литературных связей двух народов. Это свидетельствует о том, что поэтическое изучение творчества поэта является одной из актуальных проблем. Узбекистан определяет основные факторы своего стратегического развития, изучение и исследование исторических, культурных, литературных и художественных произведений, в частности, образцов классической и современной литературы, глубокий и всесторонний анализ содержащихся в них идей, связанных с нашим национальным и культурным наследием, приобретают огромное значение в духовном развитии подрастающего поколения. Любые преобразования, происходящие в обществе, находят своё выражение, прежде всего, в литературе и культуре, ибо, как уже подчёркивалось, *«Внимание к литературе , искусству и*

*культуре – это, прежде всего, внимание к нашему народу, внимание к нашему будущему*¹³¹».

Указ Президента Республики Узбекистан от 16 февраля 2017 года № УФ-4958 «О дальнейшем совершенствовании послевузовского образования», № ПФ-5847 от 8 октября 2001 года «Об утверждении Концепции развития системы высшего образования Республики Узбекистан до 2030 года», № ПФ-5850 от 21 октября 2019 года «О мерах по радикальному повышению престижа и статуса узбекского языка как государственного», № ПҚ-3271 от 13 сентября 2017 года «О программе комплексных мер по развитию системы издания и распространения книг, пропаганде чтения и культуры чтения», №ПП-3652 от 5 апреля 2018 года «О мерах по дальнейшему совершенствованию деятельности Союза писателей Узбекистана»; а также выступление Президента Республики Узбекистан на встрече с представителями творческой интеллигенции 3 августа 2017 г. и поручения, данные им во время посещения Аллеи писателей в Ташкенте 20 мая 2020 г. по усилению влияния литературы – все эти нормативные документы и обращения формируют рамки, в которых настоящее диссертационное исследование вносит вклад в выполнение поставленных задач.

Объектом исследования являются татаббу, тазмин и тахмис, посвященные творчеству Фузули в узбекской литературе.

Научная новизна исследования:

Впервые в узбекском литературоведении в монографическом плане исследованы источники творчества Мухаммада Фузули. Особое внимание уделено влиянию поэзии тюркских поэтов: Лутфи и Алишера Навои на поэзию Фузули;

Было установлено, что в тазминах, татаббу и тахмис, написанных Фузули для Алишера Навои и узбекских поэтов для Фузули традиционализм является основой для новаторства, и раскрывается, что этот вопрос преемственности способствует развитию форм тазмина в классической поэзии;

Творческие произведения, созданные в узбекской литературе на основе преемственности Фузули, были классифицированы и проанализированы посредством татаббу, тазмина и тахмиса в литературной среде Кокандского, Бухарского и Хивинского ханств;

Впервые проведено сравнительное исследование поэтики тазмина, татаббу и тахмиса, посвященных Фузули, в произведении узбекских поэтов XX и XXI вв (А. Чолпон, З. Х. Хабиби, Н. Чусты, Э. Вохидов, Ж. Камол, Д. Эргашева).

Внедрение результатов исследований. На основе научных результатов, полученных при изучении особенностей искусства татаббу и тазмина, в контексте творчества Фузули в узбекской литературе, проведен ряд работ:

¹³¹ Мирзиёев Ш.М. Адабий в санъат, маданиятни ривожлантириш – халкимиз маънавий ламини юксалтиришнинг мустахкам пойдеворидир // Халқ сўзи. – Т., 2017 йил 4 августа.

Впервые в узбекском литературоведении монографически исследованы истоки творчества Мухаммада Фузули, а научные выводы, касающиеся влияния поэзии турецких поэтов Лютфи и Алишера Навои на поэзию Фузули, нашли применение в практическом проекте «Создание многоязычной мультимедийной коллекции на основе изучения и популяризации произведений Алишера Навои за рубежом» (регистрационный номер IZ-2021020813), реализуемом в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои на 2021-2023 годы (заявка №01/3194 от 9 ноября 2024 года, выдана тем же университетом). В результате проект был качественно дополнен материалами, посвященными проблемам традиций и новаторства в классической литературе; установлено, что в тазминах, татаббу и тахмисах, написанных Фузули Навои и узбекскими поэтами Фузули, принцип новаторства, основанный на традиции, играет ключевую роль.

Научные выводы, касающиеся этой преемственности в классической поэзии и ее вклада в развитие форм тазмина, были использованы в практическом проекте «Создание многоязычной (узбекский, русский, английский) электронной платформы для узбекской литературы» (регистрационный номер ПФ-201912258), реализуемом в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои на 2021–2023 годы (регистрационный номер 01/43235 от 12 ноября 2024 года, выдан Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навои). В результате, материалы, связанные с литературной преемственностью, обогатили научный уровень платформы.

Научные выводы, касающиеся творческих произведений, основанных на литературной преемственности Фузули в узбекской литературе, в частности, татаббу, тазминов и тахмисов, и их научное обоснование в литературной среде Кокандского, Бухарского и Хивинского ханств, также были использованы в практическом проекте «Создание многоязычной (узбекской, русской, английской) электронной платформы по узбекской литературе» (регистрационный номер ПФ-201912258) в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои на 2021-2023 годы (справочник Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 12 ноября 2024 года № 01/43235). В результате электронная платформа пополнилась академической информацией о формах татаббу, тазмина и тахмиса, созданных в традиции влияния Фузули на узбекскую литературу.

Кроме того, научные выводы, касающиеся поэтики тазминов, татаббу и тахмисов, посвященных Фузули узбекскими поэтами XX и XXI веков (А. Чолпон, З. Х. Хабибий, Н. Чустий, Э. Вахидов, Ж. Камол и Д. Эргашева), а также установление в исследовании Р. Турсунова, что текст известной песни «Курбон ўлам» не принадлежит Фузули, а принадлежит узбекскому поэту Хузури, жившему и творившему в начале XX века, были использованы

при подготовке программы «Авжида» телеканала «Маданият ва маърифат» (справка № 15-30/369, выданная Государственным учреждением Творческое объединение «Маърифат» Национальной телерадиокомпании Узбекистана от 29 мая 2025 года). В результате в рамках программы были освещены вопросы литературного влияния через творчество А. Чолпон, З. Х. Хабибий, Н. Чустий, Э. Вахидова, Ж. Камола, Д. Эргашевой.

Структура и объем диссертации. Диссертация состоит из: из введения, трёх глав, заключения и библиографии. Общий объём работы составляет 151 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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