

**QO‘QON UNIVERSITETI HUZURIDAGI FILOLOGIYA FANLARI
BO‘YICHA FALSAFA DOKTORI (PhD) ILMIY DARAJASINI BERUVCHI
PhD.03/25.12.2024.Fil.130.02 RAQAMLI ILMIY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

RAIMOVA XILOLA MA‘MURJON QIZI

AMIRIY VA XORAZM ADABIY MUHITI

10.00.02 – O‘zbek adabiyoti

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

Qo‘qon – 2025

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

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida adabiy ta'sir, adabiyotlararo aloqalar masalalarini o'rganish doimo kun tartibida bo'lgan. Asrlar davomida yaratilgan har bir san'at asari o'z davri tafakkur dahosining hosilasi bo'lishi bilan birga yillar davomida shakllanib, vorisiylik silsilasi orqali etib kelgan an'analarning yangi ko'rinishdagi ifodasi hisoblanadi. Shuning uchun ham mazkur masalani ilmiy tadqiqot obekti sifatida o'rganish, tarixiy takomilini belgilash adabiyotshunoslikda muhim ahamiyat kasb etib kelmoqda.

Dunyo adabiyotshunosligi ilmida badiiy ijodda bahramandlik va ta'sir ko'rsatish masalasi tadqiq etilishi zarur bo'lgan asosiy ilmiy muammolardandir. Ayniqsa, salaflar hamda zamondosh ilg'or shoirlarga izdoshlik qilish, ularning asarlariga monand ravishda badiiy ijod bilan shug'ullanish Sharq mumtoz adabiyotida keng tarqalgan hodisa sanalgan. Adabiy ta'sir natijasida iste'dodli ijodkorlar o'z dunyoqarashini takomillashtirgan, mahoratini o'stirgan, uslubini charxlagan.

O'zbek adabiyotshunosligida mumtoz so'z san'atkorlari yaratgan ijod namunalarini atroflicha o'rganishga bo'lgan ehtiyoj ortib bormoqda. Zero, "o'zbek mumtoz va zamonaviy adabiyotini har tomonlama o'rganish va keng targ'ib qilish, uni bugun yuz berayotgan murakkab jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur xulosalar chiqarish ma'naviy hayotimizni yuksaltirishda, hech shubhasiz, katta ahamiyatga ega"¹. Shu ma'noda, Amiriy ijodini, uning Xorazm shoirlari ijodiga ko'rsatgan ta'siri masalasini atroflicha yoritib berish adabiyotshunosligimiz oldidagi dolzarb vazifalardan biri hisoblanadi.

Sharqda ustoz-shogirdlik an'anasi nihoyatda keng tarqalgan. Ustozlarga munosib bo'lish, ular maqomiga yetishish – shogirdlar uchun katta baxt hisoblangan. O'zbek mumtoz adabiyoti taraqqiyotiga munosib hissa qo'shgan ulug' so'z san'atkorlari qatorida sanaladigan Umarxon Amiriyni ham nafaqat o'z davri, balki keyingi asrlar shoirlari ham o'zlariga ustoz deb bilganlar. Chunki u o'zigacha bo'lgan turkiy va forsiy adabiyotning ilg'or an'analari va muhim yutuqlarini o'z ijodida birlashtirgan edi. Qo'qon adabiy muhiti asoschisi va uning yorqin namoyandasi Amiriy ijodiyotining Xorazm adabiy muhitiga ta'siri masalalarini o'rganish o'zbek adabiyotshunosligi uchun muhim ilmiy xulosalarni taqdim etishi shubhasiz. Mavzuning muhimligi va dolzarbligi ham ayni shu jihat bilan belgilanadi.

O'zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi PF-6097-son "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi,

¹Мирзиёев Ш. Эркин Воҳидов ижодига бағишланган адабий фестивал катнашчиларига табриги. 23.05.2024. <https://president.uz/oz/lists/view/7253>

2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi farmonlari, 2020-yil 19-oktabrdagi PQ-4865-son “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi, 2024-yil 2-fevraldagi PQ-54-son “Ta’lim sohasidagi islohotlarni jadallashtirish bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. O‘zbek mumtoz adabiyotining tarixiy taraqqiyoti, xususan, asrlar davomida shakllangan adabiy an‘analarni mushohada etish, so‘z san‘ati ta‘sir kuchi, badiiy imkoniyatlarini ochib berishda Amiriy va uning o‘zbek mumtoz adabiyoti rivojida tutgan o‘rni, qayd etish joizki, alohida ahamiyat kasb etadi. Amiriy ijodiga adabiyotshunoslik nuqtai nazaridan yondashish, xususan, uning adabiy ta‘sir rivoji uchun qo‘shgan hissasi yuzasidan adabiyotshunoslikda salmoqli ishlar amalga oshirilgan bo‘lib, bu haqda amiriyshunos olimi, filologiya fanlari doktori, professor Zeboxon Qobilova tadqiqotlarida batafsil ma‘lumot berilgan².

Adabiy ta‘sir, adabiy aloqalar masalasi, turkiy aruz va qofiyaning o‘ziga xos xususiyatlari, badiiy uslub, an‘ana va novatorlik kabi masalalar ham o‘zbek adabiyotshunosligining doimiy kun tartibida bo‘lgan³.

Xorazm adabiy muhiti haqida, bu muhit vakillarining hayoti va ijodi masalasida, shuningdek badiiy adabiyotdagi izdoshlik borasida ham qator ishlar amalga oshirilgan⁴.

² Бу ҳақда қаранг: Қобилова З. Амирий ва унинг адабий фаолияти. Филол. фан. номз. ...дис... – Тошкент, 2007. – 134 б.; Қобилова З. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърят мисолида). Филол. фан. д-ри. ... дисс. – Тошкент, 2021. – 280 б.

³ Аҳмад Худойдод Тарозий. Фунун ул-балоға. – Тошкент: Хази́на, 1985. – 216 б; Фитрат А. Адабиёт коидалари. – Тошкент: Ўқитувчи, 1996. – 112 б; Акрамов Б. Ҳозирги замон муҳаббат лирикасида традиция ва новаторлик проблемаси. Филол. фанл. номз... дис. – Тошкент, 1967. – 172 б; Сулаймонова Ф. Шарқ ва Ғарб. (Қадимий давр ва ўрта асрлар маданий алоқалари). – Тошкент: O‘zbekiston, 1997. – 210 б; Абдуғафуров А. Қалб қаъридаги қадриятлар. – Тошкент: Ўқитувчи, 1998. – 216 б; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – 128 б; Муҳиддинов М. Қ. Алишер Навоий ва унинг салафлари ижодида инсон концепсияси (“Хамса”ларнинг биринчи дostonлари асосида). Филол. фан. д-ри. ... дисс. – Самарқанд, 1995. – 288 б; Рўзмонова Р. Алишер Навоий анъаналарининг Усмонли турк шеърятига таъсири. Филол. фан. номз. ... дис. автореф. – Тошкент, 2011. – 146 б; Тожибоева М. Жадид адиблари ижодида мумтоз адабиёт анъаналари ва маҳорат масалалари. – Тошкент: Мумтоз сўз, 2017. – 260 б.

⁴ Халлиева Г. Огаҳий мусамматлари. – Тошкент: Мумтоз сўз, 2019. – 208 б; Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy an‘analari asosida). Filol. fan. b. fals. d-ri. ... diss. – Namangan, 2023. – 132 б; Исмоилова Г. Феруз даври Хоразм адабий муҳити. Филол. фан. номз. ... дисс. – Тошкент, 1995; Маткаримова С. Табибий – тазкиранавис (“Мажмуаи си шуароӣ пайрави Ферузшоҳӣ” асосида). Филол. фан. номз. ... дис. – Тошкент, 2007; Файзуллаев Б. Ўзбек шеърятда татаббу тарихи ва маҳорат масалалари. – Тошкент, 2002; Мирзаев В. Аваз Ўтар ўгли (хаёти ва ижоди). Филол. фан. д-ри. ... дисс. – Тошкент, 1962; Матёкубова Т. Огаҳий шеърятда анъанавий образлар талқини. Филол. фан. номз. ...

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Farg'ona davlat universiteti ilmiy tadqiqot ishlari rejasining "Poetika muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Amiriy ijodining Xorazm adabiy muhitiga ta'siri misolida adabiy ta'sir va ijodiy izdoshlikning mumtoz va zamonaviy adabiyotshunoslikdagi mezonlarini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

Qo'qon va Xorazm adabiy muhitlari tarixini o'rganish, o'ziga xos jihatlarini aniqlash;

Amiriy va Feruzning madaniy hayotdagi o'rnini qiyoslash;

XVIII-XIX asrlar o'zbek mumtoz she'riyatidagi adabiy ta'sir masalasini Amiriyning Xorazm adabiy muhiti vakillari, jumladan, Munis, Feruz, Ogahiy, Tabibiy, Avaz, Rojiy Xorazmiy, Otaniyoz Niyoziy ijodiga adabiy ta'siri orqali ochib berish;

Amiriyga tatabbular va taxmislar poetikasini o'rganish;

Tadqiqotning obekti sifatida Amiriyning 2017-yil nashr qilingan "Devon (I jild, o'zbekcha she'rlar)"i, Feruz, Munis, Ogahiy, Rojiy, Avaz, Tabibiy, Otaniyoz Niyoziy va Komil Xorazmiy devonlari olindi.

Tadqiqotning predmetini Amiriyning o'zbekcha devonidan o'rin olgan she'rlarni Xorazm shoirlari ijodiga qiyosiy o'rganish asosida yuzaga kelgan o'zaro ta'sir va izdoshlik, shuningdek, adabiy an'ana, o'ziga xoslik va mahorat masalalari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda sotsilogik, tarixiy-qiyosiy, tarixiy-madaniy, kontekstual, germeneytik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi:

Amiriyning Xorazm adabiy muhitiga ta'siri masalasi birinchi marotaba monografik tadqiq etilgan. Amiriy va Feruz davri adabiy muhitining mushtarak va o'ziga xos jihatlar aniqlangan;

Xorazm adabiy muhitining Munis, Ogahiy, Feruz, Tabibiy, Otaniyoz Niyoziy, Avaz, Komil Xorazmiy, Rojiy kabi shoirlari mavzuga murojaat, obrazlar tabiati, tuyg'ular ifodasi jihatidan Amiriy she'riyatidan ta'sirlangani asoslangan;

Amiriy g'azallariga tatabbular, asosan, qofiyada yangilik qilishga intilish, ijodkor uslubi, dunyoqarashi, badiiy ifoda vositalariga yaqinlashish aniqlangan;

Xorazm shoirlarining Amiriy g'azallariga bog'lagan taxmisleri o'zi bog'lanayotgan g'azal baytidagi fikrga zamin hozirlash, rivojlantirish, sababini ochish va yangi qirrasiga e'tibor qaratish kabi vazifalarni bajarganligi, kiritilgan misralar lirik qahramonning ruhiy holatini yanada kengroq va to'laroq ochishga xizmat qilganligi dalillangan.

Tadqiqot natijalarining ishonchliligi.

Muammoning aniq qo'yilgani, chiqarilgan xulosalarning tarixiy-qiyosiy, tarixiy-madaniy, germeneytik tahlil usullari bilan asoslangani, ishonchli nazariy manbalar, qo'lyozma, toshbosma kitoblar hamda lug'atlardan foydalangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek mumtoz adabiyoti va adabiyotshunosligi tarixiga oid nazariy qarashlarni boyitishi, xususan, adabiy an'ana, adabiy ta'sirlanish va ta'sir ko'rsatish masalasining badiiy ijod rivojidadagi o'rnini belgilashga hissa qo'shishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, dissertatsiya materiallaridan oliy ta'lim muassasalarining magistratura va bakalavriat yo'nalishlari uchun "O'zbek adabiyoti tarixi", "O'zbek adabiyotshunosligi tarixi", "Adabiyot nazariyasi" fanlari bo'yicha darslik va o'quv qo'lanmalarining yangi avlodini yaratishda, ilmiy ma'ruzalar, tanlov fanlarini o'tishda, milliy va ma'naviy qadriyatlarni yoshlar ongiga singdirish bo'yicha tayyorlanadigan ma'ruzalarda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Amiriy va Xorazm adabiy muhitini o'rganish jarayonida erishilgan ilmiy xulosalarning joriylanishi quyidagilarda ko'rinadi:

Amiriyning Xorazm adabiy muhitiga ta'siri masalasi birinchi marotaba monografik tadqiq etilganligi, Amiriy va Feruz davri adabiy muhitiga xos mushtarak va o'ziga xos jihatlar aniqlanganligi asoslangan o'rinlardan Respublika Ma'naviyat va ma'rifat markazining 2024-yil 4-yanvarda tasdiqlangan Ma'naviyat-ma'rifiy ishlar samaradorligini oshirish va sohani rivojlantirish bo'yicha chora-tadbirlar dasturining V yo'nalishida belgilangan "Madaniyat, san'at, teatr, muzey, kitobxonlik va ijod sohalarini rivojlantirishga doir chora-tadbirlar" 40-bandi "Mamlakatimizda iste'dodli yoshlarni aniqlash, ijodiy intilishlarini qo'llab-quvvatlash, ularning Ona Vatanni madh etuvchi, ajdodlarimizning boy ma'naviy merosi hamda milliy va umuminsoniy qadriyatlarni targ'ib qiluvchi, yaratuvchanlik va bunyodkorlikni ulug'lovchi badiiy ijod namunalarini keng kitobxonlarga tanishtirish va rag'batlantirish maqsadida "Eng yaxshi she'riy turkum", "Eng yaxshi nasriy asar", "Eng yaxshi esse" va "Eng yaxshi ertaklar turkumi" nominatsiyalari bo'yicha ijodiy tanlov o'tkazish" mavzusida targ'ibot ishlarini tashkil etish va o'tkazishda dissertatsiya materiallaridan foydalanilgan. (Respublika Ma'naviyat va ma'rifat markazi huzuridagi ijtimoiy ma'naviy tadqiqotlar institutining 2025-yil 19-noyabrdagi №10/769-sonli ma'lumotnomasi). Natijada, anjumanning ilmiy-ma'rifiy jihatdan saviyasining yuksalishiga, badiiy adabiyotning inson kamolotini ta'minlashdagi ahamiyatini ochib berishga erishilgan;

Xorazm adabiy muhitining Munis, Ogahiy, Feruz, Tabibiy, Otaniyoz Niyoziy, Avaz, Komil Xorazmiy, Rojjiy kabi shoirlari mavzuga murojaat, obrazlar tabiati, tuyg'ular ifodasi jihatidan Amiriy she'riyatidan ta'sirlanganligi asoslangan va tahlil qilingan o'rinlaridan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb-sayt va elektron platforma yaratish"

mavzusidagi loyihada foydalanilgan. (Qo‘qon universitetining 2025-yil 5-noyabrdagi №01/03-2081-sonli ma‘lumotnomasi). Buning natijasida platforma adabiy ta‘sir va izdoshlik masalalariga oid nazariy ma‘lumotlar bilan boyitilgan;

Amiriy g‘azallariga tatabbularda, asosan, qofiyada yangilik qilishga intilish, ijodkor uslubi, dunyoqarashi, badiiy ifoda vositalariga yaqinlashish aniqlanganligi aks etgan xulosalaridan O‘zbekiston Yozuvchilar uyushmasining Adabiy tanqid kengashi hisobot yig‘ilishlarida, Erkin Vohidov, Ogahiy nomidagi ijod maktablarida o‘tgan adabiy kechalar, ijodiy uchrashuvlar va “mahorat darslari”da, Adiblar hiyobonida talabalar ishtirokida o‘tkazilgan ma‘naviy-ma‘rifiy tadbirlarda foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2025-yil 18-noyabrdagi 01-03/418-son ma‘lumotnomasi). Buning natijasida yosh ijodkorlar va ilmiy izlanuvchilarning adabiyotshunoslik, qiyosiy adabiyotshunoslik, xususan, adabiy muhitlararo ta‘sir masalalari bo‘yicha tushuncha va tasavvurlari kengaygan, ularda mumtoz milliy adabiyotga nisbatan to‘g‘ri yondashuv ko‘nikmalari rivojlangan;

Xorazm shoirlarining Amiriy g‘azallariga bog‘lagan taxmislari o‘zi bog‘lanayotgan g‘azal baytidagi fikrga zamin hozirlash, rivojlantirish, sababini ochish va yangi qirrasiga e‘tibor qaratish kabi vazifalarni bajarganligi, kiritilgan misralar lirik qahramonning ruhiy holatini yanada kengroq va to‘laroq ochishga xizmat qilganligi asoslangan o‘rinlaridan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston – 24” ijodiy birlashmasi “O‘zbekiston” teleradiokanali tomonidan tayyorlangan “G‘azal bo‘stoni”, “Ta‘lim va taraqqiyot” nomli dasturlari ssenariylarining 2022-2023-yil hamda 2024-yil yanvar va fevral oylari sonlarida foydalanilgan. (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanalining 2025-yil 14-noyabrdagi 05-09-1824-sonli ma‘lumotnomasi). Natijada ushbu eshittirishlar Amiriy ijodida an‘ana va adabiy ta‘sirning o‘ziga xos ko‘rinishlari, ikki adabiy muhit vakillari ijodi orqali izdoshlikning turli shakllari yuzaga kelganligi haqidagi qimmatli ma‘lumotlar bilan boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari muallifning 8 ta ilmiy-amaliy anjumanda, jumladan, 6 ta xalqaro va 2 ta respublika konferensiyalaridagi chiqishlarida aprobatsiyadan o‘tgan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiya mavzusi bo‘yicha 14 ta ilmiy ish nashr etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning hajmi 134 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan

natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy etish, nashr etilgan ishlar hamda dissertatsiyaning tuzilishiga doir ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Qo‘qon va Xorazm adabiy muhiti tarixi: shakllanishi va taraqqiyoti”** deb nomlangan bo‘lib, birinchi fasl **“Qo‘qon va Xorazm xonliklarida adabiy jarayonlar”** deb ataladi. Adabiyot tarixini tadqiq etish ham ajdodlar merosini o‘rganish nuqtayi nazaridan, ham kelajak adabiyoti rivojini ta‘minlash zarurati jihatidan muhim ahamiyat kasb etadi. Ayni damda, ma‘lum adabiy muhitni o‘rganish shu adabiy muhit mansub milliy adabiyot taraqqiyotini o‘rganish, boshqa adabiy muhitlar bilan chog‘ishtirish, yangi adabiy muhit vakillarini kashf etishga ham yo‘l ochadi. Markaziy Osiyoda mavjud bo‘lgan har uchala xonlikda hamisha ma‘lum ma‘noda adabiy harakatchilik hukm surgan. Ma‘lum davrlarda ularning adabiy muhit darajasiga ham ko‘tarila olganligiga guvoh bo‘lishimiz mumkin. Masalan, Amir Umarxon davrida (1810-1822) Qo‘qonda, Muhammad Rahimxon Feruz davrida (1863-1910) Xivada adabiy muhit gullab yashnadi. Umuman olganda, mazkur hududlarda ushbu hukmdorlar davridan oldin ham madaniy hayot, xususan, uning bir bo‘lagi sanalgan adabiy harakatchilik taraqqiy etganligini inkor etib bo‘lmaydi.

O‘zbek mumtoz adabiyotining tarixi va tadrijiy takomilida eng muhim jihatlaridan biri, shubhasiz – adabiy muhitlardir. Ma‘lumki, adabiy muhit muayyan hududda yashab ijod etgan yirik shoir va adiblar ta‘sirida yuzaga keladi. Adabiy muhitning vujudga kelishi, albatta, yirik ijodkorlar faoliyati, ular yaratgan ijodiy maktablar bilan bog‘liqdir. Jumladan, Hirot adabiy muhiti (Lutfiy, Navoiy, Jomiy va boshqalar), Qo‘qon adabiy muhiti (Amiriy, Nodira, Xon, Fazliy, Ado, Gulxaniy, Maxmur, Uvaysiy, Mahzuna, Muqimiy, Furqat, Zavqiy va boshqalar), Buxoro adabiy muhiti (Ubaydiy, Xoja, Muhammad Solih, Aziziy, Farog‘iy, Ojiz va boshqalar) yirik shoirlar faoliyati, ijodiy ta‘sirida yuzaga kelgan.

Xorazm juda qadim zamonlardayoq ilm-fan va madaniyat rivojlangan mamlakat sifatida Misr, Bobil, Iroq, Eron, Hindiston, Qadimgi Yunoniston va Rim mamlakatlari qatorida turgan. Bu haqida etnograf olim S.R.Tolstov “Qadimgi Xorazm madaniyatini izlab” asarida shunday yozadi: “Qadimgi Xorazm fanining Sharq fani tarixidagi o‘rni juda muhimdir. Biz Xorazmning Islomga qadar bo‘lgan, ya‘ni antik va afrig‘iylar hukmronligi davrini juda oz bilamiz. Ammo moddiy va ma‘naviy yodgorliklarni har tomonlama tekshirgach ayta olamizki, Xorazmda aniq fanlar: riyoziyot, handasa, trigonometriya, astronomiya, torografiya, jug‘rofiya, kimyo, mineralogiya va san‘at o‘sha davrlardayoq yuksak darajada taraqqiy etgan”⁵. Darhaqiqat, Xorazm zaminidan yetishib chiqqan ko‘plab allomalar jahon ilm-fani taraqqiyotiga beqiyos hissa qo‘shdi.

XIII–XIV asrlarda Xorazmda boshqa sohalar qatorida, adabiyot, xususan, she‘riyat yuksak darajada rivoj topdi. Lirik turning ko‘plab janrlari qatorida ruboiy janri o‘zining takomiliga erishib bordi. She‘riyatning ushbu yo‘nalishida muvaffaqiyatga erishgan shoirlardan biri, shubhasiz, Pahlavon Mahmud edi. Xorazmda tarjimachilik va tarixnavislik ham rivoj topdi. Muhammad Rahimxon

⁵ Толстов С.П. Қадимги Хоразм маданиятини излаб. – Тошкент: Фан, 1966. – Б. 16.

Soniy Feruz davriga kelib to‘la ma’noda Xorazm adabiy muhiti shakllandi. Aynan mana shu bosqichda Xorazm adabiy muhitining darg‘alaridan bo‘lgan Munis, Ogahiy va Komil Xorazmiy singari qalam ahlari hamda ularning munosib davomchilari sifatida adabiyot maydoniga kirib kelgan Chokar, Mutrib, Ahmad Tabibiy, Abdurazzoq Faqiriy, Muhammadrasul Mirzo, Muhammad Yusuf Bayoniy, Ilyos Mulla Muhammad o‘g‘li So‘fi, Avaz O‘tar o‘g‘li, Safo Mug‘anniy, Komiljon Devoniy, Muhammad Rahim Rog‘ib kabi iste’dod sohiblari adabiyot maydoniga chiqdi. Uzoq asrlik madaniy hayotdagi o‘zgarishlar, o‘z navbatida, qaysidir ma’rifatparvar hukmdorning davriga kelib to‘la ma’noda bo‘y ko‘rsatadi. Bu holatni istalgan adabiy muhitning shakllanishida bevosita ko‘rish mumkin. Chunonchi, Qo‘qon adabiy muhitining shakllanishi ham Amir Umarxonga qadar bir qadar uzoq davrlarni bosib o‘tdi-ki, uning ilk kurtaklarini bevosita Qo‘qon xonligining tashkil etilgan ilk davrlari bilan bog‘lash mumkin. Qo‘qon xonligining asoschisi Shohruhbiy davri (1709-1721)dayoq ijodkor ahliga alohida e’tibor qaratilgan bo‘lib, mamlakat hududi, xususan, saroyda bir qancha shoirlar mavjud bo‘lgan. Mirzo Ma’sum Kosoniy saroy shoiri lavozimida ishlagan. uning Shohruhbiy va Abdulkarimbiylarning vafotiga atab yozgan ta’rix-marsiyalari bizgacha yetib kelgan:

اگر خاهی خصلی صالی فوتی شاهروخ سولتان،
شود روشن زی نقدی شاهروخ بیک بیکمو نوقسان.

*Agar xohe xusuli soli favti Shohruh sulton,
Shavad ravshan zi naqdi Shohruhbek bekam-u nuqson.*

Tarjimasi:

*Agar Shohruh sultonning vafot etgan yilini bilmoqchi bo‘lsang,
(U) bekam-u nuqson Shohruhbekdan ma’lum bo‘ladi!*⁶

“Shohruhbek” (شاهروخ بیک) so‘zida tarix yuzaga keltirilgan bo‘lib, undan hukmdorning vafot yili (hijriy 1128/milodiy 1721) kelib chiqadi.

Erdonabiyning hukmronlik davrida Mirza Sho‘xiy shoirlarga boshchilik qilgan. Abdulkarimxon saroyida esa Eshon, domulla Olim Konibodomiy, domulla Valiy Xo‘jandiylar faoliyat yuritgan.

Minglar sulolasi hukmron doiralaridan biri – Norbo‘tabiy (1770-1798/1799) ning o‘g‘li Muhammad Amin shahzodalikdan tashqari shoir ham bo‘lib, o‘z atrofiga bir necha shoirlarni yig‘gan va adabiy bazmlar uyushtirgan. Adabiy majlislarning birida shahzoda o‘z davrining “malik ush-shuaro”si Nusratga qarata shunday degan:

به گردی شم چون قونغز بود پروانه پروانه
*Ba girdi sham chun qo‘ng‘iz buvad parvona-parvona
(Shamning atrofida qo‘ng‘iz shunchalik parvona bo‘ldi).*

Bunga javoban Nusrat quyidagicha javob bergan:

سرت گردم تریقه دلنوازی یاد گر از شم
*Sarat gardam, tariqa dilnavozi yod gir az sham
(Boshingdin aylanay, dilnavozlik yo‘lini shamdan o‘rgangin)*⁷.

⁶Мирза Олим Хўқандий ибн Мирза Раҳим Тошқандий. Ансоб ус-салотин ва таворих ул-хавоқин. – Тошкент: ЎзР ФА ШИ Қўлғезмалар институти. №1314, 9-“а” саҳифа.

⁷Мирза Муҳаммад Амин домулло. Тухфат ут-таворихи хоний. № ЛБ 440, 84-“а” саҳифа.

O‘rnida bildirilgan javobdan xushnud bo‘lgan Muhammad Amin shoirga ellik arava g‘alla tuhfa qilgan. O‘z davri zamondoshlari bo‘lgan shoirlarni bir joyga yig‘ib katta bir adabiy muhitni shakllantirishni niyat qilgan Muhammad Amin hijriy 1212/milodiy 1797-1798-yili vafot etadi va uning maqsadi oxiriga yetmay qoladi. Keyinroq uning ezgu o‘ylari ukasi – Umarxon (Amiriy) tomonidan amalga oshirildi. Umarxon Qunduz, Balx, Hisor, Hirot kabi turli shaharlardan shoirlarni poytaxt Qo‘qon shahrida to‘plab, katta bir adabiy muhitni yuzaga keltirdi. Abdurauf Fitrat aytganidek: “Ashtarxoniylarning so‘ng davrlarida istiqloq olg‘an Farg‘onada ham Olimxon va Umarxonlar zamonida adabiyot yangidan bosh ko‘tardi. Ayniqsa, Umarxon zamonida saroy atrofida bir ko‘b shoirlar yig‘ildilar”⁸.

Qo‘qon va Xiva xonliklaridagi adabiy jarayonlar – Markaziy Osiyo madaniy hayotida muhim o‘rin tutgan davr bo‘lib, bu xonliklarda XVIII-XIX asrlarda adabiyot sezilarli darajada rivoj tordi. Har ikki xonlikda ham adabiy muhit hukmdorlar homiyligida shakllangan, ko‘plab iste‘dodli shoir va yozuvchilar etishib chiqdi. Har ikki adabiy muhitda klassik uslubga tayanilgan va xalq og‘zaki ijodi bilan uyg‘unlashgan.

Bobning ikkinchi fasli **“Amiriy va Feruzning madaniy hayotdagi o‘rni”** deb nomlanadi.

Amiriy davrida Qo‘qon xonligida ko‘plab sohalar rivoj topdi. Me‘morchilikning go‘zal namunalari barpo etildi. Chunonchi, Qo‘qon, Marg‘ilon, Namangan, Andijon kabi yirik shaharlarda madrasa, masjid, xonaqoh, bozor, hammomlar qurildi. Jumladan, Qo‘qonda 40 ta madrasa, 120 ta maktab, Marg‘ilonda 10 madrasa, 80 ta maktab bo‘lgan⁹. Boshlang‘ich ta‘lim beruvchi oddiy uslubdagi maktablar esa xonlik davrida deyarli barcha masjidlar qoshida ishlab turgan.

Amir Umarxon hunarmandchilikning deyarli barcha sohalarini rivojlantirishga e‘tibor qaratdi. Qo‘qon hunarmandchiligi dovrug‘ini oshirgan sohalardan biri qog‘ozsozlik edi. Qo‘qon qog‘ozi butun Markaziy Osiyo shaharlarida o‘zining sifati bilan nom qozondi¹⁰. Qo‘qonda xattotlik san‘ati ham rivojlangan. Muhammad Latif Dabir, Abdulg‘ozixoja, Mirzo Sharif Dabir, Mulla Ahmadjon kabi xattotlarning kitob ko‘chirish borasida o‘zlari amalga oshirishgan xayrli ishlari bilan tarixda nomlari qoldi¹¹. Ularning yana bir xususiyati shunda ediki, Qo‘qon xattotlarning ko‘pchiligi ham shoir, ham tarixchi, ham miniaturachi edi. Ular o‘z asarlari bilan Qo‘qon xattotlik kasbini milliy san‘at darajasigacha ko‘tardilar.

⁸ Абдурауф Фитрат. XVI асрдан сўнгра ўзбек адабиётига умумий бир қараш // Танланган асарлар. Иккинчи жилд (илмий асарлар). – Тошкент, 2000. – Б. 51.

⁹ Бобобеков Х. Қўқон тарихи. – Тошкент: Фан, 1996. – Б. 24.

¹⁰ Зияева Д.Х. XIX аср охири – XX аср бошларида Туркистонда анъанавий таълим тизими муаммолари // Тошкент Ислон университети илмий-таҳлилий ахборот, 2009. №3. – Б. 10-12.

¹¹ Hakimov M. Alisher Navoiy asarlarini ko‘chirgan xattotlar. – Toshkent: Fan, 1991. – B. 17.

Qo‘qon xonligida xalq professional musiqasi janriga kiruvchi “Shoshmaqom”ning Farg‘ona-Toshkent yo‘llari va ayniqsa katta ashula keng tarqalgan¹².

Umarxon buyrug‘i bilan ko‘plab ariq-anhorlar qaziladi, natijada dehqonchilik ravnaq topadi, oziq-ovqat mahsulotlari ko‘payib, narx-navo birmuncha arzonlashadi. Shu tariqa, Mulla Olim Maxdum Hojining yozishisha, Umarxon “...andak fursatda hamma ahli Farg‘onaning ko‘nglini o‘ziga jazb va musaxxar qilib, eski va qadimgi bid‘at va zulmlarg‘a, shar‘i sharif man’ qilgan ishlarga mutlaqo barham berubdur”¹³.

“O‘rta Osiyodagi boshqa xonliklarda bo‘lgani kabi Qo‘qon xonligida madaniy va adabiy hayotda bu davrda jonlanish ancha kuchli edi. Xiva xonligi, Buxoro amirligi yerlarida ham adabiy hayot bir muncha rivojlangan bo‘lib, ularni mavzu uyg‘unligi, umuman, adabiyotda yetakchi tamoyillar bir-biriga yaqinlashtirib turar edi. Qo‘qonda O‘rta Osiyoning boshqa shaharlaridan kelgan shoirlar ham yashab ijod etganlar. Bular o‘rtasida davr ilg‘or adabiyotining faol ishtirokchilari va keyincha adabiyotimizning faxri bo‘lib qolgan Hoziq, Gulxaniy va boshqalar ham bor edi. Qo‘qon XVIII asrning oxiri – XIX asr boshlarida Nodira, Uvaysiy va Mahzuna kabi shoiralarga ham vatan bo‘ldi. Ana shu davr adabiy hayotida Amiriyning ham ishtiroki sezilarli edi”¹⁴.

Muhammad Rahimxon Feruz ham o‘zbek adabiyoti tarixida ham shoh, ham shoirlik taqdiriga sazovor bo‘lgan siymolar qatoridan o‘rin olgan. Har ikki hukmdorga xos umumiy xislatlar davlat ishlari bilan band bo‘lganlari holda, adabiyot va san‘at rivojini tashkil va ta‘min etishda, ham amaliy, ham ijodiy ishlari bilan o‘z davri adabiyoti taraqqiyotiga hissa qo‘shishdan iboratdir. Muhammad Rahimxon II Xiva taxtida 46 yil hukmronlik qildi. Shu yillar davomida u Xorazmda ilm va fan, madaniyat va adabiyot yuksalishiga samarali ta‘sir ko‘rsatdi, U ham Amiriy singari atrofiga iqtidorli shoirlar, muarrixlar, mutarjimlar, ilmning turli sohalariga oid mutaxassislar, kotiblar, naqqoshlarni, bir so‘z bilan aytganda, o‘z davrining yetuk vakillarini, san‘atkorlarini to‘plab, ularga homiylik qildi. Ijodiy yuksalishlari uchun zarur sharoitlarni yaratib berdi. Uning saroyida qirqqa yaqin shoirlar bo‘lib, ular bilan mushoiralar, bahslar o‘tkazdi. Xon saroyida iste‘dodli shoir Tabibiy ijod ahliga yetakchilik qildi. Feruzning farmoyishi bilan eng iqtidorli shoirlarning she‘rlari to‘planib, «Majmuat-ush shuaro» to‘plami tuzildi va toshbosmada nashr etildi. Saroyda adabiy muhitni maydonga keltira olgan Muhammad Rahimxon Soniy – Feruzni O‘rta Osiyo xonlari orasida eng ziyolisi va ma‘rifatparvari sifatida Amir Umarxon – Amiriy bilan bir qatorda sanash mumkin. Feruz o‘ziga qadar o‘tgan hukmdorlar ichida eng ko‘p muddat xonlik qilgan va o‘zidan keyin yaxshi nom qoldirgan hukmdorlardan biridir. Bu davrda Xorazm o‘lkasida juda ko‘plab o‘zgarish, yangilanishlar ro‘y berdi. Bu haqida tarixnavis Hasanmurod Laffasiy shoh va shoir Feruz zamonida ko‘plab madrasalar qurilgani, matbaachilik yo‘lga qo‘yilgani, kitobxonlik avj olgani,

¹² Исабоева Г.С. XIX асрда Қўқон хонлигида маданий ҳаёт. Тарих фан. номз. дисс. ...автореф. – Тошкент: ЎзМУ, 2010. – Б. 14.

¹³ Мулла Олим Махдум Ҳожи. Тарихи Туркистон. – Қарши: Насаф, 1992. – Б. 37.

¹⁴ Қодирова М. Аморий // Адабий мерос, 2 - китоб. – Тошкент: Фан, 1971. – Б. 104.

xonning o‘zi bularning barchasiga boshchilik qilgani haqida ma’lumot beradi: “Feruzning huzurinda doimiy yetti-sakkiz nafar go‘yandalar soz, tambur, g‘ijjak, bulamon mashq etib o‘ltiradurlar. Masalan: Muhammad Yoqub devon va Muhammad Yoqub rozachi, Avaz dorchi kabilar”¹⁵. Bayoniy esa: “Xon hazratlari haftada ikki kun juma va dushanba oqshomlari ulamo bilan suhbat tuzib, kitobxonlik etturur erdilar, ...sipohiylar va to‘ralarni ham kitobxonlikka targ‘ib etar edilar. Bas hamma kitobxon bo‘ldilar”¹⁶, deb yozgan edi.

Feruz davri tom ma’nodan Xorazm bayozchilik maktabining shakllanish davri bo‘ldi. Adabiyotshunos Yo.Is’hoqovning “Bayoz va bayozchilik tarixi” maqolasi bayozlar va ularning paydo bo‘lishi, rivojlanishi, o‘ziga xos xususiyatlari, manbalari hamda bayozchilik maktablari haqida nisbatan to‘liq va ilmiy jihatdan puxta ma’lumot beradi¹⁷.

Bu davrda Xiva adabiy muhitida xattotlik ham yuksak darajada rivojlangan edi. Muhammad Rahimxon davrida Komil boshchiligida ellikka yaqin xattotlar yetishib chiqqan¹⁸. Nodir kitob nusxalarini ko‘paytirish, ularni saqlash, kitob nashri-matbaachilikka e’tibor qaratilib, toshbosma usulida kitob chop etish maqsadida “Podshohi zamon tipolotografiyasi”ni tashkil qilgan¹⁹.

Bu ikki adabiy muhitning o‘zaro bir-biriga yaqinligiga ta’sir etgan omillardan yana biri, har ikki muhit namoyandalari ijodiga Fuzuliy ijodining kuchli ta’sir etganligi, shoirlar ijodida fuzuliyona ohangning ustuvorlik qilishidir.

“XIX asrda Qo‘qonda bevosita Amir Umarxon – Amiriy, Xivada Muhammad Rahimxon – Feruz tashabbusi bilan madaniy-ma’rifiy, adabiy muhit yuzaga keldi va bu jarayon boshqa hukmdorlarga ibrat bo‘lgudek darajada iz qoldirdi. Tarix va arxiv haqiqati XIX asr Xiva va Qo‘qon xonligida nisbatan progressivroq madaniy va adabiy hayot hukm surgani, natijada bir qancha iqtidorli shoir-u ulamolar yetishib chiqqani, xalqimizga bebaho ma’naviy meros qoldirilganligini ko‘rsatadi”²⁰.

Ikkinchi bob “ Adabiy ta’sir va izdoshlik masalalari” deb nomlangan bo‘lib, bobning birinchi fasli **“Adabiyotshunoslikda adabiy ta’sir va izdoshlik masalalarining o‘rganilishi”** deb ataladi. “An’anaviylik – Sharq adabiyotining o‘ziga xos xususiyati va harakat yo‘li, unda umumiy o‘xshashlik va takror ham, yangilik va kashfiyot ham bor. Shoirning maqsad va intilishlari, erishgan natija va muvoffaqqiyatlari goho bir-biriga g‘oyatda monand”²¹. Darhaqiqat, ilg‘or dunyoqarash, yangi salmoqli tafakkur, fikr ta’siri, ifodalar hosilasi – ijodiy o‘ziga xoslik ushbu monandlik bag‘rida tug‘iladi. Mana shu uzviylikni ta’minlovchi asosiy omillardan biri adabiy ta’sir hisoblanadi. Adabiy ta’sir – adabiy jarayonda tabiiy ravishda va qonuniyat maqomida mavjud bo‘lgan va badiiy tafakkur rivojida muhim ahamiyatga molik hodisadir. Adabiy ta’sir adabiy-badiiy hodisalarning

¹⁵ Лаффасий. Тазкирайи шуаро. – Урганч: Хоразм, 1992. – Б. 25.

¹⁶ Баёний. Шажараи Хоразмшоҳий. Мерос. – Тошкент: Камалак, 1991. – Б. 179.

¹⁷ Исҳоқов Ё. Баёз ва баёзчилик тарихи / Ўзбек адабиёти тарихи масалалари. – Тошкент, 1976. – Б. 78.

¹⁸ Юнусов М. Саҳий қаламлар. – Тошкент: Адабиёт ва санъат, 1975. – Б. 94.

¹⁹ Мурадов А. Ўрта Осиё хаттотлик санъати тарихидан. – Тошкент: Фан, 1971. – Б. 117.

²⁰ Халлиева Г. Амирий ва XIX аср Хоразм адабий муҳити асосчиси // “Амирий ва Қўқон адабий муҳити” мавзусидаги республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017. – Б. 117.

²¹ Иброҳим Ҳаққул. Тасаввуф ва Огаҳий шеърляри // Ўзбек тили ва адабиёти, 2019. №6. – Б.6.

makon va zamondan qat'iy nazar o'zaro aloqada yashashi oqibatida yuzaga keladi. Qolaversa, an'ana yashovchan adabiy hodisa bo'lib, uning asosida mushtaraklik va o'ziga xoslik munosabati mujassamdir. Bu ikki jihatning mavqeini bab-baravar e'tirof etgan holda aytish mumkinki, asar mohiyati va ijodkor mahoratini o'ziga xoslik, betakrorlik belgilaydi²². Har qanday ijodkor faoliyatining ilk bosqichida salaflarning muayyan ta'siri mavjudki, bu o'sha ijodkorning shakllanishida, uning o'z yo'li va uslubiy o'ziga xosligiga ega bo'lishida muhim ahamiyatga egadir.

Jahon adabiyotshunoslaridan A.N.Veselovskiy, V.M.Jirmunskiy, N.I.Konrad, I.G.Neupokoeva, A.N.Samoylovich, Ye.E.Bertels; major olimi Yanosh Ekman, turk olimi Ahmad Zaki Validiy To'g'on tadqiqotlarida adabiy ta'sir va ijodiy o'ziga xoslik masalalari keng yoritilgan²³.

O'zbek adabiyotshunosligida ham adabiy ta'sir va izdoshlik masalalari, shuningdek, Amiriy hayoti, faoliyati va ijodi yuzasidan turli darajadagi izlanishlar olib borilgan. Xususan, XX asrda Sadridin Ayniy²⁴, Abdurauf Fitrat²⁵, Vadud Mahmud²⁶, Miyon Buzruk Solihov²⁷, O.Sharafiddinov²⁸, Po'lotjon Qayyumov, A.Qayumov²⁹ kabi olimlar zullisonayn shoir tarjimai holi, u mansub adabiy muhit hamda turkiy va forsiy merosini u yoki bu darajada o'rgangan bo'lsalar, asr oxiriga kelib adabiyotshunoslikda amiriyshunoslik sahifasi Zeboxon Qobilova tadqiqotlari bilan yanada kengaydi, olima badiiy ijodda ta'sir va izdoshlik masalasini maxsus tekshirdi³⁰.

Ijodda boshqalardan ilhomlanishning bir qancha turlari mavjud va ularning chegaralarini qat'iy ravishda belgilash ko'p qiyinchiliklarni tug'diradi. Shu sababdan, badiiy ijodda ta'sirlanish turlari haqida turli tasniflar mavjud bo'lib, ular haqidagi ta'riflar ba'zan bir-birini inkor ham qiladi. Bu borada adabiyotshunos Z.B.Qobilovanning tasnifi har jihatdan asosli hisoblanadi. Olima izdoshlikning ikki guruhi haqida to'xtalib, badiiy ijodda ijobiy ma'nodagi ta'sirlanish turlari hamda ta'sirlanishning salbiy baho beriladigan shakllari xususida ma'lumot beradi. Olima ijobiy ma'nodagi ta'sirlanish turlariga oid atamalar va istilohlar sifatida *nazira*,

²² Гойилов Д. Огахийнинг бадийи маҳорати. Филол. фан. д-ри. ... дисс. – Тошкент, 2021. – Б.18.

²³ Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989.; Жирмунский В.М. Сравнительное литературоведение: Восток и Запад. – Л.: Наука, 1979; Жирмунский В.М. Историческая поэтика А.Н.Веселовского и её источники. – Ученые записки ЛГУ. Сер. филол. наук. 1939. Вып. – №3. – С. 3-19.; Конрад Н.И. Избранные труды. Литература и театр. – М.: Наука, 1978.; Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М., 1976; Самойлович А.Н. Иранский эпос в литературе тюркских народов Средней Азии // Сб. “Фирдоуси”. – Л.: ИВАН и Гос.Е., 1934; Самойлович А.Н. Собрание 30 Царских поэтов сопутствующих Ферузу Хива. 1909 // ЗВОРАО. – СПб., Т.19 (1909). вып. 4-С. 0198-0209; Самойлович А.Н. Турецкие этюды. – РНБ., Ф.671, эд.хр. 100.-872 лл.; Бертельс Э.Е. Избранные труды. Навои и Джамии. – М.:Наука,1965.; Janos Эckmann. Harezmi, kipcak ve sagatay turkcesi uzerine arastirmalar. – Ankara, 1996. – С. 232.; A.Zeki Velidi Togan. Bugunku Turkili: Turkistan ve yakin tarihi. – Istanbul, 1981. – С. 501.

²⁴ Қаранг: Намунаи адабиёти тоҷик. Жамъ кунанда: Садриддин Айний. – М., 1926. – С. 195–197.

²⁵ Қаранг: Фитрат А. Танланган асарлар. II жилд (Илмий асарлар). – Тошкент: Маънавият, 2000. – Б. 59-60.

²⁶ Ваҳмуд Маҳмуд. Танланган асарлар. – Тошкент: Маънавият, 2007. – Б. 84-90.

²⁷ Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. 1-қисм. Тошкент: Ўзнашр, 1930. – Б. 74-86.

²⁸ Ўзбек адабиёти тарихи хрестоматияси. XV–XIX асрлар. Олий педагогика ўқув юртлари учун. Тузувчи О.Шарафиддинов. – Тошкент, 1945. – Б. 179–190.

²⁹ Қаюмов П. Тазкираи Қаюмий. – Тошкент, 1998. – Б. 107–111.

³⁰ Қобилова З.Б. Бадийи ижодда таъсир ва издoshлик масалалари (Амирий шеърятини мисолида). Филол. фан. д-ри. ...дисс. автореф. – Фарғона, 2021. – Б. 19.

tatabbu, tavr, tavorud, tazminni, ta'sirlanishning salbiy holatlari sifatida esa sirqa, intihol, nasx, masx, salx, ilmom, musolita, ig'orot kabi turlarini keltirib o'tadi va fikrlarini davom ettirib, ilmi balog'at qoidalari va she'riyatning amaliy tajribalariga ko'ra, tavorud, tazmin, nazira, tatabbu, tavr kabi adabiy hodisalar an'anaviylik doirasidagi novatorlik jarayonini kuchaytirsam, ilmom, intihol, sirqa, nasx, masx kabi tushunchalar bilan qayd qilingan holatlar badiiy-estetik tafakkur taraqqiyotiga faqat ziyon yetkazishi haqida to'xtaladi³¹.

Adabiy ta'sir, mutaxassislar fikriga ko'ra, quyidagi omillar asosida maydonga keladi: ikki yoki undan ortiq xalqlar o'rtasidagi ijtimoiy, madaniy, adabiy aloqalar vositasida; adabiyotlar o'rtasidagi qondoshlik, muayyan genetik bog'lanish, ma'lum etnosga mansublik asosida (masalan, qardosh xalqlar adabiyoti); adabiy ta'sir keng ko'lamlil va ko'p bosqichli bo'lishi, butun boshli adabiy davrni tashkil etishi mumkin (masala, J.J.Russo va J.G.Bayron mansub adabiy oqimlarning A.Pushkin, M.Lermontov, L.Tolstoylarga ta'siri); yozuvchilar o'rtasidagi adabiy aloqaning bir turi. Bir yozuvchida mavjud syujet, obraz, mashhur motivlar yoki badiiy g'oyalardan boshqa yozuvchining foydalanishi kabilar³².

Ikkinchi bobning ikkinchi fasli "**Amiriy ijodining Xorazm shoirlariga ta'sir ko'lami**" deb nomlanadi. Amiriy she'riyati saviyasining balandligi, xalqchilligi va ommaviyligi, shuningdek, o'z davri va o'zidan keyingi davr adabiy muhiti vakillarini milliy va estetik ruhga ilhomlantira olganligi qalam ahlini ustozlari asarlarini har tomonlama keng va chuqur mutolaa qilib, undan mahorat sirlarini o'rganib, g'azallariga tatabbular qilishga, taxmislar bog'lashga sabab bo'lgan. Shoh-shoir g'azallari qo'ldan-qo'lga o'tib o'qilgan va zamon ijodkorlariga ilhom bag'ishlagan. Buni "mavzun" radifli g'azali maqta'sida Amiriyning o'zi ham faxr-u iftixor bilan e'tirof etadi:

*Bu g'azal bo'ldi Xo'jand ahlig'a mashhur, Amir,
Qildi taslim ango Ravnaqu Mirzo mavzun*³³

Amiriyning so'zga munosabati, so'z tanlash mahorati alohida diqqatga sazovor. U xalqona so'z va iboralardan mahorat bilan foydalanadi. Bu shoir she'rlarining chuqur samimiyati va xalqchilligini ta'minlagan asosiy omillardan hisoblanadi. Shuning bilan birga uning she'rlarida o'sha davr jonli tilida ishlatilmagan yoki tor doiradagina ishlatilgan, eski o'zbek tili (Navoiy tili)ga xos bo'lgan so'zlarga ham duch kelamiz (qamug', o'kush va hokazo). Ushbu so'zlar adabiy an'ana doirasida, ziyolilar va madrasa muhitida iste'molda bo'lgan bo'lib, ulardan she'riy matnda istifoda etish she'rning aynan shu ijtimoiy qatlam uchun mo'ljallab yozilganligini ko'rsatadi. Bu hol Amiriyning faqat ayrim she'rlarida namoyon bo'lib, umuman olganda, uning she'riyati ham keng kitobxonlar ommasini, ham yuqori saviyali xos o'quvchilar badiiy-estetik zavq olishlari mumkin bo'lgan asarlardir. Shuningdek, Amiriy o'zbek she'riyatining radiflar zahirasini ham boyitgan. Quyidagi jadvalda ilk bor, faqat Amiriy qo'llagan radiflar aks etgan:

³¹ Кобилова З.Б. Бадий иждодда таъсир ва издошлик масалалари (Амирий шеърияти мисолида). Филол. фан. д-ри. ...дисс. автореф. – Фарғона, 2021. – Б. 19.

³² Sherqulov S.K. Qiyosiy adabiyotshunoslikda adabiy ta'sir masalalari // "O'zbek adabiyotshunosligining dolzarb masalalari" mavzusidagi xalqaro ilmiy-nazariy oflayn-onlayn anjumani materiallari. – Toshkent, 2024. – B. 492.

³³ Амирий. Девон. – Тошкент: Tamaddun, 2017. – Б. 278. Bundan keyin mazkur manbadan she'r olinganda sahifasi qavs ichida ko'rsatiladi.

1-jadval

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5.	aylagon	35	erur ahsan	66	mendan o‘rgandi	97	qosh
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10.	aytadi	40	halqasi	71	mukarrar	102	sahar
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“Amir Umarxon Qo‘qon adabiy muhitida boshlab bergan an‘analar Xorazm adabiy muhitida davom ettirilgan. Shoh va shoir Muhammad Rahimxon II – Feruz ham Amir Umarxon singari saroyini o‘ziga xos ilmiy-ma‘rifiy markazga aylantirgan, shoir-u olimlarga homiylik qilgan Ahmad Tabibiyning “Majmuat ush-shuaroyi Feruzshohiy” nomi bilan mashhur tazkirasi (1908), Fazliy Namangoniyning “Majmuat ush-shuaro” asaridan ilhomlanib, Feruz topshirig‘iga

binoan yaratilgan. Adabiyotshunos U.Dolimov Feruz ijodiga bag'ishlangan maqolasida uning Fazliy tazkirasi orqali Qo'qon adabiy muhiti shoirlari ijodi bilan yaxshi tanish bo'lgani, Amiriyning "Lab uyur takallumg'a, zulfni parishon qil" matla'li g'azali Feruzda chuqur taassurot uyg'otgani, natijada u she'rning vazni, qofiyasi, radifi va mavzusini saqlagan holda unga nazira bitgani haqida ma'lum qiladi"³⁴.

Darhaqiqat, "Xorazmlik shoirlar Amiriyning devonini sevib mutolaa qilib, ham turkiy, ham forsiy g'azallariga tatabbular qilganlar, taxmislar bog'laganlar"³⁵. Jumladan, Ogahiy, Komil, Bayoniy, Tabibiy, Avaz, Rojii, Niyoziy kabi shoirlar Amiriydan ilhomlanib, go'zal she'rlar bitganlar.

Xorazm shoirlari orasida Amiriyning "qil", "muborak", "sallamno", "sizmusiz", "aylansun", "ko'rung" radifli g'azallari juda mashhur bo'lib, bu g'azal ta'sirida o'nlab yangi va yaxshi asarlar maydonga kelgan. Shuningdek, shoirlar Amiriyning qator g'azallaridagi shohbaytlarga ham o'xshatmalar qilgan, mazmunni saqlagan holda betakror baytlar yaratganlar.

Feruz ijodida Amiriyga xos ohanglarni his qilish mumkin. Aytaylik, Amiriy deyarli har bir g'azalida men ishq mulkining shohiman, amiriman, sultoniman deb lutf etadi va bu shoir g'azallarining o'ziga xos aniqlovchisiga aylangan:

*Ishq mulkining Amiriman, muhabbat zevarim,
Istaram to subhi mahshar yor vaslidin liqo (43)*

Bunday iboralarni Feruzda ham ko'ramiz. Chunki u ham egallagan mavqeyi jihatidan Amiriyga teng.

*Ishq eli shohiman, vale oshiqining qatorida,
Ushbu hazinin ul pari ko'ziga ilmadi, netay?*³⁶

Har ikki shoirda ham yor vaslidan umidvorlik aks etgan.

Ma'lumki, bir tilda yozilgan g'azalga ikkinchi tilda tatabbu qilish Sharq she'riyatida kam uchraydigan hodisa. Masalan, Alisher Navoiyning o'zbek tilidagi mashhur "koshki" radifli g'azaliga Abdurahmon Jomiy forsiyda juda go'zal tatabbu qilgan. Amiriyning mazkur "qil" radifli g'azaliga o'zbek she'riyatida eng ko'p tatabbu qilingan. Shoir zamondoshlaridan Fazliy, Ado, Xijlat, Foni, Uvaysiy kabi qator shoirlar ham tatabbu qilganlar. Ogahiy esa "qil" radifli g'azalga "kun" radifli forscha tatabbu bitgan hamda taxmis bog'lagan.

Amiriy:

*Lab uyur takallumg'a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil! (218)*

Ogahiy:

*Boz la'li shirin az suxan durafshon kun,
Qimati shakar bishkan, narxi gavhar arzon kun*³⁷.

Ko'rinib turibdiki, g'azal va tatabbuning matlallari o'zaro o'xshash: agar Amiriy "So'zga labingni ochib, sochlaringni yozib tashla, nutqingning shirinligi

³⁴ Халлиева Г. Амирий ва XIX аср Хоразм адабий муҳити асосчиси // "Амирий ва Қўқон адабий муҳити" мавзусидаги республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017. – Б. 117.

³⁵ Qobilova Z.B. Badiiy ijodda ta'sir va izdoshlik. – Тошкент: Tamaddun, 2021. – В. 196.

³⁶ Мухаммад Раҳимхон Феруз. Элга шоҳ-у ишққа кул. – Тошкент: Адабиёт ва санъат, 1994. – В. 102.

³⁷ Мухаммад Ризо Огаҳий. Таъвиз ул-ошиқин. – Тошкент: Фан, 1960. – Б. 596.

bilan qandning bahosini sindirib, mushk-u anbar narxini arzon (ya'ni bozorini kasod) qil!" – desa, Ogahiy unga qilgan tatabbusida "Shirin labingni yana so'z bilan bezat va bu bilan qandning bahosini tushirib, anbarning bozorini kasod qil!" – deydi.

"Oshiq bo'lmisham" radifli g'azal va muxammaslar dastlab Qo'qon adabiy muhiti shoirlari Amiriy, Uvaysiy, Mahzuna kabilar ijodida mashhur bo'lgan. Xiva adabiy muhitiga u, shubhasiz, Amiriy orqali kirib borgan. Chunki Uvaysiy yoki Mahzuna ijodi Xorazm elida mashhur bo'lmagan. Komil ham Amiriyning ramali musammani maqsur vaznidagi ayni radifli g'azaliga vazni va radifini saqlagan, lekin qofiya tizimini o'zgartirgan holda tatabbu qiladi:

*Ohkim, bir sarvi gulruxsora oshiq bo'lmisham,
Bemuruvvat qotili xunxora oshiq bo'lmisham*³⁸.

Aytish mumkinki, Xiva adabiy muhitida ham Fazliy Namangoniyning "Majmuai shoiron" tazkirasi va Amiriy devoni keng tarqalib, Ogahiy, Komil, Tabibiy, Bayoniy, Avaz, Niyoziy kabi barcha shoirlarni o'z ta'sir doirasiga tortgan hamda ular shoh-shoir g'azallaridan ilhomlanib, ularga tatabbular qilganlar, taxmislar bog'laganlar, uning asarlari uslubi va ohangida she'rlar bitganlar.

Bobning uchinchi fasli "**Mushtaraklik va o'ziga xoslik (mavzuga murojaat, obrazlar tabiati, tuyg'ular ifodasi jihatidan)**" deb nomlanadi. "Amiriy devonidagi g'azallar mavzusiga ko'ra, asosan, oshiqona she'rlardan iborat. Ikkinchi o'rinda orifona va uchinchi o'rinda rindona she'rlari turadi. Lekin umumijodi misolida shoir asarlarini diniy, tasavvufiy, ishqiy va ma'viza she'rlarga ajratish mumkin. Uning she'riyatida deyarli hajv-satirani ko'rmaymiz. Ba'zi yengil hazilga asoslangan yumoristik ruhdagi baytlarga duch kelamiz. Shoh-shoir bo'lganligi uchunmi, shikoyat va hasrat motivlari ham uncha ko'zga tashlanmaydi. Ishqiy she'rlarida ham hijron azobidan ko'ra visol sururini ko'proq tarannum qilgan³⁹. Amiriy ijodi, garchand o'zbek mumtoz adabiyoti an'analari bilan uzviy bog'liq bo'lsa-da, uning she'riyati mumtoz an'anaviy timsol, obraz va mavzularning yangicha talqini bilan ajralib turadi. Bu, xususan, ishq, may mavzusi, pir, zohid, oshiq obrazlari, soch, sadaf, banogo'sh timsollari talqinida ko'rinadi.

"Muayyan bir yetuk asarga mazmun va shakl jihatdan mushtarak, lekin ayni paytda original xususiyatlarga ega bo'lgan, yangi va mustaqil asar"⁴⁰lar ham bo'ladi. Xorazm shoirlarining Amiriyga izdoshlik natijasida yaratgan she'rlarini ana shunday mustaqil asarlar sifatida baholash mumkin.

Xiva adabiy muhitining taniqli namoyandalaridan biri Niyoziy bo'lib, u Amiriyning "sallamno" radifli g'azaliga tatabbu bog'lar ekan, vazn va radifni saqlab qolib, qofiya tartibini o'zgartiradi. Tatabbuga asos bo'lgan g'azal hazaji musammani solim vaznida:

Dedi Yusuf ko'rub yorimni: "Jononingg'a sallamno!"

³⁸ Комил. Девон (Нашрга тайёрловчилар: А.Ҳайитметов, В.Мўминова). – Тошкент: Адабиёт ва санъат, 1975. – Б. 125.

³⁹ Qobilova Z.B. Badiiy ijodda ta'sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B.196.

⁴⁰ Файзуллоев Б. Ўзбек шеърларида татаббуъ тарихи ва маҳорат масалалари. Филол. фан. ном. ... дисс. автореф. – Тошкент, 2002. – Б. 10.

Aning ishqig‘a toqat aylag‘an joningg‘a sallamno!” (44)

Tatabbu ham ayni vaznda:

Jamilo, fikrati farhatpadidoringg‘a sallamno,

Banogah ro‘yati rohatnamudoringg‘a sallamno⁴¹.

Amiriy g‘azali 11 baytdan iborat bo‘lsa, Niyoziyning unga tatabbusi 7 bayt hajmida. Lekin vazn va radifni aytmasa, bu ikki g‘azalda boshqa mushtaraklikni ko‘rmaymiz. Niyoziy ayni vazn va radifda butunlay yangi g‘azal yaratgan. Bu o‘ziga xoslik tatabbu maqtasidayoq namoyon bo‘lgan. G‘azal maqtasida Amiriy: “Husn-u malohat mazhari bo‘lgan Yusuf alayhissalom ham yorimning beqiyos ko‘rk-u jamoli oldida hayratda qolib: “E, jononingga qoyil! Shunday go‘zalning ishqiga toqati etgan joningga ming ofarin!” – dedi desa, Niyoziy: “Ey go‘zal, kishiga quvonch baxsh etuvchi fikrlaringga ofarin! Kutilmaganda namoyon bo‘lib, kishiga huzur hadya qiluvchi jamolingga tahsinlar bo‘lsin!” – deb ta‘riflaydi.

Amiriyning “Hushu xiradni berguvchi barbod sizmusiz? Qosh “yoy”i birla qilg‘uvchi bedod sizmusiz?” deb boshlanuvchi oshiqona g‘azaliga Feruz, Niyoziy, Avaz kabi shoirlar tatabbu bog‘lashgan. Har uch shoir ham tatabbuda g‘azalning mavzu, vazn va radifini saqlaydi, ammo qofiya tizimi o‘zgartirib, unga ijodiy jihatdan yondoshadi.

Dissertatsiyada Amiriyning “aylansun”, “et”, “ey, soqiy”, “muborak”, “qil”, “sallamno”, “oshiq bo‘lmisham”, “Evaz” radifli, shuningdek, “Kulbam sori gar kelsangiz...” misrasi bilan boshlanadigan turkiy, “Zi tobi boda to sham‘i jamolat ravshan ast imshab” va “Ba jon, ey gulbadan, hastam asiri sarvi boloyat” misralari bilan boshlanadigan forsiy g‘azallari asosida yaratilgan she‘rlar tahlil qilinib, mavzuga murojaat, obrazlar talqini va tuyg‘ular ifodasidagi mushtaraklik va o‘ziga xoslik masalasi aniqlangan.

Uchinchi bob “Amiriyga izdoshlikda badiiy mahorat masalalari” deb nomlanib, uning birinchi fasli **“Tatabbu – ilhom va mahorat samarasi”** deb atalgan. Tatabbunavislik adabiy jarayon va adabiy aloqalar taraqqiyoti, an‘ana, yangilik va mahorat masalalari bilan bog‘liq bo‘lib, uning vujudga kelishini adabiyotshunos B.Fayzulloyev o‘z tadqiqotlarida ko‘rsatib o‘tgan⁴².

Tatabbu asarlarining yaratilishida mazmun va shakl unsurlari faol ishtirok etadi. Mavzu, vazn, qofiya va radif asosida javobiya yoki izdoshlik yuzaga keladi. Ayrim tatabbularda vazn yoki qofiya yangilanishi mumkin. Tatabbunavis shoir she‘rda ilgani surilgan g‘oya, obraz, tasviriy ifoda, janr kabilarga ham diqqat qaratib, o‘z asarida badiiylikni ta‘minlaydi. Ijodkor tatabbu asarda ularni yangilashi, yoki asos asardagiga nisbatan yangi qirralarini ochishi mumkin. Hatto shunday qilish shart hamdir. Chunki tatabbuda asos asardagi biz yuqorida sanab o‘tgan unsurlar aynan qaytarilsa taqlidga o‘xshab qoladi. Vaholanki, tatabbu fikriy faollikni, ijodkorlikni taqozo etadi. Zero, bu yaratilayotgan yangi asar birinchisini qaytarmagani holda, undan a‘lo darajadagi qiyoslar bilan ziynatlanishi kerak.

⁴¹Ғайипов Д. Отаниёз Ниёзий. – Тошкент: Фан, 2010. – Б.28. Монографияга шоир шеърларидан намуналар ҳам илова қилинган. – Х.Р.

⁴²Бахтиёр Файзуллаев. Ўзбек адабиётида татаббу тарихи ва маҳорат масалалари. Филол. фан. ном. ... дисс. – Тошкент, 2002. – С. 161.

“Odatda, adabiy ta’sir to’g’risida gapirilganda, ikki narsaga jiddiy qaraladi. Bulardan biri – dunyoqarash, ya’ni g’oyaviy munosabatlar. Ikkinchisi va eng muhimi – badiiy mahorat”⁴³.

“Qo’qon adabiy muhitidagi kabi Xiva adabiy muhitida ham muayyan g’azalga ijodiy musobaqa tarzida bir necha shoirlar tatabbu yozib, o’zaro bellashganlar. Bir radifdagi g’azallar ko’plab shoirlar ijodida uchrashi shundan dalolat beradi. Bu o’ziga xos hodisani ikki adabiy muhit qiyosida o’rganish adabiyotshunoslik uchun qiziqarli ma’lumotlarni taqdim etishi shubhasiz”⁴⁴.

Xorazmlik shoirlar Amiriyning “qil”, “muborak”, “qilmading”, “shaydolanmasun”, “sizmusiz?”, “aylansun”, “ey qumri”, “oshiq bo’lmisham”, “o’lturur” kabi g’azallariga mahorat bilan go’zal tatabbular bog’lashgan. “Badiiy mahorat – katta hayot haqiqatini jonli shaklda ifodalash san’ati”⁴⁵.

Amiriy ijodida “muborak” radifli g’azal mavjud bo’lib, ushbu g’azal badiiy mukammalligi bilan ajralib turadi. G’azal aruzning *rajazi musammani solimi maqbul* vaznida yozilgan. Ya’ni ruknlari: *mustaf’ilun -fauvlun-mustaf’ilun -fauvlun (- - v - / v - - / - - v - / v - -)* asllaridan hosil bo’lgan.

*Husning kamola etdi, ey mahliqo muborak
Oyinayi jamoling topdi safo muborak .(175)*

bayti bilan boshlanuvchi Amiriyning ushbu g’azali tavsifiy xarakterda bo’lib, unda ma’shuqa husn-u malohatda ham, ibo-hayoda ham kamolga yetganligi va jamol oyinasi soflik bilan go’zallashgani qutlanadi.

Avaz O’tar ham Amiriy izidan borib, mazkur g’azalga tatabbu bitadi. Amiriy g’azali to’qqiz baytdan iborat bo’lsa, Avaz O’tar yetti baytli tatabbu bitgan. Har ikki g’azalda ham vazn bir xil, radif aynan takrorlangan, qofiyalar ham o’xshash, birinchi bayt ham mantiqan bir xil:

*Topmish kamol husning, ey mahliqo muborak.
Bermish bori jahonga nuri ziyo muborak.*⁴⁶

Tatabbuning har bayti Amiriy g’azaliga hamohang yaratilgan. Ikkinchi baytda Amiriy yuzlarini oynadan yashirib, juda yaxshi ish qilgan oy yuzli ma’shuqani sharm-u hayo bilan, Avaz esa zeb-ziynatlar emas, balki jamoli zeb-ziynatlar ko’rkini ochgan ma’shuqani gulgun qabo bilan tabriklaydi; g’azalning uchinchi baytida yuziga pardoz berib, oshiq qonini to’kkan go’zalga qo’llaridagi xina bilan, tatabbuda ishq ahli orasida mehrlil va sodiq ma’shuqa bazmga kirib kelishi bilan qutlanadi; to’rtinchi baytda endi har ikki shoirning lirik qahramoni ma’shuqadan bir oz ranjiydi: oshiqqa zulm paymonasini ushatgan, raqiblarga esa ahd-u vafo qilgan, shum ag’yorga lutf-u marhamat ko’rsatgan mahbuba kinoya bilan olqishlanadi; g’azalning beshinchi bayti podshoh Amiriyga xos buyruq ohangida bitilgan: malohat taxtining sultonimisan, vafo qil! Ikkinchi misrada esa tamsil keltiriladi: shohdan karam, saxovat qilish, quldan esa duo kutiladi. Avaz baytga boshqacha yondashadi: ma’shuqa bu oqshom jabr-u javo odatini tark aylab, vafoni odat qilibdi, bu hol muborak bo’lsin! G’azalning oltinchi baytida oshiq bir sho’x

⁴³Хаққул.И. Ибрат ва маҳорат мактаби // Ўзбек тили ва адабиёти, 1983. № 4-сон. – Б. 17.

⁴⁴Qobilova Z. Badiiy ijodda ta’sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B.196.

⁴⁵ Хаққул И. Шеърят – рухий муносабат. – Тошкент: Адабиёт ва санъат, 1989. – Б. 192.

⁴⁶Аваз Ўтар. Сайланма. – Тошкент: Адабиёт ва санъат нашриёти, 1984. – Б.105.

dilraboning asiri bo'lganidan xursandlik, boshiga kelgan bu savdoni Xudo muborak qilishidan quvonish, tatabbuda xuddi hayit bayramidek, bir kun visol kuni ham kelishidan umidvorlik aks etgan. G'azal maqta'sini Amiriy faxriyasi o'laroq qabul qilish o'rinli bo'ladi:

*Ul sarvqad xayolin qilding Amir insho,
Tab'i salim birla fikri raso muborak (1, 175)*

ya'ni ul sarv bo'ylik yor xayolini shunday yozdingki, ta'bi sa'lim va fikri rasolik muborak bo'lsin! Bu o'rinda Amiriy ma'shuqa ta'rifini maromiga yetkazib ta'riflashda unga Yaratgandan berilgan iste'dod qo'l kelganligini ta'kidlaydi. Avaz O'tarda esa ma'shuqa visoli oshiq uchun faqat orzu bo'lib qolishiga ishora qilgandek umidsizlik bor:

*Shum muddaoiy yuzina solma nazar Avazkim,
Diydorin oni ko'rmak oshiqqa nomuborak.⁴⁷*

Xorazm adabiy muhitining asoschisi Feruz ham, Ogahiy ham, adabiy muhitning yana bir yirik vakili Otaniyoz Niyoziy ham Amiriyning ushbu "muborak" radifli g'azaliga tatabbu qilganlar. Otaniyoz Niyoziy o'z g'azalida ma'shuqa ta'rifida "shohi zamon", "shamshod-u sarv qadli", "mushkin qosh", "o'q otar mujgonli", "kamon qosh", "sulaymoni farmonpazir" kabi tashbehlarni qo'llab, o'zini u ham "qul" deb ataydi:

*Ko'ying aro Niyoziy, bir kamtarin g'uloming,
Chokarlaring ichida bu notavon muborak.⁴⁸*

Feruz ijodida esa ushbu g'azal biroz o'zgacha tus oladi: tatabbuda Feruz raqqosani ta'riflaydi. Ya'ni "Olding niqob yuzdin", "Kelding taraxxum aylab" "Bu va'dalarga vafo qilding", "Gohi tabassum aylab", "Ulusdin chiqmay raqqoslik qilib", "Yuz bo'sa bir diramga qilding baho" deya u go'zaldan ko'ngli to'lmay oxir oqibat o'ziga o'zi uning qosh-u ko'ziga maftun bo'lma, chunki ul sho'xi nomuborak hayosiz ekan, deydi. Feruz dilrabo, ziyo, aro, vafo, ado, navo, baho kabi so'zlarni qofiya sifatida qo'llab, mavzuda ham, yangilik qiladi.

Amiriyning "Parivash dilrabolar barchasi boshingdin aylansun, Sochi sunbul sanamlar zulfi chirmoshingdin aylansun".⁴⁹ matla'li g'azaliga Xorazm adabiy muhitining ko'plab shoirlari tatabbu bog'lashgan. Amiriyda raqiblar ma'shuqaning oshiqqa berayotgan ozorlaridan quvonsalar, Ogahiyda raqiblar ma'shuqaga hamrohlik qiladi. Rojiiyda esa, ma'shuqaning ag'yorga tosh otishi ham lutf qilishga tenglashtiriladi. Ko'rinadiki, badiiy barkamol g'azal tatabbularni ham go'zal bo'lishiga asos bo'lgan.

Amiriy ijodidan bahramand bo'lganlardan biri zabardast shoir Komil hisoblanadi. U ham Amiriyning "qil" radifli g'azaliga tatabbu qilgan.

*Gulshani jamolingda kokuling parishon qil,
Lola birla sunbulni dog'i chini pechon qil⁵⁰.*

⁴⁷ Avaz Ўтар. Сайланма. – Тошкент: Адабиёт ва санъат, 1984. – Б. 105.

⁴⁸ Otaniyoz Devon Oxund. Devoni Niyoziy. – Toshkent: O'zbekiston, 2016. – B. 140.

⁴⁹ Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман. Танланган асарлар. Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти. – Тошкент, 2008. – Б. 87.

⁵⁰ Комил. Девон (Нашрга тайёрловчилар: А.Ҳайитметов, В.Мўминова). – Тошкент: Адабиёт ва санъат, 1975. – Б. 113.

Amiriy matla'sining ikkinchi misrasi Komil tatabbusida yangilangan shaklda takrorlanadi:

Amiriy:

*Lab uyur takallumg'a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil! (1, 218)*

Komil:

*Xat ayon etib la'ling ustida zumuradning
Qadru qiymatin sindur, la'l narxin arzon qil!*⁵¹

G'azalda qandning shirinligi jihatidan labga, anbarning xushbo'yliги jihatidan zulfga nisbati bo'lsa, tatabbuda yashil tusiga ko'ra zumrad ma'shuqa xatini, cho'g'day qizilligiga ko'ra la'l labini tamsil etib kelmoqda. Ya'ni ma'shuqaning labi ustidagi mayin tuklari – la'lni qurshagan zumradi zumradning bozorini kasod qilsa, zumrad qoplagan la'li la'lning narxini tushirib yuboradi.

Umuman olganda, shoirlar Amiriy boshlab bergan silsilani davom ettirgan holda, u yaratgan betakror ijod olamining o'ziga xos kashfiyoti sanalmish 123 ta radif zahirasi bilan unumli foydalangan. Amiriyga ergashib juda go'zal o'xshatmalar qilish orqali nafaqat o'z ijodlarini, balki Xorazm adabiy muhitini ham yangi san'at asarlari bilan boyitganlar. Diqqatga sazovor tomoni shundaki, shoirlar tatabbunavislikka faqatgina ijodiy mahoratni yuksaltirish vositasi sifatidagina qaramay, unga tengsiz iste'dod sohiblari, yetuk san'atkorlar bilan bo'ylashish imkoniyati sifatida qaraganlar.

Bobning ikkinchi fasli "**Taxmislar badiiyati**" masalalariga bag'ishlangan. She'riyatimizda taxmis faqatgina salmog'i bilan emas, balki imkoniyatlarining kengligi, mazmun ifodalash uchun qulayligi, ohangdorlikning yuqoriligi va musiqiyliги bilan g'azaldan keyingi ikkinchi o'rinni olib ulgurgan. Xorazm shoirlari ijodida keng tarqalishining asosiy omillaridan biri ham aynan shu. Chunki Xorazmda ijod jarayonida taxmisga alohida e'tibor bilan qarash kuzatiladi. O'zbek adabiyotida Hofiz Xorazmiy nomi bilan boshlangan taxmis yaratish an'anasi XIX-XX asrlarda ham jadal davom etdi. Taxmisning o'tmishiga nazar tashlaydigan bo'lsak, uni mumtoz adabiyotimizda juda faol qo'llanganligiga guvoh bo'lamiz. U fikr va his-tuyg'ularni ifodalashga juda qulay, g'azal va ruboiy kabi sermahsul janr sifatida rivojlanishda bo'lgan. Xattoki adabiyotimiz tarixida faqatgina muxammaslardan tuzilgan butun boshli devonlar mavjudligi aytiladi.⁵²

Amiriyning o'ziga xos uslubi, betakror iste'dodi, yuksak salohiyati, tinimsiz mehnatlari natijasi o'laroq dunyoga kelgan «qil», «evaz», «muborak», «aylansun» radifli, «Kulbam sori gar kelsangiz, jon naqdidir podoshingiz» misrasi bilan boshlanuvchi g'azallariga Xorazm shoirlari badiiy barkamolligi jihatdan bir-biridan qolishmaydigan shunday taxmislar yaratganlarki, ushbu asarlar ustozlardan o'rganish, saboq olish, ularga fikrda yaqin bo'lish, e'tiqod qo'yish, salaflarga hurmat ko'rsatish, o'tmish ajdodlarining an'analarini davom ettirish asnosida maydonga kelgan va tabiiyki, bu ularning ijodlari ravnaqiga hissa qo'shgan.

⁵¹ Комил. Девон (Нашрга тайёрловчилар: А.Хайитметов, В.Мўминова). – Тошкент: Адабиёт ва санъат, 1975. – Б. 113.

⁵² Ўлдашева М. Аваз шеърлятида анъана ва маҳорат. Филол. фан.ном. ... дисс. – Тошкент, 2006. – Б. 58.

Xorazm adabiy muhitining iste'dodli namoyondalaridan biri Ahmadjon Tabibiy Amiriyning boshdan oyoq tamsil san'atiga asoslangan g'azaliga taxmis bog'lagan. "Taxmis bog'lanayotgan g'azalga qo'shilayotgan misralar bayt oldidan keltirilishi jihatidan unda ifodalangan fikrni tushunishga o'ziga xos zamin yaratishi, uni sharhlab, izohlab, rivojlantirib, to'ldirib kelishi taqozo qilinadi"⁵³. Tabibiy bu qoidalarga rioya qilgan. Amiriy g'azalda *podosh, farrosh, kengosh, qosh, yo'ldosh, xuffosh, yosh, bosh* kabi arabiy va turkiy so'zlarni qofiya qilib olgan. Qofiyaga olingan so'zlardan keyin egalik qo'shimchasi ham kelib mutloq qofiya turini tashkil etgan. G'azal aruzning rajazi musammani solim (mustaf'ilun-mustaf'ilun-mustaf'ilun-mustaf'ilun, (--v--,--v--,--v--,--v-)) vaznida yozilgan. Tabibiy ham ayni mazmun teranligi va tasvir go'zalligini saqlab qolgan. Agar kulbasiga yor kelsa, badaliga jonini va'da qilayotgan, yo'lga ko'zyoshi ila suv sepib, mujgonlari ila supirishini ixtiyor etgan shoirning dard-u izhorlarini ohang va mohiyatda to'ldiradi:

*Man xastadurman ko'yingiz sahnida bir avboshingiz,
Balkim hama avboshlar ichra kamin qalloshingiz,
Ne bo'lg'ay emdi lutfingiz bir kun bo'lub yo'ldoshingiz,
Kulbam sori gar kelsangiz jon naqdidur podoshingiz,
Ko'z ashki birla suv sepib mujgon bo'lur farroshingiz*⁵⁴.

Xiva adabiy muhitining taniqli namoyandalaridan Rojiy ham Amiriy ijodidan yaxshi xabardor bo'lgan. Shoir devonida uning "soqiy" radifli g'azaliga bog'lagan taxmisini ko'ramiz. Ma'lumki, Rojiy nafaqat usta g'azalnavis, balki mohir muxammasnavis ham bo'lib, o'zi o'zbek va tojik tillarida tab'i xud muxammaslar yozish bilan birga Navoiy, Fuzuliy, Munis, Ogahiy, Komil, Ziyrak kabi shoirlarning ko'plab g'azallariga ham mahorat bilan taxmis bog'lagan. Amiriy g'azaliga bog'lagan muxammasi ham o'zining badiiy barkamolligi bilan ajralib turadi. Muxammasnavislikda katta tajriba hosil qilgan Rojiyning Amiriy baytlariga qo'shgan misralari ham go'yoki salafi fikrlari xazinasiga o'ziga xos ochqich bo'lib xizmat qilgan. Chunonchi:

*Yuzumga har nafas yuz koj urub dardu balo ilki,
Tani zorimni ming chok aylabon ranju ano ilki,
Bu yonglig' tortibon ming ranj etmay bu gado ilki,
Chamanda sunbulingni tor-tor etmish sabo ilki,
Bu qayg'u birla zulfingdek parishondurman, ey soqiy*⁵⁵.

G'azaldagi: "Sabo chamanda kokilingni tor-torga ajratib yozib tashlaganligini ko'rib, bu g'amdan mening ham ko'nglim soching kabi parishon bo'ldi (chunki men qo'l tegizishni ravo ko'rmagan sochlaringni sabo qo'li o'ynadi-da)", – degan fikrni tatabbu muallifi – uni sharhlovchi shunday misralar bilan to'ldiradi: "Yuzumga har nafas dardu balo qo'li tarsaki tushiradi. Ranju mashaqqat qo'li esa zaif tanimni ming bir bo'lak qiladi. Ana shunday mushkulotlar ostida qolgan bu

⁵³Qobilova Z. Badiiy ijodda ta'sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B. 197.

⁵⁴Аманов Ш. Аҳмад Табибий ва Қўқон адабий муҳити: адабий таъсир масалалари // "Тафаккур зиёси" илмий-услубий журнали 2022/ маҳсу сөн. – Ж. 2022. – Б. 38.

⁵⁵Мухаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман (Нашрга тайёрловчи: М.Бердимуродова). – Тошкент: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2008. – Б. 126.

gadoning qo‘li sening sochingga yetmay, uni chamanda sabo o‘ynab, tor-torga ajratganini ko‘rib, g‘am-u qayg‘uga cho‘mib, holim zulfingdek parishon bo‘ldi”.

Taxmis bog‘lash orqali Amiriya mushtarak fikrlar, hamohang tuyg‘ular g‘azal baytlari oldidan qo‘shilib, ular rivojlantirilgan, to‘ldirilgan va ikki shoir ittifoqining samarasi bo‘lgan yangi asar dunyoga kelgan. Umuman olganda, Amiriy nafaqat Qo‘qon adabiy muhiti vakillari ijodiga, balki Xorazm adabiy muhiti vakillariga ham salmoqli ta’sir o‘tkazgan. Buni Amiriy g‘azallariga qilingan tatabbular, taxmislar ham tasdiqlaydi.

XULOSA

1. Xorazm juda qadim zamonlardayoq ilm-fan va madaniyat rivojlangan mamlakat sifatida Misr, Bobil, Iroq, Eron, Hindiston, Qadimgi Yunoniston va Rim mamlakatlari qatorida turgan. XVIII–XIX asrlarda Xorazmda boshqa sohalar qatorida, adabiyot, xususan, she’riyat bir qadar darajada rivoj topdi. Lirik turning ko‘plab janrlari o‘zining takomiliga erishib bordi, tarjimachilik va tarixchilik rivoj tordi.

2. Adabiy muhitning shakllanishi va uning rivojida unga homiylik qiladigan hukmdorning o‘rni alohida bo‘lsa-da, lekin adabiy muhitning vujudga kelishi aynan yagona davlat boshlig‘ining o‘zi bilan belgilanmaydi. Bil’aks adabiy muhitning vujudga kelishi uzoq tarixiy jarayon bo‘lib, uning genezisi adabiy muhitning to‘la ma’noda shakllanishidan ancha oldingi davrlarni ko‘zda tutadi.

3. Qo‘qon va Xiva xonliklaridagi adabiy jarayonlar – Markaziy Osiyo madaniy hayotida muhim o‘rin tutgan davr bo‘lib, bu xonliklarda XVIII-XIX asrlarda adabiyot sezilarli darajada rivoj tordi. Har ikki xonlikda ham adabiy muhit hukmdorlar homiyligida shakllangan, ko‘plab iste’dodli shoirlar yetishib chiqdi. Har ikki adabiy muhitda badiiy ijodda klassik uslubga tayanilgan va xalq og‘zaki ijodi bilan uyg‘unlashgan. Shoirlar ko‘proq tasavvufiy, ma’rifiy, tarixiy, ijtimoiy-tarbiyaviy, axloqiy pand-nasihat kabi mavzularni qamrab olgan.

4. Amiriy va Feruz o‘zbek adabiyoti tarixida ham shoh, ham shoirlik taqdiriga sazovor bo‘lgan siymolar qatoridan o‘rin olgan. Ularga xos umumiy xislatlar davlat ishlari bilan band bo‘lganlari holda, adabiyot va san’at rivojini tashkil va ta’min etishda, ham amaliy, ham ijodiy ishlari bilan o‘z davri adabiyoti taraqqiyotiga hissa qo‘shishdan iboratdir.

5. Amiriy shoir sifatida Sharq adabiyotida o‘zining bir necha asrlik tarixiga ega bo‘lgan an’analarning davomchisidir. Amiriyning adabiy faoliyati nafaqat adabiy-estetik, balki ijtimoiy-siyosiy ahamiyatga ega bo‘lgan hodisa. Chunki o‘sha davrda adabiyot borliqni obrazli tasvirlash vositasi bo‘lish bilan birga jamiyat mafkurasining muhim manbai hisoblangan. Bu, ayniqsa, Umarxon tomonidan 100 ga yaqin shoirlarning saroy atrofidagi bir adabiy muhit doirasida birlashtirilishida yaqqol namoyon bo‘ladi.

6. O‘z davri, o‘z mintaqasi uchun ulkan adabiy muhit hozirlagani holda qo‘shni adabiy muhitning shakllanishi va rivojlanishi uchun ta’sir ko‘rsata olgan Amiriy o‘zbek adabiyotida Hazrat Navoiydan keyin turuvchi iste’dod sohibidir. Shu boisdan ham u hayotlik paytidan boshlab to bugungi kungacha bo‘lgan adabiy

jarayonlarda shoir ijodiga ayricha munosabat bildirilganligini ko'ramiz. Amiriy Sharq mumtoz so'z san'atidagi ilg'or an'analar doirasida ijod qilib, she'rlarida o'ziga xos nozik va teran fikrlar, ohorli va go'zal tashbehlar, jozibador va ta'sirchan tasvirlar bilan noyob badiiy kashfiyotlar yaratgan mahoratli shoirlar sirasiga kiradi.

7. XIX asr Xorazm adabiy muhitida Amiriy ijodiga qiziqish, uning lirikasini chuqur o'rganish ishlari jonlanib ketdi. Amiriy an'analarini ijodiy o'zlashtirish va rivojlantirishga intilish kuchaydi. Fazliy Namangoniyning "Majmuai shoiron" tazkirasi va Amiriy devoni keng tarqalib, Ogahiy, Komil, Tabibiy, Bayoniy, Avaz, Niyoziy kabi ko'plab shoirlarni o'z ta'sir doirasiga tortgan hamda ular shoh-shoir g'azallaridan ilhomlanib, ularga tatabbular qilganlar, taxmislar bog'laganlar, uning asarlari uslubi va ohangida she'rlar bitganlar.

8. Tatabbunavislik Qo'qon va Xiva adabiy muhitlarida nihoyatda rivojlangan. Umarxon saroyining malikushshuarozi Fazliy Namangoniyning "Majmuat shuaro" ("Shoirlar majmuasi") tazkirasi asosan shoh-shoir g'azallariga qilingan tatabbulardan iborat bo'lgani kabi, Ahmadjon Tabibiyning "Majmuai si shuaro" payravi Feruzshohiy" tazkirasi ham Xiva adabiy muhiti shoirlarining Feruz g'azallariga qilgan tatabbulari asosida jamlangan.

9. Amiriy ijod gulshanidan bahra olish, u qo'llagan tashbeh-u sifatlashlar, istioralar, mazmundagi chuqur falsafiylik, hayotga oshiqlik, komillik sari intilish va boshqa unsurlar Xorazmlik shoirlar taxmislarining mag'iz-mag'ziga singib ketgan. Taxmislar, aytish mumkinki, hamma tomondan Amiriy uslubi, dunyoqarashi, g'oyasi, badiiy ifoda vositalariga yaqinlashib borgan. Taxmislarda badiiy detallar shunchaki qo'llanilmaydi. Ulardagi so'zlar, harflar, tovushlar o'ziga xos, yangicha ohang kasbetadi.

10. Xorazmlik shoirlar taxmisleri o'zi bog'lanayotgan g'azal baytidagi fikrga zamin hozirlash, uni rivojlantirish, uning sababini ochish va yangi qirrasiga e'tibor qaratish kabi vazifalarni bajaradi. Kiritilgan misralar lirik qahramonning ruhiy holati, komillik yo'lidagi riyozatlarini yanada kengroq va to'laroq ochishga xizmat qiladi.

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KOKAND UNIVERSITY FOR AWARDED THE DEGREE OF
DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGICAL SCIENCES**

FERGANA STATE UNIVERSITY

RAIMOVA KHILOLA MA'MURJON KIZI

THE LITERARY ENVIRONMENT OF AMIRIY AND KHOREZM

10.00.02 – Uzbek Literature

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

The topic of the Doctor of Philosophy (PhD) dissertation was registered at the Higher Attestation Commission of the Republic of Uzbekistan under the number B2023.3.PhD/Fil3757.

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The author's abstract of the dissertation in three languages (Uzbek, Russian, and English (summary)) has been uploaded to the official website of Kokand University at (www.kokanduni.uz) and to the "Ziyonet" information-educational portal at (www.ziyonet.uz.)

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The defense of the dissertation will take place at the meeting of Scientific Council №. PhD.03/25.12.2024.Fil.130.02 authorized to award academic degrees, at Kokand University on "30" "12" 2025 at 14:00 (Address: 170100, Kokand city, Turkiston Street, House 28-a).

The dissertation is available for review at the Information Resource Center of Kokand University (registered under №. 18). (Address: 170100, Kokand city, Turkiston Street, House 28-a).

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INTRODUCTION (abstract of the doctor of philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the issues of literary influence and interliterary relations have always remained on the agenda. Every work of art created over the centuries is not only the product of the intellectual spirit of its time, but also a new expression of traditions that have developed and been passed down through a chain of continuity. Therefore, studying this issue as an object of scientific research and determining its historical development has long held significant importance in literary scholarship.

In world literary studies, the issue of aesthetic appreciation and influence in artistic creation is considered one of the fundamental scholarly problems requiring investigation. In particular, following predecessors and contemporary prominent poets, as well as engaging in artistic creation modeled after their works, was a widespread phenomenon in classical Eastern literature. As a result of literary influence, talented creators enhanced their worldview, improved their mastery, and refined their stylistic skills.

In Uzbek literary studies, the need for a comprehensive examination of the creative works produced by classical literary masters is steadily increasing. Indeed, “the thorough study and broad promotion of Uzbek classical and modern literature, its analysis in connection with the complex processes occurring today, and the drawing of necessary conclusions are undoubtedly of great importance in elevating our spiritual life”¹.

In this regard, thoroughly exploring Amiriy’s creative legacy and his influence on the works of Khorezm poets is considered one of the urgent tasks facing our literary scholarship.

The tradition of master–disciple relationships was widely practiced in the East. For disciples, being worthy of their masters and attaining their level was regarded as great honor. Umarxon Amiriy, counted among the distinguished literary figures who contributed significantly to the development of Uzbek classical literature, was regarded as a mentor not only by poets of his own time but also by poets of subsequent centuries. This is because he masterfully synthesized the advanced traditions and major achievements of pre-existing Turkic and Persian literature in his creative work.

Studying the impact of Amiriy—the founder and brilliant representative of the Kokand literary environment—on the Khorezm literary milieu will undoubtedly yield important scholarly conclusions for Uzbek literary studies. The significance and relevance of the topic are defined precisely by these factors.

The present dissertation research contributes, to a certain extent, to the implementation of the tasks outlined in the following regulatory documents: the Decree of the President of the Republic of Uzbekistan No. PF-6097 of October 29, 2020, “On Approving the Concept for the Development of Science until 2030”; the Presidential Decree No. PF-6108 of November 6, 2020, “On Measures to Develop Education, Upbringing, and Science in the New Development Period of

¹Мирзиёев Ш. Эркин Воҳидов ижодига бағишланган адабий фестивалъ катнашчиларига табриги. 23.05.2024. <https://president.uz/oz/lists/view/7253>.

Uzbekistan”; the Resolution of the President No. PQ-4865 of October 19, 2020, “On Celebrating the 580th Anniversary of the Great Poet and Thinker Alisher Navoi on a Large Scale”; the Presidential Resolution No. PQ-54 of February 2, 2024, “On Additional Measures to Accelerate Reforms in the Field of Education”; as well as other normative-legal documents related to this sphere.

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

This dissertation research has been conducted in accordance with Priority Area I of the development of science and technology in the Republic—“The social, legal, economic, cultural, and spiritual-educational development of an information-based society and a democratic state, and the development of an innovative economy.”

The historical development of Uzbek classical literature—particularly the examination of literary traditions formed over centuries, the expressive power of artistic language, and its aesthetic potential—highlights the special significance of Amiriy and his role in the advancement of Uzbek classical literature. Approaching Amiriy’s creative heritage from a literary-scientific perspective, especially in relation to his contribution to the development of literary influence, has resulted in substantial scholarly research. In this regard, comprehensive information is provided in the studies of the prominent Amiriy scholar, Doctor of Philological Sciences, Professor Zeboxon Qobilova².

Issues such as literary influence, interliterary relations, the distinctive features of Turkic aruz and rhyme, artistic style, tradition and innovation have always been on the agenda of Uzbek literary studies³.

A number of studies have also been conducted on the Khorezm literary environment, the lives and creative works of its representatives, as well as on the phenomenon of imitation and follower-ship in artistic literature⁴.

²Бу ҳақда қаранг: Қобилова З. Амирий ва унинг адабий фаолияти. Филол. фан. номз. ...дисс... – Тошкент, 2007. – 134 б.; Қобилова З. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърляти мисолида). Филол. фан. д-ри. ... дисс. – Тошкент, 2021. – 280 б.

³Аҳмад Худойдод Тарозий. Фунун ул-балоға. – Тошкент: Хазиана, 1985. – 216 б; Фитрат А. Адабиёт коидалари. – Тошкент: Ўқитувчи, 1996. – 112 б; Акрамов Б. Ҳозирги замон муҳаббат лирикасида традиция ва новаторлик проблемаси. Филол. фанл. номз... дис. – Тошкент, 1967. – 172 б; Сулаймонова Ф. Шарқ ва Ғарб. (Қадимий давр ва ўрта асрлар мадания алоқалари). – Тошкент: O‘zbekiston, 1997. – 210 б; Абдуғафуров А. Қалб қаъридаги қадриятлар. – Тошкент: Ўқитувчи, 1998. – 216 б; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – 128 б; Муҳиддинов М. Қ. Алишер Навоий ва унинг салафлари ижодида инсон концепсияси (“Хамса”ларнинг биринчи дostonлари асосида). Филол. фан. д-ри. ... дисс. – Самарқанд, 1995. – 288 б; Рўзмонова Р. Алишер Навоий аъналарининг Усмонли турк шеърлятига таъсири. Филол. фан. номз. ... дис. автореф. – Тошкент, 2011. – 146 б; Тожибоева М. Жадид адиблари ижодида мумтоз адабиёт аъналарини ва маҳорат масалалари. – Тошкент: Мумтоз сўз, 2017. – 260 б.

⁴Халлиева Г. Огаҳий мусамматлари. – Тошкент: Мумтоз сўз, 2019. – 208 б; Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy an’analari asosida). Filol. fan. b. fals. d-ri. ... diss. – Namangan, 2023. – 132 б; Исмоилова Г. Феруз даври Хоразм адабий муҳити. Филол. фан. номз. ... дисс. – Тошкент, 1995; Маткаримова С. Табиий – тазкиранавис (“Мажмуаи си шуаройи пайрави Ферузшоҳий” асосида). Филол. фан. номз. ... дис. – Тошкент, 2007; Файзуллаев Б. Ўзбек шеърлятида татаббу тарихи ва маҳорат масалалари. – Тошкент, 2002; Мирзаев В. Аваз Ўтар ўғли (ҳаёти ва ижоди). Филол. фан. д-ри. ... дисс. – Тошкент, 1962; Матёкубова Т. Огаҳий шеърлятида аънавий образлар талқини. Филол. фан. номз. ... дис. – Тошкент, 2000; Йўлдашева М. Аваз шеърлятида аъна ва маҳорат. Филол. фан. номз. ... дис. – Тошкент, 2006; Гойипов Д. Огаҳийнинг бадий маҳорати. Филол. фан. д-ри. ... дисс. – Тошкент, 2021.

Relevance of the research topic to the research plans of the higher education institution where the dissertation was carried out.

The dissertation was completed within the framework of the research theme “*Problems of Poetics*” included in the scientific research plan of Fergana State University.

The aim of the research is to scientifically substantiate the criteria of literary influence and creative follower-ship in classical and modern literary studies, using the example of Amiriy’s influence on the Khorezm literary environment.

Research tasks:

to study the history of the Kokand and Khorezm literary environments and identify their distinctive features;

to compare the roles of Amiriy and Feruz in cultural life;

to reveal the issue of literary influence in 18th–19th century Uzbek classical poetry through Amiriy’s impact on representatives of the Khorezm literary milieu, including Munis, Feruz, Ogahiy, Tabibiy, Avaz, Rojiy Khorazmiy, and Otaniyoz Niyoziy;

to examine the poetics of tatabbu (imitation) and takhmis (five-line poetic elaboration) written in response to Amiriy.

The object of the research consists of Amiriy’s “Devon (Volume I, Uzbek Poems)” published in 2017, as well as the divans of Feruz, Munis, Ogahiy, Rojiy, Avaz, Tabibiy, Otaniyoz Niyoziy, and Komil Khorezmi.

The subject of the research is the mutual influence and follower-ship reflected in the comparative study of the poems included in Amiriy’s Uzbek divan and the creative works of Khorezm poets, as well as issues related to literary tradition, originality, and artistic mastery.

Research methods.

In covering the research topic, sociological, historical-comparative, historical-cultural, contextual, and hermeneutic analysis methods were employed.

Scientific novelty of the research:

The issue of Amiriy’s influence on the Khorezm literary environment has been studied monographically for the first time. Common and distinctive features of the literary environments of Amiriy and Feruz have been identified.

It has been substantiated that Khorezm poets such as Munis, Ogahiy, Feruz, Tabibiy, Otaniyoz Niyoziy, Avaz, Komil Khorezmi, and Rojiy were influenced by Amiriy’s poetry in terms of thematic approach, the nature of imagery, and the expression of emotions.

In the tatabbu (imitations) of Amiriy’s ghazals, it has been determined that poets primarily sought to introduce innovations in rhyme while approaching Amiriy’s style, worldview, and artistic means of expression.

The takhmis (five-line elaborations) composed by Khorezm poets for Amiriy’s ghazals have been shown to fulfill such functions as preparing the ground for the meaning expressed in the original couplet, developing it further, revealing its cause, and highlighting new aspects; the added lines effectively served to more broadly and fully reveal the emotional state of the lyrical persona.

Reliability of the research results.

The reliability of the results is ensured by the clear formulation of the research problem; the substantiation of conclusions through historical-comparative, historical-cultural, and hermeneutic analysis methods; the use of credible theoretical sources, manuscripts, lithographed books, and dictionaries; the practical application of theoretical ideas and conclusions; and the validation of the obtained results by authorized institutions.

Scientific and practical significance of the research results.

The scientific significance of the research lies in enriching theoretical views related to the history of Uzbek classical literature and literary studies, particularly in contributing to the understanding of literary tradition, influence, and the role of literary impact in the development of artistic creativity.

The practical significance of the research results lies in the fact that the materials of the dissertation may be used in the creation of a new generation of textbooks and teaching manuals for master's and bachelor's degree programmes in higher education institutions in the subjects "History of Uzbek Literature," "History of Uzbek Literary Studies," and "Theory of Literature." They may also be utilized in academic lectures, elective courses, and in lectures prepared to instill national and spiritual values in the consciousness of young people.

Implementation of the research results.

The implementation of the scientific conclusions obtained during the study of Amiriy and the Khorezm literary environment is reflected in the following:

The fact that the issue of Amiriy's influence on the Khorezm literary environment has been monographically researched for the first time, and that common and distinctive features characteristic of the literary environments of Amiriy and Feruz have been identified, has been applied in the activities outlined in Direction V ("Measures for the development of culture, art, theatre, museums, readership, and creativity") of the Programme of Measures to Improve the Effectiveness of Spiritual and Educational Work and Develop the Sector, approved by the Republican Center for Spirituality and Enlightenment on January 4, 2024.

Specifically, dissertation materials were used in organizing and conducting promotional activities under Item 40 of the programme:

"To identify talented youth in our country, support their creative aspirations, and introduce to a wide readership and encourage artistic works that glorify the Motherland, promote the rich spiritual heritage of our ancestors, as well as national and universal values, and celebrate creativity and constructive efforts—by holding a creative competition in the nominations 'Best Poetry Cycle,' 'Best Prose Work,' 'Best Essay,' and 'Best Fairy-Tale Collection.'"

(This is confirmed by Certificate No. 10/769 dated November 19, 2025, issued by the Institute for Social and Spiritual Research under the Republican Center for Spirituality and Enlightenment.)

As a result, the scientific and educational level of the event was elevated, and the importance of artistic literature in ensuring human spiritual development was effectively highlighted.

The sections demonstrating that Khorezm poets such as Munis, Ogahiy, Feruz, Tabibiy, Otaniyoz Niyoziy, Avaz, Komil Khorezmi, and Rojjiy were influenced by Amiriy's poetry in terms of thematic approach, the nature of imagery, and the expression of emotions were used in the project AL-322103020 "Creating a Website and Electronic Platform on the Lives and Works of Creators of the Kokand Literary Environment."

(This is confirmed by Certificate No. 01/03-2081 dated November 5, 2025, issued by Kokand University.) As a result, the platform was enriched with theoretical materials on literary influence and follower-ship.

The conclusions showing that in imitations (tatabbu) of Amiriy's ghazals poets primarily sought innovation in rhyme and endeavoured to approach Amiriy's style, worldview, and artistic devices were used during the meetings of the Literary Criticism Council of the Writers' Union of Uzbekistan, in literary evenings, creative meetings, and "master classes" held at the Erkin Vohidov and Ogahiy Schools of Creativity, and in spiritual-educational events organized for students at the Alley of Writers.

(This is confirmed by Certificate No. 01-03/418 dated November 18, 2025, issued by the Writers' Union of Uzbekistan.) As a result, young creators and researchers broadened their understanding of literary studies, comparative literature, and particularly the issues of inter-environment literary influence, and developed proper analytical approaches to classical national literature.

The findings that takhmis composed by Khorezm poets for Amiriy's ghazals serve such functions as preparing the semantic ground for the original couplet, developing the idea, revealing its cause, and highlighting new aspects, and that the added lines help more deeply and fully reveal the psychological state of the lyrical persona, were used in the scripts of the programmes "G'azal Bostoni" (The Garden of Ghazals) and "Ta'lim va Taraqqiyot" (Education and Development) produced by the "Uzbekistan-24" Creative Association of the National Television and Radio Company of Uzbekistan for the "Uzbekistan" TV channel in the issues aired in December 2022–2023 and in January–February 2024.

(The applicant herself participated in several episodes of the "G'azal Bostoni" broadcast.)

(This is confirmed by Certificate No. 05-09-1824 dated November 14, 2025, issued by the "Uzbekistan" TV channel of the National Television and Radio Company of Uzbekistan.)

As a result, these broadcasts were enriched with valuable insights into the distinctive manifestations of tradition and literary influence in Amiriy's works and the various forms of follower-ship reflected in the works of representatives of the two literary environments.

Approval of the research results. The research findings were approved through the author's presentations at 8 scientific-practical conferences, including 6 international and 2 national conferences.

Publication of the research results. A total of 14 scholarly works related to the dissertation topic have been published. Among them, 5 articles were published in academic journals recommended by the Higher Attestation Commission of the

Republic of Uzbekistan for publishing the main results of doctoral dissertations, including 3 articles in national journals and 2 in international journals.

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

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the topic, describes the aims and objectives of the research, and defines its object and subject. It also indicates the correspondence of the study to the priority areas of the development of science and technology in the Republic, presents the scientific novelty and practical results of the research, reveals the scientific and practical significance of the findings, outlines the implementation of the research results, lists the published works, and provides information about the structure of the dissertation.

The first chapter of the dissertation is titled **“The history of the Kokand and Khorezm literary environments: formation and development.”** The first section is called **“Literary processes in the Kokand and Khiva Khanates.”**

Studying the history of literature is of great importance both from the perspective of exploring the heritage of our ancestors and from the necessity of ensuring the future development of literature. At the same time, the study of a particular literary environment provides insight into the development of the national literature to which it belongs, allows comparisons with other literary environments, and opens the way for the discovery of new representatives of the literary milieu.

In all three khanates of Central Asia, literary activity of varying intensity has always existed, and in certain historical periods, these activities even reached the level of a distinct literary environment. For example, during the reign of Amir Umarxon (1810–1822) in Kokand and during the reign of Muhammad Rahimkhan Feruz (1863–1910) in Khiva, the literary environment flourished. In general, it cannot be denied that cultural life—including its integral component, literary activity—had developed in these regions even before the periods of these rulers.

One of the most important aspects in the historical development and gradual evolution of Uzbek classical literature is, without doubt, the literary environments. It is well known that a literary environment emerges under the influence of prominent poets and writers who live and create in a particular region. The formation of such an environment is naturally connected with the activities of major creators and the creative schools they establish. For instance, the Herat literary environment (Lutfiy, Navoi, Jami and others), the Kokand literary environment (Amiriy, Nodira, Khan, Fazliy, Ado, Gulkhaniy, Mahmur, Uvaysiy, Mahzuna, Muqimiy, Furqat, Zavqiy and others), and the Bukhara literary environment (Ubaydiy, Khoja, Muhammad Solih, Aziziy, Farohiy, Ojiz and others) all emerged under the influence of major poets.

Khorezm, since ancient times, has stood alongside Egypt, Babylon, Iraq, Iran, India, Ancient Greece, and Rome as a land where science and culture flourished. The ethnographer S. R. Tolstov writes in his work “In Search of Ancient Khorezm Culture”:

“The place of ancient Khorezm in the history of Eastern science is extremely important. We know very little about pre-Islamic Khorezm, that is, the era of antiquity and the Afrighid dynasty. However, after thoroughly examining the material and spiritual monuments, we can state that in Khorezm, the exact sciences—mathematics, geometry, trigonometry, astronomy, cartography, geography, chemistry, mineralogy, and the arts—had already reached a high level of development in those times.” Indeed, many great scholars who emerged from Khorezm contributed immensely to the advancement of world science⁵.

In the 13th–14th centuries, literature—and especially poetry—developed remarkably in Khorezm, alongside other fields. Among many genres of lyric poetry, the ruboiy (quatrain) genre reached a high level of refinement. One of the poets who achieved mastery in this genre was undoubtedly Pahlavon Mahmud. Translation and historiography also flourished in Khorezm.

During the reign of Muhammad Rahimkhan II (Feruz), the Khorezm literary environment fully matured. At this stage, eminent poets such as Munis, Ogahiy, and Komil Khorezmi, along with their worthy successors—Chokar, Mutrib, Ahmad Tabibiy, Abdurazzoq Faqiriy, Muhammadrasul Mirzo, Muhammad Yusuf Bayoniy, Ilyos Mulla Muhammad o‘g‘li So‘fi, Avaz O‘tar o‘g‘li, Safo Mug‘anniy, Komiljon Devoniy, Muhammad Rahim Rog‘ib, and other talented literary figures—entered the realm of literature.

Changes that occur in centuries-long cultural life often reveal themselves fully during the rule of an enlightened monarch. This phenomenon can be observed directly in the formation of any literary environment. Similarly, the emergence of the Kokand literary environment had passed through several earlier stages before the reign of Amir Umarxon; its earliest signs can be linked to the initial formation of the Kokand Khanate itself.

Already during the reign of Shohruhbiy (1709–1721), the founder of the Kokand Khanate, special attention was given to the literary community, and numerous poets were present in the palace. Mirzo Ma‘sum Kosoniy served as a court poet, and his chronogram-elegies written on the deaths of Shohruhbiy and Abdulkarimbiy have been preserved to this day:

اگر خاهی خصلی صالی فوتی شاهروخ
سولتان،

شود روشن زی نقدی شاهروخ بیک بیگمو نوقسان.

*Agar xohe xusuli soli favti Shohruh sulton,
Shavad ravshan zi naqdi Shohruhbek bekam-u nuqson.*

Tarjimasi:

Agar Shohruh sultonning vafot etgan yilini bilmoqchi bo‘lsang,

⁵Толстов С.П. Қадимги Хоразм маданиятини излаб. – Тошкент: Фан, 1966. – Б. 16.

(U) *bekam-u nuqson Shohruhbekdan ma'lum bo'ladi!*⁶

“Shohruhbek” (شاهروخ بيك) In this couplet, a chronogram (tarikh) is created, through which the year of the ruler’s death (Hijri 1128 / AD 1721) is derived.

During the reign of Erdonabiy, Mirza Sho‘xiy served as the leader of the poets. In the court of Abdulkarimkhan, figures such as Eshon, Domulla Olim Konibodomiy, and Domulla Valiy Kho‘jandiy were active.

Muhammad Amin, the son of Norbo‘tabiy (1770–1798/1799), one of the ruling members of the Ming dynasty, was not only a prince but also a poet. He gathered several poets around him and organized literary gatherings. During one of these literary assemblies, the prince addressed Nusrat, who was regarded as the “malik ush-shuaro” (king of poets) of his time, saying: به گردي شم چون قونغز بود پروانه پروانه

Ba girdi sham chun qo'ng'iz buvad parvona-parvona
(*Shamning atrofida qo'ng'iz shunchalik parvona bo'ldi*).

Bunga javoban Nusrat quyidagicha javob bergan:

سرت گردم تريقه دلنوازي ياد گر از شم

Sarat gardam, tariqa dilnavozi yod gir az sham
(*Boshingdin aylanay, dilnavozlik yo'lini shamdan o'rgangin*)⁷.

Pleased with the poet’s appropriate response, Muhammad Amin rewarded him with fifty cartloads of grain. Intending to gather the poets of his era and form a strong literary environment, Muhammad Amin passed away in Hijri 1212 / AD 1797–1798, and thus his ambition remained unfulfilled. Later, his noble intentions were realized by his brother — Umarxon (Amiriy). Umarxon brought poets from various cities such as Qunduz, Balkh, Hisor, and Herat to the capital, Kokand, and created a flourishing literary environment. As Abdurauf Fitrat stated: “In Fergana, which gained independence during the final period of the Ashtarkhanids, literature revived once again during the time of Olimkhan and Umarxon. Especially during Umarxon’s era, many poets gathered around the royal court⁸.

“The literary processes in the Kokand and Khiva Khanates constituted an important period in the cultural life of Central Asia, as literature developed significantly in these khanates during the 18th–19th centuries. In both khanates, the literary environment was formed under the patronage of the rulers, and many talented poets and writers emerged. In both literary environments, the classical style was followed and harmonized with folk oral creativity.”

The second section of the chapter is titled “**The Role of Amiriy and Feruz in Cultural Life.**”

During Amiriy’s period, many fields in the Kokand Khanate experienced significant development. Beautiful examples of architecture were constructed. In major cities such as Kokand, Margilan, Namangan, and Andijan, madrasas, mosques, khanaqahs, bazaars, and bathhouses were built. For example, in Kokand

⁶ Мирза Олим Хўқандий ибн Мирза Раҳим Тошқандий. Ансоб ус-салотин ва таворих ул-хавоқин. – Тошкент: ЎзР ФА ШИ Кўлэзмалар институти. №1314, 9-“а” саҳифа.

⁷ Мирза Муҳаммад Амин домулло. Тухфат ут-таворихи хоний. № ЛБ 440, 84-“а” саҳифа.

⁸ Абдурауф Фитрат. XVI асрдан сўнгра ўзбек адабиётига умумий бир қараш // Танланган асарлар. Иккинчи жилд (илмий асарлар). – Тошкент, 2000. – Б. 51.

there were 40 madrasas and 120 schools, while in Margilan there were 10 madrasas and 80 schools⁹. Elementary schools (maktab) of simple structure operated in almost all mosques during the khanate period.

Amir Umarxon (Amiriy) paid particular attention to the development of nearly all branches of craftsmanship. One of the crafts that significantly elevated Kokand's fame was paper-making. Kokand paper gained renown throughout Central Asian cities for its high quality¹⁰. The art of calligraphy also flourished in Kokand. Calligraphers such as Muhammad Latif Dabir, Abdulg'ozikhoja, Mirzo Sharif Dabir, and Mulla Ahmadjon became known in history for their valuable work in manuscript copying¹¹. Another notable feature of Kokand calligraphers was that many of them were simultaneously poets, historians, and miniaturists. Through their works, they elevated Kokand calligraphy to the level of a national art.

In the Kokand Khanate, the "Shashmaqom" tradition—belonging to the genre of professional folk music—spread widely along the Fergana–Tashkent routes, and especially the genre of "katta ashula" became highly popular¹².

By Umarxon's order, numerous canals and irrigation channels were constructed, which led to the flourishing of agriculture. As a result, food production increased and prices became more affordable. Thus, as Mulla Olim Maxdum Hoji writes, Umarxon "...in a short time won the hearts of all the people of Fergana, completely eliminating ancient harmful customs, injustices, and practices prohibited by the sacred Sharia"¹³.

"Just as in other khanates of Central Asia, cultural and literary life in the Kokand Khanate experienced great revitalization during this period. Literary life had also developed considerably in the territories of the Khiva Khanate and the Bukhara Emirate, and the harmony of themes as well as leading literary tendencies brought these environments closer to one another. In Kokand, poets who came from other cities of Central Asia also lived and created. Among them were active participants of the progressive literature of the period, who later became the pride of our literature—such as Hoziq, Gulxaniy and others. In the late 18th and early 19th centuries, Kokand also became home to distinguished poetesses such as Nodira, Uvaysiy, and Mahzuna. Amiriy's role in the literary life of this period was likewise significant"¹⁴.

Muhammad Rahimkhan Feruz is among those rare figures in the history of Uzbek literature who possessed both the destiny of a king and that of a poet. A common feature shared by both rulers—Amiriy and Feruz—was that despite being occupied with affairs of the state, they contributed significantly to the development of literature and art, both through practical measures and their own creative work.

⁹ Бобобеков Х. Қўқон тарихи. – Тошкент: Фан, 1996. – Б. 24.

¹⁰ Зияева Д.Х. XIX аср охири – XX аср бошларида Туркистонда анъанавий таълим тизими муаммолари // Тошкент Ислон университети илмий-таҳлилий ахборот, 2009. №3. – Б. 10-12.

¹¹ Hakimov M. Alisher Navoiy asarlarini ko'chirgan xattotlar. – Toshkent: Fan, 1991. – B. 17.

¹² Исабоева Г.С. XIX асрда Қўқон хонлигида маданий ҳаёт. Тарих фан. номз. дисс. ...автореф. – Тошкент: ЎзМУ, 2010. – Б. 14.

¹³ Мулла Олим Махдум Ҳожи. Тарихи Туркистон. – Қарши: Насаф, 1992. – Б. 37.

¹⁴ Қодирова М. Амирий // Адабий мерос, 2 - китоб. – Тошкент: Фан, 1971. – Б. 104.

Muhammad Rahimkhan II ruled the Khiva throne for **46 years**. During this long reign, he had a profound and positive impact on the growth of science, culture, and literature in Khorezm. Like Amiriy, Feruz gathered around himself talented poets, historians, translators, specialists in various fields of knowledge, scribes, painters—in short, the most accomplished figures and artists of his time—and provided patronage, creating favourable conditions for their creative advancement. Around **forty poets** were part of his court, where literary gatherings, debates, and poetic exchanges were held. The gifted poet **Tabibiy** served as leader of the literary circle in the palace. Under Feruz's order, the works of the most talented poets were compiled into the collection "*Majmuat-ush-Shuaro*", which was later published through lithography. Having fostered a flourishing literary environment in his court, Muhammad Rahimkhan II (Feruz) can be regarded as one of the most enlightened and progressive khans of Central Asia and, in many ways, as the successor to Amir Umarxon — Amiriy. Among the rulers who preceded him, Feruz was the one who ruled the longest and left behind one of the finest legacies. During his reign, many changes and innovations took place throughout the Khorezm region. The historian Hasanmurod Laffasiy provides information that during the time of the king and poet Feruz, numerous madrasas were built, printing was developed, book culture flourished, and the khan personally oversaw all these endeavours: "*In Feruz's presence, seven to eight musicians would always be seated, practicing the 'soz,' 'tambur,' 'ghijjak,' and 'bulamon.'* Among them were Muhammad Yoqub Devon, Muhammad Yoqub Rozachi, Avaz Dorchiy, and others.¹⁵" Bayoniy also writes: "*His Majesty the Khan would hold scholarly gatherings every Monday and Friday evenings, engaging in reading sessions with the scholars. ...He encouraged the warriors and officials to read books. As a result, everyone became accustomed to reading.*¹⁶"

The period of Feruz was, in the true sense, the era in which the Khorezm school of bayoz compilation took shape. The article "*The History of Bayoz and Bayoz Compilation*" by the literary scholar Yo. Is'hoqov provides relatively complete and scholarly information about bayoz collections—their emergence, development, distinctive features, sources, and the schools of bayoz compilation¹⁷.

During this time, calligraphy in the Khiva literary environment also developed to a very high level. Under Muhammad Rahimkhan's rule, nearly fifty calligraphers were trained under the leadership of Komil¹⁸. Great attention was paid to reproducing rare manuscripts, preserving them, and developing book publication and printing. For the purpose of printing books using the lithographic method, the "*Podshohi Zamon Typolithography*" was established¹⁹.

Another factor that contributed to the closeness of these two literary environments was the strong influence of Fuzuli's poetic legacy on the works of poets in both regions. The *fuzuliyona* tone—echoing the style and emotional depth

¹⁵ Лаффасий. Тазкирайи шуаро. – Урганч: Хоразм, 1992. – Б. 25.

¹⁶ Баёний. Шажараи Хоразмшоҳий. Мерос. – Тошкент: Камалак, 1991. – Б. 179.

¹⁷ Исҳоқов Ё. Баёз ва баёзчилик тарихи / Ўзбек адабиёти тарихи масалалари. – Тошкент, 1976. – Б. 78.

¹⁸ Юнусов М. Саҳий қаламлар. – Тошкент: Адабиёт ва санъат, 1975. – Б. 94.

¹⁹ Мурадов А. Ўрта Осиё хаттотлик санъати тарихидан. – Тошкент: Фан, 1971. – Б. 117.

of Fuzuli—played a dominant role in the poetry of many creators from both literary spheres.

“In the 19th century, under the direct initiative of Amir Umarxon (Amiriy) in Kokand and Muhammad Rahimkhan (Feruz) in Khiva, a vibrant cultural, educational, and literary environment emerged, leaving a legacy worthy of serving as an example for other rulers. Historical and archival evidence shows that in the 19th century, the Khiva and Kokand khanates enjoyed a comparatively more progressive cultural and literary life, as a result of which numerous talented poets and scholars arose, leaving our people an invaluable spiritual heritage.²⁰”

The second chapter is titled **“Issues of literary influence and follower-ship.”** The first section of the chapter is called **“The study of literary influence and follower-ship in literary scholarship.”** “Traditionalism is a distinctive characteristic and mode of development of Eastern literature; within it exist both general similarity and repetition, as well as innovation and discovery. The aims and aspirations of the poet, and the outcomes and achievements attained, are often highly similar to one another.”²¹ Indeed, advanced worldview, new and weighty ideas, the power of thought, expressive richness, and artistic originality are born precisely within this sphere of similarity. One of the main factors that ensures this continuity is literary influence. Literary influence is a phenomenon that naturally and legitimately exists within the literary process and holds significant importance in the development of artistic thinking. Literary influence emerges as a result of the interaction of literary and artistic phenomena across space and time. Likewise, tradition is a persistent literary phenomenon in which the relationship between commonality and distinctiveness is embodied. Acknowledging the equal importance of these two aspects, it may be said that the essence of a work and the mastery of its creator are determined by originality and uniqueness²². At the initial stage of any creator’s activity, the influence of predecessors is inevitably present, and this plays an important role in the formation of that creator, helping them acquire their own path and stylistic individuality.

Among world literary scholars, A.N.Veselovsky, V.M.Zhirmunsky, N.I.Konrad, I.G.Neupokoeva, A.N.Samoilovich, and Ye.E.Bertels, as well as the Hungarian scholar Janos Eckmann and the Turkish scholar Ahmad Zeki Validiy Togan, have extensively explored issues of literary influence and creative originality²³.

²⁰ Халлиева Г. Амирий ва XIX аср Хоразм адабий мухити асосчиси // “Амирий ва Қўқон адабий мухити” мавзусидаги республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017. – Б. 117.

²¹ Иброхим Ҳаққул. Тасаввуф ва Огаҳий шеърятини // Ўзбек тили ва адабиёти, 2019. №6. – Б. 6.

²² Гойилов Д. Огаҳийнинг бадиий маҳорати. Филол. фан. д-ри. ... дисс. – Тошкент, 2021. – Б. 18.

²³ Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989.; Жирмунский В.М. Сравнительное литературоведение: Восток и Запад. – Л.: Наука, 1979.; Жирмунский В.М. Историческая поэтика А.Н.Веселовского и её источники. – Ученые записки ЛГУ. Сер. филол. наук. 1939. Вып. – №3. – С. 3-19.; Конрад Н.И. Избранные труды. Литература и театр. – М.: Наука, 1978.; Неупокоева И.Г. История всемирной литературы. Проблемы системного и сравнительного анализа. – М., 1976.; Самойлович А.Н. Иранский эпос в литературе тюркских народов Средней Азии // Сб. “Фирдоуси”. – Л.: ИВАН и Гос.Е., 1934.; Самойлович А.Н. Собрание 30 Царских поэтов сопутствующих Ферузу Хива. 1909 // ЗВОРАО. – СПб., Т.19 (1909). вып. 4-С. 0198-0209; Самойлович А.Н. Турецкие этюды. – РНБ., Ф.671, эд.хр. 100.-872 лл.; Бертельс Э.Е. Избранные труды. Навои и Джами. – М.:Наука,1965.; Janos Eckmann. Narezm, kipcak ve sagatay turkcesi

In Uzbek literary studies as well, the topics of literary influence and follower-ship—along with various levels of research on Amiriy’s life, activity, and creative legacy—have been widely investigated. In the 20th century, scholars such as Sadridin Ayni²⁴, Abdurauf Fitrat²⁵, Vadud Mahmud²⁶, Miyon Buzruk Solihov²⁷, O. Sharafiddinov²⁸, Po‘lotjon Qayyumov, and A.Qayyumov²⁹ studied the bilingual poet’s biography, the literary environment to which he belonged, and his Turkic and Persian heritage to varying degrees. By the end of the century, the field of Amiriy studies expanded significantly through the research of Professor Zebo Qobilova, who examined issues of literary influence and follower-ship as a specialized subject³⁰.

There are several forms of drawing inspiration in artistic creation, and defining their boundaries with precision is quite difficult. For this reason, various classifications of literary influence exist, and their definitions sometimes contradict each other. In this regard, the classification proposed by Z. B. Qobilova is considered well-founded. She distinguishes between two groups of follower-ship, explaining both positive forms of influence in artistic creation and forms of influence that are negatively assessed. As positive terms and phenomena, she lists nazira, tatabbu, tavr, tavorud, tazmin; and as negatively evaluated forms, she identifies sirqa, intihol, nasx, masx, salx, ilmom, musolita, ig‘orot. She further notes that, according to the principles of classical rhetoric (ilm ul-balog‘a) and the practical traditions of poetry, literary events such as tavorud, tazmin, nazira, tatabbu, and tavr strengthen the process of innovation within tradition, while the phenomena labeled as ilmom, intihol, sirqa, nasx, and masx harm the development of artistic and aesthetic thought³¹.

According to specialists, literary influence arises due to several factors: social, cultural, and literary relations between two or more peoples; kinship between literatures—shared genetic roots and belonging to a common ethnos (e.g., literatures of related Turkic peoples); literary influence may be broad and multi-stage, shaping entire literary periods (for example, the influence of the literary movements represented by J.J.Rousseau and J.G.Byron on A.Pushkin, M.Lermontov, and L.Tolstoy); a type of literary relationship between writers,

uzerine arastirmalar. – Ankara, 1996. – С. 232.; A.Zeki Velidi Togan. Bugunku Turkili: Turkistan ve yakin tarihi. – Istanbul, 1981. – С. 501.

²⁴Қаранг: Намунаи адабиёти тожик. Жамъ кунанда: Садриддин Айний. – М., 1926. – С. 195–197.

²⁵ Қаранг: Фитрат А. Танланган асарлар. II жилд (Илмий асарлар). – Тошкент: Маънавият, 2000. – Б. 59-60.

²⁶ Ваҳмуд Маҳмуд. Танланган асарлар. – Тошкент: Маънавият, 2007. – Б. 84-90.

²⁷ Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. 1-қисм. Тошкент: Ўзнашр, 1930. – Б. 74-86.

²⁸ Ўзбек адабиёти тарихи хрестоматияси. XV–XIX асрлар. Олий педагогика ўқув юртлари учун. Тузувчи О.Шарафиддинов. – Тошкент, 1945. – Б. 179–190.

²⁹ Қаюмов П. Тазкираи Қаюмий. – Тошкент, 1998. – Б. 107–111

³⁰ Қобилова З.Б. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърляти мисолида). Филол. фан. д-ри. ...дисс. автореф. – Фарғона, 2021. – Б. 19.

³¹ Қобилова З.Б. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърляти мисолида). Филол. фан. д-ри. ...дисс. автореф. – Фарғона, 2021. – Б. 19.

where a writer uses the plot, image, motif, or artistic ideas existing in another writer's work³².

The second section of the second chapter is titled **“The scope of amiriy’s influence on khorezm poets.”** The high artistic level, popular orientation, and accessibility of Amiriy’s poetry, as well as its ability to inspire the representatives of the literary environment of his own era and later periods with national and aesthetic spirit, encouraged poets to study their master’s works deeply and comprehensively, learn artistic skills from them, compose tatabbu (imitations), and attach takhmis to his ghazals. The king-poet’s ghazals were passed from hand to hand and inspired contemporary creators. Amiriy himself proudly acknowledges this in the final couplet (maqta’) of his ghazal with the radif “mavzun”:

*Bu g’azal bo’ldi Xo’jand ahlig’a mashhur, Amir,
Qildi taslim anga Ravnaqu Mirzo mavzun*³³

Amiriy’s attitude toward words and his skill in word selection deserve special attention. He masterfully uses colloquial words and expressions, and this is one of the main factors that ensured the deep sincerity and populist spirit of his poetry. At the same time, in his poems we also encounter words characteristic of Old Uzbek (the language of Navoi) that were either no longer used in everyday speech of that period or were used only in narrow scholarly circles (such as qamug’, o’kush, etc.). These words existed within the sphere of literary tradition and were used among intellectuals and in the madrasa environment. Their use in poetic text indicates that certain poems were intended specifically for this social stratum. This tendency appears only in some of Amiriy’s poems; overall, his poetic works are written in such a way that both the general readership and highly educated elite readers can derive artistic and aesthetic pleasure from them. Furthermore, Amiriy significantly enriched the stock of radifs (refrains) in Uzbek poetry. The following table presents, for the first time, the radifs used exclusively by Amiriy:

1-jadval

No							
1.	“xay-xay”	31	do’ndurmish	62	oshiq bo’lon	93	xavas etmas
2.	amir	32	dushmandur	63	pari	94	qo’zg’olmasun
3.	andisha qil	33	el chekduk	64	qadrini	95	uchradi nogoh
4.	anor	34	eli	65	qani	96	ustidadur
5.	aylagon	35	erur ahsan	66	mendan o’rgandi	97	qosh
6.	aylamay naylay	36	ey qumri	67	mijgoning	98	qoshlaring
7.	aylansun	37	falak	68	mijgonlaring	99	qurboning
8.	aylay bukun	38	g’alat	69	muborak	100	rashk
9.	ayrilmasun	39	gulnor	70	mujdasi	101	sadqasi

³² Sherqulov S.K. Qiyosiy adabiyotshunoslikda adabiy ta’sir masalalari // “O’zbek adabiyotshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-nazariy oflayn-onlayn anjumani materiallari. – Toshkent, 2024. – B. 492.

³³ Амирий. Девон. – Тошкент: Тамаддун, 2017. – Б. 278. Bundan keyin mazkur manbadan she’r olinganda sahifasi qavs ichida ko’rsatiladi.

10.	aytadi	40	halqasi	71	mukarrar	102	sahar
11.	ayting	41	harir	72	mushkul	103	sallamno
12.	bale	42	havo	73	muzmar	104	sango
13.	band	43	istig‘nosi bor	74	nadur	105	chirin
14.	bandadur	44	kamaring	75	nay	106	chohim
15.	bebok	45	kam-kam	76	nechuk qilsun	107	sizmusiz
16.	bexabar	46	karam etdung	77	nogoh	108	sog‘indim
17.	bezobita etti	47	kechasi	78	o‘ldi o‘xshaydur	109	ta‘ma
18.	bilmay	48	keltur	79	o‘lg‘ay	110	tabranib
19.	biri	49	kiprik	80	o‘lmas	111	tahsin
20.	bor ekan	50	ko‘rguzing	81	xizmating	112	topti jon
21.	bormukun	51	ko‘rmadim	82	o‘lturgudek	113	tamosho
22.	boyistiy	52	kokul	83	o‘lturur	114	tamosho qil
23.	chekma	53	kul	84	o‘rgulsun	115	tarab
24.	chekon	54	kuydurma	85	o‘shal	116	tarog‘
25.	dasta-dasta	55	lutf	86	xo‘p bo‘ldi	117	tasadduq
26.	demas	56	maning	87	o‘xshattim	118	taslim
27.	dermishlar	57	mavzun	88	o‘xshotma	119	tikmagil
28.	do‘ndurdi	58	qarou qirmiz	89	o‘ynamoq	120	toj
29.	yoning	59	qildi soz	90	oh	121	tong otguncha
30.	zeb	60	qilon	91	oshiq bo‘lmisham	122	topdim
31.	qiyg‘och	61	xofiz	92	xush kelding	123	yod ettim

“The traditions initiated by Amir Umarxon within the Kokand literary environment were continued in the Khorezm literary milieu. The king and poet Muhammad Rahimkhan II – Feruz – just like Amir Umarxon, transformed his palace into a distinctive intellectual and cultural center and provided patronage to poets and scholars. Ahmad Tabibiy’s famous tazkira *‘Majmuatash-Shuaroyi Feruzshohiy’* (1908), as well as Fazliy Namangoniy’s *‘Majmuat ush-Shuaro’*, were both created under Feruz’s instruction, inspired by earlier literary anthologies. In his article devoted to Feruz’s works, the literary scholar U. Dolimov reports that Feruz was well acquainted with the poems of Kokand’s literary figures through Fazliy’s tazkira, and that Amiriy’s ghazal beginning with the matla’ *‘Lab uyur takallunga, zulfini parishon qil’* made a deep impression on him. As a result, Feruz composed a *nazira* to this poem, preserving its meter, rhyme, radif, and theme.³⁴”

Indeed, “Khorezmian poets loved reading Amiriy’s divan and created *tatabbus* for both his Turkic and Persian ghazals, composing *takhmis* as well.³⁵”

³⁴ Халлиева Г. Амирий ва XIX аср Хоразм адабий муҳити асосчиси // “Амирий ва Қўқон адабий муҳити” мавзусидаги республика илмий-амалий анжумани материаллари. – Тошкент: Tamaddun, 2017. – Б. 117.

³⁵ Qobilova Z.B. Badiiy ijodda ta’sir va izdoshlik. – Тошкент: Tamaddun, 2021. – В. 196.

Among them, Ogahiy, Komil, Bayoniy, Tabibiy, Avaz, Rojiiy, and Niyoziiy wrote beautiful poems inspired by Amiriy.

Among Khorezm poets, Amiriy's ghazals with the radifs "qil," "muborak," "sallamno," "sizmusiz," "aylansun," "ko'rung" were especially popular, and dozens of new, remarkable works were created under the influence of these ghazals. Additionally, poets composed exquisite couplets resembling the *shohbayts* in Amiriy's ghazals—preserving the meaning while creating original, unique lines.

One can clearly sense Amiriy's stylistic tones in Feruz's poetry. For example, Amiriy declares in nearly all his ghazals that he is "the king, the amir, the sultan of the realm of love," and this motif becomes a distinctive identifying feature of his poetic voice.

Ishq mulkining Amiriman, muhabbat zevarim,
Istaram to subhi mahshar yor vaslidin liqo (43)

Such expressions can also be found in Feruz's poetry, for he, too, held a rank equal to that of Amiriy.

*Ishq eli shohiman, vale oshiqining qatorida,
Ushbu hazinin ul pari ko'ziga ilmadi, netay?*³⁶

In both poets, a sense of hope for union with the beloved is expressed.

It is well known that composing a tatabbu to a ghazal written in one language by using another language is a rare phenomenon in Eastern poetry. For example, Abdurahmon Jami composed a beautiful tatabbu in Persian to Alisher Navoi's famous Uzbek ghazal with the radif "koshki." Amiriy's ghazal with the radif "qil" is one of the most frequently imitated poems in Uzbek literature. Many of his contemporaries—such as Fazliy, Ado, Xijlat, Foniyy, and Uvaysiy—composed tatabbus to this ghazal as well. Ogahiy, moreover, wrote a Persian tatabbu to the "qil" radif ghazal using the radif "kun," and also composed a takhmis on it. Amiriy:

*Lab uyur takallumg'a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil!* (218)

Ogahiy:

*Boz la'li shirinat az suxan durafshon kun,
Qimati shakar bishkan, narxi gavhar arzon kun*³⁷.

It is evident that the matlas of the original ghazal and its tatabbu are similar in meaning: while Amiriy says, "Open your lips to speak, loosen your hair; with the sweetness of your words break the price of sugar and cause the musk-amber market to collapse!"

Ogahiy, in his tatabbu, echoes this sentiment: "Adorn your sweet lips again with speech, and by doing so lower the price of sugar and ruin the market of amber!" The ghazal and mukhammas with the radif "Oshiq bo'lmisham" were first made famous by the poets of the Kokand literary environment—Amiriy, Uvaysiy, Mahzuna, and others. This literary tradition entered the Khiva literary

³⁶ Мухаммад Раҳимхон Феруз. Элга шоҳ-у ишққа қул. – Тошкент: Адабиёт ва санъат, 1994. – В. 102.

³⁷ Мухаммад Ризо Огаҳий. Таъвиз ул-ошиқин. – Тошкент: Фан, 1960. – Б. 596.

milieu undoubtedly through Amiriy, since the works of Uvaysiy and Mahzuna were not widely known in Khorezm.

Komil also composed a tatabbu to Amiriy's ghazal with the same radif, written in the ramal musammani maqsur meter. He preserved the meter and the radif but changed the rhyme scheme:

*Ohkim, bir sarvi gulruksora oshiq bo 'lmisham,
Bemuruvvat qotili xunxora oshiq bo 'lmisham*³⁸.

It may be stated that in the Khiva literary environment, both Fazliy Namangoniy's tazkira "Majmuai Shoiron" and Amiriy's divan were widely circulated, influencing poets such as Ogahiy, Komil, Tabibiy, Bayoniy, Avaz, and Niyoziy. These poets, inspired by the king-poet's ghazals, composed *tatabbus*, attached *takhmis*, and created poems in the style and tone characteristic of Amiriy's works.

The third section of the chapter is titled "**Common features and originality (in terms of thematic approach, nature of imagery, and expression of emotions).**" "Most of the ghazals in Amiriy's divan are romantic (*oshiqona*) in theme. Mystical (*orifona*) poems rank second, followed by *rindona* (bohemian, carefree) poems in third place. However, viewed as a whole, the poet's works can be classified into religious, Sufi, love, and exhortative poems. His poetry contains almost no satire or humorous criticism; only occasional light-hearted humorous couplets appear. Perhaps due to his being a king-poet, themes of complaint or lamentation are not strongly emphasized. Even in his love poetry, he more often celebrates the joy of union than the pain of separation. Although Amiriy's creative legacy is deeply rooted in the traditions of Uzbek classical literature, his poetry stands out for its innovative interpretation of classical themes, symbols, and images³⁹. This is especially evident in the way he treats topics such as love, wine, and images such as the pir, ascetic (*zohid*), lover (*oshiq*), as well as symbols like hair, shell (*sadaf*), and earring (*banogo'sh*)."

"There are also works that are similar to a certain mature poem in content and form, yet possess original qualities and stand as new and independent creations.⁴⁰" The poems created by Khorezm poets as followers of Amiriy may rightly be evaluated as such independent works. One of the prominent representatives of the Khiva literary environment is Niyoziy, who, when composing a tatabbu to Amiriy's ghazal with the radif "sallamno," preserves the meter and radif but changes the rhyme pattern. The ghazal that served as the basis for the tatabbu is composed in the hazaji musammani solim meter:

*Dedi Yusuf ko 'rub yorimni: "Jononingg'a sallamno!
Aning ishqig'a toqat aylag'an joningg'a sallamno!"* (44)

Tatabbu ham ayni vaznda:

Jamilo, fikrati farhatpadidoringg'a sallamno,

³⁸ Комил. Девон (Нашрга тайёрловчилар: А.Хайитметов, В.Мўминова). - Т.:Адабиёт ва санъат, 1975. -Б. 125.

³⁹ Qobilova Z.B. Vadiiy ijodda ta'sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B.196.

⁴⁰ Файзуллоев Б. Ўзбек шеърлятида татаббуъ тарихи ва маҳорат масалалари. Филол. фан. ном. ... дисс. автореф. – Тошкент, 2002. – Б. 10.

*Banogah ro 'yati rohatnamudoringg 'a sallamno*⁴¹.

While Amiriy's ghazal consists of 11 couplets, Niyoziy's *tatabbu* contains 7 couplets. Apart from meter and radif, the two ghazals share no other similarities. Niyoziy, using the same meter and radif, created an entirely new ghazal. This originality becomes evident even in the *maqta'*. In the *maqta'*, Amiriy states: "Even Joseph (peace be upon him), the embodiment of beauty and charm, is bewildered before the incomparable grace and loveliness of my beloved, exclaiming: 'Bravo to your beloved! A thousand praises to your soul that can endure the love of such beauty!'" Niyoziy, however, praises differently: "O beautiful one, blessings upon the thoughts that bring joy to people! Praise be to your beauty that appears unexpectedly and bestows delight upon the heart!" Several poets—including Feruz, Niyoziy, and Avaz – composed *tatabbus* to Amiriy's romantic ghazal beginning with: "

Hushu xiradni berguvchi barbod sizmusiz?

Qosh 'yoy'i birla qilg'uvchi bedod sizmusiz?"

All three poets preserved the theme, meter, and radif in their *tatabbus*, but changed the rhyme system and approached the poem with creative independence.

In the dissertation, poems created on the basis of Amiriy's ghazals with radifs such as "aylansun," "et," "ey soqiy," "muborak," "qil," "sallamno," "oshiq bo'lmisham," "Evaz," as well as the Turkic ghazal beginning with "*Kulbam sorigar kelsangiz...*" and the Persian ghazals beginning with "*Zi tobi boda to sham'i jamolat ravshan ast imshab*" and "*Ba jon, ey gulbadan, hastam asiri sarvi boloyat*" are analyzed. Through these analyses, the dissertation identifies both commonality and originality in thematic approaches, imagery, and emotional expression.

The third chapter is titled "**Artistic mastery in follower-ship to Amiriy,**" and its first section is called "**Tatabbu — a product of inspiration and mastery**". *Tatabbu*-writing is connected with the development of literary processes and literary relations, with issues of tradition, innovation, and artistic skill. Literary scholar B.Fayzulloyev has discussed the emergence of *tatabbu* in his research⁴².

In the creation of *tatabbu* works, both content and form play an active role. A response or follower-poem is produced on the basis of theme, meter, rhyme, and radif. In some *tatabbus*, changes may be made to the meter or rhyme. The poet composing the *tatabbu* pays attention to the ideas, images, figurative expressions, and genre found in the original poem, ensuring artistic quality in his own work. The creator may renew these elements or reveal new aspects compared to the original. In fact, this is necessary; if the poet merely repeats the elements of the original poem exactly, it becomes imitation, whereas *tatabbu* requires intellectual activity and creativity. The new poem should not duplicate the first, but rather be adorned with superior comparisons and artistic enhancements.

⁴¹ Файилов Д. Отаниёз Ниёзий. – Т.: Фан, 2010. – Б.28. Монографияга шоир шеърларидан намуналар ҳам илова қилинган. – Х.Р.

⁴² Бахтиёр Файзуллаев. Ўзбек адабиётида татаббу тарихи ва маҳорат масалалари. Филол. фан. ном. ... дисс. – Тошкент, 2002. – С. 161.

“Typically, when discussing literary influence, two aspects are examined seriously: first – worldview, that is, ideological relationships; and second – and most importantly – artistic mastery.⁴³”

“Just as in the Kokand literary environment, poets in the Khiva literary environment also competed creatively by composing multiple *tatabbus* to a particular *ghazal*. The fact that many poets wrote *ghazals* with the same *radif* demonstrates this. Studying this unique phenomenon in comparison between the two literary environments undoubtedly provides valuable information for literary scholarship.⁴⁴”

Khorezmian poets skillfully composed beautiful *tatabbus* to Amiriy’s *ghazals* with *radifs* such as “*qil*,” “*muborak*,” “*qilmading*,” “*shaydolanmasun*,” “*sizmusiz?*,” “*aylansun*,” “*ey qumri*,” “*oshiq bo‘lmisham*,” “*o‘lturur*,” and others⁴⁵.

“Artistic mastery is the art of expressing great truths of life in vivid form.”

In Amiriy’s oeuvre, the *ghazal* with the *radif* “*muborak*” stands out for its artistic perfection. The *ghazal* is written in the *rajazi musammani solim maqbul* meter of the *aruz* system — formed from the patterns:

mustaf‘ilun – fa‘ilun – mustaf‘ilun – fa‘ilun (- - v - / v - - / - - v - / v - -)

Husning kamola etdi, ey mahliqo muborak

oyinayi jamoling topdi safo muborak .(175)

The *ghazal* of Amiriy that begins with this **bayt** is descriptive in nature. In it, the beloved is praised for her perfection both in beauty and charm, as well as in modesty and grace; her “mirror of beauty” is celebrated for becoming even more radiant through purity.

Avaz O‘tar, following in Amiriy’s footsteps, composed a *tatabbu* to this *ghazal*. While Amiriy’s *ghazal* consists of **nine couplets**, Avaz O‘tar’s *tatabbu* contains **seven**. In both *ghazals*, the meter is identical, the *radif* is repeated exactly, the rhyme patterns are similar, and the first couplets are logically parallel.

Topmish kamol husning, ey mahliqo muborak.

*Bermish bori jahonga nuri ziyo muborak.*⁴⁶

Each couplet of the *tatabbu* is created in harmony with Amiriy’s original *ghazal*.

In the second couplet, Amiriy praises the moon-faced beloved who, out of modesty and shyness, rightfully hides her face from the mirror; Avaz, however, congratulates the beloved whose beauty not her ornaments – has enhanced the splendor of all adornments, describing her with radiant eyelids.

In the third couplet, Amiriy blesses the enchanting beloved who beautifies her face and sheds the lover’s blood with her charm; in the *tatabbu*, she is celebrated as the affectionate and loyal beloved who enters the lovers’ gathering, bringing joy.

In the fourth couplet, the lyrical heroes of both poets express slight grievance toward the beloved.

⁴³ Хаққул.И. Ибрат ва маҳорат мактаби // Ўзбек тили ва адабиёти, 1983. № 4-сон. – Б. 17.

⁴⁴ Qobilova Z. Vadiiy ijodda ta’sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B. 196.

⁴⁵ Хаққул И. Шеърят – рухий муносабат. – Тошкент: Адабиёт ва санъат, 1989. – Б. 192.

⁴⁶ Аваз Ўтар. Сайланма. -Т.: Ғафур Ғулум номидаги адабиёт ва санъат нашриёти, 1984. – Б.105.

Amiriy offers a subtle, ironic blessing to the cruel beloved who spills the lover's cup of suffering while showing loyalty and kindness to rivals and ill-wishers.

Avaz follows the same emotional shift, maintaining harmony with the original.

The fifth couplet in Amiriy's ghazal is written in a royal, commanding tone befitting a king-poet:

"If you are the sultan of the throne of beauty, then show loyalty!"

The second hemistich introduces an allegory:

Generosity is expected from a king, and prayer from a humble servant.

Avaz approaches this couplet differently, declaring:

"The beloved has abandoned her habitual cruelty tonight and has adopted loyalty – may this be blessed!"

In the sixth couplet, the lover expresses joy at being captivated by a playful, graceful beloved, rejoicing that God has blessed him with such a fate.

In the tatabbu, this is rendered as hopeful anticipation—just like the joy of a festive holiday, the day of union (*visol*) is expected to come.

The closing couplet (*maqta'*) of Amiriy's ghazal is fittingly interpreted as a poetic self-praise (*faxriya*):

*Ul sarvqad xayolin qilding Amir insho,
Tab'i salim birla fikri raso muborak (1, 175)*

That is, "You have described the image of that tall, cypress-like beloved so beautifully that may your pure nature and sound judgment be blessed!"

Here, Amiriy emphasizes that in portraying the beloved so perfectly, he was aided by the God-given talent bestowed upon him. In Avaz O'tar's *maqta'*, however, a tone of disappointment appears, as though hinting that union with the beloved remains only a dream for the lover:

*Shum muddaoiy yuzina solma nazar Avazkim,
Diydorin oni ko 'rmak oshiqqa nomuborak.⁴⁷*

Both Feruz, the founder of the Khorezm literary environment, Ogahiy, and another major representative of the literary milieu, Otaniyoz Niyoziy, composed tatabbus to Amiriy's ghazal with the radif "muborak."

In describing the beloved, Otaniyoz Niyoziy employs expressions such as "shohi zamon" (king of the age), "shamshod- and cypress-statured," "musk-scented brows," "dart-shooting eyelashes," "bow-shaped brows," and "command-obeying Solomon," and refers to himself as a humble 'servant' (*qul*):

*Ko 'ying aro Niyoziy, bir kamtarin g'uloming,
Chokarlaring ichida bu notavon muborak.⁴⁸*

In Feruz's creative interpretation, this ghazal takes on a somewhat different tone: in his tatabbu, Feruz describes a dancing girl (*raqqosa*). He says: "You removed the veil from your face," "You came showing kindness," "You fulfilled these promises," "At times you smiled sweetly," "You danced without leaving the

⁴⁷ Аваз Ўтар. Сайланма. – Тошкент: Адабиёт ва санъат, 1984. – Б. 105.

⁴⁸ Otaniyoz Devon Oxund. Devoni Niyoziy. – Toshkent: O'zbekiston, 2016. – B. 140.

stage,” “And you set the price of a kiss at one dirham.” Yet despite all this, he remains dissatisfied with the beloved and ultimately warns himself not to be captivated by her eyebrows and eyes, for “that mischievous one is shameless and ill-omened.” Feruz introduces innovation both in theme and imagery. He uses rhyme words such as *dilrabo*, *ziyo*, *aro*, *vafo*, *ado*, *navo*, and *baho*, giving the *tatabbu* a distinct poetic flavor and stylistic originality.

Many poets of the Khorezm literary environment composed *tatabbus* to Amiriyy’s *ghazal* beginning with the *matla*: “*Parivash dilrabolar barchasi boshingdin aylansun, Sochi sunbul sanamlar zulfi chirmoshingdin aylansun.*”⁴⁹

In Amiriyy’s version, the rivals rejoice at the torments the beloved inflicts upon the lover; in Ogahiy’s *tatabbu*, the rivals instead accompany and support the beloved; while in Rojiiy’s poem, even the beloved’s act of throwing a stone at the envious outsider is interpreted as a gesture of kindness. Thus, it is evident that a poetically perfect *ghazal* becomes the foundation for the creation of equally beautiful *tatabbus*.

One of the poets deeply inspired by Amiriyy’s creativity was the distinguished Khorezm poet Komil, who also composed a *tatabbu* to Amiriyy’s famous *ghazal* with the *radif* “*qil.*”

*Gulshani jamolingda kokuling parishon qil,
Lola birla sunbulni dog ‘i chini pechon qil*⁵⁰.

The second hemistich of Amiriyy’s *matla*’ is repeated in Komil’s *tatabbu*, but in a renewed and modified form:

Amiriyy:

*Lab uyur takallumg ‘a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil! (1, 218)*

Komil:

*Xat ayon etib la ‘ling ustida zumurradning
Qadru qiymatin sindur, la ‘l narxin arzon qil!*⁵¹

In the *ghazal*, sugar is compared to the beloved’s lips for its sweetness, and ambergris to her hair for its fragrance; in the *tatabbu*, however, the beloved’s emerald-colored handwriting is likened to emerald for its green hue, and her ruby-colored lips to glowing embers.

That is, the soft hairs above the beloved’s lips—like an emerald encircling a ruby – uin the market value of the emerald, while the emerald surrounding the ruby lowers the price of the ruby itself. Overall, by continuing the poetic tradition initiated by Amiriyy, the poets made effective use of the 123 *radifs* that form his unique literary legacy. Through creating exquisite similes inspired by Amiriyy, they enriched not only their own poetic output but also the entire Khorezm literary environment with new works of art. What is particularly noteworthy is that these poets did not view *tatabbunavislik* merely as a means of enhancing their poetic

⁴⁹ Мухаммад Юсуф Рожий Хоразмий. Жамолнинг гулшанининг булбулиман. Танланган асарлар. Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти. – Тошкент, 2008. – Б. 87.

⁵⁰ Комил. Девон (Нашрга тайёрловчилар: А.Ҳайитметов, В.Мўминова). – Тошкент: Адабиёт ва санъат, 1975. – Б. 113.

⁵¹ Комил. Девон (Нашрга тайёрловчилар: А.Ҳайитметов, В.Мўминова). – Тошкент: Адабиёт ва санъат, 1975. – Б. 113.

skills; rather, they regarded it as an opportunity to measure themselves against incomparable talents and master artists.

The second section of the chapter is devoted to “**The poetics of takhmis.**” In our classical poetry, the takhmis is second only to the ghazal not only because of its weight and structure but also due to its broad expressive possibilities, suitability for conveying deep meaning, melodiousness, and musicality. This is one of the main reasons why the takhmis form became so widespread among Khorezm poets. Indeed, in Khorezm literary practice, the takhmis received special attention. The tradition of composing takhmis began in Uzbek literature with Hofiz Khorezmi, and this practice continued vigorously throughout the 19th and 20th centuries. A glance at its history shows that takhmis was widely used in classical literature as a productive poetic form—similar to the ghazal and rubā‘ī—in expressing thoughts and emotions. There even exist entire divans composed solely of mukhammas⁵².

The unique style, exceptional talent, high artistic capability, and tireless efforts of Amiriy produced ghazals such as those with the radifs “qil,” “evaz,” “muborak,” “aylansun,” and the one beginning with “Kulbam sori gar kelsangiz, jon naqdidir podoshingiz.” Khorezm poets composed takhmis on these ghazals in ways that matched their artistic perfection. These works emerged naturally through learning from the master, following his example, aligning with him in thought, honoring one’s predecessors, and continuing the traditions of earlier generations. Inevitably, this enriched the development of their poetic creativity.

One of the talented representatives of the Khorezm literary environment, Ahmadjon Tabibiy, composed a takhmis to Amiriy’s ghazal built entirely on the device of tamsil. “Since the lines added to a ghazal in a takhmis appear before the original couplet, they must prepare the ground for understanding the main idea, explaining, clarifying, expanding, and completing its meaning.⁵³”

Tabibiy adheres faithfully to these principles. In Amiriy’s ghazal, words such as padosh, farrosh, kengosh, qosh, yo‘ldosh, xuffosh, yosh, bosh—from Arabic and Turkic—are used as rhymes. These words take possessive suffixes, forming a type of absolute rhyme. The ghazal is written in the rajazi musammani salim meter (mustaf‘ilun–mustaf‘ilun–mustaf‘ilun–mustaf‘ilun; --v-,--v-,--v-,--v-). Tabibiy preserves both the depth of meaning and the beauty of imagery. If the beloved comes to the poet’s humble hut, he promises his life in exchange; he chooses to sprinkle the path with tears and sweep it with his eyelashes—and Tabibiy strengthens this emotional confession in both tone and essence.

*Man xastadurman ko ‘yingiz sahnida bir avboshingiz,
Balkim hama avboshlar ichra kamin qalloshingiz,
Ne bo ‘lg ‘ay emdi lutfingiz bir kun bo ‘lub yo ‘ldoshingiz,
Kulbam sori gar kelsangiz jon naqdidur podoshingiz,
Ko ‘z ashki birla suv sepib mujgon bo ‘lur farroshingiz⁵⁴.*

⁵² Йўлдашева М. Аваз шеърлятида анъана ва маҳорат. Филол. фан.ном. ... дисс. – Тошкент, 2006. – Б. 58.

⁵³ Qobilova Z. Badiiy ijodda ta’sir va izdoshlik. – Toshkent: Tamaddun, 2021. – B. 197.

⁵⁴ Аманов Ш. Аҳмад Табибий ва Қўқон адабий мухити: адабий таъсир масалалари // “Тафаккур зиёси” илмий-услубий журнали 2022/ махсус сон. – Ж. 2022. – Б. 38.

Among the distinguished representatives of the Khiva literary environment, Rojjiy was also well acquainted with Amiriy's works. In his divan, we find a takhmis he composed on Amiriy's ghazal with the radif "soqiy." It is well known that Rojjiy was not only a masterful ghazal poet but also an exceptionally skilled mukhammasnavis. He wrote original mukhammas in both Uzbek and Tajik, and he also skillfully composed takhmis to many ghazals by great poets such as Navoi, Fuzuli, Munis, Ogahiy, Komil, and Ziyrak. His mukhammas on Amiriy's ghazal likewise stands out for its artistic perfection. Having gained extensive experience in writing mukhammas, Rojjiy added lines to Amiriy's couplets that serve almost like a special key unlocking the deeper layers of meaning in the master's thoughts.

For example: *Yuzumga har nafas yuz koj urub dardu balo ilki,
Tani zorimni ming chok aylabon ranju ano ilki,
Bu yonglig' tortibon ming ranj etmay bu gado ilki,
Chamanda sunbulingni tor-tor etmish sabo ilki,
Bu qayg'u birla zulfingdek parishondurman, ey soqiy*⁵⁵.

In the ghazal, Amiriy expresses the idea:

"When the morning breeze (sabo) played with your hair and divided your locks into fine strands, seeing this, my heart too became as disheveled as your tresses - for the breeze dared to touch the hair that even I considered too sacred to lay a hand upon."

The author of the takhmis - serving as a commentator and interpreter - next expands this meaning with the following lines: "At every breath, the hand of sorrow and calamity strikes my face with a slap. The hand of hardship and suffering shatters my frail body into a thousand pieces. In such distress, when this poor lover sees that his own hand cannot reach your hair, yet the breeze in the meadow freely plays with it and divides it into strands, grief overwhelms me, and my state becomes as disheveled as your curls." Through the creation of the takhmis, ideas shared with Amiriy and emotions echoing his own are added before each couplet of the ghazal. These thoughts are developed and expanded, resulting in a new work born from the creative union of two poets. Overall, Amiriy exerted a profound influence not only on the poets of the Kokand literary environment, but also on those of Khorezm. The numerous tatabbus and takhmis composed to his ghazals serve as strong evidence of this enduring literary impact.

CONCLUSIONS

1. Khorezm, from ancient times, was among the highly developed centers of science and culture, standing alongside Egypt, Babylon, Iraq, Iran, India, Ancient Greece, and Rome. During the 18th–19th centuries, literature – particularly poetry – progressed significantly in Khorezm. Various lyrical genres reached maturity, and fields such as translation and historiography developed strongly.

⁵⁵Муҳаммад Юсуф Рожий Хоразмий. Жамолинг гулшанининг булбулиман (Нашрга тайёрловчи: М.Бердимуродова). – Т.: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2008. - Б. 126.

2. Although the patronage of rulers plays an important role in the formation and development of a literary environment, the emergence of such an environment cannot be attributed solely to a single ruler. In fact, it is the result of a long historical process whose roots go far back before the full establishment of the literary milieu.

3. The literary processes in Kokand and Khiva khanates represent a crucial period in the cultural history of Central Asia. In both khanates, literature developed significantly in the 18th–19th centuries. In both environments, the literary milieu emerged under the patronage of rulers, and numerous talented poets flourished. Both environments relied on classical poetic principles and harmonized with folk oral traditions. Poets predominantly addressed Sufi, educational, historical, socio-ethical, and moral themes.

4. Amiriy and Feruz occupy a unique place in the history of Uzbek literature as rulers who were also poets. Despite being engaged in state affairs, both contributed substantially-practically and creatively – to the development of literary and artistic life in their eras.

5. As a poet, Amiriy was a continuation of centuries-old traditions of Eastern classical literature. His literary activity was not only aesthetically valuable but also socially and politically significant, because in that period literature served not only as an artistic medium but also as an essential component of social ideology. This is evident especially in how Umarxon brought together nearly 100 poets around the Kokand court.

6. Amiriy, having created a vast literary environment within his region, also exerted influence on neighboring literary milieus. He is considered one of the greatest talents of Uzbek literature after Alisher Navoi. From his lifetime until today, his works have been received with special respect. Amiriy, following the advanced traditions of classical Eastern art, created subtle, profound ideas and rare artistic inventions through refined metaphors and expressive imagery.

7. In the 19th-century Khorezm literary milieu, interest in Amiriy's works increased significantly. Poets actively studied his lyrical heritage. His *divan* and Fazliy Namangoni's "*Majmuai Shoiron*" became widely circulated, influencing many poets such as Ogahiy, Komil, Tabibiy, Bayoniy, Avaz, Niyoziy, who composed *tatabbus*, created *taxmises*, and wrote poems in his stylistic and musical tradition.

8. *Tatabbunavislik* (writing poetic imitations) was highly developed in both Kokand and Khiva. Fazliy Namangoni's "*Majmuat ush-Shuaro*" consists largely of *tatabbus* written to the king-poet's ghazals. Similarly, Ahmadjon Tabibiy's "*Majmuai Shuaro-i Payravi Feruzshohiy*" gathers *tatabbus* composed by Khiva poets to Feruz's ghazals.

9. The influence of Amiriy's poetic garden is deeply embedded in Khorezm poets' *taxmises* – the metaphors, similes, philosophical depth, and aspiration toward perfection found in his poetry permeate their work. Their *taxmises* closely reflect Amiriy's style, worldview, artistic devices, and expressive imagery. In these works, artistic elements are not used superficially; words, letters, and sounds acquire new shades of meaning and tone.

10. The *taxmises* of Khorezm poets fulfill important artistic functions: they provide context for the meaning of the ghazal, develop it, reveal its causes, and draw attention to new layers of meaning. The added lines deepen the lyrical hero's emotional world and illuminate his spiritual journey toward self-perfection.

**НАУЧНЫЙ СОВЕТ PhD.03/25.12.2024.FIL.130.02 ПРИ
КОКАНДСКОМ УНИВЕРСИТЕТЕ ПО ПРИСУЖДЕНИЮ
УЧЕНОЙ СТЕПЕНИ ДОКТОРА ФИЛОСОФИИ
(PHD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

РАИМОВА ХИЛОЛА МАЪМУРЖОН ҚИЗИ

ЛИТЕРАТУРНАЯ СРЕДА АМИРИЯ И ХОРЕЗМА

10.00.02 – Узбекская литература

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

Коканд – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии за № В2023.3.PhD/ФИ3757.

Диссертация выполнена в Ферганском государственном университете
Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного совета (www.fdu.uz) и Информационно-образовательном портале «Ziynet» (www.ziynet.uz).

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Защита диссертации состоится « 30 » 12 2025 года в 14.00 часов на заседании Научного совета PhD.03/25.12.2024.Fil.130.02 при Кокандском Университете (Адрес: 150700, г. Коканд, ул. Туркистан, дом 28 а).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганском государственном университете (зарегистрирована за № 18). Адрес: 150700, г. Коканд, ул. Туркистан, дом 28 а).

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ВВЕДЕНИЕ (Аннотация диссертации на соискание ученой степени доктора философии (PhD))

Актуальность и востребованность темы диссертации. В мировом литературоведении проблемы литературного влияния и межлитературных связей всегда были актуальными. Каждое произведение искусства, созданное на протяжении веков, является продуктом гениальной мысли своего времени, новым выражением традиций, формировавшихся годами и передававшихся по наследству. В связи с этим, изучение этого вопроса как объекта научного исследования и определения его исторического развития приобрело большое значение в литературоведении.

Проблема преимущества и влияния в художественном творчестве является одной из основных научных проблем, требующих изучения в мировой литературной науке. В частности, вслед за предшественниками и современными прогрессивными поэтами, широко распространенным явлением в классической литературе Востока было художественное творчество, подражающее их произведениям. В результате литературного влияния талантливые писатели совершенствовали свое мировоззрение, развивали мастерство и оттачивали свой стиль.

В узбекском литературоведении растёт потребность во всестороннем изучении произведений поэтов-классиков. Ведь «всестороннее изучение и широкое распространение узбекской классической и современной литературы, её анализ в тесной связи со сложными процессами, происходящими сегодня, и извлечение необходимых выводов, несомненно, имеют огромное значение для возвышения нашей духовной жизни»⁵⁶. В этом смысле всестороннее освещение творчества Амири и вопроса его влияния на творчество хорезмских поэтов является одной из актуальных задач нашего литературоведения.

Традиция наставничества-ученичества чрезвычайно распространена на Востоке. Быть достойным наставников, достичь их статуса считалось для учеников великим счастьем. Умархан Амири, которого считают одним из величайших мастеров слова, внёсших достойный вклад в развитие узбекской классической литературы, признавался как наставник не только поэтами своего времени, но и последующих веков. Так как он соединил в своём творчестве передовые традиции и важные достижения тюркской и персидской литературы, предшествовавших ему. Важность и актуальность темы определяется изучением вопросов влияния творчества Амира, основателя и яркого его представителя, на литературную среду Хорезма, что позволяет получить важные научные выводы для узбекского литературоведения.

Диссертация в определенной мере служит реализации задач, обозначенных в Указах Президента Республики Узбекистан № ПУ-6097 «Об утверждении Концепции развития науки до 2030 года» от 29 октября 2020

⁵⁶ Мирзиёев Ш. Эркин Воҳидов ижодига бағишланган адабий фестивал қатнашчиларига табриги. 23.05.2024. <https://president.uz/oz/lists/view/7253>

года, № ПУ-6108 «О мерах по развитию сфер образования и науки в новый период развития Узбекистана» от 6 ноября 2020 года, № ПП-4865 «О широком праздновании 580-летия со дня рождения великого поэта и мыслителя Алишера Навои» от 19 октября 2020 года, № ПП-54 «О дополнительных мерах по ускорению реформ в сфере образования» от 2 февраля 2024 года и других нормативно-правовых актах, связанных с данной деятельностью.

Актуальность исследования обусловлена приоритетными направлениями развития науки и техники республики. Диссертационная работа выполнена в соответствии с приоритетным направлением развития науки и технологий республики I. «Социально-правовое, экономическое, культурное, духовно-образовательное развитие информационного общества и демократического государства, развитие инновационной экономики».

Степень изученности проблемы. Следует отметить, что Амири и его роль в развитии узбекской классической литературы имеют особое значение в историческом развитии узбекской классической литературы, в частности, в изучении формировавшихся на протяжении веков литературных традиций, выявлении влияния искусства слова и их художественного потенциала. В литературоведении проделана значительная работа по литературоведческому подходу к творчеству Амири, в частности, его вкладу в развитие литературного влияния, что подробно изложено в исследованиях доктора филологических наук, профессора Зебохон Кобиловой⁵⁷.

Такие вопросы, как литературное влияние, литературные связи, особенности тюркского аруза и рифмы, художественный стиль, традиции и новаторство, являются важными вопросами узбекского литературоведения данного времени⁵⁸.

Выполнен ряд работ, посвященных хорезмийской литературной среде, жизни и творчеству ее представителей, а также развитию литературных традиций.⁵⁹

⁵⁷ Бу ҳақда қаранг: Қобилова З. Амирий ва унинг адабий фаолияти. Филол. фан. номз. ...дис... – Тошкент, 2007. – 134 б.; Қобилова З. Бадиий ижодда таъсир ва издошлик масалалари (Амирий шеърят мисолида). Филол. фан. д-ри. ... дисс. – Тошкент, 2021. – 280 б.

⁵⁸ Аҳмад Худойдод Тарозий. Фунун ул-балоға. – Тошкент: Ҳазина, 1985. – 216 б; Фитрат А. Адабиёт қоидалари. – Тошкент: Ўқитувчи, 1996. – 112 б; Акрамов Б. Ҳозирги замон муҳаббат лирикасида традиция ва новаторлик проблемаси. Филол. фанл. номз... дис. – Тошкент, 1967. – 172 б; Сулаймонова Ф. Шарқ ва Ғарб. (Қадимий давр ва ўрта асрлар мадания алоқалари). – Тошкент: O'zbekiston, 1997. – 210 б; Абдуғафуров А. Қалб қаъридаги қадриятлар. – Тошкент: Ўқитувчи, 1998. – 216 б; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – 128 б; Муҳиддинов М. Қ. Алишер Навоий ва унинг салафлари ижодида инсон концепсияси (“Хамса”ларнинг биринчи дostonлари асосида). Филол. фан. д-ри. ... дисс. – Самарқанд, 1995. – 288 б; Рўзмонова Р. Алишер Навоий анъаналарининг Усмонли турк шеърятига таъсири. Филол. фан. номз. ... дис. автореф. – Тошкент, 2011. – 146 б; Тожибоева М. Жадид адиблари ижодида мумтоз адабиёт анъаналари ва маҳорат масалалари. – Тошкент: Мумтоз сўз, 2017. – 260 б.

⁵⁹ Халлиева Г. Огаҳий мусамматлари. – Тошкент: Мумтоз сўз, 2019. – 208 б; Ruziboyev T. Taxmis genezisi, tadriji, janr xususiyatlari va poetikasi (Alisher Navoiy an'analari asosida). Filol. fan. b. fals. d-ri. ... diss. – Namangan, 2023. – 132 б; Исмоилова Г. Феруз даври Хоразм адабий муҳити. Филол. фан. номз. ... дисс. – Тошкент, 1995; Маткаримова С. Табиий – тазкиранавис (“Мажмуаи си шуаройи пайрави Ферузшоҳий” асосида). Филол. фан. номз. ... дис. – Тошкент, 2007; Файзуллаев Б. Ўзбек шеърятда татаббу тарихи ва маҳорат масалалари. – Тошкент, 2002; Мирзаев В. Аваз Ўтар ўғли (ҳаёти ва ижоди). Филол. фан. д-ри. ...

Актуальность темы исследования по отношению к научно-исследовательским планам вуза, где выполнена диссертация. Диссертация выполнена в рамках научно-исследовательского плана Ферганского государственного университета по теме «Проблемы поэтики».

Целью исследования является научное обоснование критерия литературного влияния и творческой преемственности в классическом и современном литературоведении на примере влияния творчества Амири на хорезмскую литературную среду.

Задачи исследования:

изучить историю кокандской и хорезмской литературных сред, выявить их специфику;

сопоставить место Амири и Феруза в культурной жизни;

раскрыть проблему литературного влияния на узбекскую классическую поэзию XVIII–XIX веков через литературное влияние Амири на творчество представителей хорезмской литературной среды, включая Муниса, Феруза, Огахия, Табибия, Аваза, Рожи Хорезми, Атанияза Ниязи;

изучить поэтику татабулов и тахисов Амира;

Объектом исследования стали «Девон» Амира (том I, узбекские стихи), изданный в 2017 году, а также диваны Феруза, Муниса, Огахия, Рожи, Аваза, Табибия, Атанияза Ниёзия и Камиля Хорезма.

Предметом исследования являются взаимодействие и преемственность, возникшие на основе сравнительного изучения стихов из узбекского дивана Амира с творчеством хорезмских поэтов, а также вопросы литературной традиции, самобытности и мастерства.

Методы исследования. Для раскрытия темы исследования использовались социологический, историко-сравнительный, историко-культурный, контекстуальный и герменевтический методы анализа.

Научная новизна исследования:

впервые монографически изучен вопрос влияния Амира на литературную среду Хорезма, выявлены общие и специфические черты литературной среды периодов Амира и Феруза;

обосновано, что поэты хорезмийской литературной среды, такие как Мунис, Огахий, Феруз, Табибий, Атанияз Ниязи, Аваз, Камиль Хорезми и Рожий, испытали влияние поэзии Амира в плане раскрытия темы, характера образов и выражения чувств;

в последованиях газелям Амира выявлено стремление к новаторству в рифме, творческом стиле, мировоззрении и подходе к художественным средствам выражения;

доказано, что тахмисы хорезмских поэтов газелям Амира служили подготовкой, развитием, раскрытием причины и привлечением внимания к новому аспекту мысли в газелях, с которым они связаны, а добавленные

дисс. – Тошкент, 1962; Матёкубова Т. Огахий шеърлятида анъанавий образлар талқини. Филол. фан. номз. ... дис. – Тошкент, 2000; Йўлдашева М. Аваз шеърлятида анъана ва маҳорат. Филол. фан. номз. ... дис. – Тошкент, 2006; Гойипов Д. Огахийнинг бадий маҳорати. Филол. фан. д-ри. ... дисс. – Тошкент, 2021.

строки способствовали более широкому и полному раскрытию душевного состояния лирического героя.

Достоверность результатов исследования определяется чёткой постановкой проблемы, обоснованностью выводов методами историко-сравнительного, историко-культурного и герменевтического анализа, использованием достоверных теоретических источников, рукописей, литографированных книг и словарей, реализацией теоретических идей и выводов на практике, а также подтверждением полученных результатов уполномоченными структурами.

Научно-практическая значимость результатов исследования. Научная значимость результатов исследования заключается в том, что они обогащают теоретические взгляды на историю узбекской классической литературы и литературную критику, в частности, способствуют определению места проблемы литературной традиции, литературного влияния и влияния в развитии художественного творчества.

Практическая значимость результатов исследования заключается в том, что материалы диссертации могут быть использованы при создании нового поколения учебников и учебных пособий по предметам «История узбекской литературы», «История узбекской литературы», «Теория литературы» для магистрантов и бакалавров высших учебных заведений, в научных лекциях, при чтении факультативных дисциплин, в лекциях, направленных на формирование национально-духовных ценностей в сознании молодёжи.

Внедрение результатов исследования. Реализация научных выводов, полученных в процессе изучения литературной среды Эмира и Хорезма, видится в следующем:

материалы диссертации о вопросах влияния Амира на литературную среду Хорезма, монографическое исследование о выявлении общих и специфических сторон литературной среды эпох Амира и Феруза, были использованы при организации пропагандистской работы и проведения конкурсов «Творческий конкурс по номинациям «Лучшее эссе», «Лучший цикл сказок», Лучшая поэтическая серия», «Лучшая прозаическая серия в целях выявления в нашей стране талантливой молодежи, поддержки ее творческих стремлений, ознакомления и поощрения их образцов художественного творчества, прославляющих Родину, пропагандирующих богатое духовное наследие наших предков, национально-общечеловеческие ценности, воспевающих креативность и самобытность» Республиканским центром духовности и просветительства в утвержденном в V направлении Программы мер по повышению эффективности духовно-просветительской работы и развитию сферы пункте 40 «Меры по развитию культуры, искусства, театра, музеев, чтения и творчества» от 4 января 2024 года (Справка № 10/769 Института социально-духовных исследований Республиканского центра духовности и просветительства от 19 ноября 2025 года). В результате повысился научный и образовательный уровень

конференции, раскрыто значение художественной литературы в обеспечении развития человека;

заклучения о влиянии поэзии Амири на жизнь и творчество деятелей литературной среды Хорезма, таких как Мунис, Огахий, Феруз, Табибий, Атаниез Ниязи, Аваз, Камил Хорезмий и Рожий, с точки зрения тематики, характера образов и выразительности эмоций, было проанализировано в проекте «Создание веб-сайта и электронной платформы, посвящённых жизни и творчеству деятелей литературной среды Коканда» (справка № 01/03-2081 Кокандского университета от 5 ноября 2025 г.). В результате платформа была обогащена теоретическими сведениями по вопросам литературного влияния и преемственности;

выводы, в которых отражено стремление к новаторству в рифме, творческом стиле, мировоззрении, подходе к художественному выражению, были использованы на отчетных заседаниях Совета литературной критики Союза писателей Узбекистана, на литературных вечерах, творческих встречах и «мастер-классах», проводимых в творческих школах имени Эркина Вохидова и Огахий, на духовно-просветительских мероприятиях с участием учащихся на Аллее писателей (справка № 01-03/418 Союза писателей Узбекистана от 18 ноября 2025 года). В результате расширились представления и воображение молодых творцов и исследователей по литературоведению, сравнительному литературоведению, в частности, по вопросам межлитературных влияний, выработались навыки правильного подхода к классической национальной литературе;

в сценариях передач «Газель Бостони» и «Образование и развитие», подготовленных Национальной телерадиокомпанией Узбекистана «Узбекистон-24» и телерадиоканалом «Узбекистон» в выпусках 2022-2023 гг. и за январь-февраль 2024 г., использованы обоснования, что тахмисы хорезмских поэтов, прилагаемые к газелям Амири, выполняют задачу подготовки, развития, раскрытия причины и привлечения внимания к новой стороне мысли в стихе-газеле, к которому они прилагаются, а также то, что включенные стихи служат для более широкого и полного раскрытия душевного состояния лирического героя. Диссертант участвовал в нескольких выпусках передачи «Газал Бостони» по данной теме (справка № 05-09-1824 телерадиоканала «Узбекистан» Национальной телерадиокомпании Узбекистана от 14 ноября 2025 года). В результате эти передачи были обогащены ценной информацией о специфике проявления традиции и литературного влияния в творчестве Амири, о возникновении различных проявлений преемственности через творчество представителей двух литературных сред.

Апробация результатов исследования. Результаты исследования были апробированы автором в выступлениях на 8 научно-практических конференциях, в том числе на 6 международных и 2 республиканских.

Публикация результатов исследования. По теме диссертации опубликовано 14 научных работ, из которых 5 статей опубликованы в научных изданиях,

рекомендованных к публикации ВАК Республики Узбекистан по основным результатам докторских диссертаций, в том числе 3 в республиканских и 2 в зарубежных журналах.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Объём диссертации составляет 136 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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