NAMANGAN DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/2025.27.12.Fil.22.03 RAQAMLI ILMIY KENGASH

NAMANGAN DAVLAT UNIVERSITETI

OTAXANOVA MAHMUDA MAMADALIYEVNA

CHUSTIY LIRIKASINING POETIK XUSUSIYATLARI

10.00.14 – XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon

FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiya AVTOREFERATI

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Contents of Dissertation Abstract of Doctor of Philosophy (PhD) on Philological Sciences

Otaxanova Mahmuda Mamadaliyevna
Chustiy lirikasining poetik xususiyatlari 3

Otakhanova Makhmuda Mamadaliyevna
The Poetic Characteristics of Chustiy's Lyric Poetry 27

Отаханова Махмуда Мамадалиевна
Поэтические особенности лирики Чустия 53

E’lon qilingan ishlar ro‘yxati
List of published works
Список опубликованных работ 58

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ijodiy jarayon, she’r poetikasi va badiiy mahoratning uzviyligi, an’ana va novatorlik, janrlar tizimi, vazn va qofiya xususiyatlari, badiiy nutq, shakl va tasviriy vositalardan foydalanishdagi individuallik singari masalalarni o‘rganish muhim ilmiy hamda amaliy ahamiyatga egaligi e’tirof etilgan. Jumladan, ijodkor biografiyasining asarlarida aks etishi, individual uslubda namoyon bo‘luvchi jihatlarni aniqlash, janr, mavzu, obrazlarni tasniflash, shoirning poetik mahorati kabi qator muammolarni yaxlit holda tadqiq etish muhim ahamiyat kasb etmoqda.

Dunyo adabiyotshunosligida ijodkor uslubini, badiiy mahoratini belgilovchi omillar sifatida u yashagan ijtimoiy-siyosiy, adabiy muhit, adabiy-estetik qarashlarning shakllanishi kabi masalalar bo‘yicha muayyan izlanishlar olib borilmoqda. Hozirda zamonaviy adabiyotshunoslik ilmida muayyan ijodkor badiiy mahoratini o‘rganish asosida poetika ilmining yangi qirralarini kashf etish ustuvor yo‘nalishlardan biriga aylanmoqda. Shu bilan birga, individual uslub va poetik mahorat, an’ana va novatorlikni she’riy janrlar va shakllar rang-barangligida ilmiy-nazariy jihatdan o‘rganishga alohida diqqat qaratilmoqda.

O‘zbek adabiyotshunosligida XX asr boshlari o‘zbek adabiyoti tarixini xolis va haqqoniy o‘rganish imkoniyati har qachongidan ham rivojlandi. “Namangan qadimdan ko‘p-ko‘p iste’dod egalari parvoziga qanot bergan ilohiy bir makondir. Bu ko‘hna yurtda tug‘ilib ijod qilgan Maxdumi A’zam Kosoniy, Boborahim Mashrab, Fazliy, Nodim Namangoniy, Is’hoqxon Ibrat, Muhammadsharif So‘fizoda singari shoir va ma’rifatparvarlar nomini xalqimiz hurmat bilan tilga oladi”[1]. Istiqlol davri adabiyotshunosligida bu ijodkorlar adabiy merosi yuzasidan ayrim tadqiqotlar yaratilgan. Shunga qaramay, ayrim ijodkorlarning yaratgan boy adabiy merosi hali o‘zining munosib bahosini olgan emas. “Adabiyot va san’atga, madaniyatga e’tibor – bu avvalo, xalqimizga e’tibor, kelajagimizga e’tibor ekanini, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo‘q”[2] . Zero, XX asr ikkinchi yarmida yashab ijod etgan shoir Chustiy (Nabixon Xo‘jayev)ning she’riy asarlarini monografik tarzda o‘rganish, she’rlariga xos an’anaviylik, vorisiylik va novatorlik xususiyatlarini ochib berish, janr, mavzu, vazn jihatlarini, qolaversa, ijodkor badiiy mahoratini tadqiq etish yuzasidan ilmiy tadqiqotlarni yanada chuqurlashtirish zarurati mavjud. Bu tanlangan mavzuning dolzarbligini belgilab beradi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 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”, 2022-yil 28-yanvardagi PF-60-son

[1] Мирзиёев Ш.М. Буюк келажагимизни мард ва олижаноб халқимиз билан бирга қурамиз. – Тошкент: Ўзбекистон, 2017. – Б. 73.

[2] Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи, 2017. 4 август. – Б. 1.

“2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi Qarori, Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida o‘zining yuksak poetik tafakkur namunalari bilan insoniyat ma’naviy hayotiga sezilarli ta’sir qilgan ijodkorlarning asarlari adabiyotshunoslar diqqat markazida bo‘lgan. Aristotel, M.M.Baxtin, L.G.Prigojina, A.N.Veselovskiy, A.A.Potebnya, B.V.Tomashevskiy[3] kabi yirik olimlarning ishlarida poetik masalalar monografik tarzda tadqiq etilgan. Mazkur tadqiqotlarda poetika masalasiga adabiyot nazariyasi mezonlarida yondashilib, uning muhim qonuniyatlari ochib berilgan.

O‘zbek adabiyotshunosligida M.Qo‘shjonov, N.Rahimjonov, V.Qodirov, B.Norboyev, A.Sabirdinov, Sh.Hasanov, G.Ashurova, H.Nusratova, H.G‘aipova, A.Abdurahmon, M.Davronova[4] kabi olimlarning tadqiqotlarida muayyan ijodkor asarlari poetikasi va uning o‘ziga xos badiiy jihatlari tahlil etilgan.

Chustiy – Nabixon Xo‘jayev ijodi tadqiqiga bag‘ishlangan bir qator ishlar ham mavjud. Sh. Yusupov, M. Nurmatov, I. Abdulloh, H. Sa’dulla, A. Xalilbekov,

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[3] Аристотель. Поэтика. Ахлоқи кабир. Риторика / Рус тилидан М. Маҳмудов таржимаси. – Тошкент: Янги аср авлоди, 2011. – 352 б.; Бахтин М.М. Проблемы поэтики Достоевского. М, 1979. – С. 222.; Пригожина Л.Г. Проблемы поэтической драмы и советский театр рубежа 1920-1930 х годов. Учебное пособие. – Л., 1991. – 74 с.; Веселовский А. Н. Историческая поэтика. – М.: Высшая школа, 1989. – 224 с.; Потебня А.А. Теоретическая поэтика. – М.: Высшая школа, 1990. – 299 с.; Потебня А.А. Эстетика и поэтика. – Москва: Искусство, 1976. – 614 с.; Томашевский Б.В. Теория литературы. Поэтика. – М.: Аспект пресс, 1996. – С.182.

[4] Қўшжонов М. Ойбек маҳорати. – Тошкент: Бадиий адабиёт нашриёти, 1965. – 329 б.; Раҳимжонов Н. Асқад Мухтор поэтикаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2003. – 173 б. ; Қодиров В. Ҳозирги замон ғазаллари поэтикасининг айрим хусусиятлари: Филол. фан. номз. … дисс. автореф. – Тошкент, 1993. – 44 б.; Норбоев Б. Ҳаётни поэтик талқин этиш тамойиллари ва маҳорат муаммолари: Филол. фан. д-ри … дисс. автореф. – Тошкент, 1996. – 54 б. ; Сабирдинов А. Ойбекнинг поэтик маҳорати: Филол. фан. номз. … дисс. автореф. – Тошкент, 2004. – 46 б. ; Ҳасанов Ш. XX асрнинг иккинчи ярми ўзбек достонлари поэтикаси: Филол. фан. д-ри … дисс. – Самарқанд, 2004. – 258 б. ; Ашурова Г. Абдулла Орипов шеъриятида анъана ва бадиий маҳорат (образ, ғоя ва тасвир): Филол. фан. номз. … дисс. автореф. – Тошкент, 2008. – 26 б. ; Нусратова Ҳ. Сафар Барноевнинг бадиий маҳорати: Филол. фан. бўйича фалс. докт. (PhD) ... дисс. автореф. – Самарқанд, 2018. – 45 б.; Ғаипова Ҳ. Матназар Абдулҳакимнинг бадиий ва публицистик маҳорати: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2019. – 54 б.; Абдураҳмон А. Ўзбек шеъриятида нур, ранг ва руҳият тасвири поэтикаси (анъана ва новаторлик аспектида): Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Фарғона, 2018. – 54 б. ; Давронова М. Ҳозирги ўзбек шеъриятида индивидуал услуб поэтикаси (Усмон Азим, Иқбол Мирзо, Фахриёр ва Абдували Қутбиддин шеърияти мисолида): Филол. фан. д-ри. … дисс. автореф. – Самарқанд, 2019. – 66 б.

M. Ma’murov, M. In’om, U. Abduazimova, A. Abduvaliev, Z. Dehqonova, T. Toshev, H. Orifiylarning bir necha maqola va risolalari[5], shuningdek, Sh. Rahmonova, S. Shomurodova, G. Boltayeva kabilarning tadqiqotlari[6] shular jumlasidandir. Adabiyotshunos Sh. Rahmonovaning vazn masalalari bo‘yicha olib borgan izlanishlarini bu yo‘ldagi jiddiy va salmoqli ish sifatida baholash mumkin. Tadqiqotda boshqa ijodkorlar qatorida Chustiy g‘azaliyotining vazn xususiyatlari haqida jiddiy mulohazalar bildirilgan. Mazkur tadqiqot Chustiy lirikasining janriy tarkibi, mavzular mundarijasi, timsollar tizimi, shuningdek, she’riy san’atlar, qofiya va radif qo‘llash bilan bog‘liq shoir mahorati monografik tarzda maxsus tadqiq qilinganligi bilan alohida ahamiyat kasb etadi.

Dissertatsiya tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Namangan davlat universitetining ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek adabiyotshunosligining dolzarb muammolari” mavzusidagi ilmiy yo‘nalish doirasida amalga oshirilgan.

Tadqiqotning maqsadi Nabixon Chustiy lirikasining mavzu ko‘lami, janrlar tarkibi, obrazlar tizimi, shuningdek, shoirning she’riy san’atlar, qofiya va radifdan foydalanish bilan bog‘liq badiiy mahoratini adabiy an’ana, izdoshlik hamda o‘ziga xoslik tamoyillariga tayanib, adabiy matn tahlili asosida ochib berishdan iborat.

Tadqiqotning vazifalari:

adabiyotshunoslikda Chustiy ijodining o‘rganilishi masalasini yoritish va shoirning ilmiy-ijodiy biografiyasini yaratish;

shoir lirikasining janr xususiyatlarini tadqiq etish orqali uning o‘zbek she’riyati rivojiga qo‘shgan hissasini yoritish;

shoir she’riyatining mavzular mundarijasini o‘rganish asosida Chustiyning XX asr ikkinchi yarmi o‘zbek g‘azaliyoti tadrijiy taraqqiyotida tutgan o‘rnini belgilash;

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[5] Юсупов Ш. Куярман оташи ҳижрон аро… // Ўзбекистон адабиёти ва санъати, 2004. – №25. – Б. 1-2; Чустий. Садоқат гуллари (девон) // Нурматов М. Чустий гулдастаси (кириш сўз). – Тошкент, 1992. – Б. 3-4; Ҳожи Исматуллоҳ Абдуллоҳ. Покдомон инсон эди // Наманган ҳақиқати, 2004. – №52. – Б. 8.; Ҳожи Исматуллоҳ Абдуллоҳ. Марказий Осиёда Ислом маданияти (Қисқача маълумотнома). – Тошкент: Шарқ, 2005. – 384 б.; Ҳабиб Саъдулла. Бир оқшом сурури // Наманган ҳақиқати, 2004. – №5. – Б. 3-4; Халилбеков А. Ширинзабон ғазалхон // Наманган ҳақиқати, 2004. – №5. – Б. 4.; Халилбеков А. Наманган адабий гулшани. Илмий тадқиқот. – Наманган: “Наманган” нашриёти, 2007. – 468 б.; Ҳомидий Ҳ., Маъмуров М. Наманган адиблари. –Тошкент: Фан, 2007. – 280 б.; Маъмуров М. Чустий мактублари // Наманган ҳақиқати, 2004. – №51. – Б. 8.; Инъомхон М. Ёд этингиз камтарин Чустийни ҳам… (хотиралар, эсдаликлар, чоп этилмаган назмлар). – Наманган, 1994. – 112 б. ; Инъомхон М. Жозибадор ғазаллар ижодкори // Наманган ҳақиқати, 2004. – №32. – Б. 5.; Инъомхон М. Боғ аро қўйсам қадам // Наманган ҳақиқати, 2004. – №5. – Б. 4.; Инъом М. Соғинч (эссе). – Наманган, 2012. – 80 б.; Абдуазимова У. Шеър омон бўлса… // Ўзбекистон адабиёти ва санъати, 2004. – №30. – Б. 1-5.; Абдувалиев А. Халқнинг мумтоз шоири // Наманган ҳақиқати, 2004. – №54. – Б. 8.; Деҳқонова З. Чустий абадияти // Адабиёт кўзгуси, 2006. – №9. – Б. 143-145.; Деҳқонова З. Чустий туюқлари // Ўзбек тили ва адабиёти, 2005. – №3. – Б. 98-100.; Деҳқонова З. Чустийнинг панд рисоласи // Тил ва адабиёт таълими, 2003. – №2. – Б. 11-12.; Тошев Т. Ёд айланг бу камтарин Чустийни… // Ўзбекистон адабиёти ва санъати, 2006. – №22. – Б. 4; Орифий Ҳ. Қалблардасиз, Мавлоно Чустий. – Наманган, 2010. – 24 б.

[6] Ш. Раҳмонова. XX аср иккинчи ярми ўзбек шеъриятида арузнинг поэтик шакл ва мазмун такомилидаги ўрни: Филол.фан. фалс. докт. (PhD) … дисс. – Тошкент, 2020. – 157 б.; Шомуродова Ш. XX аср ўзбек адабиётида девончилик анъанаси: мавзу, таркиб, вазн ва бадиий санъатлар: Филол. фан. фалс. докт. (PhD) … дисс. – Самарқанд, 2022. – 143 б.; Boltayeva G. O‘zbek she’riyatida muxammas janri: genezisi, badiiy takomili: Filol. fan. dokt. (DSc) … diss. – Toshkent, 2024. – 266 b.

ijodkor lirikasidagi mumtoz timsollar tizimi va ularning transformatsiyaga uchrashi, xususan, zamon ruhi bilan hamnafaslik masalasini asoslash;

shoir ijodidagi an'anaviy poetik san'atlar bilan bir qatorda "topilma" xarakteridagi ma'naviy va lafziy san'atlar tahlili orqali shoirning poetik mahoratini aniqlash;

Chustiy she'riyatidagi vazn, qofiya va radif masalalarini ilmiy jihatdan tadqiq etish, shoir poetik uslubining o'ziga xos qirralarini ochib berish.

Tadqiqotning obyekti sifatida Chustiyning "Hayotnoma", "Sadoqat gullari", "Ko'ngil tilagi" nomli devonlari va "Ko'rguncha, xayr endi" nomli she'riy to'plami olingan.

Tadqiqotning predmetini XX asrda yashab ijod etgan Chustiy adabiy merosidagi she'rlarning janr tarkibi, mavzu ko'lami, timsollar tizimi, shuningdek, ijodkorning she'riy san'atlar, qofiya va radifdan foydalanish mahoratini o'rganish tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada qiyosiy-tipologik, tasniflash, germenevtik va biografik tahlil kabi usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Chustiy shaxsiyati va dunyoqarashining shakllanishiga ta'sir ko'rsatgan ijtimoiy (oila muhiti, XX asr boshlari Qo'qon adabiy muhiti) va badiiy (xalq og'zaki ijodi, Sharq mumtoz adabiyoti, tarjimachilik) omillar aniqlanib, shoirning ilmiy-ijodiy biografiyasi ochib berilgan;

shoir she'riyatida g'azal, musammat, masnaviy, ruboiy, tuyuq, qit'a, chiston kabi mumtoz janrlarning o'rni, xususan, g'azalning shakliy-poetik jihatdan g'azali muvashshah, g'azali qo'shmuvashshahi ta'rix, g'azali mushoira, g'azali zulqofiyatayn, g'azali zulradifayn singari ko'rinishlari mavjudligiga e'tibor qaratilib, an'anadagi tadrijiylik, shakl va mazmun mutanosibligining o'ziga xos jihatlari yoritilgan;

Chustiyning ishqiy, axloqiy-ta'limiy, ijtimoiy (publitsistik), hajviy yo'nalishdagi she'rlari mavzu guruhlariga ajratilib, tasniflangan hamda ishqiy mavzu oid she'rlardagi oshiq, ma'shuqa, raqib obrazlari davr ruhi, zamon o'zgarishlari bilan bog'liqlikda transformatsiyaga uchragani isbotlangan;

shoir devonlaridagi "topilma" baytlar tahlili orqali she'riy san'atlar, qofiya, radifdan foydalanish mahorati adabiy matn mazmuniga muvofiqlikda asoslanib, lirik qahramon xarakteriga xos nekbinlik, olijanoblik, adolatparvarlik fazilatlari ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan Chustiy arxividagi materiallarni o'rganish jarayonida shoir ilmiy-ijodiy biografiyasining muayyan qirralariga aniqliklar kiritilgan;

Chustiy devonining janr xususiyatlari, xususan, g'azallari ilk marotaba shakliy-poetik jihatdan batafsil tadqiq etilgan;

she'riyatining g'oyaviy-badiiy xususiyatlari, mavzu ko'lami, timsollar tizmi va poetik o'ziga xosligi aniqlangan;

ijodkorning mubolag‘a, tashbeh, husni ta’lil, talmeh, tajohuli orif kabi ma’naviy va tajnis, tafriq, tardu aks singari she’riy san’atlarni qo‘llashdagi badiiy mahorati ochib berilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, nazariy ma’lumotlarning mavjud ilmiy manbalardan olinganligi, keltirilgan tahlillarning qiyosiy-tipologik, tasniflash, germenevtik va biografik tahlil usullari vositasida asoslanganligi, ilmiy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati ijodkorning badiiy mahorati qirralari, poetikasi, an’ana va novatorlik, she’r nazariyasi singari badiiy tafakkurdagi o‘zgarishlarni o‘rganish bilan aloqador tadqiqotlar uchun muayyan darajada ilmiy manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati ishdagi nazariy umumlashma va tahlillardan “O‘zbek adabiyoti tarixi”, “Navoiyshunoslik”, “Namangan adabiy muhiti”, “Adabiyotshunoslik nazariyasi” fanlaridan darslik va o‘quv qo‘llanmalar yaratishda, ma’ruza va amaliy mashg‘ulotlar o‘tkazishda, adabiyotshunoslik terminlari lug‘atlarini takomillashtirishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Chustiy lirikasi poetikasiga xos xususiyatlarni aniqlash jarayonida erishilgan ilmiy natijalar asosida:

muayyan davr adabiyoti, she’riyati tahlil doirasiga tortilgan tadqiqotlardagi Chustiyga munosabat masalasi yoritilgani, ijodkor shaxsiyati va poetik dunyoqarashining shakllanishiga ta’sir etgan ijtimoiy (oila muhiti, XX asr boshlari Qo‘qon adabiy muhiti) va badiiy (xalq og‘zaki ijodi, Sharq mumtoz adabiyoti, tarjimachilik) omillar aniqlangani, shoirning ilmiy-ijodiy biografiyasi yaratilganiga doir ma’lumotlardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyot universitetining 2018-2020-yillarda amalga oshirilgan PZ-20170926459-raqamli “Navoiyshunoslik tarixi” (XX – XXI asrlar) mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyot universitetining 2025-yil 17-martdagi 01-4979-sonli ma’lumotnomasi). Natijada, loyiha shoir hayoti va ijodiy merosini o‘rganishga doir yangi ilmiy qarashlar, nazariy ma’lumotlar va yangi manbalar bilan boyitilgan;

shoir she’riyati, asosan, mumtoz (g‘azal, musammat, masnaviy, ruboiy, tuyuq, qit’a, chiston kabi) janrlardan tarkib topganligi, janrlar tizimida mumtoz an’analar davomiyligi bilan bir qatorda, novatorlik belgilari ko‘zga tashlanishi, xususan, g‘azalning shakliy-poetik jihatdan g‘azali muvashshah, g‘azali qo‘shmuvashshahi ta’rix, g‘azali mushoira, g‘azali zulqofiyatayn, g‘azali zulradifayn singari ko‘rinishlari mavjudligi aniqlangani, ularning janr talablariga mutanosibligi, mumtoz shoirlar ijod namunalari bilan uyg‘un jihatlari va o‘ziga xoslik masalalari ochib berilgani haqidagi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyot universitetining 2021-2024-yillarga mo‘ljallangan PZ-201912258-raqamli O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish mavzusidagi fundamental ilmiy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyot universitetining 2024-yil 26-yanvardagi 04/1-182-

sonli ma’lumotnomasi). Natijada platforma yangi ma’lumotlar bilan boyitilgan, foydalanuvchilarga qulaylik yaratilgan;

Chustiy ijodining asosini tashkil etuvchi she’rlar ishqiy, axloqiy-ta’limiy, ijtimoiy (publitsistik), hajviy yo‘nalishdagi mavzular doirasida tasniflangan, shoir she’riyatida ishqiy mavzu yetakchilik qilganligi bois timsollar tizimida asosiy o‘rin tutuvchi oshiq, ma’shuqa, raqib obrazlari va ularning zamon bilan hamnafas tarzda transformatsiyaga uchrashi dalillangani, ijodkor devonlaridagi “topilma” baytlar tahlili orqali shoirning ma’naviy va lafziy san’atlardan foydalanish mahorati, uslubiy o‘ziga xosligi, qofiya va radif qo‘llash borasidagi an’anaviylik va novatorlik xususiyatlari asoslanganiga oid ilmiy xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “Mahalla” teleradiokanalining 2025-yil avgust oyida to‘g‘ridan-to‘g‘ri efirga uzatilgan “Mahalla” radiosi “Adabiyot gulshani” dasturini samarali tashkil etishda, ularning dastur va ssenariylarini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “Mahalla” teleradiokanali” davlat muassasasining 2025-yil 6-avgustdagi 29-sonli ma’lumotnomasi). Natijada, ushbu eshittirish uchun tayyorlangan materiallarning mazmuni mukammallashgan, ilmiy dalillarga boy bo‘lishi ta’minlangan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 12 ta, jumladan, 9 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida ma’ruza ko‘rinishida bayon etilgan va aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 19 ta ilmiy ish e’lon qilingan bo‘lib, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 5 tasi respublika hamda 2 tasi xorijiy jurnallarda chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya 148 sahifadan iborat bo‘lib, kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o‘rganilganlik darajasi, maqsadi va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning usullari, ilmiy yangiligi va amaliy ahamiyati ochib berilgan, natijalarning amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Ijodkor shaxsiyati va poetik dunyoqarashi”** deb nomlangan birinchi bobi ikki faslni o‘z ichiga oladi. Bobning birinchi faslida **“Chustiy ijodining o‘rganilishi va shoirning ilmiy-ijodiy biografiyasi”** xususida fikr yuritilgan. Bunda Chustiyning hayoti hamda ijodiga bag‘ishlangan tadqiqotlar ikki tasnifda berilgan: 1. *Muayyan davr adabiyoti va she’riyati xususiyatlari o‘rganilgan ishlarda Chustiyga munosabat masalasi.* Bu guruhga I. Abdulloh, A. Xalilbekov, A.Qayumov, L.Qayumov, H.Homidiy, M.Ma’murov, Sh.Rahmonova, S.Shomurodovalarning falsafa doktori, G.Boltayevaning doktorlik dissertatsiyalarini kiritish mumkin.

*2. Chustiy ijodiga bag‘ishlangan tadqiqotlar***.** Mazkur guruhga esa I.Sulton, Sh. Yusupov, M. Nurmatov, U.Yusupov, M.Xo‘jayev, M. In’om, H. Orifiy, M. Ma’murov, Z. Dehqonova singari olimlarning shoir devonlariga yozgan so‘zboshilari, maqola va taqrizlarini kiritish mumkin.

Binobarin, taniqli adabiyotshunos olim Hoji Ismatulloh Abdulloh “Markaziy Osiyoda Islom madaniyati”[7] nomli kitobining 6-bobida Markaziy Osiyoda yashab ijod etgan 85 ta adib, shoir, tilshunoslar haqida ma’lumotlar bergan. Jumladan, mazkur bobda aruznavis shoir Chustiyning hayotiy va ijodiy faoliyatiga ham qisqacha to‘xtalib o‘tgan. A.Xalilkekovning ilmiy tadqiqoti[8]da Chustiy tarjimayi holidan tashqari teran ilmiy kuzatishlar ham mavjud. Jumladan, olim shoirning g‘azallari mavzu jihatidan rang-barang ekanligi, ularda “abadiy mavzu – muhabbat mavzusi nihoyatda chiroyli, o‘ynoqi va yorqin” kuylanganligi, shu bilan birga, “el ishqi, yurt muhabbati shoir g‘azallarining asosiy va yetakchi mavzularidan”ligi, ayniqsa, urush davrida yaratgan g‘azallarida adib vatanparvarlik g‘oyalarini kuchli ifoda” etganligi, “favqulodda topib qo‘llangan tashbehlar, istioralar shoir hikmatlari ta’sir kuchini yanada oshir”ganligini ta’kidlaydi.

“Namangan adiblari” risolasi[9] mualliflari – adabiyotshunos olimlar H.Homidiy va M.Ma’murovlar Chustiyning kichik tarjimayi holini qayd etish asnosida bir qator she’riy tizmalarining e’lon qilinganligini, ijod namunalarining aksariyatida pandnoma ruh ustuvor bo‘lganligini, shoirning tarjimachilikda ham barakali ijod qilganligini, xususan, Sa’diyning “Bo‘ston” asari Chustiy tarjimasida o‘ziga xos tarzda amalga oshganligini e’tirof etadilar.

Sh.Rahmonovaning “XX asr ikkinchi yarmi o‘zbek she’riyatida aruzning poetik shakl va mazmun takomilidagi o‘rni” nomli dissertatsiyasi[10] Chustiy ijodining o‘ziga xos qirralarini adabiyotshunoslik nuqtai nazaridan o‘rganishni boshlab bergan dastlabki tadqiqot sifatida e’tiborga molik. Olima o‘z tadqiqotida XX asr ikkinchi yarmida yaratilgan devonlarning, xususan, Chustiy devonlarining ham vazn xususiyatlarini o‘rgangan.

S.Shomurodova o‘z dissertatsiyasi[11]da Nihoniy, Habibiy, Chustiy, Charxiy, Sobir Abdulla, Nojiy, E.Vohidov kabi shoirlarning devonlarini tadqiqotning obyekti sifatida tahlilga tortgan. Lekin olima Chustiyning “Ko‘ngil tilagi” nomli devonining janr tarkibini qisman o‘rganish bilangina cheklangan.

Adabiyotshunos G.Boltayevaning tadqiqoti[12]da XV-XXI asr o‘zbek mumtoz va zamonaviy she’riyatida muxammas janri genezisi va badiiy takomili xususiyatlarini ochib berish jarayonida shoirning “Kimni izlarsiz?”, “Vorislaring

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[7] Ҳожи Исматуллоҳ Абдуллоҳ. Марказий Осиёда Ислом маданияти (Қисқача маълумотнома). – Тошкент: Шарқ, 2005. – Б. 262.

[8] Халилбеков А. Наманган адабий гулшани. Илмий тадқиқот. – Наманган: “Наманган” нашриёти, 2007. – Б. 228-235.

[9] Ҳомидий Ҳ., Маъмуров М. Наманган адиблари. – Тошкент: Фан, 2007. – Б. 65-67.

[10] Ш. Раҳмонова. XX аср иккинчи ярми ўзбек шеъриятида арузнинг поэтик шакл ва мазмун такомилидаги ўрни : Филол. фан. фалс. докт. (PhD) … дисс. – Тошкент, 2020. – 157 б.

[11] Шомуродова С. XX аср ўзбек адабиётида девончилик анъанаси: мавзу, таркиб, вазн ва бадиий санъатлар: Филол. фан. фалс. докт. (PhD) … дисс. – Самарқанд, 2022. – 143 б.

[12] Boltayeva G. O‘zbek she’riyatida muxammas janri: genezisi, badiiy takomili: Filol. fan. dokt. (DSc) … diss. – Toshkent, 2024. – 266 b.

biz”, “Mening o‘lkam” nomli tab’i xud muxammaslari hamda “Yozalar” nomli Fuzuliy g‘azaliga taxmis muxammasi muayyan ilmiy muammo doirasida tahlilga tortilgan. Shuni alohida ta’kidlash joizki, Chustiy devonlari[13]da jami 107 ta muxammas mavjud bo‘lib, adabiyotshunos “Hayotnoma” devoni tarkibidagi ayrim muxammaslarnigina tadqiq etish bilan cheklangan, xolos.

Aruznavis Chustiy ijodini o‘rganish uning hayotlik chog‘idanoq boshlangan edi. She’rlari yuzasidan bildirilgan turli-tuman munosabatlar, ular haqidagi bahslar, maqolalar bunga dalil bo‘la oladi. Xususan, Chustiy ijodi maxsus o‘rganilgan tadqiqotlar sirasida A.Qahhorning tanqidiy maqolasi[14] alohida xarakterga ega. Munaqqid adabiy jarayonning zukko kuzatuvchisi sifatida Chustiyning ilk ijod namunalariga munosabat bildiradi. Adabiyotshunos I.Sultonovning Chustiy haqida muayyan ma’lumotlar beruvchi kuzatishlari mavjud bo‘lib, olim “Chustiy haqida so‘z” nomli maqolasi[15]da Chustiyning zabardast g‘azalnavis shoir ekanligi, g‘azallarining mashhurligi-yu hozirjavob ijodkorligini alohida e’tirof etgan. Sh. Yusupovning “Xalqqa baxshida ijod”, “Yurakdagi gaplar”, “Qirq yillik qadrdon”, “Kuyarman otashi hijron aro…” nomli maqolalari[16] Chustiyning hayoti, ijodiy laboratoriyasini o‘rganishda muhim ahamiyatga ega.

Shu bilan birga, ushbu faslda M. Nurmatov, M. Inomxonov, H. Orifiy, M.Xo‘jayev, M. Ma’murov, Z. Dehqonova, M.Zohidova ishlariga ham munosabat bildirilgan. Shunga qaramay, yuqoridagi tadqiqot va maqolalarda shoirning to‘liq ilmiy-ijodiy biografiyasi, adabiy merosi va uning ko‘lami, tasnifi xususida batafsil fikr yuritilmagan. Keyingi izlanishlar jarayonida shoir ijodi bilan bog‘liq ilmiy jamoatchilikka hali ma’lum bo‘lmagan yangi materiallar mavjudligi ma’lum bo‘ldi. Xususan, O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyida Nabixon Xo‘jayev – Chustiyning arxivi mavjud bo‘lib, u 1501 nomdagi hujjatlardan tarkib topgan. Mazkur materiallarga hozirda ham faoliyat yuritayotgan 80 yoshli bo‘lim xodimasi Sharafutdinova Rahima Shamsutdinovna tomonidan 1988-1989-yillarda 148 varaqli maxsus ilmiy tavsif yozilgan. Bu hujjatlar Chustiyning o‘z qo‘li bilan arab alifbosi asosidagi eski o‘zbek yozuvida bitgan asarlarining avtograf nusxalari, shuningdek, eski lotin grafikasidagi va hozirgi kirill alifbosidagi, umuman olganda, uch xil yozuvdagi ijod mahsullaridan iborat bo‘lib, 20 ga yaqin maxsus yig‘majildlarda saqlanadi. Yana shuni ham qayd etish lozimki, Chustiy arxivida hali ilmiy tavsif berilmagan yana bir qator manbalar ham mavjud. Ilmiy tavsif yozilgan materiallarning aksariyati arab alifbosi asosidagi eski o‘zbek yozuvidadir. Ular parokanda varaqlarga, karton muqovali, oddiy katak va yo‘llik daftarlarga, ba’zilari bloknotga havorang, binafsharang

[13] Qarang: Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – 448 б. ; Чустий. Садоқат гуллари. Девон. – Тошкент: Внешторгиздат, 1992. – 344 б. ; Чустий. Кўнгил тилаги. (Девон). –Тошкент: Фан, 1994. – 264 б.

[14] Қаҳҳор А. Поэзия юксак санъатдир. Асарлар. Олти томлик. Олтинчи том. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1971. – Б. 253-263.

[15] Султон И. Чустий ҳақида сўз // Ўзбекистон адабиёти ва санъати,1996. 12 июл, – №28 (3365)

[16] Юсупов Ш. Халққа бахшида ижод. Чустий. Ҳаётнома. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 3-12.; shu muallif. Юракдаги гаплар // Инъомхон М. Ёд этингиз камтарин Чустийни ҳам… (хотиралар, эсдаликлар, чоп этилмаган назмлар). – Наманган, 1994. – Б. 47-52.; Қирқ йиллик қадрдон. Тарих ва адабиёт бўстони. – Тошкент: Маънавият, 2003. – Б. 653-667.; Куярман оташи ҳижрон аро… // Ўзбекистон адабиёти ва санъати, 2004. – №25. – Б. 1-2.

siyohda, shuningdek, qalamda yozilgan, ayrimlari mashinkada terilgan. Ba'zi ijod namunalari ham arab alifbosi asosidagi eski o'zbek yozuvida, ham kirill yozuvida berilgan.

Arxivdagi mavjud materiallar shoirning lirik nazmlari, ayrim dostonlari, tarjimalaridan, Chustiy g'azallariga boshqa shoirlar tomonidan bog'langan muxammaslardan tashkil topgan. Ularning orasida shoir devonlari va she'riy to'plamlarida e'lon qilinmagan 20 ga yaqin she'rlar ham mavjud bo'lib, ularga dissertatsiyada alohida tavsif berilgan.

O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyida akademik Aziz Qayumovning arxivi materiallari ichidan Chustiy va G'afur G'ulomning "Jon, o'g'lim" nomli mushoira-g'azalining kompyuterda terilgan matnini topdik. Oddiy oq sahifaga kirill alifbosida yozilgan mazkur she'r matni ostida qora siyoh bilan ruchkada bitilgan quyidagi ma'lumot ilova tarzida keltirilgan: "*1942. Moskvada yozilgan va G'.G'.ning urushga ketgan o'g'li Jo'raxonga bag'ishlangan*". Mazkur g'azal aslida G'afur G'ulomning "Mukammal asarlar to'plami"[17]ning 2-tomiga, Chustiyning "Hayotnoma" devoniga[18] kiritilgan, lekin ikkala nashrda ham mushoira-g'azalning qaysi bayti yoki misrasi qaysi muallifga tegishli ekanligi haqida ma'lumot yo'q. Shuningdek, U. Otajon ham "Mushoara" kitobida mazkur mushoira-g'azal haqida fikr yuritib, kim qaysi bayt yoki misrani yozgani noma'lumligini qayd etgan[19]. Arxivdan topilgan matnda esa bayt va misra mualliflari aniq keltirilgan. G'azalning matla' baytini keltiramiz:

G'afur G'ulom: Salomimni eshit, maydonda botir qahramon o'g'lim,
Salomatmiz, salomat bo'l, yasha, sog' bo'l omon, o'g'lim.
Chustiy: Jahondan mahv bo'lsin toabad mal'unlar avlodi,
Quyoshdek peshvozingga chiqib yangi jahon, o'g'lim[20]…

Shoir lirik asarlarining janriy jihatlari, mavzu mundarijasi, badiiy mahorati, umuman, ijodining o'ziga xos qirralarini tahlil etish uchun uning ijodi manbalarini izchil va puxta tadqiq etish birlamchi vazifalardan hisoblanadi. Shu nuqtai nazardan Chustiy hayoti va ijodining adabiyotshunoslikda o'rganilishi, shoirning ijodiy biografiyasi, adabiy merosiga doir ayrim muhim jihatlar mazkur faslda o'z aksini topdi. Lekin muzey arxivida saqlanayotgan Chustiy bilan bog'liq hujjatlarni yanada chuqurroq o'rganish zarurati bor. Zero, bu ma'lumotlar shoir hayoti va ijodiga doir kemtik nuqtalarni yoritishga imkon beradi.

Dissertatsiyaning **"Shoir devonida g'azal janrining o'rni"** deb nomlangan ikkinchi faslida Chustiyning o'zi devon tuzmaganligi, shoir vafotidan so'ng uning she'rlari farzandlari tomonidan devon holiga keltirilib, nashr etilganligi haqida fikr yuritilgan.Ijodkorning "Hayotnoma", "Sadoqat gullari", "Ko'ngil tilagi" devonlari, shuningdek, "Ko'rguncha, xayr endi" she'riy to'plamining janrlar tarkibi o'rganilgan. Chustiy lirikasi g'azal, mustazod, muashshar, musaddas, muxammas,

[17] Ғафур Ғулом. Мукаммал асарлар тўплами. Ўн икки томлик. Иккинчи том. – Тошкент: Фан, 1984. – Б. 291.
[18] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 207.
[19] Отажон У. Мушоара. Тошкент: MERIYUS, 2009. – Б. 197.
[20] A. Qayumov arxivi materiallari // O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi arxiv fondi / 164-saqlanish raqami.

tarje’band, tarkibband, murabba’, masnaviy, ruboiy, tuyuq, qit’a, chiston kabi janrlardagi she’rlardan iborat.

Shoir lirikasining asosini g‘azallar tashkil qiladi. Uning g‘azaliyoti, birinchi navbatda, o‘z mavzu doirasining nihoyatda keng qamrovliligi va g‘oyaviy olamining boyligi bilan xarakterlanadi. O‘zbek mumtoz adabiyotshunosligida g‘azallar shakliy-poetik jihatdan 10 turga bo‘lingan. D.Yusupova g‘azallarni quyidagi turlarga ajratadi[21]: 1) oddiy yoki odatiy g‘azal; 2) g‘azali husni matla’; 3) g‘azali qit’a; 4) g‘azali musajja’; 5) g‘azali mulamma’; 6) g‘azali muvashshah; 7) g‘azali mushoira; 8) g‘azali zulqofiyatayn; 9) g‘azali zulradifayn; 10) g‘azali zebqofiya. Chustiy ijodida mazkur g‘azallarning 7 turi mavjud. G‘azalning Chustiy lirikasida uchraydigan turlari shoirning buyuk salaflari lirik merosini va ularning mahorati sirlarini puxta o‘zlashtirganidan hamda ushbu janr takomiliga munosib hissa qo‘sha olganidan dalolat beradi. O‘zbek adabiyotida g‘azallarning g‘azali musajja’ (yoki sajli g‘azal) deb nomlangan turi bo‘lib, u “asosiy qofiyadan tashqari, ichki qofiyalarga ham ega bo‘lgan g‘azaldir”.[22] G‘azalning bu turi shoirdan katta mahorat talab qiladi. Shoir umumiy qofiyadan tashqari ichki qofiyaning ham mukammalligiga erishishi kerak. Shuning uchun ham bunday g‘azallar kam yozilgan. Chustiy g‘azaliyotida ham g‘azalning bu turi miqdoran oz. Masalan, ijodkorning “Ota buyrug‘i” nomli quyidagi g‘azali 8 baytli bo‘lib, saj’ asosiga qurilgan.

1-bayt: Sher bolam quchog‘imga bir jahon bo‘lib kelgil,
Saqlagil bu gul bog‘ing bog‘bon bo‘lib kelgil.
2-bayt: Buyrug‘im shudir sanga zarra qaytma orqangga,
Yovni ot jahannamga, sen omon bo‘lib kelgil[23].

Mazkur satrlarda *jahon, bog‘bon, omon* so‘zlari asosiy qofiya sanalsa, *sanga, orqangga, jahannamga* so‘zlari esa she’rdagi ichki qofiya hisoblanadi. To‘g‘ri, ichki qofiyada saktalik (poetik nuqson) mavjud, lekin qolgan baytlarning ichki qofiyalarida bunday kamchilikka yo‘l qo‘yilmagan. Fikrimiz isboti uchun qolgan baytlarning barcha qofiyalarini keltiramiz: *osmon, jon, qahramon, shodmon, navqiron, doston* – asosiy qofiyalar; *ko‘zlik, shirinso‘zlik, yulduzlik; mumtozi, g‘ozi, rozi; banda, sharmanda, tanda; imoning, O‘zbekistoning, gulistoning; soqolimni, holimni, zolimni; malham, ildam, Rustam* – ichki qofiyalar.

Shoir g‘azalning muvashshah turida ham ijod etgan. Masalan, Chustiy o‘z do‘sti, shoir Asg‘arali, ya’ni Mavlono Charxiyga atab 70 yoshga to‘lishi munosabati bilan tabrik sifatida “Charxiyga” sarlavhali qo‘sh muvashshah yaratadi. U quyidagi matla’ bilan boshlanadi:

Assalom, ey nutqi komil shoiri nozik xayol,
Nazmu nasr-u hajviya bobida nodir barkamol[24]…

Shoir devonidagi ushbu g‘azali muvashshah maxsus nasriy boshlanmaga ega bo‘lib, u quyidagi jumlalardan iborat: “*Shoiri nozik xayol, fozil-u barkamol aziz*

[21] Bu haqida qarang: Yusupova D. Aruz va mumtoz poetikaga kirish. – Toshkent: MALIK PRINT CO, 2021. – B. 172-181.
[22] Носиров О. ва бошқалар. Ўзбек классик шеърияти жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 72.
[23] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 198.
[24] Чустий. Садоқат гуллари. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1992. –Б. 121.

do‘stim va birodarimdomlo Asg‘arali, ya’ni Mavlono Charxiyning yoshlari 70 ga to‘lish munosabati bilan tabrik tariqasida bu arzimas qo‘sh muvashshah bu sharafli yil tarixini abjad hisobi bilan mashq qilib manzuri nazar etish umidida taqdim etmoq kaminaga muyassar bo‘lganligidan faxrlanib cheksiz shodlik izhor etaman”. Bu g‘azali muvashshahning toq misralaridan “Asg‘arali Charxiyga”, juft misralaridan “Nabixon Chustiydan” degan so‘zlar kelib chiqadi.

Bundan tashqari bu she’rning kompozitsion tuzilishi ham o‘ziga xos shakllantirilganini kuzatish mumkin. G‘azal hajman 17 baytdan tashkil topgan bo‘lib, uning 13 bayti g‘azal-muvashshah bo‘lsa, “*Muashshah tamom*” deb yozilgan nasriy sarlavhadan keyin yana 4 baytli she’r berilgan, uning so‘nggida, ya’ni maqtasida ta’rix san’ati qo‘llangan:

Boshqadan kutma deding, ey, Chustiy, bu tarix haqin,
Bir yuz-u o‘n ikkini yetmish yashar Charxiydan ol.

Bunda ta’rix moddasi “*yetmish yashar Charxiy”* so‘zlari bo‘lib, abjad hisobi[25]ga ko‘ra, bu jumlani raqamlashtiramiz: y–10, e–10, t–400, m–40, sh–300; y–10, sh–300, r–200; Ch–3, a–1, r–200, x–600, y–10. Bu raqamlarni qo‘shsak, 2084 soni hosil bo‘ladi. Mazkur umumiy miqdordan 112 ni olib tashlasak, 1972 soni qoladi, bu esa shoir Charxiyning yubileyi nishonlangan sanani anglatadi.

G‘azali muvashshahning sinkretik tuzilishga ega bo‘lishi ko‘p asrlik mumtoz adabiyotimiz tarixida hali kuzatilmagan noyob badiiy hodisadir. Bu hol Chustiyning an’anaviy mumtoz she’riy janrlarda ijod qilganda ham o‘ziga xoslikka, yangilikka intilganidan darak beradi. O‘rni kelganda, shuni ham aytish kerakki, shoir lirikasida muvashshahning faqat g‘azal shakli[26] uchraydi xolos.

Dissertatsiyada shoir ijodidagi g‘azali mushoira, g‘azali zulqofiyatayn, g‘azali qit’a, g‘azali zulradifayn she’rlar tahlil etilib, fikrlar misollar bilan dalillangan.

Bobning “**Devonning janr xususiyatlari**” faslida devondan joy olgan mustazod, masnaviy, musammat, ruboiy, qit’a, tuyuq, chiston kabi janr namunalari tahlil qilinib, shoir ijodining an’anaviy va individual xususiyatlari tadqiq etilgan. Chustiy ijodida **musammatlar** ham yetakchi o‘rin egallaydi. U musammatning murabba’, muxammas, musaddas, musamman, muashshar turlarida yuksak namunalar yaratishga muvaffaq bo‘ldi.

Shoir devonlarida 107 ta muxammas mavjud. Keyingi izlanishlar hosilasi o‘laroq olim I.Madg‘oziyev Chustiyning Cho‘lpon g‘azaliga muxammasi mavjudligini aniqlagan[27]ini e’tiborga olganda mazkur miqdor 108 tani tashkil etadi. O‘zbek adabiyotida muxammaslarning ikki turi mavjud. Birinchi turkum muxammaslarga shoir o‘zi alohida bitgan muxammaslar kirsa, ikkinchi turkum muxammaslar boshqa shoirlar g‘azallariga bog‘lab yozilgan muxammaslardir. Shu jihatdan olib qaraganda, Chustiy muxammaslarining salmoqli qismini mustaqil muxammaslar tashkil etadi. Chustiy muxammaslari uning badiiy salohiyati yetuk

[25] Бу ҳақида қаранг: Сирожиддинов Ш. Матншунослик сабоқлари. – Тошкент: Навоий университети НМУ, 2019. – Б. 92-93.

[26] Muvashshahning yana qasida, qit’a, ruboiy, muammo, musammat, mustahzod shakllari ham mavjud. Qarang: Muydinova A. O‘zbek milliy uyg‘onish adabiyotida muvashshahchilik: an’ana va individuallik: Filol. fan. bo‘yicha fal. dokt. (PhD) … diss. – Toshkent. 2023. – B. 120.

[27] Qarang: Чўлпон (тадқиқот ва материаллар). Тузувчи ва нашрга тайёрловчи: Искандар Мадғозиев. – Тошкент: Муҳаррир, 2022. – 260 б.

ijodkor ekanligini tasdiqlaydi. Shoir muxammaslarining mavzu doirasi nihoyatda keng va rang-barang. Chunonchi, u muxammaslarida dunyoviy ishqni kuylaydi. Oshiqning mahbuba visoliga yetish orzusida chekkan alam-iztiroblarini, ma'shuqa go'zalligini, hijron lavhalarini mahorat bilan tasvirlaydi:

Tongning shamoli esdi, bog'landi jona zulfing,
Dil soziga chamanda soldi tarona zulfing,
Husningni qurshab oldi ilgida shona zulfing,
O'xshar qilich ko'targan sohibqirona zulfing,
Chunkim jahonda topdi shuhrat yagona zulfing[28].

Shuningdek, shoir muxammaslarida axloq-odob masalasiga jiddiy e'tibor qaratiladi. U Vatan, tinchlik, do'stlik, xususan, xalqlar do'stligi kabi mavzularda muxammaslar bitdi. Yana shuni ham aytish kerakki, uning muxammaslarida zamonaviy ruh bo'rtib turadi.

Chustiyning boshqa shoirlar g'azallariga bog'lagan muxammaslari ham o'ziga xos. Bu turdagi muxammas talabiga binoan g'azalga bog'langan baytlar shakl jihatidangina emas, balki mazmun, g'oyalar ko'lami jihatdan ham g'azal baytlariga muvofiq bo'lmog'i lozim. Chunonchi, adabiyotshunos Odil Nosirov bu haqida shunday yozgan: "… musammatlarning muvaffaqiyatli chiqishi uchun birgina talantning o'zi kifoya emas, oldingi g'azal avtori bilan keyingi musammat avtori o'rtasida mushtarak dunyoqarash, estetik pozitsiya, ijtimoiy – siyosiy konsepsiya bo'lmog'i zarur. Faqat shundagina musammat avtori g'azal avtori fikrlarini mantiqan davom ettirishi, temaning oldingi g'azalda ochilmay qolgan tomonlarini o'z davri tomonlari asosida yoritishi mumkin. Natijada har ikki shoir she'ri o'rtasida shunday uyg'unlik yuzaga keladiki, bunday she'r ikki avtor tomonidan emas, balki bir shoir tomonidan yozilgandek tuyuladi".[29] Shoir muxammaslarida ana shunday fikrlararo uyg'unlikni, dunyoqarashlardagi birlikni ko'ramiz. Chustiy o'zidan oldingi shoirlardan Alisher Navoiy (2 ta), Ahmad Yassaviy (1 ta), Fuzuliy (2 ta), Nodira (1 ta), Muqimiy (2 ta), Furqat (1ta) va zamondoshlaridan Cho'lpon (1ta), Sobir Abdulla (1ta)larning g'azallariga muxammaslar bog'lagan.

O'tmishdagi buyuk ustozlari bilan ijodiy musobaqaga kirishgan shoir butun iste'dodini ishga soladi, ularning munosib shogirdi ekanligini namoyish qiladi. Bu hol Navoiyning:

Meni sargashta jismim dog' ila qon lolazor etmish,
Quyun yoxud to'kulgan lolazor ichra gulzor etmish[30]

va

Qaro ko'zum kel-u mardumlig' emdi fan qilg'il,
Ko'zum qarosiga mardum kibi vatan qilg'il[31],-

matla'li, Fuzuliyning:

Har kitobakim labi la'ling hadisin yozalar,
Rishtai jon birla ishq ahli oni sherozalar[32], -

[28] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 382.
[29] Носиров О. ва бошқалар. Ўзбек классик шеърияти жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 117.
[30] http://navoi.natlib.uz:8101/uz/xazoyin_ul_maoniy_garoyib_us_sigar_uchinchi_tom/gazallar/gazallar_201_300/
[31] https://tafakkur.net/qaro-kozum/alisher-navoiy.uz
[32] Фузулий М. Асарлар. Икки жилдлик. Биринчи жилд. Девон. – Тошкент: Ғафур Ғулом номидаги бадиий адабиёт нашриёти, 1968. – Б. 123.

matla’li, Nodiraning:
Yorning vasli emas ozorsiz,
Gulshan ichra gul topilmas xorsiz[33], -
matla’li, Furqatning:
Bir qamarsiymoni ko‘rdum baldai Kashmirda,
Ko‘zlari mas’hur-u yuz jodu erur tas’hirda[34], -

matla’li eng mashhur, eng ta’sirchan g‘azallariga qilingan muxammaslarda, ayniqsa, yaqqol ko‘zga tashlanadi. Nodira g‘azaliga bog‘langan muxammas bunga yorqin dalildir:

Shu’la bermas sham’ husni yorsiz,
Boda kayfi bo‘lmag‘ay dildorsiz,
Ishq o‘tini ko‘rmadim bemorsiz
Yorning vasli emas ozorsiz,
Gulshan ichra gul topilmas xorsiz[35].

Chustiy boshqa muxammaslarida ham badiiy kashfiyot darajasiga erishib, o‘zining chinakam san’atkorligini namoyish etdi.

Shoir kichik lirik turdagi ruboiy, qit’a, tuyuq, chiston janrlarida ham qalam tebratdi. Ayniqsa, ijodkorning chistonlari alohida e’tiborga molik. O‘zbek adabiyotida ilk chistonlarni Alisher Navoiy ijod etgan bo‘lib, ularning miqdori 10 tani tashkil etgan va bu chistonlar “Xazoyin ul- maoniy” kulliyotidagi “Badoye ul - vasat” devoni[36] tarkibidan o‘rin olgan. Mumtoz an’analar bag‘rida shakllanib, badiiy takomil topgan Chustiy ijodiyotida 6 ta chiston mavjud bo‘lib, “Hayotnoma” devoni tarkibiga kiritilgan. “Davot va qalam”, “Qalam va qog‘oz”, “Quyosh”, “Chok mashinasi”, “Tuhmat”, “Mix” nomli chistonlar shular jumlasidandir. Mazkur chistonlar aruz tizimida bitilgan, ikkitasi (“Davot va qalam”, “Qalam va qog‘oz”) bir baytli va to‘rttasi ikki baytli (“Quyosh”, “Chok mashinasi”, “Tuhmat”, “Mix”) she’rlar hisoblanadi.

Birovni yuziga nayzam urib jafo qilaman,
Bu hikmatim bila ko‘p maqsadim ado qilaman[37].

Javobi qalam va qog‘oz bo‘lgan ushbu chiston fard shaklida bitilib, mujtassi musammani maxbuni mahzuf (ruknlari va taqti’i: mafoilun, failotun, mafoilun failun V-V -/ VV- -/V-V -/VV-) vaznidadir. Muallif tashxis, tashbeh, istiora she’riy san’atlari orqali o‘quvchini taxayyul olamiga yetaklaydi. Shoirning yuqoridagi chistonlarini o‘qir ekanmiz, daf’atan xayolimizga so‘z zargari Alisher Navoiyning “Qalam” chistoni keladi, albatta:

Ne lo‘lidurki, chun hangoma tutsa,
Qadam boshtin qilib tortar navozir[38].

Turkiy chiston asoschisi Navoiyning ushbu misralar bilan boshlanuvchi chistoni 6 baytli va qit’a tarzida qofiyalangan bo‘lib, hazaji musaddasi mahzuf (ruknlari va taqti’i: mafoiylun mafoiylun fauvlun V - - -/ V- - -/ V - -) vaznida

[33] https://tafakkur.net/yorning-vasli-emas-ozorsiz/nodirabegim.uz
[34] https://tafakkur.net/bir-qamar-siymoni-kordim/zokirjon-xolmuhammad-ogli-furqat.uz
[35] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 392.
[36] Алишер Навоий. МАТ. 20 жилдлик. 5-жилд. Хазойин ул-маоний. Бадоеъ ул-васат. – Тошкент: Фан, 1990. – Б.517-521.
[37] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 436.
[38] Алишер Навоий. МАТ. 20 жилдлик. 5-жилд. Хазойин ул-маоний. Бадоеъ ул-васат. – Тошкент: Фан, 1990. – Б. 517.

yozilgan. Chistonnavis savol bilan boshlangan dastlabki misralarda qalamning shakliy tuzilishiga oid xususiyatlarni tilga olsa, keyingi baytlarda esa uning bajaradigan vazifalariga birma-bir to‘xtaladi va kitobxonga jumboqning javobini topishi uchun muayyan sharoit yaratadi. Badiiy mushohadalarga boy, zuvalasi pishiq chistonlari bilan Navoiy chistonchilikda o‘ziga xos maktab yaratdiki, bu dargohdan Chustiy ham ma’lum ma’noda saboq oldi. Shoirning “Tuhmat” so‘zi pinhon tutilgan ma’rifiy ahamiyatga molik ushbu chistoni hazaji musammani solim (ruknlari va taqti’i: mafoiylun mafoiylun mafoiylun mafoiylun V - - - / V- - - / V - - - / V- - -) vaznida bitilgan:

Tuxumdan chiqdi bir jo‘ja qanoti mingdan ortig‘roq,
Balandparvoz etib, qo‘ydi tuxum har joyga u ersiz.
Iniga sig‘madi qaytib, jahonda darbadar bo‘ldi,
Bu maxluqni topinglar, o‘ldiringlar, tug‘masin hargiz[39].

Mazkur chiston qit’a (a-b-c-b) tarzida qofiyalangan. Bilamizki, tuhmat birovni ayblash yoki qoralash maqsadida o‘ylab chiqarilgan asossiz da’vo, bo‘hton hisoblanadi. Insoniyat orasida ana shu tuhmatning yuzaga kelishi va tez tarqalishini ijodkor moddiylashtirib, babiiy obraz darajasida talqin etadi. Muallif jumboqlanayotgan obyekt haqida tushuncha, tasavvur uyg‘otishga kirishar ekan, mingdan ortiq qanotga ega jo‘janing tuxumdan chiqishi, ko‘klarga uchishi, tuxum qo‘yib, ko‘payishi, dunyolarga sig‘may qolishini ifoda etadi. Misra boshida “jo‘ja” deb atalayotgan obyekt (tuhmat) she’r yakunida “maxluq” darajasida gavdalantiriladi. Tabiiyki, bunday ohoriy lavhalar kitobxonni hayratlantirmay qolmaydi, albatta. Qolaversa, shoir tanosub, tashxis, tadrij kabi she’riy san’atlarni o‘rinli qo‘llash orqali ham o‘z mahoratini namoyon eta olgan.

Ishning ikkinchi bobi **“Shoir she’riyatining mavzular ko‘lami va timsollar tizimi”** deb nomlangan. Bobning birinchi faslida **“Chustiy g‘azaliyotining mavzuviy tasnifi va ularda ijtimoiy voqelikning yangilanishi”** masalasi yoritilgan. Unda Chustiy lirikasining mavzuiy tasnifi tahlil etilgan.

Chustiy lirikasi tuyg‘ularga, chuqur hissiyot tasviriga, yangi va ko‘lamdor fikrlarga, axloqiy-ta’limiy umumlashmalarga boyligi bilan xarakterlidir. Chustiy lirikasining mavzular olami ham janrlar tarkibi kabi nihoyatda xilma-xil. Shoir Jamol Kamol bu haqida quyidagi fikrlarini bildiradi: “Chustiy g‘azallari mavzu e’tibori bilan rang-barang, tasvir qamrovi keng. Yolg‘iz yor vasli, ishq dardi, bodaning kayfiyati emas, vatan sevgisi, jamiyat hayoti, zamon og‘riqlari, asr muammosi aks etgan bu manzumalarda”[40]. Darhaqiqat, shoir lirikasi nafaqat ishq-muhabbat va axloq-odob mavzuidagi, balki ijtimoiy hayotning turli dolzarb masalalariga bag‘ishlangan she’rlari bilan ham diqqatga sazovordir. Bu jihatdan shoir she’rlarini shartli ravishda quyidagicha guruhlash mumkin: 1) ishqiy mavzudagi she’rlar; 2) axloqiy mavzudagi she’rlar. 3) ijtimoiy (publitsistik) mavzudagi she’rlar. Mazkur mavzulardagi she’rlar asrlar tajribasi va an’anasiga ega bo‘lgan Sharq mumtoz she’riyati durdonalaridan, xalq og‘zaki ijodi namunalaridan oziqlangan.

[39] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 436.
[40] Камол Ж. Чустий ва унинг ижоди ҳақида // Ёд этингиз камтарин Чустийни ҳам. Шоир Чустий ижодига чизгилар, хотиралар, эсселар, бағишловлар. Масъул муҳаррир: М.Зоҳидова. – Тошкент: MASHHUR-PRESS, 2020. – Б. 92.

Chustiy lirikasining aksariyat qismi ishq-muhabbat mavzusidagi she’rlar ekan, ularda yor va uning jamoli tasviri, uning jafokorligi, haqiqiy oshiqqa shafqatsizligi, olijanob, yuksak muhabbatga munosib bo‘lmagan raqibga mehribonligi, unga muhabbat qo‘yganligi va shuning uchun chin oshiqning alam va rashkdan yonishi kabilar tasvir etilgan. Shoir ijodidagi ishq-muhabbat ko‘pincha ijtimoiy, umumiy xarakterga ega. Ijodkor o‘z davrining ko‘zi va qulog‘idir. Bas, shunday ekan, shoirning “men”i, umuman, insonlar, zamondoshlar, g‘azalda tasvir etilayotgan obrazning kechinma va kayfiyatlaridir.

Ishqiy she’rlarda Chustiy har qachon ham bevosita o‘z intim kayfiyatlarini ifodalamay, fikrini boshqa oshiq va ma’shuq tilidan bayon qilgan, boshqacha aytganda, o‘zini sevgi taronachisi deb hisoblagan. Uning she’rlarida mumtoz adabiyotimizda bo‘lgani kabi uch an’anaviy obraz (oshiq, ma’shuqa, raqib) bo‘lib, ulardan oshiq eng asosiy obrazdir. Shunday ekan, shoir asosiy obrazining qay tarzda tasvirlanishiga e’tiborimizni qaratganimizda, Maqsud Shayxzodaning mana bu fikrlarini keltirish maqsadga muvofiqdir: “oshiqona g‘azallarda oshiq obrazi doimo barcha imkoniyatlardan mahrum, benavo, ojiz, sodda, go‘l, aqli past, xoksor bo‘lib tasvirlanadi”[41]. Oshiq obraziga xos yuqoridagi barcha xususiyatlar Chustiy g‘azallaridagi oshiq obraziga ham tegishlidir. Lirik qahramon ma’shuqaga ko‘zi tushgach, qalbi mavjlanib, g‘azal bitmoq istaydi:

Bir go‘zal ko‘rdim, yozolsam, u go‘zal bo‘lgay g‘azal,
Yo go‘zal bo‘lgay g‘azal, yoki g‘azal bo‘lgay go‘zal.
Yangi bir she’rni o‘qib ko‘rdim tilim bo‘ldi shirin,
U go‘zal yoki quyibdurmi siyohdonga asal[42].

G‘azal aruzning ramali musammani mahzuf vaznida yozilgan bo‘lib, qofiyalari g‘azal, go‘zal, asal so‘zlaridir. Shoir birinchi baytda tadrij, tardu aks san’atlarini, ikkinchi baytda esa mubolag‘a, tajohuli orif san’atlarini mahorat bilan qo‘llab, poetik mazmun ta’sirchanligini oshirgan.

Chustiy ijodidagi ishqiy g‘azallarning ma’lum bir qismi mahbuba ta’rif-tavsifiga bag‘ishlangan. “Ta’rif bilan tavsifning qo‘shilishidan iborat bo‘lgan vasf tipidagi g‘azallarning asosiy obyekti ko‘pincha ma’shuqa siymosi, uning butun qiyofasi hisoblanadi”[43]. Shoirning bu boradagi mahorati shu qadar yuqoriki, uning nazaridan ideal mahbuba qiyofasining birorta ham jihati chetda qolmagan. Bir g‘azalda ma’shuqaning barcha tashqi sifatlari izchil tavsif qilinsa, boshqa bir she’rda uning ayrim unsurlariga e’tibor qilinadi. Shoir she’rlarida ma’shuqa husnda barkamol va aqlda betimsol malak sifatida gavdalanadi. Mana bu g‘azalda ijodkor asriy an’analarga ergashadi, lekin ularni aynan takrorlamaydi, o‘zgacha tutum qo‘llab, o‘ziga xos badiiy lavha yaratadi:

Qizil gul g‘unchasidan ham go‘zal qizga ishim tushdi,
“Labing nega qizil?”– desam, dedi: “Hozir tishim tushdi”[44].

Axloq, ta’lim-tarbiya shoir she’rlarining asosiy markazida turuvchi jihatlardan. Yosh avlod tarbiyasi masalasi hamma asrlarda barcha xalqlar adabiyotida katta o‘rin tutgan. O‘zbek xalq og‘zaki ijodida ham, yozma adabiyotida ham didaktik asarlar juda ko‘p yaratilgan. Chustiy ham axloq-odob

[41] М.Шайхзода. Асарлар. Олти томлик. Тўртинчи том. Ғазал мулкининг султони. – Тошкент: Ғафур.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б. 31.
[42] Чустий. Садоқат гуллари. Девон. – Тошкент: Внешторгиздат, 1992. – Б. 114.
[43] Исҳоқов. Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 58.
[44] Чустий. Сайланма. – Тошкент: “Адабиёт”, 2024. – Б. 86.

masalalari bilan bog‘liq ko‘plab she’rlar yaratgan. Uning she’rlarida yangicha fikrlovchi lirik qahramon – zamonaga ziyraklik bilan boquvchi iqtidorli inson, davr kishisi, yuksak xulq-atvor egasi namoyon bo‘ladi.

Bilamizki, badiiy so‘z – buyuk qurol. Shuning uchun ham buyukki, so‘z bilan odamlarni birlashtirish yoki ularni bir-birlari bilan yuz ko‘rmas qilib yuborish mumkin. Chustiy nazdida ham eng muhim narsa to‘g‘riso‘zlikdir:

Har so‘zki desang, bo‘lsin ul insonga munosib,
So‘zlab netasan bo‘lmasa davronga munosib[45] .
yoki
Qayta-qayta so‘zlasang el ichra donolar so‘zin,
Bo‘lsa so‘z o‘z o‘rnida hargiz xato bo‘lmas emish[46].

Axloqiy-ta’limiy mavzudagi g‘azallarining taraqqiyotida ham xalq og‘zaki ijodi boy bir manba, ijodkorlik maktabi bo‘lib xizmat qildi. Shoir maqol va hikmatli so‘zlar, xalq ta’birlarini ba’zan aynan va ba’zan she’riy misralarning poetik talabiga muvofiqlashtirib qo‘llaydi. Ayrim g‘azallarida bir emas, bir necha maqollar istifoda etadi:

Yoningdan ketsa mayli, ikki yuzli ba’zi yolg‘on do‘st,
Azizlar deydilar: do‘ppi topilgay, bosh omon bo‘lsa.
El ichra maqol bor, o‘sma ketgay qosh qolur derlar,
Chiroy o‘zgarmagay hech, o‘sma ketsa, qosh omon bo‘lsa[47].

Ravshanki, ijodkor maqol va hikmatli so‘zlar bilan o‘z g‘azallarining g‘oyaviy mazmunini boyitgan, badiiy qimmatini oshirgan.

Chustiy she’riyatidagi ijtimoiy ohanglar haqida dissertatsiyada batafsil to‘xtalingan.

Bobning **“Ijodkor she’riyatidagi poetik obrazlar takomili”** deb nomlangan ikkinchi faslida ijodkor lirikasida istifoda etilgan timsollar tizimi haqida bahs yuritilgan. Chustiyning aksariyat she’rlari, xususan, g‘azallari dunyoviy ishq mavzusidadir. Shundan kelib chiqib, shoir ijodida lirik qahramon shoir bilan birga oshiq, mutafakkir sifatida namoyon bo‘ladi. Bulardan tashqari ma’shuqa va raqib obrazlari ham salmoqli o‘rin egallaydi.

*Oshiq timsoli***.** Chustiy ijodidagi asosiy lirik qahramon oshiqdir. Bu oshiq aynan shoirning o‘zi emas, ammo oshiq san’atkor his-tuyg‘ularini, o‘y-fikrlarini, qarashlarini ifodalaydi. Shoirning quyidagi baytida boshidan ko‘p hayot tajribalarini o‘tkazgan, muhabbatda hijron azobini-yu visol zavqini totib ko‘rgan keksa mutafakkir obrazi ko‘zga tashlanadi. Oshiq hijron azoblari, ishq o‘tidan malomat qilsa, u haqiqiy oshiq emas, agar ko‘ngilda gulxan yonmas ekan, u pok (ravshan) bo‘lmaydi, deydi mutafakkir:

Ishq o‘tidan kimki shikoyat aylasa, oshiq emas,
Bo‘lmagay ravshan ko‘ngil, gar unda gulxan yonmasa[48].

Oshiq Sharq adabiyotida an’anaviy va o‘lmas timsollardan biridir. Ishqiy she’rlar, xususan, g‘azallar yaratila boshlangan vaqtdan beri oshiq obrazi an’anaviy obraz bo‘lib kelgan. Oshiqqa xos fazilatlar, u bilan bog‘liq tasvir vositalari ham asrlar osha she’rlardan she’rlarga ko‘chib yurgan. Chustiy lirikasidagi oshiq obrazi ham o‘zida ana’anaviy xislatlarni mujassamlashtirgan. Shoir an’ana bo‘lib

[45] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 65.
[46] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 320.
[47] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 50.
[48] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 36.

kelayotgan she’riy san’atlardan unumli foydalangan holda yangi fikr aytishga, uni o‘ziga xos obrazli ifodalashga harakat qiladi. Bu o‘rinda Navoiy lirikasini tadqiq etgan professor Abduqodir Hayitmetovning quyidagi fikrlarini keltirish o‘rinli: “… oshiq - Navoiy ko‘p jihatdan o‘z davridagi oshiq, o‘zida ma’lum darajada shu davr ruhini aks ettiradi”.[49] Bu fikrlarni Chustiy lirikasidagi oshiqqa nisbatan ham qo‘llashimiz mumkin. Shoir yaratgan oshiq obrazi aksariyat hollarda an’anaviy oshiq xususiyatlarini o‘zida jam etgan bo‘lsa, ayrim hollarda zamon, davr oshig‘ining yaxlit ko‘rinishi sifatida namoyon bo‘lgan. Chustiy ko‘plab publitsistik g‘azallarida o‘z davridagi oshiq timsolini gavdalantirgan. Ma’lumki, 1941-1945-yillarda xalqimiz nemis bosqinchilariga qarshi kurash olib borgan. Quyidagi g‘azalda ana shu urushda mardonavor jang qilayotgan, o‘z ma’shuqasidan maktub olib va unga javob yo‘llayotgan oshiq obrazi yaratilgan:

Yetib keldi xatingiz, yaxshi soatda salomingiz,
Keturdi gavharistondan xabar har bir kalomingiz[50].

Ma’shuqa timsoli. Ma’shuqa obrazi bevosita oshiq obrazi bilan bog‘liq, unga hamohangdir. “Ma’shuqa obrazi asosiy lirik qahramon – oshiq obrazining hayot-mamot tayanchidir. Bu obrazning mohiyatini tushunmasdan turib, oshiq obraziga to‘g‘ri baho berish mumkin emas”.[51] Mazkur obraz oshiq obrazi kabi badiiy adabiyotda qadimdan mavjud bo‘lib, an’anaviy obraz hisoblanadi. Shoirlar g‘azallarida yorni ta’rif-tavsif etar, go‘zalligini maqtashar, bevafoligidan zorlanar, visolini orzu qilishar edi. Chustiy lirikasida dunyoviy ishq kuylangan bo‘lib, ularda hayotiy, real ma’shuqa timsoli gavdalangan. Shoir ma’shuqa haqida so‘z yuritar ekan, avvalo, uning tashqi go‘zalligini: yuz, ko‘z, qosh, kiprik, lab, og‘iz, soch, qomat kabi a’zolarini ta’riflaydi. Ma’shuqada ikki asosiy xususiyat ko‘zga tashlanadi. Birinchidan, ma’shuqa tengsiz go‘zal, bu fazilati uning sevilishiga va mag‘rurligiga sabab. Ikkinchidan, ma’shuqa behad bemehr, bevafo, bu uning ichki olamini aks ettiradi. Har ikkala xususiyat bir-biri bilan bevosita bog‘liq bo‘lib, ma’shuqaning bemehrligi, bevafoligiga birinchi xususiyat – tashqi go‘zalligi sababdir.

Chustiy lirikasidagi ma’shuqa obrazi yuqoridagi umumiy xususiyatlar bilan birga, farqli jihatlarni ham o‘zida mujassam etgan, ya’ni shoir ijodida ma’shuqa timsoli paxtakor, pillakor, g‘allakor qiz sifatida ham namoyon bo‘ladi. Endi ma’shuqa nafaqat go‘zalligi bilan, balki ilg‘or terimchiligi, pillakorligi va g‘allakorligi bilan ham oshiq dilini o‘rtaydi, iztirobiga iztirob qo‘shadi:

Oltindan ortiq har dona pillang,
G‘allangni to‘yga savg‘o qilibsan.
Hosillar olding behad – hisobsiz,
Paxta ishini a’lo qilibsan[52].

Yuqoridagi misralarda gavdalangan ma’shuqa, shak-shubhasiz, davr qizi ekanligini shoirning quyidagi misralari yana bir bor tasdiqlaydi:

Ey zamonam faxri-yu davrim qizi, el dilbari,
Siz bilan faxr etdi o‘lkam, yaxshilardan yaxshisiz[53].

[49] Ҳайитметов А. Навоий лирикаси. Тўлдирилган ва тузатилган иккинчи нашр. – Тошкент: ЎЗБЕКИСТОН, 2015. – Б. 200.
[50] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 97.
[51] Ҳайитметов А. Навоий лирикаси. Тўлдирилган ва тузатилган иккинчи нашр. – Тошкент: ЎЗБЕКИСТОН, 2015. – Б. 175.
[52] Чустий. Кўнгил тилаги. (Девон). – Тошкент: Фан, 1994. – Б. 69.

Umuman, Chustiy o‘z ijodida oshiq, ma’shuqa va raqib obrazlarining mukammal namunalarini yaratdi. Shoir o‘quvchi ko‘z o‘ngida bu timsollarning qiyofasini gavdalantirishda mumtoz adabiyotimiz namoyandalariga, shu bilan birga, zamondoshlariga ergashib, ularning an’analari, ijodiy tajribalaridan mahorat bilan foydalandi, shuningdek, o‘ziga xos uslub ham yaratdi.

Uchinchi bob “**Ijodkor she’riyati badiiyati**” deb atalib, shoirning poetik mahorati qirralarini ochib berishga qaratilgan. Mazkur bobning **“She’riy san’atlar ifodasida poetik niyat talqini”** deb nomlangan birinchi faslida Chustiy ilmi bade’ sirlarini chuqur egallagan va ijodiyotida mahorat bilan qo‘llay olgan yuksak salohiyatli ijodkor sifatida namoyon bo‘ladi. “Adabiy asarlarda she’riy san’atlardan foydalanish badiiyatning muhim qirralaridan biri sifatida baholangan. Bunday poetik tasvirlar she’riy san’atlar sirasiga kirsa-da, ammo ular mumtoz she’riyatning qon-qoniga singib, uning zaruriy unsurlariga aylanib ketgan”[54]. Shoir she’riyatida, bir tomondan, unga qadar bo‘lgan o‘zbek she’riyatida mavjud bo‘lgan poetik vositalarning yanada taraqqiy etganligini ko‘rsak, ikkinchi tomondan, faqat shoir lirikasi orqali yuzaga chiqqan yangi usul va obrazlarning shohidi bo‘lamiz. Chustiy she’rlari badiiy qurilmasining mustahkam, ixcham, lo‘nda, ta’sirchan va jozibali bo‘lishida ma’naviy san’atlarning o‘rni beqiyos. Shoir lirikasida eng ko‘p uchraydigan san’atlardan biri mubolag‘a san’atidir. Mubolag‘ali tasvirlar Chustiyning, ayniqsa, ishqiy g‘azallarida ko‘p uchraydi. Masalan, shoir ma’shuqa go‘zalligini tasvirlar ekan, bevosita mubolag‘a san’atiga murojaat qiladi:

Sochi oshiq bo‘lib tushmish iziga,
Yo‘q ersa boshi erda sudralurmu[55]*?*

Emishki, soch ma’shuqaga xushtor bo‘lib, uning iziga tushgan, bo‘lmasa uning boshi yerda sudralmasdi. Bu orqali shoir yorning tovoniga tushgan sochini nazarda tutgan va unga shoirona baho bergan.

Adabiyotshunos olim Sh.Yusupov quyidagicha yozadi: “Chustiy klassik she’riyatdagi an’anaviy obrazlarga murojaat qilganida, deyarli har safar, bu obrazlarning o‘zidan oldingi yirik ijodkorlar nigohidan pinhon qolgan biror yangi qirrasini ochishga, ularga yangicha ma’no va talqin berishga intiladi, ko‘p hollarda o‘quvchi kutmagan, favqulodda kuchli xulosalar chiqaradi”.[56] Masalan,

Yuzingni (ng) gulxanida tovlanib xoling kuyub qolmish,
Bu o‘tdan bahrasizlar ta’na aylab ro‘siyo derlar[57]*,-*

baytida shoir yor yuzidagi xolning qora bo‘lib qolishiga sabab ko‘rsatish orqali mubolag‘a qo‘llaydi. Mumtoz adabiyotimizdan ma’lumki, ma’shuqa yuzi nihoyatda go‘zal va yana shu darajada nigohi o‘tli tasvirlangan. Muallif talqinicha, mahbuba go‘zalligining bir belgisi bo‘lgan xol yor yuzining *“gulxanida”* tovlanib, go‘yoki kuyib qolganmish.

Mana bu satrlarda Chustiy hamisha ohoriy tasvir yo‘lidan borganligini isbot etdi:

Ko‘zim charxida charxla xanjari mujgoning, ey dilbar,
Nechunkim zang bosmish ishq elin qoni-la bu xanjar.
Uni xanjar demam, yo‘q-yo‘q g‘uborolud har kiprik,

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[53] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 96.
[54] Исҳоқов Ё. Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 108.
[55] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 307.
[56] Юсупов Ш. Халққа бахшида умр // Чустий. Ҳаётнома (девон). – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1988. – Б. 10.
[57] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 218.

Ko‘zingni saqlamoqqa saf tuzib turgan qaro navkar[58].

Chustiy yuqoridagi kabi oshiq iztiroblari va ma’shuqa latofatini mubolag‘ali tasvirlar ekan, ularga o‘quvchini ishontirish maqsadini ko‘zlamaydi. Shoirning muddaosi oshiq kechinmalarining naqadar kuchli hamda yor go‘zalligining nechog‘li yuksak ekanligiga kitobxonda ishonch hosil qildirish, shuningdek, ularga estetik zavq bag‘ishlashdir.

Shoir quyidagi baytida ma’shuqaning qora ko‘ziga nisbatan o‘ziga xos husni ta’lil qo‘llaydi:

Qarolikni ko‘zingdan qarz olib, qarzin uzolmasdan,
Xijolatdan qochib yurmish baland tog‘larda ohular[59].

Tog‘larda sakrab yurgan ohu ma’shuqa ko‘zidagi qoralikni qarzga olgan, lekin qarzni uzolmaganligi uchun haligacha tog‘larda qochib yuribdi.

Dissertatsiyada shoir ijodida qo‘llangan tashbeh, tamsil, talmeh, tashxis, tajohuli orif, irsoli masal kabi ma’naviy, tajnis, tanosub, tazod, ishtiqoq, tafriq, tardu aks kabi lafziy san’atlar mavjudligi misollar bilan dalillangan.

Bobning **“Shoirning vazn, qofiya va radif qo‘llashdagi mahorati”** nomli ikkinchi faslida Chustiyning lirikada qofiya va radif qo‘llash bilan bog‘liq mahorat qirralari yoritilgan. Shoir lirik merosi qofiya va radif qo‘llash nuqtai nazaridan yangi tadqiqotlar uchun asos bo‘la oladi.

Qofiya oq she’rlardan tashqari barcha nazmiy asarlarda qo‘llaniladi. Qofiyaning nazmdagi o‘rnini o‘rganish, baholash borasida o‘zbek adabiyotshunosligida bir qator izlanishlar amalga oshirilgan, muhim tadqiqotlar yaratilgan[60]. Adabiyotshunoslikda qofiya bir xil tovushlar bilan tugallanadigan so‘zlar deb qaraladi[61]. Alisher Navoiy “Layli va Majnun” dostonidagi qofiya va radiflar ijodkor baiiy niyati, badiiy g'oyasi bilan uzviy bog'liqligini ta'kidlab quyidagicha yozadi:

Ham qofiyasi aning sifoti,
Ham barcha radifi oning oti[62].

Chustiy ham o‘z ijodi badiiyatini nafaqat mazmun, she’riy san’atlar asosida, balki she’rlarida qofiya va radifning asar ruhiga mos tarzda tanlagani bilan ham sayqallashtirdi. Shoir lirikasidagi qofiya va radiflar tizimi shakliy mukammallik, g‘oyaviy yuksaklik uchun xizmat qilgan. U she’riyatda mavjud qofiya turlaridan foydalanib, lirik qahramon kechinmalarini o‘ziga xos tarzda ifodalagan. Bizga ma’lumki, mumtoz she’riyatda qofiyaning 4 ta turi mavjud. Bular: mujarrad qofiya, murdaf qofiya, muqayyad qofiya va muassas qofiyalar[63]dir. Chustiy mazkur qofiya turlaridan mujarrad va murdaf qofiyani she’riyatida keng qo‘llaydi.

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[58] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 264.
[59] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 269.
[60] Рустамов А. Қофия нима? – Тошкент: Фан, 1976.; Акбарова М. Алишер Навоий ғазалларида қофия. – Тошкент: Фан, 1997; Ҳожиаҳмедов А. Шеърий санъатлар ва мумтоз қофия. – Тошкент: Шарқ, 1998; Ҳамроева О. Ж. Темурийлар давридаги поэтикага доир рисолаларда қофия илмининг қиёсий таҳлили. Монография. – Тошкент: BOOKMANY PRINT, 2022. – 254 б.
[61] Ҳайитметов Ф.А. Алишер Навоий ғазалиётда қофия ва мантиқ уғруси муносабати. – Тошкент: 1993. – Б. 3
[62] Alisher Navoiy. Layli va Majnun. Doston. Nashrga tayyorlovchi va mas’ul muharrir: Rahmonov V. – Тошкент: G‘afur G‘ulom nomidagi NMIU, 2020. – B. 141.
[63] Ҳожиаҳмедов А. Мумтоз бадиият малоҳати. – Тошкент: Шарқ, 1999. – Б. 197.

Chustiy lirikasida qofiya san’atlarini ham kuzatishimiz mumkin. Bayt misralarida ikki so‘zni qofiyadosh qilib keltirish san’ati zulqofiyatayn san’ati hisoblanib, shoir mana bu

Ichishga izlama suv qon oqar anhordan zinhor,
Sharafli ishga hargiz aylama makkordan hamkor[64],–

baytlari bilan boshlanuvchi g‘azalini tajnisi mukarrir san’ati asosidagi zulqofiyatayn usulida bitgan. Baytdagi “*anhordan zinhor”, “makkordan hamkor”* qofiyalari zulqofiyatayn san’atini vujudga keltirgan. Diqqat qilinsa, har baytning qofiyalanuvchi misralari mukarrar tajnisli ikki qofiyadosh so‘z bilan tugallanayotganini ko‘rish qiyin emas. Har qaysi misradagi ikki qofiya o‘zaro ham ohangdosh, ham qofiyadoshdir. Shoir zulqofiyatayn san’atini o‘z ijodida keng qo‘lladi. Uning “Ming ofarin”, “Kerakmassan menga”, “Eshik qoqdi bahorim” kabi g‘azallari shu san’at asosiga qurilgan.

Tajnisli qofiyalarni she’riy asarlarda qo‘llash ham qofiya san’atlaridan hisoblanadi. Shoir ijodida bunday san’atni ko‘plab uchratamiz:

Qalbini qilsang musaxxar bo‘lgusi ag‘yor yor,
Ko‘nglidan chiqsang bilib qo‘y, senga bo‘lmas yor yor[65] .

Bu g‘azalda shoir murakkab tajnis san’atidan mohirona foydalangan bo‘lib, “*yor yor*” so‘zlari orqali tajnisli qofiya yaratgan.

Chustiy o‘z lirikasida radifning o‘rniga alohida ahamiyat bergan, uning turli xil ko‘rinishlarini mohirona qo‘llay olgan, shuningdek, o‘zi ifoda etgan asosiy fikrni radif orqali ham ta’kidlab, o‘quvchining asosiy e’tiborini ana shu radifda ifodalagan so‘z yetakchilik qilgan g‘oyaga qaratgan. “Hayotnoma” nomli shoir devonida 282 ta g‘azal mavjud bo‘lib, ularning 199 tasi radifli, 83 tasi esa radifsiz. Endi shu jihatdan Chustiyning “Sadoqat gullari” nomi ostida chop etilgan devonini ham ko‘zdan kechirsak, devondagi 211 g‘azaldan 161 tasida radif qo‘llangan va qolgan 50 ta g‘azal radifsiz holatda yozilganligining guvohi bo‘lamiz. Demak, ijodkor o‘z lirikasida ilgari surayotgan g‘oya va maqsadga kitobxon diqqatini qayta-qayta jalb etish, shuningdek, baytlar jozibasini orttirish, ohangdorlikni ta’minlash uchun ham radifga ko‘p murojaat qilgan.

Chustiy lirikada radifning o’rni muhimligini chuqur his qilgan holda, radifning turli xil shakllaridan foydalandi. Bir so‘zli, ikki so‘zli, uch so‘zli, to‘rt so‘zli, besh so‘zli va hatto olti so‘zli radiflarni ham lirik maydonga olib kira oldi. Chustiy devonlarini o‘rganganimizda, bir radif bilan bir nechta g‘azallar yozilganligini aniqladik va ularga “Bo‘lsangiz” (3 ta), “Dema” (2 ta), “Bo‘lmasa” (4 ta), “Bo‘ling” (2 ta), “Ustiga” (2 ta), “Menga” kabi radifli g‘azallarni misol qilib keltira olamiz. Umuman, Chustiy she’rlarining qofiya va radifi asarda ifodalangan ijtimoiy-axloqiy g‘oyalar, teran falsafiy mushohadalarni badiiy so‘z vositasida jozibali va ta’sirchan aks ettirishning muhim vositalaridan biri bo‘lgan.

XULOSA

1. Chustiy ijodi muayyan davr adabiyoti va she’riyati xususiyatlari yoritilgan ishlarda va tadqiqotlarda ma’lum darajada o‘rganilgan, lekin shoirning ilmiy biografiyasi hali hanuz mukammal yaratilmagan. Xususan, O‘zR FA Alisher

[64] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 283.
[65] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 407.

Navoiy nomidagi Adabiyot muzeyi arxivida 20 ta yig‘majildda saqlanayotgan materiallar o‘rganish obyekti bo‘lmagan. Mavzuni o‘rganish jarayonida arxiv materiallari o‘rganilib, shoirning ilmiy biografiyasini yaratish borasida xulosalar chiqarildi.

2. Shoir mumtoz salaflarning adabiy tajribalarini ijodiy o‘zlashtirib, o‘ziga xos badiiy tafakkur va individual poetik uslubni shakllantirgan. Chustiy mumtoz an’analarni ijodiy davom ettirgan iste’dodli so‘z san’atkori sifatida boy adabiy meros qoldirgan. Ular she’riy to‘plam, devon, doston, drama va tarjimalardan iborat. Mazkur manbalarning yetakchi qismini lirik asarlar tashkil etib, ular “Hayotnoma”, “Sadoqat gullari”, “Ko‘ngil tilagi” devonlari, “Ko‘rguncha, xayr endi” kabi to‘plamlari va “Saylanma”dan o‘rin olgan.

3. Shoir g‘azal, mustazod, masnaviy, musammatlar – murabba’, muxammas, musaddas, musamman, muashshar, shuningdek, ruboiy, qita’, tuyuq, chiston kabi ko‘plab janrlarda barakali ijod etdi, ularning aksariyati an‘anaviy barqarorlik zaminida paydo bo‘lganligini kuzatish mumkin. Shoir lirikasining asosini g‘azallar tashkil etgan. Devonlarida g‘azallarning shakliy-poetik jihatdan oddiy g‘azal, g‘azali musajja’, g‘azali muvashshah, g‘azali mushoira, g‘azali zulqofiyatayn, g‘azali qit’a, g‘azali zulradifayn singari ko‘rinishlari mavjudligi aniqlandi.

4. Shoir ijodiy merosidan o‘rin olgan g‘azallar mavzusiga ko‘ra quyidagicha tasnifga ega: 1) oshiqona g‘azallar; 2) axloqiy-ta’limiy g‘azallar; 3) peyzaj g‘azallar; 4) publitsistik g‘azallar; 5) hajviy g‘azallar. Mazkur g‘azallarda shoir mumtoz salaflari an’analarini davom ettirdi va rivojlantirdi. Shoirning an’ana bag‘rida yangilikka intilganligi jihatlarini ham qayd etish lozim. Chustiy ijodigacha g‘azalning g‘azal muvashshah, g‘azali qo‘sh muvashshah turlari mavjud bo‘lgan, lekin *g‘azali muvashshahi ta’rix* janri uchramagan. Shoir g‘azalning mazkur turida muvashshah va ta’rix san’ati xususiyatlarini o‘zida jamlashga muvaffaq bo‘ldi. Muallifning “Charxiyga” nomli g‘azali muvashshahi ta’rixning go‘zal namunasidir. Bundan tashqari shoir “Husningdan o‘par yoz” nomli mustazod-muxammas ijod etib, Tabibiy boshlab bergan yangilikni an’anaga aylantirdi. Shuningdek, mazkur mustazodning barcha misralarini o‘zaro qofiyalanadigan ko‘rinishga keltirdi.

5. Chustiy lirikasining mavzular olami nihoyatda keng. U ishq-muhabbat, axloqiy-ta’limiy, ijtimoiy, hajviy mavzularda she’rlar yaratdi. Shoir she’rlarining asosiy qismini dunyoviy sevgi mavzuidagi va pandnoma xarakteridagi she’rlar tashkil etgan. Yana bir muhim xususiyat shundaki, Chustiy she’rlarida davr ruhi yaqqol ko‘zga tashlanadi. Shoir qaysi mavzularda ijod etmasin, ular zamirida barkamol inson tarbiyasi yotadi.

6. Shoir lirik she’rlari, asosan, ishqiy mavzuda yozilgan. Bu mavzudagi she’rlarida oshiq-ma’shuqa-raqib uchlik obrazlari ijodkor badiiy niyatini mukammal poetik ifodalashga xizmat qilgan. Bu borada ustoz shoirlar tajribasidan foydalandi, shuningdek, oshiq va ma’shuqa tasvirida o‘ziga xos qirralar ham mavjud. Chustiy yaratgan oshiq, ma’shuqa va raqib timsollarining an’anaviy obrazlardan farqi shundaki, ularda zamonaviylik ruhi bo‘rtib turadi. Masalan, urush davrida yozilgan she’rlarida jangchi oshiq timsoli gavdalantirilgan. Yoki ma’shuqani oladigan bo‘lsak, u nafaqat tengsiz go‘zal, bevafo, jafokash, balki

ilg‘or terimchi, pillakor, g‘allakor yoxud qo‘li gul chevar hamdir. Bu jihatlari bilan u oshiq qalbidagi muhabbatning yana ham ortishiga, oshiqning bundan-da azob chekishiga sabab bo‘ladi.

7. Shoir she’riyatida o‘nlab ma’naviy va lafziy san‘atlar qo‘llangan. Uning ijodidagi she’riy san’atlar lirik jozibani ta’minlabgina qolmasdan, muallifning g‘oyaviy-badiiy qarashlarini ham estetik ta’sirchan ifodalashga xizmat qiladi. Shoir she’riy san’atlarni qo‘llash borasida o‘ziga xos badiiy kashfiyotlar yaratdi. Ijodkor ma’naviy va lafziy san’atlardan samarali foydalandi, ayniqsa, ma’naviy san’atlar shoir ijodida keng o‘rin tutadi. Jumladan, mubolag‘a, tashbeh, irsoli masal, tashxis kabi san’atlar shoirning poetik mahoratini yuksak tarzda namoyon etishga xizmat qilgan.

8. Chustiy she’rlarini ham aruz va ham barmoq vaznlarida yaratdi, lekin uning aksariyat she’rlari aruz o‘lchovida yaratilgan. O‘zbek aruzida 19 bahrdan 11 tasi qo‘llanilgan bo‘lsa, shoir bularning 8 tasida ijod etdi. Ular jumlasiga ramal, hazaj, muzori’, mujtass, rajaz, mutaqorib, sari’, munsarih bahrlari kiradi. Shoir ijodida uchta: xafif, mutadorik, komil bahrlari uchramaydi. Ijodkor she’rlarini, asosan, ramal bahri asosida yaratdi. Bu bahrning musamman vaznida bitilgan she’rlar Chustiy lirikasida yetakchilik qiladi. Shuningdek, hazaj bahrining barcha vaznlarida jozibador she’rlar bitgan. Shoir she’rlarining aruzga xos musiqiylik, ohangdorlik va o‘ynoqilik xususiyatlari bilan yo‘g‘rilganligi diqqatga sazovordir.

9. Chustiy lirikasining yuksak badiiyligini ta’minlashda qofiya va radifning ham o‘rni beqiyos bo‘lgan. Shoir qofiya va radif uchun jarangdor va ohangdor so‘zlarni tanlagan. Ijodkor lirikasida qo‘llangan qofiya san’atlari va radiflar shoirning yuksak badiiy mahoratidan darak beradi. Chustiy she’riyatining qofiya va radifi asarda ifodalangan ijtimoiy-axloqiy g‘oyalar, teran falsafiy mushohadalarni badiiy so‘z vositasida jozibali va ta’sirchan aks ettirishning muhim vositalaridan biriga aylangan.

10. Shoir mumtoz qofiyaning o‘zak tarkibiga ko‘ra to‘rt turi: mujarrad, murdaf, muqayyad va muassas qofiyalarning barchasidan san’atkorona foydalangan. Qofiyaning bu turlari ijodkor lirik asarlarida fikrning mantiqiy izchilligini, ifodaga mos ohangini, badiiy so‘zning ta’sir kuchini ta’minlashga xizmat qilgan. Shoir qofiyaning tuzilish jihatdan ikki turi: muqayyad qofiya va mutlaq qofiyani ham mahorat bilan qo‘llagan. Shoir radif qo‘llash orqali g‘azal yoki musammatlarida ochqich so‘z mazmunini qabariq ifodalashga, she’rlarida ohang va ritmni kuchaytirishga erishgan. Shuningdek, zulqofiyatayn, tajnisli qofiya, musajja’ kabi qofiya san’atlarining go‘zal namunalarini yaratgan.

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AWARDING ACADEMIC DEGREES
AT NAMANGAN STATE UNIVERSITY

NAMANGAN STATE UNIVERSITY

OTAKHANOVA MAHMUDA MAMADALIEVNA

THE POETIC CHARACTERISTICS OF CHUSTIY'S LYRIC POETRY

10.00.14 – 20th-Century Uzbek Literature and Contemporary Literary Process

ABSTRACT
OF THE DISSERTATION FOR THE DEGREE OF DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGY

Namangan – 2026

The topic of the Doctor of Philosophy (PhD) dissertation was registered with the Higher Attestation Commission of the Republic of Uzbekistan under registration No. B2021.1.PhD/Fil1578.

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The defense of the dissertation will take place at a meeting of the Scientific Council No. PhD.03/2025.27.12.Fil.22.03 at Namangan State University on "___" _____ 2026 at _____. (Address: 161 Bobursho‘h Street, Namangan, 160119. Tel.: (+99869) 227-06-12; Tel.: (998-69) 228-85-01; Fax: 228-85-02. Website: www.namdu.uz (http://www.namdu.uz); e-mail: info@namdu.uz; Fax: (+99869) 227-07-61; e-mail: info@namdu.uz.).

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INTRODUCTION (Annotation of the dissertation for the degree of Doctor of Philosophy (PhD))

Relevance and Necessity of the Dissertation Topic. In world literary studies, the investigation of such issues as the interrelationship between the creative process, poetic structure, and artistic mastery; tradition and innovation; the system of literary genres; the characteristics of meter and rhyme; artistic language; and individuality in the use of form and figurative devices is recognized as having significant scholarly and practical importance. In particular, considerable attention is being devoted to the comprehensive study of such issues as the reflection of a writer's biography in their works, the identification of features manifested in their individual style, the classification of genres, themes, and literary images, and the poet's artistic and poetic mastery.

In contemporary world literary scholarship, considerable research has been conducted into the social, political, and literary environment in which a writer lived, as well as the formation of their literary and aesthetic views, as factors determining their individual style and artistic mastery. At present, discovering new dimensions of poetics through the study of the artistic mastery of individual writers has become one of the priority areas of modern literary scholarship. At the same time, particular attention is being paid to the scholarly and theoretical investigation of individual style and poetic mastery, as well as tradition and innovation, in the context of the diversity of poetic genres and forms

In Uzbek literature study, the opportunity to study the history of Uzbek literature of the early twentieth century objectively and fairly has expanded considerably. "Namangan has long been a sacred land that has given wings to the flight of many talented individuals. Our people respectfully mention the names of such poets and enlighteners as Mahdumi Azam Kosoniy, Boborahim Mashrab, Fazliy, Nodim Namangoniy, Ishoqxon Ibrat, and Muhammadsharif Sufizoda, who were born and created their works in this ancient land"[66]. In the literary studies of the independence period, several studies have been devoted to the literary heritage of these authors. At the same time, literary scholarship has paid considerable attention to the study of fiction from the perspective of creative-individual style and poetics, as well as to elucidating the poetic mastery of authors. Nevertheless, the rich literary heritage created by certain authors has not yet received the recognition it deserves. "We must never forget that attention to literature and art, to culture, is first and foremost attention to our people and our future, and that if literature and culture survive, the nation can survive" [67]. Therefore, there is a need to further deepen scholarly research into the poetry of the poet Chustiy (Nabikhon Khojayev), who lived and created during the second half of the twentieth century, to reveal the traditional, hereditary and innovative features characteristic of his

[66] Мирзиёев Ш.М. Буюк келажагимизни мард ва олижаноб халқимиз билан бирга қурамиз. – Тошкент: Ўзбекистон, 2017. – Б. 73.

[67]Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // Халқ сўзи, 2017 йил, 4 август. – Б. 1

poetry, and to examine the genre, thematic and metrical aspects of his works, as well as the artistic mastery of the author. This determines the relevance of the selected topic.

This dissertation research will to a certain extent contribute to the implementation of the objectives set forth in the Decrees of the President of the Republic of Uzbekistan No. PF-4947 of February 7, 2017, “On the Strategy of Actions for the Further Development of the Republic of Uzbekistan”; No. PF-4958 of February 16, 2017, “On Further Improvement of the System of Postgraduate Education”; No. PF-6108 of November 6, 2020, “On Measures for the Development of the Spheres of Education and Science in the New Development Period of Uzbekistan”; and No. PF-60 of January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022–2026”; Resolution No. PQ-3271 of September 13, 2017, “On the Comprehensive Program of Measures for the Development of the System of Publishing and Distribution of Books, Increasing and Promoting the Culture of Reading and Book Consumption”; Resolution No. 124-F of the Cabinet of Ministers dated February 16, 2018, “On Holding an International Conference on Current Issues in the International Study and Promotion of Uzbek Classical and Contemporary Literature”; as well as other normative and legal documents related to this field.

Compliance of the Research with the Priority Areas of the Development of Science and Technology of the Republic. This research was conducted in accordance with Priority Area I of the development of science and technology of the Republic: “Formation of a system of innovative ideas for the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, and ways of implementing them.”

Degree of Study of the Problem. In world literary studies, the works of authors who, through their outstanding examples of poetic thought, have exerted a significant influence on the spiritual life of humanity have been at the center of attention of literary scholars. Poetic issues have been studied monographically in the works of prominent scholars such as Aristotle, M. M. Bakhtin, L. G. Prigozhina, A. N. Veselovsky, A. A. Potebnya, and B. V. Tomashevsky[68]. These studies approach the issue of poetics within the framework of literary theory and reveal its essential principles and regularities.

In Uzbek literary studies, the research of scholars such as M. Qo'shjonov, N. Rahimjonov, V. Qodirov, B. Norboyev, A. Sabirdinov, Sh. Hasanov, G. Ashurova, H. Nusratova, H. G'aipova, A. Abdurahmon, and M. Davronova has analyzed the poetics of individual authors' works and their distinctive artistic features[69].

[68] Аристотель. Поэтика. Ахлоқи кабир. Риторика / Рус тилидан М. Маҳмудов таржимаси. – Тошкент: Янги аср авлоди, 2011. – 352 б.; Бахтин М.М. Проблемы поэтики Достоевского. М, 1979. – С. 222.; Пригожина Л.Г. Проблемы поэтической драмы и советский театр рубежа 1920-1930 х годов. Учебное пособие. – Л., 1991. – 74 с.; Веселовский А. Н. Историческая поэтика. – М.: Высшая школа, 1989. – 224 с.; Потебня А.А. Теоретическая поэтика. – М.: Высшая школа, 1990. – 299 с.; Потебня А.А. Эстетика и поэтика. – Москва: Искусство, 1976. – 614 с.; Томашевский Б.В. Теория литературы. Поэтика. – М.: Аспект пресс, 1996. – С.182.

[69] Қўшжонов М. Ойбек маҳорати. – Тошкент: Бадиий адабиёт нашриёти, 1965. – 329 б.; Раҳимжонов Н. Асқад Мухтор поэтикаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2003. – 173 б. ; Қодиров В. Ҳозирги замон ғазаллари поэтикасининг айрим хусусиятлари: Филол. фан. номз. … дисс. автореф. – Тошкент, 1993. – 44 б.; Норбоев Б. Ҳаётни поэтик талқин этиш тамойиллари ва маҳорат

A number of studies have also been devoted to the work of Chustiy – Nabikhon Khojayev. These include several articles and pamphlets by Sh. Yusupov, M. Nurmatov, I. Abdulloh, H. Sadulla, A. Xalilbekov, M. Mamurov, M. Inom, U. Abduazimova, A. Abduvaliev, Z. Dehqonova, T. Toshev, and H. Orifiy[70], as well as studies by Sh. Rahmonova, S. Shomurodova, G. Boltayeva and others[71]. The research conducted by literary scholar Sh. Rahmonova on the issue of poetic metre can be regarded as a serious and substantial contribution in this field. Alongside other authors, the study presents significant observations concerning the metrical features of Chustiy's ghazals. This research is of particular significance because it provides a special monographic study of the genre composition, thematic scope, and system of images in Chustiy's lyric poetry, as well as the poet's artistic mastery in the use of poetic devices, rhyme, and radif.

The Relationship of the Dissertation Research with the Research Plans of the Higher Education Institution Where the Dissertation Was Completed. The dissertation was carried out within the framework of the research topic "Current Problems of Uzbek Literary Studies," included in the research plan of Namangan State University.

Aim of the Research. The aim of the research is to reveal, on the basis of literary-textual analysis and relying on the principles of literary tradition, continuity, and originality, the thematic scope and genre composition of Nabixon

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муаммолари: Филол. фан. д-ри … дисс. автореф. – Тошкент, 1996. – 54 б. ; Сабирдинов А. Ойбекнинг поэтик маҳорати: Филол. фан. номз. … дисс. автореф. – Тошкент, 2004. – 46 б. ; Ҳасанов Ш. XX асрнинг иккинчи ярми ўзбек достонлари поэтикаси: Филол. фан. д-ри … дисс. – Самарқанд, 2004. – 258 б. ; Ашурова Г. Абдулла Орипов шеъриятида анъана ва бадиий маҳорат (образ, ғоя ва тасвир): Филол. фан. номз. … дисс. автореф. – Тошкент, 2008. – 26 б. ; Нусратова Ҳ. Сафар Барноевнинг бадиий маҳорати: Филол. фан. бўйича фалс. докт. (PhD) ... дисс. автореф. – Самарқанд, 2018. – 45 б.; Ғаипова Ҳ. Матназар Абдулҳакимнинг бадиий ва публицистик маҳорати: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2019. – 54 б.; Абдураҳмон А. Ўзбек шеъриятида нур, ранг ва руҳият тасвири поэтикаси (анъана ва новаторлик аспектида): Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Фарғона, 2018. – 54 б. ; Давронова М. Ҳозирги ўзбек шеъриятида индивидуал услуб поэтикаси (Усмон Азим, Иқбол Мирзо, Фахриёр ва Абдували Қутбиддин шеърияти мисолида): Филол. фан. д-ри. дисс. автореф. – Самарқанд, 2019. – 66 б.

[70] Юсупов Ш. Куярман оташи ҳижрон аро… // Ўзбекистон адабиёти ва санъати, 2004. – №25. – Б. 1-2; Чустий. Садоқат гуллари (девон) // Нурматов М. Чустий гулдастаси (кириш сўз). – Тошкент, 1992. – Б. 3-4; Ҳожи Исматуллоҳ Абдуллоҳ. Покдомон инсон эди // Наманган ҳақиқати, 2004. – №52. – Б. 8.; Ҳожи Исматуллоҳ Абдуллоҳ. Марказий Осиёда Ислом маданияти (Қисқача маълумотнома). – Тошкент: Шарқ, 2005. – 384 б.; Ҳабиб Саъдулла. Бир оқшом сурури // Наманган ҳақиқати, 2004. – №5. – Б. 3-4; Халилбеков А. Ширинзабон ғазалхон // Наманган ҳақиқати, 2004. – №5. – Б. 4.; Халилбеков А. Наманган адабий гулшани. Илмий тадқиқот. – Наманган: "Наманган" нашриёти, 2007. – 468 б.; Ҳомидий Ҳ., Маъмуров М. Наманган адиблари. –Тошкент: Фан, 2007. – 280 б.; Маъмуров М. Чустий мактублари // Наманган ҳақиқати, 2004. – №51. – Б. 8.; Инъомхон М. Ёд этингиз камтарин Чустийни ҳам… (хотиралар, эсдаликлар, чоп этилмаган назмлар). – Наманган, 1994. – 112 б. ; Инъомхон М. Жозибадор ғазаллар ижодкори // Наманган ҳақиқати, 2004. – №32. – Б. 5.; Инъомхон М. Боғ аро қўйсам қадам // Наманган ҳақиқати, 2004. – №5. – Б. 4.; Инъом М. Соғинч (эссе). – Наманган, 2012. – 80 б.; Абдуазимова У. Шеър омон бўлса… // Ўзбекистон адабиёти ва санъати, 2004. – №30. – Б. 1-5.; Абдувалиев А. Халқнинг мумтоз шоири // Наманган ҳақиқати, 2004. – №54. – Б. 8.; Деҳқонова З. Чустий абадияти // Адабиёт кўзгуси, 2006. – №9. – Б. 143-145.; Деҳқонова З. Чустий туюқлари // Ўзбек тили ва адабиёти, 2005. – №3. – Б. 98-100.; Деҳқонова З. Чустийнинг панд рисоласи // Тил ва адабиёт таълими, 2003. – №2. – Б. 11-12.; Тошев Т. Ёд айланг бу камтарин Чустийни… // Ўзбекистон адабиёти ва санъати, 2006. – №22. – Б. 4; Орифий Ҳ. Қалблардасиз, Мавлоно Чустий. – Наманган, 2010. – 24 б.

[71] Ш. Раҳмонова. XX аср иккинчи ярми ўзбек шеъриятида арузнинг поэтик шакл ва мазмун такомилидаги ўрни: Филол.фан. фалс. докт. (PhD) … дисс. – Тошкент, 2020. – 157 б.; Шомуродова Ш. XX аср ўзбек адабиётида девончилик анъанаси: мавзу, таркиб, вазн ва бадиий санъатлар: Филол. фан. фалс. докт. (PhD) … дисс. – Самарқанд, 2022. – 143 б.; Boltayeva G. O'zbek she'riyatida muxammas janri: genezisi, badiiy takomili: Filol. fan. dokt. (DSc) … diss. – Toshkent, 2024. – 266 b.

Chustiy's lyric poetry, his system of images, as well as his artistic mastery in the use of poetic devices, rhyme, and radif.

Objectives of the Research:

to examine the study of Chustiy's creative work in literary scholarship and to develop the poet's scholarly and creative biography;

to elucidate the poet's contribution to the development of Uzbek poetry through the study of the genre features of his lyric poetry;

to determine Chustiy's place in the evolutionary development of Uzbek ghazal poetry in the second half of the twentieth century on the basis of studying the thematic scope of his poetry;

to substantiate the issue of the system of classical images in the author's lyric poetry and their transformation, particularly their alignment with the spirit of the times;

to identify the poet's poetic mastery through the analysis of traditional poetic devices as well as semantic and verbal poetic devices of a "found" or distinctive nature in his creative work;

to conduct a scholarly study of metre, rhyme, and radif in Chustiy's poetry and to reveal the distinctive aspects of the poet's poetic style.

Object of the Research. The object of the research comprises Chustiy's diwans entitled "Hayotnoma", "Sadoqat gullari", and "Ko'ngil tilagi", as well as his collection of poetry entitled "Ko'rguncha, xayr endi".

Subject of the Research. The subject of the research consists of the genre composition, thematic scope, and system of images of the poems comprising the literary heritage of Chustiy, who lived and worked in the twentieth century, as well as the study of the author's mastery in the use of poetic devices, rhyme, and radif.

Research Methods. The dissertation employs comparative-typological, classification, hermeneutic, and biographical methods of analysis.

Scientific Novelty of the Research consists of the following:

the social factors (family environment and the literary environment of Kokand at the beginning of the twentieth century) and artistic factors (folk oral literature, classical Eastern literature, and translation activity) that influenced the formation of Chustiy's personality and worldview have been identified, and the poet's scholarly and creative biography has been elucidated;

attention has been paid to the role of classical genres such as ghazal, musamman, masnavi, rubai, tuyuk, qit'a, and chiston in the poet's poetry, particularly to the existence of such formal and poetic varieties of the ghazal as ghazali muvashshah, ghazali qo'shmuvashshahi tarix, ghazali mushoira, ghazali zulqofiyatayn, and ghazali zulradifayn, thereby elucidating the distinctive features of gradual development within the tradition and the correspondence between form and content;

Chustiy's poems on love, moral and educational, social (publicistic), and satirical themes have been divided into thematic groups and classified, and it has been demonstrated that the images of the lover, beloved, and rival in poems on love undergo transformation in connection with the spirit of the period and changes in the times;

through the analysis of “found” couplets in the poet’s diwans, his mastery in the use of poetic devices, rhyme, and radif has been substantiated in accordance with the content of the literary text, and the qualities of optimism, nobility, and commitment to justice characteristic of the lyrical hero have been revealed.

Practical Results of the Research consist of the following:

in the course of studying materials from the Chustiy archive preserved in the collection of the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan, certain aspects of the poet’s scholarly and creative biography have been clarified;

the genre features of Chustiy’s diwan, particularly his ghazals, have been studied in detail from a formal and poetic perspective for the first time;

the ideological and artistic features, thematic scope, system of images, and poetic originality of his poetry have been identified;

the poet’s artistic mastery in the use of semantic poetic devices such as hyperbole, simile, husni ta’lil, and talmeh, as well as verbal poetic devices such as tajnis, tafriq, and tardi aks, has been revealed.

Reliability of the Research Results is explained by the clear formulation of the problem, the fact that the theoretical information was drawn from existing scholarly sources, the substantiation of the analyses presented through comparative-typological, classification, hermeneutic, and biographical methods of analysis, the implementation of the scholarly findings and conclusions in practice, and the confirmation of the results obtained by competent institutions.

Scientific and Practical Significance of the Research Results. The scientific significance of the research is determined by its potential to serve, to a certain extent, as a scholarly source for studies related to the examination of changes in artistic thought, including aspects of the author’s artistic mastery, poetics, tradition and innovation, and the theory of poetry.

The Practical Significance of the Dissertation Results lies in the possibility of using the theoretical generalizations and analyses presented in the research to develop textbooks and teaching manuals for the subjects “History of Uzbek Literature,” “Navoi Studies,” “Namangan Literary Environment,” and “Theory of Literary Studies,” to conduct lectures and practical classes, and to improve dictionaries of literary studies terminology.

Implementation of the Research Results. Based on the scientific results obtained in the process of identifying the characteristics of the poetics of Chustiy’s lyric poetry:

information concerning the treatment of Chustiy in studies involving the literature and poetry of a particular period, the identification of social factors (family environment and the literary environment of Kokand at the beginning of the twentieth century) and artistic factors (folk oral literature, classical Eastern literature, and translation activity) that influenced the formation of the author’s personality and poetic worldview, and the development of the poet’s scholarly and creative biography was used in the applied project PZ-20170926459, implemented in 2018–2020 on the topic “History of Navoi Studies (20th–21st Centuries)” (Reference No. 01-4979 of March 17, 2025, issued by Tashkent State University of

Uzbek Language and Literature). As a result, the project was enriched with new scholarly perspectives, theoretical information, and new sources related to the study of the poet's life and creative heritage;

scientific conclusions concerning the fact that the poet's poetry primarily consists of classical genres (such as ghazal, musamman, masnavi, rubai, tuyuk, qit'a, and chiston), the manifestation of innovative features alongside the continuity of classical traditions within the genre system, particularly the existence of such formal and poetic varieties of the ghazal as *ghazali muvashshah, ghazali qoshmuvashshahi tarix, ghazali mushoira, ghazali zulqofiyatayn, and ghazali zulradifayn*, as well as the correspondence of these forms with genre requirements and their similarities and distinctive features in relation to examples of classical poets' works, were used in the fundamental research project PZ-201912258, implemented in 2021–2024 on the topic "Creation of a Multilingual Electronic Platform of Uzbek Literature (in Uzbek, Russian, and English)" (Reference No. 04/1-182 of January 26, 2024, issued by Tashkent State University of Uzbek Language and Literature). As a result, the platform was enriched with new information and made more convenient for users;

scientific conclusions concerning the classification of the poems constituting the core of Chustiy's creative work into thematic areas of love, moral and educational, social (publicistic), and satirical poetry; the substantiation of the leading role of the theme of love in the poet's poetry and the resulting central position of the images of the lover, beloved, and rival in the system of images, as well as their transformation in harmony with the spirit of the times; and the substantiation, through the analysis of "found" couplets in the author's diwans, of the poet's mastery in using semantic and verbal poetic devices, his stylistic originality, and traditional and innovative features in the use of rhyme and radif, were used in the effective organization of the "Adabiyot gulshani" ("Garden of Literature") program of "Mahalla" Radio, broadcast live in August 2025 by the "Mahalla" television and radio channel of the National Television and Radio Company of Uzbekistan, and in the preparation of its programs and scripts (Reference No. 29 dated August 6, 2025, issued by the state institution "Mahalla" Television and Radio Channel of the National Television and Radio Company of Uzbekistan). As a result, the content of the materials prepared for the program was improved and enriched with scholarly evidence.

Approbation of the Research Results. The results of the dissertation were presented and approved in the form of reports at 12 scientific and practical conferences, including 9 international and 3 national conferences.

Publication of the Research Results. A total of 19 scholarly works have been published on the topic of the dissertation, including 7 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations; 5 of these articles were published in national journals and 2 in foreign journals.

Structure and Length of the Dissertation. The dissertation consists of 148 pages and includes an introduction, three main chapters, a conclusion, and a list of references.

MAIN CONTENT OF THE DISSERTATION

The Introduction section of the research substantiates the relevance and necessity of the topic, describes the degree to which the research problem has been studied, its aim and objectives, object and subject, and demonstrates its compliance with the priority areas of the development of science and technology of the Republic. It also presents the research methods, reveals its scientific novelty and practical significance, and provides information on the implementation of the results in practice, published works, and the structure of the dissertation.

The first chapter of the dissertation, entitled "The Author's Personality and Poetic Worldview," consists of two sections. The first section of the chapter discusses "The Study of Chustiy's Creative Work and the Poet's Scholarly and Creative Biography." Studies devoted to Chustiy's life and creative work are presented in two categories: 1. The Issue of Chustiy in Studies of the Characteristics of the Literature and Poetry of a Particular Period. This group includes the doctoral dissertations of I. Abdulloh, A. Khalilbekov, A. Qayumov, L. Qayumov, H. Homidiy, M. Mamurov, Sh. Rahmonova, and S. Shomurodova, as well as the DSc dissertation of G. Boltayeva.

2. Studies Devoted to Chustiy's Creative Work. This group includes prefaces, articles, and reviews written about the poet's diwans by scholars such as I. Sulton, Sh. Yusupov, M. Nurmatov, U. Yusupov, M. Khojayev, M. Inom, H. Orifiy, M. Mamurov, and Z. Dehqonova.

Thus, the renowned literary scholar Hoji Ismatulloh Abdulloh, in Chapter 6 of his book Islamic Culture in Central Asia, provides information about 85 writers, poets, and linguists who lived and worked in Central Asia.[72] In particular, this chapter briefly discusses the life and creative activity of the aruz poet Chustiy. A. Xalilbekov's scholarly research contains not only biographical information about Chustiy but also profound scholarly observations.[73] In particular, the scholar emphasizes that the poet's ghazals are diverse in their themes and that the "eternal theme – the theme of love – is sung in them in an exceptionally beautiful, playful, and vivid manner." At the same time, he notes that "love for the people and love for the homeland are among the main and leading themes of the poet's ghazals," and particularly emphasizes that the poet expressed patriotic ideas strongly in the ghazals he composed during the war period. He also points out that "the similes and metaphors employed with exceptional inventiveness further enhance the impact of the poet's aphoristic expressions."

[72] Ҳожи Исматуллоҳ Абдуллоҳ. Марказий Осиёда Ислом маданияти (Қисқача маълумотнома). – Тошкент: Шарқ, 2005. – Б. 262.

[73] Халилбеков А. Наманган адабий гулшани. Илмий тадқиқот. – Наманган: "Наманган" нашриёти, 2007. – Б. 228-235.

The authors of the pamphlet "Namangan adiblari"[74], literary scholars H. Homidiy and M. Mamurov, while providing a brief biography of Chustiy, note that a number of his poetic works had been published, that a didactic spirit predominated in most of his creative works, and that the poet also made a substantial contribution to translation. In particular, they acknowledge that Sa'di's Bustan was rendered in a distinctive manner in Chustiy's translation.

Sh. Rahmonova's dissertation entitled "The Role of Aruz in the Development of Poetic Form and Content in Uzbek Poetry of the Second Half of the 20th Century"[75] is noteworthy as one of the earliest studies to examine distinctive aspects of Chustiy's creative work from the perspective of literary scholarship. In her research, the scholar studied the metrical characteristics of diwans created in the second half of the twentieth century, including Chustiy's diwans.

In her dissertation, S. Shomurodova analyzed the diwans of poets such as Nihoniy, Habibiy, Chustiy, Charxiy, Sobir Abdulla, Nojiy, and E. Vohidov as objects of research. However, the scholar limited her study of Chustiy's Ko'ngil tilagi diwan to a partial examination of its genre composition and did not undertake a study of the poet's diwans entitled Hayotnoma and Sadoqat gullari. [76]

In the research of literary scholar G. Boltayeva[77], the tab'i xud mukhammas poems entitled "Kimni izlarsiz?", "Vorislaring biz", and "Mening o'lkam," as well as the taxmis mukhammas based on Fuzuli's ghazal entitled "Yozalar," were analyzed within the framework of a specific scholarly problem in the course of identifying the genesis and artistic development of the mukhammas genre in Uzbek classical and contemporary poetry from the fifteenth to the twenty-first centuries. It should be particularly emphasized that Chustiy's diwans contain a total of 107 mukhammas poems, whereas the literary scholar limited her research to only several mukhammas poems included in the Hayotnoma diwan[78]. The Hayotnoma diwan contains 22 mukhammas poems, Sadoqat gullari contains 41, and Ko'ngil tilagi contains 45. However, since the mukhammas entitled "Meni sargashta," based on a ghazal by Navoi, which appears on pages 384–385 of Hayotnoma, is also included on pages 260–261 of Sadoqat gullari, we consider the total number of mukhammas poems to be 107.

The study of the creative work of the aruz poet Chustiy began during his lifetime. The diverse responses to his poems, discussions concerning them, and articles devoted to his work serve as evidence of this. In particular, A. Qahhor's critical article is distinctive among the studies specifically devoted to Chustiy's

[74] Ҳомидий Ҳ., Маъмуров М. Наманган адиблари. – Тошкент: Фан, 2007. – Б. 65-67.

[75] Ш. Раҳмонова. XX аср иккинчи ярми ўзбек шеъриятида арузнинг поэтик шакл ва мазмун такомилидаги ўрни : Филол. фан. фалс. докт. (PhD) … дисс. – Тошкент, 2020. – 157 б.

[76] Шомуродова С. XX аср ўзбек адабиётида девончилик анъанаси: мавзу, таркиб, вазн ва бадиий санъатлар: Филол. фан. фалс. докт. (PhD) … дисс. – Самарқанд, 2022. – 143 б.

[77] Boltayeva G. O'zbek she'riyatida muxammas janri: genezisi, badiiy takomili: Filol. fan. dokt. (DSc) … diss. – Toshkent, 2024. – 266 b.

[78] Qarang: Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – 448 б. ; Чустий. Садоқат гуллари. Девон. – Тошкент: Внешторгиздат, 1992. – 344 б. ; Чустий. Кўнгил тилаги. (Девон). –Тошкент: Фан, 1994. – 264 б.

creative work. As an astute observer of the literary process, the critic expressed his views on Chustiy's early creative works. [79]

Literary scholar I. Sultonov[80] also made observations containing specific information about Chustiy. In his article named "Chustiy haqida so'z," the scholar particularly acknowledged Chustiy as a prominent ghazal poet, emphasizing the popularity of his ghazals and his ability to respond promptly and creatively to contemporary issues. Sh. Yusupov's articles entitled "Xalqqa baxshida ijod", "Yurakdagi gaplar", "Qirq yillik qadrdon", "Kuyarman otashi hijron aro…" are of considerable importance for studying Chustiy's life and creative laboratory. [81]

At the same time, this section also examines the works of M. Nurmatov, M. Inomxonov, H. Orifiy, M. Khojayev, M. Mamurov, Z. Dehqonova, and M. Zohidova. Nevertheless, the aforementioned studies and articles do not provide a detailed discussion of the poet's complete scholarly and creative biography, literary heritage, or its scope and classification. Subsequent research revealed the existence of new materials related to the poet's creative work that were previously unknown to the scholarly community. In particular, the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan houses the archive of Nabixon Xo'jayev – Chustiy, which consists of 1,501 documents. In 1988–1989, Rahima Shamsutdinovna Sharafutdinova, an 80-year-old staff member of the department who is still active today, prepared a special scholarly description of these materials consisting of 148 sheets. The documents include autograph copies of Chustiy's works written in the old Uzbek script based on the Arabic alphabet, as well as his creative works written in the old Latin script and the current Cyrillic alphabet – in general, materials in three different writing systems. They are preserved in approximately 20 special archival files. It should also be noted that the Chustiy archive contains a number of other sources that have not yet been provided with scholarly descriptions. Most of the materials that have received scholarly descriptions are written in the old Uzbek script based on the Arabic alphabet. They are written on loose sheets, in simple notebooks with cardboard covers and lined or squared pages, and in some cases in notebooks, using light-blue or purple ink, as well as pencil; some materials were typed. Certain creative works are presented both in the old Uzbek script based on the Arabic alphabet and in Cyrillic.

The materials available in the archive consist of the poet's lyric poetry, some narrative poems, translations, and mukhammas poems composed by other poets based on Chustiy's ghazals. Among them are approximately 20 poems that have not been published in the poet's diwans and poetry collections; these have been separately described in the dissertation.

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[79] Қаҳҳор А. Поэзия юксак санъатдир. Асарлар. Олти томлик. Олтинчи том. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1971. – Б. 253-263.

[80] Султон И. Чустий ҳақида сўз // Ўзбекистон адабиёти ва санъати,1996. 12 июл, – №28 (3365)

[81] Юсупов Ш. Халққа бахшида ижод. Чустий. Ҳаётнома. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 3-12.; shu muallif. Юракдаги гаплар // Инъомхон М. Ёд этингиз камтарин Чустийни ҳам… (хотиралар, эсдаликлар, чоп этилмаган назмлар). – Наманган, 1994. – Б. 47-52.; Қирқ йиллик қадрдон. Тарих ва адабиёт бўстони. – Тошкент: Маънавият, 2003. – Б. 653-667.; Куярман оташи ҳижрон аро… // Ўзбекистон адабиёти ва санъати, 2004. – №25. – Б. 1-2.

Among the archival materials of academician Aziz Qayumov preserved at the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan, we found a computer-typed text of the mushoira-ghazal entitled "Jon, o‘g‘lim" ("My Dear Son") by Chustiy and Gafur Gulom. Beneath the text of this poem, written in Cyrillic on an ordinary white sheet, the following information was handwritten in black ink as an accompanying note: "*1942. Moskvada yozilgan va G‘.G‘.ning urushga ketgan o‘g‘li Jo‘raxonga bag‘ishlangan*". This ghazal was included in Volume 2 of Gafur Gulom's "Mukammal asarlar to‘plami"[82] and in Chustiy's "Hayotnoma" [83] diwan; however, neither edition indicates which bayt or line of the mushoira-ghazal belongs to which author. U. Otajon[84] also discussed this mushoira-ghazal in his book Mushoara, noting that it was unknown who had written each bayt or line. In the text discovered in the archive, however, the authors of the individual bayts and lines are clearly identified. We present the opening bayt of the ghazal:

Gafur Gulom: Salomimni eshit, maydonda botir qahramon o‘g‘lim,
Salomatmiz, salomat bo‘l, yasha, sog‘ bo‘l omon, o‘g‘lim.
Chustiy: Jahondan mahv bo‘lsin toabad mal'unlar avlodi,
Quyoshdek peshvozingga chiqib yangi jahon, o‘g‘lim[85]…

Consistent and thorough investigation of the sources of the poet's creative work is one of the primary tasks in analyzing the genre characteristics, thematic scope, artistic mastery, and distinctive aspects of his creative work as a whole. From this perspective, this section reflects the study of Chustiy's life and creative work in literary scholarship, as well as certain important aspects of the poet's creative biography and literary heritage. However, there remains a need for a deeper study of the documents related to Chustiy preserved in the museum archive. These materials can shed light on previously incomplete aspects of the poet's life and creative work.

In the second section of the dissertation, entitled "The Role of the Ghazal Genre in the Poet's Diwan," it is discussed that Chustiy himself did not compile a diwan and that, following the poet's death, his poems were compiled into diwans and published by his children. The genre composition of the author's diwans "Hayotnoma", "Sadoqat gullari", and "Ko‘ngil tilagi", as well as the poetry collection "Ko‘rguncha, xayr endi", has been studied. Chustiy's lyric poetry consists of poems belonging to such genres as ghazal, mustazod, muashshar, musaddas, mukhammas, tarje‘band, tarkibband, murabba', masnavi, rubai, tuyuk, qit'a, and chiston.

Ghazals constitute the foundation of the poet's lyric poetry. His ghazal poetry is characterized primarily by the exceptionally broad scope of its themes and the richness of its ideological world. In Uzbek classical literary scholarship, ghazals are divided into ten types according to their formal and poetic characteristics. D.

[82] Ғафур Ғулом. Мукаммал асарлар тўплами. Ўн икки томлик. Иккинчи том. – Тошкент: Фан, 1984. – Б. 291.
[83] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 207.
[84] Отажон У. Мушоара. Тошкент: MERIYUS, 2009. – Б. 197.
[85] A. Qayumov arxivi materiallari // O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi arxiv fondi / 164-saqlanish raqami.

Yusupova[86] classifies ghazals into the following types: 1) ordinary or conventional ghazal; 2) ghazali husni matla'; 3) ghazali qit'a; 4) ghazali musajja'; 5) ghazali mulamma'; 6) ghazali muvashshah; 7) ghazali mushoira; 8) ghazali zulqofiyatayn; 9) ghazali zulradifayn; and 10) ghazali zebqofiya. Seven of these types are found in Chustiy's creative work. The types of ghazal found in Chustiy's lyric poetry demonstrate that the poet thoroughly mastered the literary heritage of his great predecessors and the secrets of their artistic mastery, and that he made a worthy contribution to the development of this genre.

In Uzbek literature, there is a type of ghazal known as ghazali musajja' (or saj' ghazal), which is "a ghazal that, in addition to the main rhyme, also contains internal rhymes." [87] This type of ghazal requires considerable mastery from the poet. In addition to maintaining the general rhyme, the poet must also achieve perfection in the internal rhyme. For this reason, such ghazals have been written relatively rarely. This type is also relatively uncommon in Chustiy's ghazal poetry. For example, the following ghazal by the poet, entitled "Ota buyrug'i" ("Father's Command"), consists of eight bayts and is constructed on the basis of saj'.

1-bayt: Sher bolam quchog'imga bir jahon bo'lib kelgil,
Saqlagil bu gul bog'ing bog'bon bo'lib kelgil.
2-bayt: Buyrug'im shudir sanga zarra qaytma orqangga,
Yovni ot jahannamga, sen omon bo'lib kelgil[88].

In these lines, the words jahon, bog'bon, omon serve as the main rhymes, while the words sanga, orqangga, jahannamga constitute the internal rhyme of the poem. Admittedly, there is a saktalik (a poetic defect) in the internal rhyme, but no such shortcoming is found in the internal rhymes of the remaining bayts. To substantiate our view, we present all the rhymes of the remaining bayts: osmon, jon, qahramon, shodmon, navqiron, doston – main rhymes; ko'zlik, shirinso'zlik, yulduzlik; mumtozi, g'ozi, rozi; banda, sharmanda, tanda; imoning, O'zbekistoning, gulistoning; soqolimni, holimni, zolimni; malham, ildam, Rustam – internal rhymes.

The poet also created works in the muwashshah form of the ghazal. For example, Chustiy created a qo'sh muwashshah entitled "Charxiyga" as a congratulatory work dedicated to his friend, the poet Asg'arali, that is, Mavlono Charxiy, on the occasion of his seventieth birthday. It begins with the following matla':

Assalom, ey nutqi komil shoiri nozik xayol,
Nazmu nasr-u hajviya bobida nodir barkamol…[89]

The ghazali muwashshah included in the poet's diwan has a special prose introduction consisting of the following sentences: "Shoiri nozik xayol, fozil-u barkamol aziz do'stim va birodarimdomlo Asg'arali, ya'ni Mavlono Charxiyning yoshlari 70 ga to'lish munosabati bilan tabrik tariqasida bu arzimas qo'sh

[86] Bu haqida qarang: Yusupova D. Aruz va mumtoz poetikaga kirish. – Toshkent: MALIK PRINT CO, 2021. – B. 172-181.
[87] Носиров О. ва бошқалар. Ўзбек классик шеърияти жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 72.
[88] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 198.
[89] Чустий. Садоқат гуллари. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1992. –Б. 121.

muvashshah bu sharafli yil tarixini abjad hisobi bilan mashq qilib manzuri nazar etish umidida taqdim etmoq kaminaga muyassar bo‘lganligidan faxrlanib cheksiz shodlik izhor etaman”. From the odd-numbered lines of this ghazali muwashshah, the words “Asg‘arali Charxiyga” emerge, while from the even-numbered lines, the words “Nabixon Chustiydan” are formed.

In addition, it can be observed that the compositional structure of this poem is also constructed in a distinctive manner. The ghazal consists of 17 bayts in total: 13 of them constitute a ghazal-muwashshah, while after a prose heading stating “Muashshah tamom”, a further four-bayt poem is presented. At its end, that is, in its maqta’, the poetic device of tarih is employed:

Boshqadan kutma deding, ey,
Chustiy, bu tarix haqin,
Bir yuz-u o‘n ikkini yetmish
yashar Charxiydan ol.

Here, the tarih phrase is the expression “yetmish yashar Charxiy”. According to the abjad calculation[90], we convert this phrase into numerical values as follows: y–10, e–10, t–400, m–40, sh–300; y–10, sh–300, r–200; Ch–3, a–1, r–200, x–600, y–10. When these numbers are added together, the total of 2084 is obtained. If 112 is subtracted from this total, the remaining number is 1972, which indicates the date when the poet Charxiy’s jubilee was celebrated.

The syncretic structure of the ghazali muwashshah is a unique artistic phenomenon that has not yet been observed in the centuries-long history of our classical literature. This demonstrates that even when Chustiy worked within traditional classical poetic genres, he sought originality and innovation. At this point, it should also be noted that only the ghazal form of muwashshah[91] occurs in the poet’s lyric poetry.

The dissertation analyzes poems such as the ghazali mushoira, ghazali zulqofiyatayn, ghazali qit’a, and ghazali zulradifayn in the poet’s creative work, substantiating the arguments with examples.

In the section of the chapter entitled “Genre Features of the Diwan,” examples of such genres as mustazod, masnavi, musammat, rubai, qit’a, tuyuk, and chiston included in the diwan are analyzed, and the traditional and individual features of the poet’s creative work are examined. Musammats also occupy a prominent place in Chustiy’s creative work. He succeeded in creating outstanding examples of the murabba’, mukhammas, musaddas, musamman, and muashshar forms of musammat.

There are 107 mukhammases in the poet’s diwans. Taking into account the fact that the scholar I. Madg‘oziyev subsequently established the existence of Chustiy’s mukhammas based on a ghazal by Cho‘lpon, this number amounts to

[90] Бу ҳақида қаранг: Сирожиддинов Ш. Матншунослик сабоқлари. – Тошкент: Навоий университети НМУ, 2019. – Б. 92-93.

[91] Muvashshahning yana qasida, qit’a, ruboiy, muammo, musammat, mustahzod shakllari ham mavjud. Qarang: Muydinova A. O‘zbek milliy uyg‘onish adabiyotida muvashshahchilik: an’ana va individuallik: Fil. fan. bo‘yicha fal. dokt. (PhD) … diss. – Toshkent. 2023. – B. 120.

108[92]. There are two types of mukhammas in Uzbek literature. The first category consists of mukhammases independently composed by the poet, while the second category comprises mukhammases written on the basis of ghazals by other poets. From this perspective, a substantial portion of Chustiy's mukhammases consists of independent mukhammases. Chustiy's mukhammases confirm that he was a mature author of considerable artistic ability. The thematic range of the poet's mukhammases is extremely broad and diverse. For instance, in his mukhammases, he sings of worldly love. He skillfully depicts the lover's pain and suffering caused by the desire to attain union with the beloved, the beauty of the beloved, and scenes of separation:

Tongning shamoli esdi, bog'landi jona zulfing,
Dil soziga chamanda soldi tarona zulfing,
Husningni qurshab oldi ilgida shona zulfing,
O'xshar qilich ko'targan sohibqirona zulfing,
Chunkim jahonda topdi shuhrat yagona zulfing. [93]

In addition, the poet pays serious attention to issues of morality and ethics in his mukhammases. He composed mukhammases on such themes as the Motherland, peace, friendship, and, in particular, friendship among peoples. It should also be noted that a distinctly contemporary spirit is prominent in his mukhammases.

Chustiy's mukhammases based on the ghazals of other poets are also distinctive. According to the requirements of this type of mukhammas, the bayts added to a ghazal must correspond to its bayts not only in form, but also in content and scope of ideas. Literary scholar Odil Nosirov wrote the following on this matter: "… talent alone is not sufficient for the successful creation of a musammat; there must be a shared worldview, aesthetic position, and socio-political conception between the author of the preceding ghazal and the author of the subsequent musammat. Only then can the author of the musammat logically continue the ideas of the ghazal's author and illuminate the aspects of the theme that remained undeveloped in the original ghazal on the basis of the concerns of his own era. As a result, such harmony emerges between the poems of the two poets that the poem appears to have been written not by two authors, but by a single poet." We observe precisely such harmony of ideas and unity of worldviews in Chustiy's mukhammases. [94]

Chustiy composed mukhammases based on the ghazals of his predecessors Alisher Navoi (two mukhammases), Ahmad Yassavi (one), Fuzuli (two), Nodira (one), Muqimi (two), Furqat (one), and Cholpon (one), as well as that of his contemporary Sobir Abdulla (one).

The poet, entering into creative competition with the great masters of the past, brings all his talent into play and demonstrates that he is a worthy disciple of these

[92]Qarang: Чўлпон (тадқиқот ва материаллар). Тузувчи ва нашрга тайёрловчи: Искандар Мадғозиев. – Тошкент: Муҳаррир, 2022. – 260 б.
[93] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 382.
[94] Носиров О. ва бошқалар. Ўзбек классик шеърияти жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 117.

masters. This is particularly evident in the mukhammases based on some of the most famous and influential ghazals beginning with the matla's of Navoi:

Meni sargashta jismim dog‘ ila qon lolazor etmish,
Quyun yoxud to‘kulgan lolazor ichra gulzor etmish[95]

and

Qaro ko‘zum kel-u mardumlig‘ emdi fan qilg‘il,
Ko‘zum qarosiga mardum kibi vatan qilg‘il, [96]

as well as Fuzuli's:

Har kitobakim labi la'ling hadisin yozalar,
Rishtai jon birla ishq ahli oni sherozalar, [97]

Nodira's:

Yorning vasli emas ozorsiz,
Gulshan ichra gul topilmas xorsiz, [98]

and Furqat's:

Bir qamarsiymoni ko‘rdum baldai Kashmirda,
Ko‘zlari mas'hur-u yuz jodu erur tas'hirda, [99]

especially clearly. The mukhammas based on Nodira's ghazal provides a vivid example:

Shu'la bermas sham' husni yorsiz,
Boda kayfi bo‘lmag‘ay dildorsiz,
Ishq o‘tini ko‘rmadim bemorsiz
Yorning vasli emas ozorsiz,
Gulshan ichra gul topilmas xorsiz[100].

In his other mukhammases as well, Chustiy attained the level of artistic discovery and demonstrated his genuine mastery as an artist.

The poet also worked in such genres of small-scale lyric poetry as the rubai, qit'a, tuyuk, and chiston. His chistons, in particular, deserve special attention. The first chistons in Uzbek literature were created by Alisher Navoi; there were ten of them, and these chistons were included in the Badoye ul-vasat[101] diwan of the Kulliyot entitled Xazoyin ul-maoniy. Formed and artistically perfected within the classical tradition, Chustiy's creative heritage contains six chistons, which were included in the Hayotnoma diwan. These include the chistons entitled "Davot va qalam," "Qalam va qog‘oz," "Quyosh," "Chok mashinasi," "Tuhmat," and "Mix." These chistons were written in the aruz system; two of them ("Davot va qalam" and "Qalam va qog‘oz") are one-bayt poems, while the remaining four ("Quyosh," "Chok mashinasi," "Tuhmat," and "Mix") consist of two bayts.

Birovni yuziga nayzam urib jafo qilaman,

[95] http://navoi.natlib.uz:8101/uz/xazoyin_ul_maoniy_garoyib_us_sigar_uchinchi_tom/gazallar/gazallar_201_300/
[96] https://tafakkur.net/qaro-kozum/alisher-navoiy.uz
[97] Фузулий М. Асарлар. Икки жилдлик. Биринчи жилд. Девон. – Тошкент: Ғафур Ғулом номидаги бадиий адабиёт нашриёти, 1968. – Б. 123.
[98] https://tafakkur.net/yorning-vasli-emas-ozorsiz/nodirabegim.uz
[99] https://tafakkur.net/bir-qamar-siymoni-kordim/zokirjon-xolmuhammad-ogli-furqat.uz
[100] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 392.
[101] Алишер Навоий. МАТ. 20 жилдлик. 5-жилд. Хазойин ул-маоний. Бадоеъ ул-васат. – Тошкент: Фан, 1990. – Б. 517-521.

Bu hikmatim bila ko‘p maqsadim ado qilaman[102].

This chiston, whose answer is “qalam va qog‘oz,” is written in the fard form and in the metre of mujtassi musammani maxbuni mahzuf (its rukns and taqti’: mafoilun, failotun, mafoilun, failun V-V -/ VV- -/V-V -/VV-). Through the poetic devices of tashxis, tashbeh, and istiora, the author leads the reader into the world of imagination. As we read the poet’s chistons presented above, the chiston “Qalam” by the master of words, Alisher Navoi, naturally comes to mind:

Ne lo‘lidurki, chun hangoma tutsa,
Qadam boshtin qilib tortar navozir. [103]

Navoi’s chiston, beginning with these lines, consists of six bayts and is rhymed in the form of a qit’a. It is written in the metre of hazaji musaddasi mahzuf (its rukns and taqti’: mafoiylun mafoiylun fauvlun V - - -/ V- - -/ V - -). While in the opening lines, which begin with a question, the chistonnavis refers to features related to the physical structure of the pen, in the subsequent bayts he addresses, one by one, the functions it performs, thereby creating certain conditions for the reader to find the answer to the riddle. With his chistons, rich in artistic reflections and solidly constructed, Navoi created a distinctive school in the art of composing chistons, and Chustiy also learned from this school to a certain extent. The poet’s chiston entitled “Tuhmat,” which has educational significance and conceals the word “tuhmat” as its answer, was written in the metre of hazaji musammani solim (its rukns and taqti’: mafoiylun mafoiylun mafoiylun mafoiylun V - - - / V- - - / V - - - / V - - -):

Tuxumdan chiqdi bir jo‘ja qanoti mingdan ortig‘roq,
Balandparvoz etib, qo‘ydi tuxum har joyga u ersiz.
Iniga sig‘madi qaytib, jahonda darbadar bo‘ldi,
Bu maxluqni topinglar, o‘ldiringlar, tug‘masin hargiz. [104]

This chiston is rhymed in the form of a qit’a (a-b-c-b). We know that tuhmat is an unfounded allegation or slander fabricated with the purpose of accusing or condemning another person. The author materializes the emergence and rapid spread of such slander among people and interprets it at the level of an artistic image. As the author begins to evoke a concept and mental image of the object being concealed as a riddle, he depicts a chick with more than a thousand wings emerging from an egg, flying into the sky, laying eggs and reproducing, and eventually becoming too vast to fit within the world. The object referred to as a “jo‘ja” (chick) at the beginning of the line is transformed into a “maxluq” (creature) by the end of the poem. Naturally, such original scenes cannot fail to astonish the reader. Moreover, the poet demonstrates his mastery through the appropriate use of poetic devices such as tanosub, tashxis, and tadrij.

[102] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 436.
[103] Алишер Навоий. МАТ. 20 жилдлик. 5-жилд. Хазойин ул-маоний. Бадоеъ ул-васат. – Тошкент: Фан, 1990. – Б. 517.
[104] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 436.

The second chapter of the dissertation is entitled “Thematic Scope and System of Images in the Poet’s Poetry.” Its first section examines the issue of “Thematic Classification of Chustiy’s Ghazals and the Renewal of Social Reality in Them.” It analyzes the thematic classification of Chustiy’s lyric poetry.

Chustiy’s lyric poetry is characterized by its richness in emotions, profound depictions of feelings, new and broad-ranging ideas, and moral and educational generalizations. Like its genre composition, the thematic world of Chustiy’s lyric poetry is extremely diverse. The poet Jamol Kamol expressed the following view on this matter: “Chustiy’s ghazals are diverse in terms of theme and broad in their scope of depiction. These poems reflect not only the union with the beloved, the pain of love, and the pleasure of wine, but also love for the Motherland, social life, the pains of the times, and the problems of the century.” [105] Indeed, the poet’s lyric poetry is noteworthy not only for its poems on love and morality, but also for its works devoted to various pressing issues of social life. From this perspective, the poet’s poems can conditionally be grouped as follows: 1) poems on the theme of love; 2) poems on moral themes; 3) poems on social (publicistic) themes. Poems on these themes draw nourishment from the masterpieces of Eastern classical poetry, which possess centuries of experience and tradition, as well as from examples of oral folk literature.

Since the majority of Chustiy’s lyric poetry consists of poems devoted to the theme of love, they depict the beloved and her beauty, her cruelty, her mercilessness toward the true lover, her kindness toward and affection for a rival who is unworthy of noble and elevated love, and the resulting burning of the true lover with pain and jealousy. Love in Chustiy’s creative work often possesses a social and universal character. An author is the eyes and ears of his time. Therefore, the poet’s “I” represents, in general, human beings, contemporaries, and the experiences and moods of the character depicted in the ghazal.

In his love poems, Chustiy does not always express his own intimate feelings directly; rather, he conveys his thoughts through the voice of another lover or beloved. In other words, he regarded himself as a singer of love. As in our classical literature, his poems contain three traditional figures – the lover, the beloved, and the rival – with the lover being the central figure. Therefore, when considering how the poet depicts this principal character, it is appropriate to cite the following observation by Maqsud Shayxzoda: “in love ghazals, the figure of the lover is always portrayed as deprived of all possibilities, destitute, helpless, simple, naive, unintelligent, and humble.” [106] All of these characteristics of the lover are also applicable to the figure of the lover in Chustiy’s ghazals. Upon seeing the beloved, the lyrical hero’s heart becomes stirred, and he wishes to compose a ghazal:

Bir go‘zal ko‘rdim, yozolsam, u go‘zal bo‘lgay g‘azal,
Yo go‘zal bo‘lgay g‘azal, yoki g‘azal bo‘lgay go‘zal.
Yangi bir she’rni o‘qib ko‘rdim tilim bo‘ldi shirin,

[105] Камол Ж. Чустий ва унинг ижоди ҳақида // Ёд этингиз камтарин Чустийни ҳам. Шоир Чустий ижодига чизгилар, хотиралар, эсселар, бағишловлар. Масъул муҳаррир: М.Зоҳидова. – Тошкент: MASHHUR-PRESS, 2020. – Б. 92.
[106] М.Шайхзода. Асарлар. Олти томлик. Тўртинчи том. Ғазал мулкининг султони. – Тошкент: Ғафур.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б. 31.

U go‘zal yoki quyibdurmi siyohdonga asal. [107]

The ghazal is written in the ramali musammani mahzuf metre of aruz, and its rhymes are the words g‘azal, go‘zal, and asal. In the first bayt, the poet skillfully employs the poetic devices of tadrij and tardu aks, while in the second bayt he uses mubolag‘a and tajohuli orif, thereby enhancing the expressive power of the poetic content.

A certain part of the love ghazals in Chustiy’s creative work is devoted to describing and praising the beloved. “The principal object of vasf-type ghazals, which combine praise and description, is usually the figure of the beloved and her entire appearance.” [108] The poet’s mastery in this regard is so high that not a single aspect of the ideal beloved’s appearance escapes his attention. In one ghazal, all of the beloved’s external qualities are described consecutively, while in another poem, attention is devoted to certain individual features. In the poet’s works, the beloved appears as an angel perfect in beauty and incomparable in intellect. In the following ghazal, the author follows centuries-old traditions but does not simply reproduce them; instead, he adopts a distinctive approach and creates an original artistic scene:

Qizil gul g‘unchasidan ham go‘zal qizga ishim tushdi,
“Labing nega qizil?”– desam, dedi: “Hozir tishim tushdi”[109].

Morality, ethics, and education occupy a central place in the poet’s works. The issue of educating the younger generation has held an important place in the literature of all peoples throughout the centuries. Numerous didactic works have been created both in Uzbek oral folklore and in written literature. Chustiy also created many poems related to issues of morality and ethics. His poems portray a new-thinking lyrical hero – a talented person who looks attentively at his time, a representative of his era, and a person of high moral character.

We know that the artistic word is a powerful weapon. It is so powerful that words can unite people or turn them against one another. In Chustiy’s view, truthfulness is also of paramount importance:

Har so‘zki desang, bo‘lsin ul insonga munosib,
So‘zlab netasan bo‘lmasa davronga munosib. [110]
or:
Qayta-qayta so‘zlasang el ichra donolar so‘zin,
Bo‘lsa so‘z o‘z o‘rnida hargiz xato bo‘lmas emish[111].

Folk oral tradition also served as a rich source and school of creativity in the development of his ghazals on moral and educational themes. The poet uses proverbs, words of wisdom, and folk expressions, sometimes reproducing them directly and sometimes adapting them to the poetic requirements of his verse. In some of his ghazals, he employs not one but several proverbs:

Yoningdan ketsa mayli, ikki yuzli ba’zi yolg‘on do‘st,

[107] Чустий. Садоқат гуллари. Девон. – Тошкент: Внешторгиздат, 1992. – Б. 114.
[108] Исҳоқов. Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – Б. 58.
[109] Чустий. Сайланма. – Тошкент: “Адабиёт”, 2024. – Б. 86.
[110] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 65.
[111] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 320.

Azizlar deydilar: do‘ppi topilgay, bosh omon bo‘lsa.
El ichra maqol bor, o‘sma ketgay qosh qolur derlar,
Chiroy o‘zgarmagay hech, o‘sma ketsa, qosh omon bo‘lsa. [112]

It is evident that the poet enriched the ideological content of his ghazals through proverbs and words of wisdom and increased their artistic value.

The social overtones in Chustiy’s poetry are discussed in detail in the dissertation.

The second section of the chapter, entitled “The Development of Poetic Images in the Poet’s Poetry,” discusses the system of images employed in the poet’s lyric works. The majority of Chustiy’s poems, particularly his ghazals, concern the theme of worldly love. Accordingly, the lyrical hero in the poet’s creative work appears simultaneously as a lover and a thinker, alongside the poet himself. In addition, the images of the beloved and the rival also occupy a significant place.

The Image of the Lover. The principal lyrical hero in Chustiy’s creative work is the lover. This lover is not identical with the poet himself; however, the lover expresses the feelings, thoughts, and views of the poet as an artist. The following bayt by the poet presents the image of an elderly thinker who has experienced many things in life and has tasted both the suffering of separation and the pleasure of union in love. The thinker says that if a lover complains about the suffering of separation and the fire of love, he is not a true lover; if no flame burns within the heart, it cannot become pure and enlightened:

Ishq o‘tidan kimki shikoyat aylasa, oshiq emas,
Bo‘lmagay ravshan ko‘ngil, gar unda gulxan yonmasa. [113]

The lover is one of the traditional and enduring images of Eastern literature. Since the emergence of love poetry, particularly ghazals, the image of the lover has been a traditional figure. The qualities characteristic of the lover and the means of depiction associated with him have been transmitted from poem to poem across the centuries. The image of the lover in Chustiy’s lyric poetry likewise embodies these traditional characteristics. While making effective use of established poetic devices, the poet seeks to express new ideas and convey them through distinctive imagery. In this regard, it is appropriate to cite the following observation by Professor Abduqodir Hayitmetov, who studied Navoi’s lyric poetry: “… the lover – Navoi is, in many respects, the lover of his own era and reflects, to a certain degree, the spirit of that era.” [114] This observation can also be applied to the lover in Chustiy’s lyric poetry. Although the image of the lover created by the poet generally incorporates the characteristics of the traditional lover, in some cases it appears as an integrated representation of the lover of a particular time and era. In many of his publicistic ghazals, Chustiy embodied the image of the lover of his own time. It is known that in 1941–1945, our people fought against the German

[112] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 50.
[113] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 36.
[114] Ҳайитметов А. Навоий лирикаси. Тўлдирилган ва тузатилган иккинчи нашр. – Тошкент: ЎЗБЕКИСТОН, 2015. – Б. 200.

invaders. The following ghazal creates the image of a lover who is courageously fighting in that war, receiving a letter from his beloved and sending a reply to her:

Yetib keldi xatingiz, yaxshi soatda salomingiz,
Keturdi gavharistondan xabar har bir kalomingiz. [115]

The Image of the Beloved. The image of the beloved is directly connected with and corresponds to the image of the lover. "The image of the beloved is the vital foundation of the principal lyrical hero – the lover. Without understanding the essence of this image, it is impossible to properly evaluate the image of the lover."[116] Like the image of the lover, this figure has existed in fiction since ancient times and is considered a traditional image. In their ghazals, poets described and praised the beloved's beauty, lamented her unfaithfulness, and longed for union with her. Chustiy's lyric poetry celebrates worldly love and portrays the beloved as a living, realistic figure. When speaking of the beloved, the poet first describes her external beauty: her face, eyes, eyebrows, eyelashes, lips, mouth, hair, figure, and other features. Two principal characteristics of the beloved stand out. First, the beloved is incomparably beautiful, and this quality is the reason for her being loved as well as for her pride. Second, the beloved is extremely unkind and unfaithful, which reflects her inner nature. Both characteristics are directly connected with one another: the beloved's unkindness and unfaithfulness are caused by her first characteristic – her external beauty.

Alongside these general characteristics, the image of the beloved in Chustiy's lyric poetry also embodies distinctive features. In the poet's creative work, the beloved appears not only as a beautiful woman but also as a cotton picker, silk producer, or grain grower. Now the beloved captivates the lover's heart and adds to his suffering not only through her beauty but also through her outstanding skill in cotton picking, silk production, and grain cultivation:

Oltindan ortiq har dona pillang,
G'allangni to'yga savg'o qilibsan.
Hosillar olding behad – hisobsiz,
Paxta ishini a'lo qilibsan[117].

The beloved portrayed in the lines above is undoubtedly a daughter of her time, as is further confirmed by the poet's following lines:

Ey zamonam faxri-yu davrim qizi, el dilbari,
Siz bilan faxr etdi o'lkam, yaxshilardan yaxshisiz. [118]

In general, Chustiy created exemplary representations of the lover, the beloved, and the rival in his creative work. In portraying these figures before the reader's eyes, the poet followed the representatives of our classical literature as well as his contemporaries, skillfully drawing on their traditions and creative experience while also developing a distinctive style of his own.

[115] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 97.
[116] Ҳайитметов А. Навоий лирикаси. Тўлдирилган ва тузатилган иккинчи нашр. – Тошкент: ЎЗБЕКИСТОН, 2015. – Б. 175.
[117] Чустий. Кўнгил тилаги. (Девон). – Тошкент: Фан, 1994. – Б. 69.
[118] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 96.

The third chapter is entitled “The Poetics of the Poet’s Poetry” and is devoted to revealing the various aspects of the poet’s poetic mastery. In the first section of this chapter, entitled “Interpretation of Poetic Intention in the Expression of Poetic Devices,” Chustiy is presented as a highly talented author who deeply mastered the secrets of ilmi badi’ and skillfully applied them in his creative work. “The use of poetic devices in literary works has been regarded as one of the important aspects of artistry. Although such poetic depictions belong to the category of poetic devices, they have become so deeply embedded in the very essence of classical poetry that they have turned into its essential elements.” [119] In the poet’s poetry, on the one hand, we observe the further development of poetic devices that had existed in Uzbek poetry before him; on the other hand, we witness new methods and images that emerged through the poet’s lyric poetry. The role of semantic poetic devices in making the artistic structure of Chustiy’s poems solid, concise, precise, expressive, and attractive is incomparable. One of the most frequently encountered devices in the poet’s lyric poetry is mubolag‘a (hyperbole). Hyperbolic depictions are particularly common in Chustiy’s love ghazals. For example, when describing the beauty of the beloved, the poet directly employs the device of mubolag‘a:

Sochi oshiq bo‘lib tushmish iziga,
Yo‘q ersa boshi erda sudralurmu? [120]

The implication is that the beloved’s hair became enamored of her and followed in her footsteps; otherwise, its head would not be dragging along the ground. Through this, the poet refers to the beloved’s hair falling at her feet and gives it a poetic interpretation.

Literary scholar Sh. Yusupov writes: “When Chustiy turns to traditional images in classical poetry, he almost always strives to reveal some new aspect of these images that had remained hidden from the eyes of the great authors who preceded him, to give them a new meaning and interpretation, and in many cases arrives at unexpected and extraordinarily powerful conclusions.” [121] For example:

Yuzingni (ng) gulxanida tovlanib xoling kuyib qolmish,
Bu o‘tdan bahrasizlar ta’na aylab ro‘siyo derlar, – [122]

In this bayt, the poet employs mubolag‘a by providing a reason for the beloved’s mole becoming black. It is known from our classical literature that the beloved’s face is depicted as extraordinarily beautiful and her gaze as equally fiery. According to the author’s interpretation, the mole, one of the signs of the beloved’s beauty, has shimmered in the “gulxan” of the beloved’s face and has apparently been burned.

In the following lines, Chustiy likewise demonstrates his consistent use of original imagery:

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[119] Исҳоқов Ё. Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 108.
[120] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 307.
[121] Юсупов Ш. Халққа бахшида умр // Чустий. Ҳаётнома (девон). – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1988. – Б. 10.
[122] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 218.

Ko‘zim charxida charxla xanjari mujgoning, ey dilbar,
Nechunkim zang bosmish ishq elin qoni-la bu xanjar.
Uni xanjar demam, yo‘q-yo‘q g‘uborolud har kiprik,
Ko‘zingni saqlamoqqa saf tuzib turgan qaro navkar. [123]

When Chustiy depicts the lover’s suffering and the beloved’s beauty hyperbolically, as in the examples above, he does not seek to make the reader literally believe in these depictions. The poet’s purpose is to make the reader recognize the intensity of the lover’s experiences and the extraordinary height of the beloved’s beauty, while also providing aesthetic pleasure.

In the following bayt, the poet employs a distinctive husni ta’lil in relation to the beloved’s dark eyes:

Qarolikni ko‘zingdan qarz olib, qarzin uzolmasdan,
Xijolatdan qochib yurmish baland tog‘larda ohular. [124]

The deer leaping in the mountains has borrowed the darkness from the beloved’s eyes but, having been unable to repay the debt, continues to flee through the mountains out of embarrassment.

The dissertation substantiates, with examples, the presence in the poet’s creative work of such semantic poetic devices as tashbeh, tamsil, talmeh, tashxis, tajohuli orif, and irsoli masal, as well as verbal poetic devices such as tajnis, tanosub, tazod, ishtiqoq, tafriq, and tardu aks.

The second section of the chapter, entitled “The Poet’s Mastery in the Use of Metre, Rhyme, and Radif,” examines the various aspects of Chustiy’s mastery related to the use of rhyme and radif in lyric poetry. The poet’s lyrical heritage can serve as a basis for further research from the perspective of his use of rhyme and radif.

Rhyme is used in all poetic works except blank verse. A number of studies have been conducted and important works have been produced in Uzbek literary studies concerning the study and evaluation of the role of rhyme in poetry[125]. In literary studies, rhyme is regarded as words ending in identical sounds. [126] Alisher Navoi, emphasizing that the rhyme and radif in his narrative poem Layli va Majnun are organically connected with the author’s artistic intention and artistic idea, writes:

Ham qofiyasi aning sifoti,
Ham barcha radifi oning oti. [127]

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[123] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 264.

[124] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 269.

[125] Рустамов А. Қофия нима? – Тошкент: Фан, 1976.; Акбарова М. Алишер Навоий ғазалларида қофия. – Тошкент: Фан, 1997; Ҳожиаҳмедов А. Шеърий санъатлар ва мумтоз қофия. – Тошкент: Шарқ, 1998; Ҳамроева О. Ж. Темурийлар давридаги поэтикага доир рисолаларда қофия илмининг қиёсий таҳлили. Монография. – Тошкент: BOOKMANY PRINT, 2022. – 254 б.

[126] Ҳайитметов Ф.А. Алишер Навоий ғазалиётда қофия ва мантиқ урғуси муносабати. – Тошкент: 1993. – Б. 3

[127] Alisher Navoiy. Layli va Majnun. Doston. Nashrga tayyorlovchi va mas’ul muharrir: Rahmonov V. – Тошкент: G‘afur G‘ulom nomidagi NMIU, 2020. – B. 141.

Chustiy likewise refined the artistry of his creative work not only through its content and poetic devices, but also through his selection of rhyme and radif in accordance with the spirit of his poems. The system of rhyme and radif in the poet's lyric poetry served to achieve formal perfection and ideological elevation. He employed the types of rhyme existing in poetry and expressed the experiences of the lyrical hero in an original manner. It is known that classical poetry has four types of rhyme: mujarrad qofiya, murdaf qofiya, muqayyad qofiya, and muassas qofiya. Of these types, Chustiy widely employed mujarrad and murdaf rhyme in his poetry. [128]

We can also observe various rhyme devices in Chustiy's lyric poetry. The poetic device of presenting two rhyming words within the lines of a bayt is known as zulqofiyatayn. The poet composed his ghazal beginning with the following bayts according to the zulqofiyatayn method based on the device of tajnisi mukarrar:

Ichishga izlama suv qon oqar anhordan zinhor,
Sharafli ishga hargiz aylama makkordan hamkor,– [129]

The rhymes "anhordan zinhor" and "makkordan hamkor" create the poetic device of zulqofiyatayn. Upon closer examination, it is evident that the rhyming lines of each bayt end with two repeated words forming tajnis-based rhymes. The two rhymes in each line are mutually harmonious in both sound and rhyme. The poet widely employed the device of zulqofiyatayn in his creative work. His ghazals such as "Ming ofarin," "Kerakmassan menga," and "Eshik qoqdi bahorim" are constructed on the basis of this device.

The use of tajnis rhymes in poetic works is also regarded as one of the poetic devices of rhyme. Numerous examples of this device can be found in the poet's creative work:

Qalbini qilsang musaxxar bo‘lgusi ag‘yor yor,
Ko‘nglidan chiqsang bilib qo‘y, senga bo‘lmas yor yor. [130]

In this ghazal, the poet skillfully employs the device of murakkab tajnis, creating a tajnis-based rhyme through the words "yor yor."

Chustiy attached particular importance to the role of radif in his lyric poetry and skillfully employed its various forms. He also emphasized the principal idea expressed in his poems through the radif, directing the reader's primary attention to the idea conveyed by the words serving as the radif. The poet's diwan entitled Hayotnoma contains 282 ghazals, of which 199 have radifs and 83 are without radifs. If we also examine Chustiy's diwan published under the title Sadoqat gullari, we find that of its 211 ghazals, 161 employ radifs, while the remaining 50 ghazals are written without radifs. Thus, the author frequently turned to radif in his lyric poetry both to repeatedly draw the reader's attention to the ideas and purposes he advanced and to enhance the attractiveness of the bayts and ensure musicality.

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[128] Ҳожиаҳмедов А. Мумтоз бадиият малоҳати. – Тошкент: Шарқ, 1999. – Б. 197

[129] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 283.

[130] Чустий. Ҳаётнома. Девон. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. – Б. 407.

Deeply aware of the importance of radif in lyric poetry, Chustiy employed its various forms. He was able to introduce one-word, two-word, three-word, four-word, five-word, and even six-word radifs into his lyric poetry. In studying Chustiy's diwans, we found that he wrote several ghazals using the same radif. Examples include ghazals with the radifs "Bo'lsangiz" (3), "Dema" (2), "Bo'lmasa" (4), "Bo'ling" (2), "Ustiga" (2), and "Menga." In general, the rhyme and radif of Chustiy's poems constituted one of the important means of artistically, attractively, and expressively reflecting the social and moral ideas and profound philosophical reflections expressed in his works through the medium of the artistic word.

CONCLUSIONS

1. Chustiy's creative work has been studied to a certain extent in works and research devoted to the characteristics of the literature and poetry of a particular period; however, the poet's scholarly biography has not yet been comprehensively developed. In particular, the materials preserved in 20 archival files at the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan have not previously been studied as an independent research object. In the course of studying the topic, these archival materials were examined, and conclusions were drawn concerning the creation of the poet's scholarly biography.

2. Chustiy was a talented word artist who creatively continued the classical traditions. The poet's creative legacy is extensive. Chustiy's heritage consists of poetry collections, diwans, narrative poems, dramas, and translations. The major part of this heritage comprises lyrical works. They are included in the diwans Hayotnoma, Sadoqat gullari, and Ko'ngil tilagi, the collections Ko'rguncha, xayr endi and Saylanma.

3. The poet created extensively in numerous genres, including ghazal, mustazod, masnavi, and musammat forms such as murabba', mukhammas, musaddas, musamman, and muashshar, as well as rubai, qit'a, tuyuk, and chiston. It can be observed that most of these works emerged on the basis of established traditional forms. Ghazals constitute the foundation of the poet's lyric poetry. It was established that his diwans contain various formal and poetic types of ghazal, including the ordinary ghazal, ghazali musajja', ghazali muwashshah, ghazali mushoira, ghazali zulqofiyatayn, ghazali qit'a, and ghazali zulradifayn.

4. The ghazals included in the poet's creative legacy can be classified thematically as follows: 1) love ghazals; 2) moral and didactic ghazals; 3) landscape ghazals; 4) publicistic ghazals; 5) satirical ghazals. In these ghazals, the poet continued and developed the traditions of his classical predecessors. It is also necessary to note Chustiy's aspiration toward innovation within the framework of tradition. For example, before Chustiy, the forms of ghazali muwashshah and ghazali qo'sh muwashshah existed, but the genre of ghazali muwashshahi ta'rix had not been encountered. The poet succeeded in combining the features of muwashshah and ta'rix in this type of ghazal. The author's ghazali muwashshahi

ta’rix entitled “Charxiyga” is an outstanding example of this form. In addition, by creating the mustazod-mukhammas entitled “Husningdan o‘par yoz”, the poet transformed the innovation initiated by Tabibiy into a tradition. He also made all the lines of this mustazod rhyme with one another.

5. The thematic world of Chustiy’s lyric poetry is extremely broad. He created poems on the themes of love, moral and didactic instruction, social life, and satire. The majority of the poet’s poems consist of works devoted to worldly love and poems of a didactic nature. Another important feature is that the spirit of the period is clearly reflected in Chustiy’s poetry. Regardless of the subject on which the poet wrote, the cultivation of a morally and intellectually mature person lies at the heart of his works.

6. The poet’s lyrical poems were mainly written on the theme of love. In these poems, the triadic images of the lover, beloved, and rival served to express the author’s artistic intention in a complete poetic manner. In this respect, he drew upon the experience of master poets, while also introducing distinctive features into his representations of the lover and beloved. The partial difference between the traditional images and the images of the lover, beloved, and rival created by Chustiy lies in the prominent spirit of modernity within them. For example, in poems written during the war years, the image of the warrior-lover is portrayed. As for the beloved, she is not only an incomparable beauty, unfaithful and suffering, but also an advanced cotton picker, silk producer, grain grower, or skilled seamstress. These qualities further intensify the love in the lover’s heart and cause the lover to suffer even more.

7. Dozens of semantic and verbal poetic devices are employed in the poet’s poetry. The poetic devices in his creative work not only ensure lyrical expressiveness but also serve to convey the author’s ideological and artistic views in an aesthetically powerful manner. The poet created distinctive artistic innovations in his use of poetic devices. The author made effective use of semantic and verbal devices, with semantic devices occupying a particularly prominent place in his poetry. In particular, devices such as mubolag‘a, tashbeh, irsoli masal, and tashxis served to demonstrate the poet’s high level of poetic mastery.

8. Chustiy created his poems in both aruz and syllabic metres, but the majority of his poems were written in aruz metre. Of the 19 metres used in Uzbek aruz, 11 have traditionally been employed, while the poet wrote in 8 of them. These include ramal, hazaj, muzori’, mujtass, rajaz, mutaqorib, sari’, and munsarih. The three metres of khafif, mutadorik, and komil are not found in the poet’s creative work. The author composed his poems mainly on the basis of the ramal metre. Poems written in the musamman patterns of this metre predominate in Chustiy’s lyric poetry. He also composed captivating poems in all the patterns of the hazaj metre. It is noteworthy that the poet’s works are imbued with the musicality, melodiousness, and playfulness characteristic of aruz.

9. Rhyme and radif also played an exceptional role in ensuring the high artistic quality of Chustiy’s lyric poetry. The poet selected sonorous and melodious words for rhyme and radif. The rhyme devices and radifs employed in his lyric poetry demonstrate the poet’s high level of artistic mastery. The rhyme and radif of

Chustiy’s poetry became important means of expressing the social and moral ideas and profound philosophical reflections conveyed in his works through artistic language in an attractive and emotionally effective manner.

10. The poet made artistic use of all four classical types of rhyme according to the root structure: mujarrad, murdaf, muqayyad, and muassas. These types of rhyme served to ensure logical consistency of thought, an appropriate intonation, and the expressive power of artistic language in the author’s lyrical works. The poet also skillfully employed the two structural types of rhyme: muqayyad and mutlaq rhyme. Through the use of radif, the poet achieved a more prominent expression of the meaning of the opening word in his ghazals and musammats, while strengthening their melody and rhythm. He also created outstanding examples of such rhyme devices as zulqofiyatayn, tajnisli rhyme, and musajja’.

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ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ
ПРИ НАМАНГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ

НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ОТАХАНОВА МАХМУДА МАМАДАЛИЕВНА

ПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ЛИРИКИ ЧУСТИЯ

10.00.14 – Узбекская литература XX века и современный литературный процесс

АВТОРЕФЕРАТ
ДИССЕРТАЦИИ НА СОИСКАНИЕ УЧЁНОЙ СТЕПЕНИ
ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

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

Цель исследования. Цель исследования заключается в выявлении на основе литературно-текстологического анализа и с опорой на принципы литературной традиции, преемственности и самобытности тематического охвата и жанрового состава лирики Набихона Чустия, системы его образов, а также художественного мастерства в использовании поэтических приёмов, рифмы и радифа.

Задачи исследования:

изучить степень исследованности творчества Чустия в литературоведении и разработать научно-творческую биографию поэта;

раскрыть вклад поэта в развитие узбекской поэзии посредством изучения жанровых особенностей его лирики;

определить место Чустия в эволюционном развитии узбекской газельной поэзии второй половины XX века на основе изучения тематического охвата его поэзии;

обосновать вопрос системы классических образов в лирике автора и их трансформации, в частности их соответствия духу времени;

выявить поэтическое мастерство поэта посредством анализа традиционных поэтических приёмов, а также своеобразных семантических и словесных поэтических приёмов, имеющих характер «находок», в его творчестве;

провести научное исследование метрики, рифмы и радифа в поэзии Чустия и выявить отличительные особенности поэтического стиля поэта.

Научная новизна исследования заключается в следующем:

выявлены социальные факторы (семейная среда и литературная среда Коканда начала XX века) и художественные факторы (устная народная литература, классическая восточная литература и переводческая деятельность), оказавшие влияние на формирование личности и мировоззрения Чустия, а также раскрыта научно-творческая биография поэта;

уделено внимание роли классических жанров, таких как газель, мусамман, маснави, рубаи, туюк, кытъа и чистон в поэзии поэта, в особенности наличию таких формально-поэтических разновидностей газели, как газали мувашшах, газали кушмувашшахи таърих, газали мушоира, газали зулкофиятайн и газали зулрадифайн, что позволило раскрыть отличительные особенности поступательного развития в рамках традиции и соответствия формы содержанию;

стихотворения Чустия, посвящённые любовной, морально-дидактической, социальной (публицистической) и сатирической тематике, разделены на тематические группы и классифицированы; показано, что образы влюблённого, возлюбленной и соперника в любовной поэзии претерпевают трансформацию в связи с духом эпохи и изменениями времени;

посредством анализа «найденных» бейтов в диванах поэта обосновано его мастерство в использовании поэтических приёмов, рифмы и радифа в соответствии с содержанием литературного текста, а также выявлены характерные для лирического героя качества оптимизма, благородства и приверженности справедливости.

Достоверность результатов исследования объясняется чёткой постановкой проблемы, использованием теоретических сведений из существующих научных источников, обоснованностью представленных анализов, проведённых с применением сравнительно-типологического, классификационного, герменевтического и биографического методов исследования, внедрением научных результатов и выводов в практику, а также подтверждением полученных результатов компетентными учреждениями.

Внедрение результатов исследования. На основе научных результатов, полученных в процессе выявления особенностей поэтики лирики Чустия:

информация об изучении творчества Чустия в исследованиях, посвящённых литературе и поэзии определённого периода, выявлении социальных факторов (семейной среды и литературной среды Коканда начала XX века) и художественных факторов (устной народной литературы, классической восточной литературы и переводческой деятельности), оказавших влияние на формирование личности и поэтического мировоззрения автора, а также разработке научно-творческой биографии поэта была использована в рамках прикладного проекта PZ-20170926459, реализованного в 2018–2020 годах по теме «История навоиведения (XX–XXI века)» (Справка № 01-4979 от 17 марта 2025 года, выданная Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навойи). В результате проект был обогащён новыми научными подходами, теоретическими сведениями и новыми источниками, связанными с изучением жизни и творческого наследия поэта;

научные выводы о том, что основу поэзии поэта составляют преимущественно классические жанры (такие как газель, муасаман, маснави, рубаи, туюк, кыта и чистон), о проявлении инновационных особенностей наряду с преемственностью классических традиций в жанровой системе, в частности о наличии таких формально-поэтических разновидностей газели, как газали мувашшах, газали кушмувашшахи таърих, газали мушоира, газали зулкофиятайн и газали зулрадифайн, а также о соответствии этих форм жанровым требованиям, их сходстве и отличительных особенностях по отношению к образцам произведений классических поэтов, были использованы в рамках фундаментального исследовательского проекта PZ-201912258, реализованного в 2021–2024 годах по теме «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском и английском языках)» (Справка № 04/1-182 от 26 января 2024 года, выданная Ташкентским государственным университетом узбекского языка и литературы имени Алишера Навойи). В результате платформа была обогащена новой информацией и стала более удобной для пользователей;

научные выводы, касающиеся классификации стихотворений, составляющих основу творчества Чустия, по тематическим направлениям любовной, морально-дидактической, социальной (публицистической) и сатирической поэзии; обоснования ведущей роли любовной тематики в поэзии поэта и обусловленного этим центрального положения образов влюблённого, возлюбленной и соперника в системе образов, а также их трансформации в соответствии с духом времени; и обоснования посредством анализа «найденных» бейтов в диванах автора мастерства поэта в использовании семантических и словесных поэтических приёмов, его стилистического своеобразия, а также традиционных и инновационных особенностей использования рифмы и радифа были использованы при эффективной организации программы «Adabiyot gulshani» («Сад литературы») радиоканала «Mahalla», транслировавшейся в прямом эфире в августе 2025 года телевизионным и радиоканалом «Mahalla» Национальной телерадиокомпании Узбекистана, а также при подготовке её программ и сценариев (Справка № 29 от 6 августа 2025 года, выданная государственным учреждением «Телевизионный и радиоканал “Mahalla”» Национальной телерадиокомпании Узбекистана). В результате содержание материалов, подготовленных для программы, было усовершенствовано и обогащено научными данными.

Структура и объём диссертации. Диссертация состоит из 148 страниц и включает введение, три основные главы, заключение и список использованной литературы.

E’LON QILINGAN ISHLAR RO‘YXATI
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