

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI DSc.05/2025.27.12.Fil.15.01 RAQAMLI
ILMIY KENGASH**

**ABU RAYHON BERUNIY NOMIDAGI
URGANCH DAVLAT UNIVERSITETI**

RAXIMOVA BEKPOSHSHA BAXADIROVNA

**MATNAZAR ABDULHAKIMNING BADIY-ILMIY MEROSI:
POETIK VA TADQIQOTCHILIK MAHORATI**

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

**Filologiya fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2026

Fan doktori (DSc) dissertatsiyasi avtoreferati mundarijasi

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Ilmiy maslahatchi:

Hamdamov Ulug'bek Abduvaxobovich
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Yakubov Islamjon Axmedjanovich
filologiya fanlari doktori, professor

Oripova Gulnoza Murodilovna
filologiya fanlari doktori, dotsent

Sharipova Laylo Frunzeyevna
filologiya fanlari doktori, dotsent

Yetakchi tashkilot:

Jizzax davlat pedagogika universiteti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.05/2025.27.12.Fil.15.01 raqamli Ilmiy kengashning 2026-yil "11" sentabr soat 11 dagi majlisida bo'lib o'tadi. (Manzil:100060, Toshkent, Shahrisabz tor ko'chasi, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz).

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining Asosiy kutubxonasida tanishish mumkin (48 raqami bilan ro'yxatga olingan). Manzil: 100100, Toshkent, Ziyolilar ko'chasi, 13. Tel.: (99871) 262-74-58.

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[Handwritten signatures in blue ink]

B.To'xliyev
Ilmiy darajalar beruvchi Ilmiy kengash raisi, filologiya fanlari doktori, professor

D. Asqarov
Ilmiy darajalar beruvchi Ilmiy kengash ilmiy kotibi, filologiya fanlari bo'yicha falsafa doktori (PhD)

E. Ochilov
Ilmiy darajalar beruvchi Ilmiy kengash qoshidagi Ilmiy seminar raisi o'rinbosari, filologiya fanlari nomzodi, professor

KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida hozirgi ilmiy-estetik tamoyillar, inson va hayotni badiiy kashf etish konsepsiyasi, umumbashariy qadriyatlarni targ'ib etish xususiyatlari tobora kengaymoqda. Bu xususiyat har bir millat adabiyotida, xususan, she'riyatida ham yangilanayotgan tafakkurning yetakchi belgisiga aylanib bormoqda. Badiiy ijod mundarijasida o'zlikni anglash tuyg'usi, inson ruhiyati, qalb olami va ma'naviy-axloqiy dunyosini falsafiy-psixologik tahlil etish ustuvorligi namoyon bo'lmoqda.

Dunyo adabiyotshunosligida ijodkor shaxsi, dunyoqarashi, voqelikni muayyan ijtimoiy-estetik rakursda uning hayot yo'li-yu adabiy merosi bilan yaxlit o'rganish borasida qator ilmiy ishlar amalga oshirilmoqda. Shuningdek, ijodkorning individual uslubi, voqelikka munosabati, davrning ilg'or kishisi sifatidagi qiyofasi, o'ziga xos badiiy mahorati tadqiqi adabiy-poetik tafakkurning markaziga qo'yilmoqda. Ayniqsa, bir shaxsning o'zida ham badiiy iqtidor, ham ilmiy salohiyatning mujassam bo'lishi va bu ikki qobiliyatning bir-birini to'ldirib borishidan dunyoga kelgan asarlarning adabiy-estetik qimmatini o'rganish, targ'ib qilish voqelik va inson talqinida yangicha yondashuvlar paydo bo'lishiga xizmat qiladi.

O'zbek adabiyotshunosligida hozirgi adabiy jarayonga xos g'oyaviy-badiiy va uslubiy izlanishlar, bir tomondan, milliy zamindagi boqiy an'analarni davom ettirish va boyitish, ikkinchi tomondan, jahon adabiyoti tajribalarini ijodiy qo'llash fonida ko'zga tashlanmoqda. "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilish, ko'p qirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish, o'ylaymanki, katta ahamiyatga ega"¹. Albatta, milliy adabiyotimizning yetuk namoyandalari, alloma ijodkorlari asarlarini o'rganish, adabiy merosini targ'ib qilish bugungi adabiyotshunoslik ilmining muhim vazifalaridan biridir. Har bir davr adabiy jarayonida serqirra ijodkorlar yetishib chiqadiki, ularning badiiy-ilmiy merosini tahlil qilish orqali muayyan davrning ma'naviy qiyofasini, adabiy-estetik qarashlarini chuqurroq anglash mumkin bo'ladi. Adabiyotshunoslikda professional olim va tanqidchilar bilan bir qatorda yozuvchi va shoirlarning ham adabiy-estetik qarashlarini o'rganish muhim ilmiy ahamiyatga ega. Serqirra ijodkor, zamonaviy o'zbek she'riyatining yetuk vakili sifatida tanilgan Matnazar Abdulhakimning adabiy faoliyati, uning poetik va tadqiqotchilik mahoratini o'rganish ham alohida ahamiyat kasb etadi. Shoirning poetik mahoratini, uning individual uslubi, ilmiy-badiiy tafakkuri, mumtoz va zamonaviy she'riy janrlar rang-barangligi, mavzu ko'lami, g'oya va poetik obraz mushtarakligi asosida o'rganish qo'yilgan muammoning dolzarb ekanligini belgilaydi.

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrigi. Elektron resurs: <https://prezident.uz/uz/lists/view/1926>.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari 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”, 2023-yil 28-fevraldagi PF-27-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi”ni “Insonga e’tibor va sifatli ta’lim yili”da amalga oshirishga oid davlat dasturi to‘g‘risida”, 2025-yil 5-maydagi PF-76-son “Ta’lim sifatini ta’minlash va ta’lim xizmatlari ko‘rsatish tizimini takomillashtirish bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”, 2020-yil 30-sentabrdagi PF-6077-son “Ma’rifatparvar jadidchilik harakati namoyondalarini mukofotlash to‘g‘risida”, 2020-yil 8-oktabrdagi F-5598-son “Qatag‘on qurbonlarining merosini yanada chuqur o‘rganish va ular xotirasini abadiylashtirishga doir chora-tadbirlar to‘g‘risida”gi Farmonlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 13-apreldagi 206-son “Berdaq nomidagi Qoraqalpoq adabiyoti tarixi davlat muzeyi va Mahmudxo‘ja Behbudiy uy-muzeyini tashkil etish to‘g‘risida”gi qarori va boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga mazkur dissertatsiya muayyan darajada xizmat qiladi.

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

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy-tadqiqotlar sharhi². Muayyan bir ijodkorning badiiy yoki ilmiy merosi, poetik hamda tadqiqotchilik mahoratini o‘rganishga yo‘naltirilgan ilmiy-nazariy tadqiqot ishlari jahonning qator ilmiy-tadqiqot markazlari hamda oliy ta’lim muassasalarida, jumladan: University of Washington (AQSH), New York University (AQSH), Toronto School of Theology (Kanada), University of London (Angliya), University of

² Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar jahonning quyidagi yetakchi oliy ta’lim muassasalarida olib borilgan: www.indiana.edu, www.oaaw.ac.at, www.soas.ac.uk, www.cam.ac.uk, ox.ac.uk, www.fu-berlin.de/en/index.html, www.tsukuba.ac.jp/en, www.ivran.ru; <https://ru.wikipedia.org/wiki/>; <https://books.google.co.uz>; academia.uz; www.ebooks.azlibnet.az/book/HCBOWku7; <https://OxfordBibliographiesOnlineResearchGuide>; <https://ELTE-Eotvos-Lorand-Tudomanyegyetem>; www.britanica.com; www.cambridge.org; www.amazon.com; www.edu.uz; <https://www.istanbul>; <https://www.orientalstudies.az/ru>; www.iaas.msu.ru; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; www.istanbul.edu.tr/tr; <http://kaznu.kz/ru>; britishcouncil.org; internauka.ru; micro.uz; <https://sllc.umd.edu/persian/about>; actsudent.org; educationusa.info; americanenglish.state.gov; arzasmas.academy/uni/eastwest/pers; www.dissercat.com; <http://oriental-studies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institut-yazyka>; <https://www.ankara.edu.tr/tr>; <https://gazi.edu.tr>; www.twirpx.com; <http://www.vostokovideniya-i-pismennogo-naslediya-im-rudaki>; <http://tashgiv.uz/ru/>; <http://navoiy-uni.uz/uz-k>; Karabulut, F., Pangereyev, A.Sh., Daulova, Zh.T. (2024). Artistic Originality and Poetic Mastery of Sherniyaz’s Heritage. Keruen, 2024(3). DOI: 10.53871/2078-8134.2024.3-01. Oshakbayeva, Zh., Zhetpisbayeva, M. (2022). Philosophical and Poetic Heritage of the Kazakh People. Adam Alemi, 2022(2). DOI: 10.48010/2022.2/1999-5849.04. Hadaga, H.M.S. (2022). Modern Poetry and Heritage: The Attitude and the Tributaries. International Journal of Research in Social Sciences and Humanities, 12(1), DOI: 10.37648/ijrssh.v12i01.022

Amsterdam (Niderlandiya), Sophia University (Yaponiya), University of Tokyo (Yaponiya), Beijing University (XXR), İstanbul Üniversitesi (Turkiya), University of Peshawar (Pokiston), Baki Dövlət Universiteti (Ozarbayjon), Qozoq Milliy universiteti (Qozog'iston), Rossiya Fanlar akademiyasi Sharqshunoslik instituti, Qozon davlat universiteti va Boshqird davlat pedagogika universiteti (Rossiya), O'zbekiston Milliy universiteti, Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universiteti, Buxoro davlat universiteti, Samarqand davlat universiteti, Urganch davlat universiteti kabi ilmiy muassasalarda ushbu yo'nalishdagi izlanishlar muvaffaqiyatli olib borilmoqda.

Muayyan ijodkorning badiiy-ilmiy merosi, poetik tafakkuri hamda adabiy-estetik qarashlarini o'rganish borasida, jumladan, quyidagi ilmiy natijalar olingan: ijodkor shaxsini adabiy jarayon bilan uzviy bog'liq holda o'rganish, individual poetik uslub hamda muallif konsepsiyasini zamonaviy adabiyot nazariyasi asosida tahlil qilish metodlari ishlab chiqilgan (University of Washington, New York University, AQSH); Sharq mumtoz adabiyoti an'analari va zamonaviy poetik tafakkur uyg'unligi qiyosiy-tipologik jihatdan ochib berilgan (Sophia University, University of Tokyo, Yaponiya); badiiy matnda muallif dunyoqarashi, madaniy me'ros va intertekstual aloqalarning o'zaro munosabati hamda ularning estetik mazmunni shakllantirishdagi o'rni nazariy jihatdan asoslangan (University of London, Angliya); adabiy matnni germeneytik va retseptiv estetika tamoyillari asosida talqin qilishning konseptual yondashuvlari ishlab chiqilgan (Heidelberg University, Germaniya); ijodkor poetikasining lingvomadaniy, aksiologik va kognitiv xususiyatlarini kompleks tahlil qilishning metodologik tamoyillari aniqlangan (İstanbul Üniversitesi, Turkiya); muallifning badiiy tafakkuri va individual uslubini diskursiv hamda narratologik yondashuvlar asosida tadqiq etishning samarali modellari aniqlangan (Charles University, Chexiya).

Jahon adabiyotshunosligida alohida ijodkorning badiiy-ilmiy merosi, poetik mahorati va adabiy-estetik tafakkurini tadqiq etishga oid ilmiy izlanishlar, jumladan, quyidagi ustuvor yo'nalishlarda olib borilmoqda: ijodkor shaxsini uning tarixiy-adabiy muhiti va davr estetik tafakkuri bilan uzviy bog'liqlikda o'rganish; poetik tafakkurning individual-uslubiy xususiyatlari hamda badiiy mahorat mezonlarini zamonaviy adabiyot nazariyasi asosida tahlil qilish; milliy va jahon adabiyoti an'analari, adabiy ta'sir va tipologik mushtaraklikni komparativ yondashuv asosida tadqiq etish; badiiy hamda ilmiy merosni yaxlit tizim sifatida o'rganish orqali ijodkorning adabiy-estetik konsepsiyasini ochib berish; adabiy merosni raqamlashtirish, elektron bazalar va ilmiy platformalar vositasida tadqiq etish hamda xalqaro ilmiy muomalaga kiritish.

Muammoning o'rganilganlik darajasi. Jahon va rus adabiyotshunosligida badiiy ijodga yondashuv, ijodkorning poetik mahorati va adabiy-estetik qarashlari, ulardagi yetakchi xususiyatlar, hayotni badiiy idrok etish tamoyillari, adabiy tur va janrlarga mansub asarlar badiiyati haqida tadqiqotlar mavjud³.

³ Белинский В. Полное собрание сочинений в 13 томах. Т.– М.: –Б. 7. АН СССР, 1955-1969; Азадовский М. Статьи о литературе и фольклоре. – М.: – Л.: Гослитиздат, 1960; Емельянов Л. К вопросу о фольклоризме древней русской литературы.//Русский фольклор. Т. VII. – М. – Л.: Наука, 1962; Ларцев В. Баллада в современной поэзии//Звезда Востока, №9. 1963; Выходцев П. Русская советская поэзия и народное

Jahon adabiyotshunosligida poetik mahorat masalalari L.Timofeyev, B.Tomashevskiy, A.Potebnya, V.Vinogradov, Y.Lotman, M.Baxtin, V.Xalizev, A.Veselovskiy, N.Tamarchenko⁴ kabi olimlarning ilmiy asarlarida o'rganilgan.

O'zbek adabiyotshunosligida serqirra faoliyat sohibi bo'lgan ijodkorlarning adabiy merosini tadqiq qilish, mavzu doirasi, badiiy mahorati masalalarini o'rganish hamma davrlarda ham mutaxassislar e'tiborida bo'lib kelgan. Ma'lumki, badiiylik asar g'oyasini ochib beruvchi kalit sanaladi. Shu bois shoir badiiy mahorati masalasida adabiyotshunoslikda qator tadqiqotlar amalga oshirilgan. O'zbek olimlaridan I.Sulton, M.Qo'shjonov, O.Sharafiddinov, U.Normatov, N.Karimov, I.Haqqulov, B.Sarimsoqov, U.To'ychiyev, H.Umurov, A.Rasulov, I.G'afurov, N.Rahimjonov, N.Jabborov, B.Karimov, U.Hamdamov, S.To'laganova, Q.Yo'ldoshev, D.Quronov, U.Jo'raqulov, D.G'ayipov, M.Qo'chqorova⁵ va boshqa adabiyotshunos olimlar o'zlarining ilmiy

творчество. – Л.: Наука, 1963; Тимофеев Л. Основы теории литературы. – М.: Просвещение, 1966; Пакальнишкис Р. Современная литовская поэма: Автореф.дисс...канд. филол. наук. – М., 1964; Храпченко М. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970; Михайлова А. Художественной условности. – М.: Мысль, 1970; Томашевский Б. Основы теории литературы. – М.: Наука, 1971; Лотман Ю. Структура художественного текста. – М.: Искусство, 1970; Лозовой Б. Из истории русской баллады: Автореф. дис. канд. филол. наук. – М.: 1970; Бахтин М. Эпос и роман // Вопросы литературы. №1. 1970; Тот же. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Тот же. Эстетика словесного творчества. – М.: Наука, 1979; Лагутов В. О некоторых художественных мотивах жанра исторической баллады//Вопросы теории и истории литературы: сборник статей. – С., 1974; Страшнов С. Герой и стиль русской романтической баллады в период Великой Отечественной войны // Ученые записки Университета. –Иваново, 1974; Потебня А. Эстетика и поэтика. – М.: Сов.писатель, 1976; Виноградов В. Поэтика русской литературы. – М.: Наука, 1976; Жирмунский В. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Левинтон Г. Заметки о фольклоризме Блока / Миф – Фольклор – Литература. –Л.: Наука, 1978; Пospelов Г. Теория литературы. – М.: Высшая школа, 1978; Тулаков И. Поэтические традиции и характер героя в узбекской советской поэме: Автореф.дисс... канд филол. наук. – Тошкент. 1981; Затонский Д. Искусство романа и XX век. – М.: Наука, 1982; Киканс В. Современная советская поэма. – Рига: Зинатне, 1982; Балашов Д. Русские народные баллады. – М.: Современник, 1983; Шкловский В. О теории прозы. – М.: Советский писатель, 1983; Кравченко А. Художественная условность как средство типизации характера (На материале современного украинского романа): Дисс...канд. филол. наук. – Киев, 1984; Числов М. Время зрелости – пора поэмы. – М.: Современный писатель, 1986; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989; Хализев В. Теория литературы. – М.: Высшая школа, 2000; Владимирова Н. Формы художественной условности в современном романе Великобритании: Дисс...д-ра филол. наук. – Новгород, 1999; Ковтун Е. Типы и функции художественной условности в европейской литературе первой половины XX века: Дисс... д-ра филол. наук. – М., 2000; Тамарченко Н. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003; Кобланов Ж. Фольклорные сюжеты в драматургии. // Филология и литературоведение. 2013. №10.URL: <http://philology.snauka.ru>; Сарбашева А. Балкарская драматургия: этнофольклорная традиция, эволюция, жанровая специфика: Автореф. дисс. докт. филол. наук. – М.: Нальчик, 2014.

⁴ Тимофеев Л. Основы теории литературы. – М.: Просвещение, 1966; Томашевский Б. Основы теории литературы. – М.: Наука, 1971; Потебня А. Эстетика и поэтика. – М.: Сов. писатель, 1976; Виноградов В. Поэтика русской литературы. – М.: Наука, 1976; Лотман Ю. Структура художественного текста. – М.: Искусство, 1970; Бахтин М. Эстетика словесного творчества. – М.: Наука, 1979; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989. Хализев В. Теория литературы. – М.: Высшая школа, 2000; Тамарченко Н. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003.

⁵ Иззат Султон. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005. – 261 б.; Қўшжонов М. Сайланма: 2 жилдлик (Сўзбоши муаллифи Н.Худойберганов). – Тошкент: Адабиёт ва санъат, 1982. 1-жилд, – 384 б.; Қўшжонов М. Сайланма: 2 жилдлик. – Тошкент: Адабиёт ва санъат, 1983. 2-жилд, – 360 б.; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004. – 604 б.; Норматов У. Тафаккур ёғдуси. – Тошкент, 2005. – 119 б.; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 536 б.; Ҳаққулов И. Тақдир ва тафаккур. – Тошкент: Шарқ, 2007. – 334 б.; Саримсоқов Б. Бадийлик асослари ва мезонлари. – Тошкент, 2004. – 128 б.; Тўйчиев У. Ўзбек адабиётида бадийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – 508 б.; Умuroв Ҳ. Сайланма//Адабий-танқидий тадқиқотлар. 2-жилд. – Тошкент: Фан, 2007. – 206 б.; Расулов А. Бадийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – 336 б.; Ғафуров И. Ҳаё – халоскор. – Тошкент: Шарқ, 2007. – 383 б.; Раҳимжонов Н. Мустақиллик даври ўзбек

tadqiqotlarida badiiylilik va obrazlilik, ijodkor badiiy mahorati, adib individualligini belgilovchi adabiy-estetik omillar kabi masalalar bilan jiddiy shug'ullandilar.

Matnazar Abdulhakim ijodini o'rganish o'z davridan boshlanib, asosan, shoir vafotidan keyin adabiy-tanqidiy maqolalar, ilmiy tadqiqotlar, esse va xotiralar ko'rinishida e'lon qilindi. Sh.Matkarimovning "Ustoz haqida so'z"⁶ (2013), Q.Solayevning "To'rtinchi muallim saboqlari"⁷ (2015), G.Ibodullayevaning "Bizning Matnazar akamiz"⁸ (2018), "Matnazar Abdulhakimni eslab"⁹ (2016) nomli to'plam va risolalar shular jumlasidandir.

So'nggi yillarda o'zbek adabiyotshunosligida Matnazar Abdulhakim ijodiga bo'lgan qiziqish sezilarli darajada ortgani kuzatildi. Bir qator ilmiy tadqiqotlarda uning nomi zamonaviy o'zbek adabiyotining iste'dodli vakillaridan biri, mohir mutarjim, adabiyotshunos-tadqiqotchi sifatida tilga olinmoqda. Istiqloл davri lirikasida uslubiy yo'nalishlar muammosini tadqiq qilgan N.Jumaniyazovning nomzodlik dissertatsiyasida Shavkat Rahmon, Bahrom Ro'zimuhammad, X.Rustamova kabi bir qator shoirlar bilan Matnazar Abdulhakimning she'rlari ham tahlil qilinib, uning xalq donishmandligi namunalaridan ilhom olib, poetik mazmunni teranlashtirishga intilgani, zamonaviy o'zbek she'riyatida o'ziga xos o'ringa ega ekanligi alohida ko'rsatiladi¹⁰.

H.Abdullayevning "Mangulikka muxtasar nazar"¹¹ risolasida esa Matnazar Abdulhakim shaxsiyati va she'riyatining o'ziga xos jihatlari yoritilib, ayrim she'rlari G'afur G'ulom, Erkin Vohidov, Abdulla Oripov kabi yirik namoyandalar ijodi bilan qiyoslanib, yuqori baholanadi.

M.Abdulhakim ijodiga bag'ishlangan ilk monografik tadqiqot H.G'ayipovning "Matnazar Abdulhakimning badiiy va publitsistik mahorati" deb nomlanib, unda shoir lirikasida g'oya va mavzu masalasi, shuningdek, badiiy publitsistik asarlari ham tahlilga tortiladi. Bundan tashqari, N.Atajanovning magistrlik, J.Matnazarovning nomzodlik dissertatsiyalarida M.Abdulhakim lirikasi lingvopoetik nuqtayi nazardan yoritiladi¹².

шеърияти. – Тошкент: Фан, 2007. – 133 б.; Раҳимжонов Н. Бадиият – бош мезон. – Тошкент: Академнашр, 2016. – 223 б.; Жабборов Н. Замон. Меъзон. Шеърят. – Тошкент: Фафур Ғулом номидаги НМИУ, 2015. – 304 б.; Карим Б. Рухият алифбоси. – Тошкент: Фафур Ғулом номидаги НМИУ, 2016. – 364 б.; Ҳамдамов У. Бадиий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – 200 б.; Ҳамдамов У. Янги ўзбек шеърияти. – Тошкент: Фан, 2011. – 304 б.; Тўлаганова С. Бадиий асар морфологияси. – Тошкент: Турон zamin ziyo, 2016. – 176 б.; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2007. – 546 б.; Қуронон Д. Адабий ўйлар. Тошкент: Турон zamin ziyo, 2016. – 112 б.; Жўрақулов У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Ғулом номидаги НМИУ, 2015. – 356 б.; Ғайипов Д. Оғаҳий шеърияти бадиияти. – Тошкент: Mumtoz so'z, 2019. – 180 б.; Қўчқорова М. Хатлар – дўстона алоқа воситаси. // Ўзбек адабиётшунослигининг долзарб масалалари. Н.Раҳимжонов таваллудининг 80-йиллиги муносабати билан ўтказилган халқаро илмий-амалий анжуман материаллари, 2024. – Б.146-149.

⁶ Маткаримов Ш. Устоз ҳақида сўз. – Урганч: Хоразм, 2013. – 36 б.

⁷ Солаев Қ. Тўртинчи муаллим сабоқлари. – Урганч: Хоразм, 2013. – 200 б.

⁸ Ибодуллаева Г. Бизнинг Матназар акамиз. – Урганч: Хоразм, 2013. – 60 б.

⁹ Matnazar Abdulhakimni eslab... – Toshkent: Lesson Press, 2016. – 240 b.

¹⁰ Жуманиёзова Н. Истиқлол даври ўзбек лирикасида услубий изланишлар: Филол.фан. номз.дисс. – Тошкент, 2011. – 146 б.

¹¹ Абдуллаев Х. Мангуликка мухтасар назар. – Урганч: Хоразм, 2018. – 62 б.

¹² Ғайипова Х. Матназар Абдулҳакимнинг бадиий ва публицистик маҳорати. Фил.фанл. бўйича фал.доктори, диссертацияси. – Урганч, 2019.; Атажоновна Н. Матназар Абдулҳаким шеърияти лингвопоэтикаси. Магистрлик диссертацияси. – Урганч, 2010.; Матназаров Ж. Матназар Абдулҳаким шеърияти лингвопоэтикаси. Фил.фанл. бўйича фал.доктори, дисс.автореферати. – Урганч, 2021.

B.Sharif, D.Rahim, S.Olim, Sh.Rizayev, I.Yoqubov, B.Karim, E.Ochilov, S.Rahmanova, V.Qodirov, A.O'rozboyev, I.Ismoilov, M.Yo'ldasheva, K.Abdusalomova kabi qator olim, adabiyotshunos va tadqiqotchilarning ilmiy ishlarida M.Abdulhakimning lirik asarlari, tarjimashunoslik faoliyati va publitsistik maqolalari xususida fikr-mulohazalar bildirilgan¹³.

Yuqorida tilga olingan tadqiqot va qarashlar Matnazar Abdulhakim ijodining ayrim jihatlarini alohida yo'nalishlarda yoritgan bo'lsa-da, ularning barchasida ijodkorning o'zbek adabiyotida tutgan o'rni, uning poetik tafakkuridagi o'ziga xosliklar, obrazlar tizimi, adabiy-estetik qarashlari, tadqiqotchilik faoliyati keng ko'lamda, izchil o'rganilmagan. Ushbu muammolarni to'liq yoritish, shoirning badiiy va ilmiy merosini o'rganish, uning o'zbek adabiy tafakkuridagi o'rni va o'ziga xos xususiyatlarini chuqur ochib berish monografik tadqiqotni talab qiladi.

Shoirning poetik tafakkuri, janrlar ustidagi izlanishlari, o'ziga xos falsafiy qarashlari, shuningdek, adabiy tadqiqotchilik faoliyatini o'zaro bog'liq holda chuqur tahlil etish adabiyotimizdagi mavjud ilmiy qarashlar nuqtayi nazaridan hali to'liq tadqiq etilmagan muhim yo'nalishlardan biri sanaladi. Mazkur dissertatsiya serqirra ijodkor Matnazar Abdulhakimning badiiy va ilmiy merosini uyg'unlikda o'rganish, uning milliy adabiyotdagi o'rnini aniqlashga qaratilgan ilk izlanishlardan biridir.

Tadqiqot dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Tadqiqot ishi Abu Rayhon Beruniy nomidagi Urganch davlat universitetining ilmiy tadqiqot ishlari rejasiga muvofiq "Hozirgi o'zbek adabiyotining asosiy xususiyatlari" mavzusidagi ilmiy yo'nalish doirasida bajarilgan.

Tadqiqotning maqsadi Matnazar Abdulhakim ijodining zamonaviy o'zbek adabiyoti taraqqiyotida tutgan o'rnini, jumladan, she'riy janrlar, obrazlar va poetik ifodalar rivoji hamda adabiy tadqiqotchilik faoliyatini ochib berishdan iborat.

Tadqiqotning vazifalari:

adabiyotshunoslikda ijodkor poetik mahorati muammosining nazariy asoslari hamda Matnazar Abdulhakim hayoti va ijodining adabiyotshunoslikda yoritilishini asoslash;

Matnazar Abdulhakim adabiy merosida mumtoz va zamonaviy she'riy janrlarning poetik takomili va badiiy xususiyatlarini ochib berish;

¹³ Раҳимов Д., Шарилов Б. Бедор қалб изтироблари // Сино. – Тошкент: 2008. 24-сон, – Б. 25-33.; Султонмурод Олим. Тасаввурот // Фидокор. 2007, 14-июн. – Б.14.; Ризаев Ш. Яшаб ўтди ёнимизда уч шоир// Тасаввур ёлқинлари. 2013, 13 феврал. - Б.4.; Ёқубов И. Ёлғиз япроқ – умид япроғи //Бадий-эстетик сўз сеҳри. – Тошкент, 2011. – Б. 374.; Очилов Э. Рубоий таржимасида шакл ва мазмун бирлиги. Филол.фан. номз дисс. – Тошкент, 2011. – 134 б.; Очилов Э. Мирзо Бедил асарлари ўзбек тилида/ Бедил ва ўзбек маънавияти. – Техрон-Мовароуннахр, 2005. – Б. 128-141.; Очилов Э. Паҳлавон Маҳмуд. – Тошкент: Ўзбекистон, 213. – Б. 101-111.; Раҳманова С. Ўзбек сонетлари: поэтик структура ва бадий образ. Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация. Тошкент: – 2010, 167 б.; Қодиров В. Ҳозирги замон ўзбек ғазаллари поэтикасининг айрим хусусиятлари. Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация. – Тошкент, 1993. – 147 б.; Ўрозбоев А. Мангулик жамолининг жилваси. – Жаҳон адабиёти // – Тошкент, 2018. – № 2. – Б.175.; Исмоилов И. Моҳир таржимон // Матназар Абдулҳакимни эслаб. – Тошкент: LESSON PRESS, 2016. – Б. 86.; Yo'ldasheva M. Badiiy tafakkur va adabiy jarayon: ilmiy-uslubiy to'plam. – Toshkent: Urganch davlat universiteti filologiya fakulteti, O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi, 2019. №15. – Б. 21.

shoirning mumtoz adabiyot vakillari, xususan, Pahlavon Mahmud, Alisher Navoiy, Bedil va Ogahiy an'alariga munosabati, adabiy ta'sir va ijodiy o'ziga xosligini dalillash;

lirik asarlarida she'riy janrlar rang-barangligi, mavzu va g'oyalar ko'lami, poetik obrazlar tizimi hamda falsafiy mushohada uyg'unligining badiiy ifodasini tadqiq etish; shoir dostonlarida falsafiy-ijtimoiy mazmun, tarixiy obraz yaratish tamoyillari, novatorlik xususiyatlari va doston janri taraqqiyotiga qo'shgan hissasini asoslash;

Matnazar Abdulhakimning adabiy tadqiqotchilik faoliyati, publitsistik qarashlari, badiiy-ilmiy tafakkuri hamda shoir va olim sifatida shakllanish omillarini yoritish.

Tadqiqot obyekti sifatida Matnazar Abdulhakimning "Javzo tashrifi" (2008) saylanmasi, "Mangulik jamoli" (2009), "Ko'prik" (2009), "Tafakkur chorrahalarida" (2013), ikki jildlik "Tanlangan asarlar"i (2017) to'plamlari tanlangan.

Tadqiqotning predmetini Matnazar Abdulhakim lirikasining mavzu ko'lami, janriy tarkibi, an'ana va novatorlik masalalari, shuningdek, ijodkorning adabiy-estetik qarashlari, tadqiqotchilik mahoratining o'ziga xos qirralarini ochib berish tamoyillari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada qiyosiy-tarixiy, qiyosiy-tipologik, biografik, psixologik tadqiq usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Matnazar Abdulhakim ijodi misolida adabiyotshunoslikda poeziyaga xos mavzu ko'lami, janrlar rang-barangligi, obrazlar tizimi kabi badiiy mahorat masalasiga doir tamoyillar yoritilib, tasvir va ifodadagi mumtoz an'alardan foydalanish, sheva so'zlaridan istifoda etish bilan bog'liq uslubiy individualliklar "Darsdan so'ng", "Vasvasa", "Da'vat", "Og'riq", "Daraxtzor" kabi she'rlari asosida ochib berilgan;

Matnazar Abdulhakim poetik tafakkurining shakllanishi uchun "Falsafiy tush", "Bir qujoq gul", "O'git" kabi she'r va to'rtliklarida xalq og'zaki ijodining maqol, matal, qo'shiq, doston singari janrlari, "Xabaring yo'q", "Bir vaqtlari", "Kelmas", "Jonim" kabi g'azallarida mumtoz adabiyotning g'azalnavislik, ruboiynavislik, dostonnavislik singari an'analari, "Mahzun un chekadi nay yoralari", "Daryo – men, daryo – sen, daryo – u" kabi sonetlarida, "Turnalar haqida ballada", "Avtobus haqida ballada", "Bog' haqida ballada" kabi asarlarida jahon adabiy-estetik tajribalarining ta'sir ko'rsatgani ochib berilib, bu omillar shoirning uslubiy izlanishlarda namoyon bo'lishi isbotlangan;

shoirning mustaqillik davri o'zbek she'riyatida dunyo, ochun, gado, qalandar, oshiq, ma'shuqa, raqib, ag'yor, karvonsaroy, muallima, zanjir singari qator timsollar orqali falsafiy, irfoniy mazmunlarni kuchaytirib, didaktik qarashlarni singdirgani "Javzo arafasi", "Ko'chki", "Ko'prik" singari dostonlaridagi tarixiy-badiiy uyg'unlik misolida dalillangan;

Matnazar Abdulhakimning adabiy-estetik hamda publitsistik tafakkuri istiqbol davrining ijtimoiy-siyosiy va ma'naviy jarayonlari, ya'ni mustaqillikning e'lon qilinishi, hurriyat davrida inson erki, fikr erkinligi singari xalq ruhiyati bilan

bog‘liq badiiy-estetik qarashlari “Iymon tuhfası” publitsistik maqolalari asosida isbotlangan;

Matnazar Abdulhakimning “Ikkinchi muallim saboqlari”, “Mangulik jamoli”, “Tafakkur chorrahalarida” kabi kitoblariga kiritilgan badiiy-publitsistik maqolalarida istiqlol yillarining dolzarb ijtimoiy-ma’naviy mavzulari yoritilgani asoslanib, sobiq mafkura sharoitida adabiyotga munosabat masalasidagi an’anaviy yondashuvlar va yangi davr tamoyillari ta’sirida adabiyotshunoslikdagi yangiliklarga munosabat masalasi ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Adabiyotshunoslikda ijodkor poetik mahorati muammosining o‘rganilishi natijasida mazkur masalaning nazariy asoslari va mohiyati yoritilgan, shuningdek, Matnazar Abdulhakim ijodining o‘rganilishi tadrijiy yoritilgan;

Matnazar Abdulhakim lirik merosi tahlili orqali zamonaviy o‘zbek she’riyatiga doir ilmiy-nazariy mulohazalar hozirgi adabiy jarayon yo‘nalishining taraqqiyoti uchun xizmat qilishi ko‘rsatilgan;

Matnazar Abdulhakimning badiiy mahorati yuksalishida mumtoz adabiy an’analar va jahon adabiyotining ta’siri asoslanib, o‘ziga xos jihatlari oydinlashtirilgan;

shoir lirik merosidagi deyarli barcha she’riy janrlar qamrab olinib, ularning badiiy xususiyatlari tahlil qilingan, shuningdek, mavzu va g‘oya nuqtayi nazaridan guruhlangan;

shoir tadqiqotchilik faoliyatining adabiy-estetik qirralari yoritilib, uning ilmiy qarashlari va badiiy tafakkuri o‘rtasidagi uzviy bog‘liqlik yoritilgan;

Matnazar Abdulhakim tadqiqotlarida qiyosiy-tipologik metod ustuvorligi belgilangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, nazariy ma’lumotlarning mavjud ilmiy manbalardan olingani, keltirilgan tahlillarning qiyosiy-tipologik, biografik tadqiq usullari vositasida asoslangani, xulosa va tavsiyalarning amaliyotga joriy etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Matnazar Abdulhakim ijodini qiyosiy-tipologik hamda nazariy asosda o‘rganish orqali she’riy matnlarni turli xil yondashuvlar bilan tahlil qilish imkoniyatlarini kengaytirishda, adabiy-estetik qarashlarini o‘rganish esa mumtoz adabiyot namoyondalari ijodini ochib berishda ilmiy ahamiyatga ega;

Tadqiqot natijalarining amaliy ahamiyati ishdagi nazariy umumlashma va tahlillardan oliy va o‘rta maxsus ta’lim tizimida yoshlarga adabiy-nazariy ma’lumotlar berishda, nasriy asarlarni, xususan, hikoyalarni qiyosiy-tipologik jihatdan o‘rgatishda, shuningdek, oliy ta’lim bosqichining filologiya yo‘nalishlarida o‘qitiladigan “Adabiyot nazariyasi”, “Adabiyotshunoslik metodologiyasi”, “Badiiy tahlil asoslari”, “Hozirgi adabiy jarayon”, “Istiqlol davri o‘zbek adabiyoti” kabi fanlardan darslik, o‘quv qo‘llanmalar yaratishda, adabiyotshunoslikka oid izohli lug‘atlarni takomillashtirishda foydalanish imkonini berish bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Matnazar Abdulhakimning badiiy-ilmiy merosi, uning poetik va tadqiqotchilik mahorati masalasiga doir qarashlar asosida tadqiq etish, ilmiy-amaliy ahamiyatini belgilash asosida:

Matnazar Abdulhakim ijodi misolida adabiyotshunoslikda poeziyaga xos mavzu ko'lam, janrlar rang-barangligi, obrazlar tizimi kabi badiiy mahorat masalasiga doir tamoyillar yoritilib, tasvir va ifodadagi mumtoz an'analardan foydalanish, sheva so'zlaridan istifoda etish bilan bog'liq uslubiy individualliklar "Darsdan so'ng", "Vasvasa", "Da'vat", "Og'riq", "Daraxtzor" kabi she'rlari asosida ochib berilganiga doir yangiliklardan O'zbekiston Yozuvchilar uyushmasining She'riyat kengashi hisobot yig'ilishlarida, Matnazar Abdulhakim tavalludiga bag'ishlangan xotira tadbirlarida, Ogahiy ijod maktabida o'tkazilgan "mahorat darslari"da, ijodiy uchrashuvlar, adabiy-ma'rifiy anjumanlarda foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2025-yil 28-noyabrda 01-03/418-son ma'lumotnomasi). Natijada ushbu tadqiqotning ilmiy-nazariy xulosalaridan foydalanish yosh avlodning ma'naviy-ruhiy olamini boyitishga, ijodkorlik iste'dodini shakllantirishga hamda ularning badiiy-estetik tafakkurini yanada oshirishga xizmat qilgan;

Matnazar Abdulhakim poetik tafakkurining shakllanishi uchun "Falsafiy tush", "Bir qujoq gul", "O'git" kabi she'r va to'rtliklarida xalq og'zaki ijodining maqol, matal, qo'shiq, doston singari janrlari, "Xabaring yo'q", "Bir vaqtlari", "Kelmas", "Jonim" kabi g'azallarida mumtoz adabiyotning g'azalnavislik, ruboiynavislik, dostonnavislik singari an'analari, "Mahzun un chekadi nay yoralari", "Daryo – men, daryo – sen, daryo – u" kabi sonetlarida, "Turnalar haqida ballada", "Avtobus haqida ballada", "Bog' haqida ballada" kabi asarlarida jahon adabiy-estetik tajribalarining ta'sir ko'rsatgani ochib berilib, bu omillar shoirning uslubiy izlanishlarda namoyon bo'lishi isbotlanganiga oid xulosalaridan "Janubiy Orolbo'yi adabiy aloqalari antologiyasi" va uning elektron platformasini yaratish (o'zbek, turkman va qoraqalpoq adabiy aloqalari asosida)" mavzusidagi xalqaro loyihada foydalanilgan (Berdaq nomidagi Qoraqalpoq davlat universiteti 2025-yil 9-dekabrda 01-21-04/3743-son ma'lumotnomasi). Natijada loyihaning ijodkor mahorati tushunchalari, ijodkor izlanishlarining tadrijiy takomili, mumtoz va zamonaviy adabiyotda shakliy-uslubiy izlanishlar, an'ana va yangiliklar, adabiy ta'sir kabi masalalarga oid fikrlar bilan to'ldirilishida tadqiqot ishi zaruriy manba vazifasini o'tadi.

shoirning mustaqillik davri o'zbek she'riyatida dunyo, ochun, gado, qalandar, oshiq, ma'shuqa, raqib, ag'yor, karvonsaroy, muallima, zanjir singari qator timsollar orqali falsafiy, irfoniy mazmunlarni kuchaytirib, didaktik qarashlarni singdirgani "Javzo arafasi", "Ko'chki", "Ko'prik" singari dostonlaridagi tarixiy-badiiy uyg'unlik misolida dalillanganiga doir xulosalardan "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish mavzusidagi innovatsion loyihasi doirasida foydalanilgan (O'zbekiston Davlat Jahon tillari universitetining 2026-yil 15-yanvardagi 11-25/27-son ma'lumotnomasi). Natijada tadqiqotdagi jahon va o'zbek adabiyotshunosligida ijodkorning poetik mahorati muammosining nazariy jihatlarini tadqiq qilish tarixini yoritish hamda serqirra ijodkor Matnazar Abdulhakim hayoti va ijodining

o'rganilishi, shoir adabiy merosida lirikaning ustuvorligi, mumtoz va zamonaviy janrlarning poetik takomiliga doir qarashlar bilan boyitilishi loyihaning ilmiy-nazariy ahamiyatining oshishiga xizmat qilgan.

Matnazar Abdulhakimning adabiy-estetik hamda publitsistik tafakkuri istiqlool davrining ijtimoiy-siyosiy va ma'naviy jarayonlari, ya'ni mustaqillikning e'lon qilinishi, hurriyat davrida inson erki, fikr erkinligi singari xalq ruhiyati bilan bog'liq badiiy-estetik qarashlari "Iymon tuhfası" publitsistik maqolalari asosida isbotlangani haqidagi yangiliklardan "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platforma yaratish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 27-yanvardagi 01/8107-son ma'lumotnomasi). Natijada mazkur loyihaning asosiy xulosalarini belgilashda tadqiqot ishi natijalari muhim manba sifatida xizmat qilgan;

Matnazar Abdulhakimning "Ikkinchi muallim saboqlari", "Mangulik jamoli", "Tafakkur chorrahalarida" kabi kitoblariga kiritilgan badiiy-publitsistik maqolalarida istiqlool yillarining dolzarb ijtimoiy-ma'naviy mavzulari yoritilgani asoslanib, sobiq mafkura sharoitida adabiyotga munosabat masalasidagi an'anaviy yondashuvlar va yangi davr tamoyillari ta'sirida adabiyotshunoslikdagi yangiliklarga munosabat masalasi ochib berilganiga oid xulosalardan "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platforma yaratish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 27-yanvardagi 01/8107-son ma'lumotnomasi). Natijada mazkur loyihaning asosiy xulosalarini belgilashda tadqiqot ishi natijalari muhim manba sifatida xizmat qilgan.

Tadqiqot natijalarining aprobatısiyasi. Dissertatsiya ishi natijalari 4 ta xalqaro konferensiya va 2 ta respublika ilmiy-nazariy anjumanlarida ma'ruza va tezislar ko'rinishida ilmiy jamoatchilikka havola etilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 28 ta ilmiy ish, jumladan, 1 ta monografiya, Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan nashrlarda 17 ta, xorijiy jurnallarda 2 ta maqola chop etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, to'rtta bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 278 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va ilmiy-amaliy zarurati asoslab berilgan, muammoning o'rganilganlik darajasi yoritilgan, tadqiqotning maqsad va vazifalari, obyekti va predmeti aniq belgilangan. Shuningdek, ishning respublika fan va texnologiyalarini rivojlantirishning ustuvor yo'nalishlariga mosligi ko'rsatib o'tilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari, ularning ishonchliligi, amaliyotga joriy etilganligi, e'lon qilingan ishlar hamda dissertatsiyaning tuzilishi va hajmi haqida batafsil ma'lumotlar keltirilgan.

Dissertatsiyaning **I bobi “Shoir adabiy merosi va poetik mahorat masalasining nazariy asoslari”** deb nomlangan bo‘lib, unda poetik mahorat tushunchasining jahon va o‘zbek adabiyotshunosligidagi nazariy talqinlari, shuningdek, Matnazar Abdulhakim ijodining o‘rganilishi tahlil etilgan. Birinchi bobning birinchi fasli **“O‘zbek adabiyotshunosligida Matnazar Abdulhakim ijodining o‘rganilishi”** deb nomlanib, bu faslda shoir ijodining o‘rganilish bosqichlari tahlil qilindi. M.Abdulhakim ijodini o‘rganish o‘z davrida boshlanib, asosan, shoir vafotidan keyin adabiy-tanqidiy maqolalar, ilmiy tadqiqotlar, esse va xotiralar ko‘rinishida e‘lon qilindi. Dastlab shoir haqida xotiralar, ilmiy-publitsistik asarlar yaratilganligini qayd qilish lozim, Sh.Matkarimovning “Ustoz haqida so‘z” (2013), Q.Saloyevning “To‘rtinchi muallim saboqlari” (2015), G.Ibodullayevaning “Bizning Matnazar akamiz”¹⁴(2018) risolalari va shoir zamondoshlarining “Matnazar Abdulhakimni eslab”(2016) xotira kitobi shular jumlasidandir.

Shoir shaxsiyati, uning ijodi haqidagi fikr-mulohazalar, xotiralar “Matnazar Abdulhakimni eslab”¹⁵ nomli to‘plamda jamlangan bo‘lib, 2016-yilda nashr etildi. Kitobda o‘ttizdan ortiq ijodkor, ilm-fan va san‘at vakillarining Matnazar Abdulhakim shaxsiyati haqidagi xotiralari, betakror ijodi yuzasidan fikr-mulohazalari jamlangan. Xususan, kitobga A.Oripov, A.Obidjon, E.Samandar, E.Madrahimov, K.Avaz, T.Adashboyev, M.Safarboyev, Sh.Matkarim, G.Begim, I.Ismoilov kabi bir qator shoir va adabiyotshunoslarning maqolalari kiritilgan.

M.Abdulhakim haqidagi adabiy-tanqidiy ishlar orasida O‘zbekiston Qahramoni, O‘zbekiston xalq shoiri A.Oripovning “Teran ijod” nomli maqolasi alohida ahamiyatga ega. Mazkur maqolada shoir shaxsiyati, she‘riyati, uning boy tafakkur olami xususida so‘z yuritiladi. Shunisi muhimki, A.Oripov M.Abdulhakim she‘riyatini juda yuqori baholab, “uning she‘rlari muqaddas kitobimiz Qur’oni karimdagi “hikmatlar” kabidir, deb ulug‘laydi va uni “donishmand shoir” sifatida e‘tirof etadi. Shoirning iste’dodini Abu Rayhon Beruniy bilan qiyoslagan holda, uning falsafasi va tafakkurini tarixiy mutafakkirlar darajasiga ko‘taradi, ilmiy faoliyatini, xususan, Xorazm Ma‘mun akademiyasidagi ishlarini esa adabiyotshunoslik uchun muhim ekanligini alohida e‘tirof etadi. A.Oripov bu faoliyatni e‘tirof etar ekan, shoir yozgan maqola va tadqiqotlarning darajasiga “manaman degan ...shunoslarning nafasi yetmas edi”¹⁶,– deb ta’riflaydi. Darhaqiqat, M.Abdulhakimning Najmiddin Kubro, Pahlavon Mahmud, Navoiy, Bedil, Ogahiy kabi mumtoz siymolar ijodi yuzasidan yozgan maqola-tadqiqotlari yuqoridagi ta’rifning to‘g‘ri ekanligini isbotlaydi.

Xorazm adabiy muhitining yirik namoyandalaridan biri, shoir Oshiq Erkin (Erkin Madrahimov) qalamiga mansub “Mangulikka daxldor buyuklik” maqolasi adabiy portret xarakterida bo‘lib, “Tiniq tuyg‘ular”, “Dilbar tarjimalar”, “Orombaxsh she‘riyat, teran tadqiqotlar ijodkori”, “Falsafiy she‘riyat zargari” kabi qismlardan iborat. To‘rt qismdan iborat bu maqolaning har bir qismida Oshiq Erkin shoir ijodidagi alohida jihatlarni yoritadi:

¹⁴ Ибодуллаева Г. Бизнинг Матназар акамиз. – Урганч: Хоразм, 2013. – 36 б.

¹⁵ Matnazar Abdulhakimni eslab... – Toshkent: Lesson Press, 2016. – 240 b.

¹⁶ Oripov Abdulla.Teran ijod. // Matnazar Abdulhakimni eslab...(Shoir va tarjimon Matnazar Abdulhakim haqida xotiralar, ilmiy-tadqiqotlar). – Toshkent: Lesson Press, 2015. – B. 3.

1. Shoir shaxsiyati – “Teran tuyg‘ular”. Bu qismda M.Abdulhakim shaxsiyatidagi kamtarinlik, oddiylikdagi buyuklik, halollik, to‘g‘riso‘zlik, donishmandlik fazilatlarini e‘tirof etiladi. 2. Hassos mutarjim sifatidagi faoliyati – “Dilbar tarjimalar”. Bu bo‘limda shoirning fors, rus, turkman tillaridan hamda o‘zbek tilidan rus tiliga tarjima etilgan xorazmlik shoirlar asarlari nazarda tutilib, mohir tarjimon ekanligi ta‘kidlanadi. 3. Badiiy-publitsistik hamda tadqiqotchilik mahorati – “Orombaxsh she‘riyat, teran tadqiqotlar ijodkori”. “Iymon tuhfasini”, “Ikkinchi muallim saboqlari”, “Mangulik jamoli”, “Tafakkur chorrahalarida” asarlaridagi shoir tadqiqotlari va talqinlari yuzasidan fikr-mulohazalar bildiriladi. 4. She‘riyati, donishmand shoir sifatida e‘tirof etilishi – “Falsafiy she‘riyat zargari”. Bu qismda shoir she‘riyatidagi falsafiy mushohadakorlik, aforistik talqin uyg‘unligi va badiiy mahorat masalalariga e‘tibor qaratiladi.

M.Abdulhakim haqida yaratilgan ilmiy-ommabop asarlardan biri “To‘rtinchi muallim saboqlari” kitobidir. Ma‘lumki, birinchi muallim – Arastu bo‘lsa, ikkinchi muallim – “muallimi soniy” bu Abu Nasr Forobiydir. Matnazar Abdulhakim Sharq olamining benazir donishmandi Pahlavon Mahmudni ilk marotaba “uchinchi muallim” deya tilga oladi. Zero, Pahlavon Mahmud inson ruhiyatini tarbiyalovchi, ichki olamini poklovchi, ma‘naviy kamolotga yo‘naltiruvchi ruboiylari bilan donishmandlik maktabining benazir namoyandasidir. Arastu, Forobiy va Pahlavon Mahmud falsafasini chuqur o‘rgangan M.Abdulhakimni Q.Solayev “to‘rtinchi muallim” deya e‘tirof etadi.

O‘zbek adabiyotshunosligida so‘nggi yillarda M.Abdulhakim ijodining estetik-falsafiy mohiyatini tahlil etishda H.Abdullayevning tadqiqotlarini alohida e‘tirof etish lozim. H.Abdullayevning M.Abdulhakim ijodi haqidagi tadqiqotlari shoirning ilk to‘plamlari chiqqan paytlardayoq boshlangan va respublika hamda mahalliy matbuot nashrlarida chop qilingan. “Mangulikka muxtasar nazar” kitobida olimning turli davrlarda matbuotda nashr etilgan maqolalari va shoir ijodi haqidagi keyingi kuzatishlari e‘lon qilingan. H.Abdullayev mazkur adabiy-ommabop risolasida shoir ijodiy faoliyati qirralariga umumiy nazar tashlaydi, she‘riyatidagi falsafiy-intellektual motivlarning yetakchiligini, fors tilidan tarjimalaridagi mahorati va adabiy-estetik qarashlaridagi zukkolikni qayd etadi.

M.Abdulhakim ijodi bo‘yicha ilk monografik tadqiqot H.G‘ayipovanning “Matnazar Abdulhakimning badiiy va publitsistik mahorati” nomli dissertatsiyasidir. Dissertatsiyada shoirning she‘riyat, tarjima va publitsistika sohalaridagi faoliyatini tahlil qilish orqali uning ijodiy yo‘li, o‘ziga xos badiiy uslubi hamda poetik mahorati keng tahlilga tortiladi. H.G‘ayipova M.Abdulhakim ijod yo‘lining tadrijida insonga munosabat, davr va tafakkur o‘zgarishlari, yangicha tamoyillar namoyon ekanligini aytib, bu ijodni mustaqillik yillarida ikki bosqichda o‘rganish mumkinligini ta‘kidlaydi: 1) 1991-2000 yillar; 2) istiqlolni keyingi davri (2001-2010). Dissertatsiyada M.Abdulhakimning badiiy-publitsistik mahorati ham tahlilga tortilib, maqola, esse, adabiy suhbat, adabiy o‘ylar kabi janrlardagi mahorati ko‘rsatib beriladi. Umuman, H.G‘ayipovanning mazkur tadqiqoti serqirra iste‘dod sohibi M.Abdulhakimning badiiy-publitsistik faoliyati alohida planda olib o‘rganilishi bilan ahamiyatga molikdir.

Matnazar Abdulhakimning ko‘plab she‘rlari kitobxonlar va adabiyotshunos olimlarning diqqat markazida bo‘lib kelmoqda. Xususan, “Darsdan so‘ng” nomli she‘riga yurtimizda “Muallimga mangu ehtirom” nomi ostida haykal ham o‘rnatilgan. Umuman olganda, aynan shoirning shu bitta she‘ri ko‘plab adabiyotshunoslarning e‘tiborini tortib kelmoqda. Jumladan, adabiyotshunos olim va yozuvchi U.Hamdani ham o‘zining “Bir she‘r tahlili”¹⁷ maqolasida “Darsdan so‘ng” she‘rini falsafiy nuqtayi nazardan tahlil qiladi. Jumladan, she‘rda qishloq muallimasining shom tushganda maktabdan chiqib, olis uyi tomon qirlar osha yolg‘iz yayov ketayotganda, yo‘lda och qashqirga duch kelib qolib, qo‘lidagi daftarlarni birin-sirin yoqib himoyalaniishi, lekin shunda ham yetti o‘quvchining topshirilmagan daftari tufayli qashqirga yem bo‘lishi g‘oyat ta’sirli aks ettirilganini va o‘z vaqtida vazifani bajarib, daftarni topshirmaslik, ya’ni o‘qimaslik, bilimsizlik halokatga yetaklovchi illat ekanligini tahlil qiladi. Umuman, M.Abdulhakimning teran badiiy ijodi, serqirra faoliyati she‘riyat ixlosmandlaridan tortib yirik adabiyotshunoslarga bo‘lgan keng adabiy muhitning doimiy diqqat-markazida bo‘lib kelmoqda.

Bobning ikkinchi fasli **“Adabiyotshunoslikda ijodkor poetik mahorati muammosi talqinlari”** deb nomlangan. Mazkur faslda poetik mahorat tushunchasining jahon va o‘zbek adabiy tafakkuridagi shakllanish va rivojlanish tarixi o‘rganilgan.

Badiiy adabiyot insoniyat tafakkurining eng qadimiy va barqaror shakllaridan biri bo‘lib, uning asosiy vazifasi insonni anglash, hayotni idrok etishdan iborat. V.G.Belinskiy adabiyotning mohiyatini tahlil qilar ekan, “... butun aqliy hayotimiz, hayotimizning butun nash‘u namosi shunda, faqat shu adabiyotdadir”¹⁸, – deya ta’kidlaydi. Darhaqiqat, adabiyotning asosiy vazifasi insonni tushunish, hayotni anglash va uni obrazli shaklda qayta yaratishdir. San’at va badiiy ijod mohiyatiga oid dastlabki nazariy qarashlar antik davrda shakllangan. Ma’lumki, Aristotel san’at mohiyatini mimesis, ya’ni tabiatga taqlid tushunchasi bilan izohlaydi. Uning nazariyasida shoir mahorati voqeani bevosita taqlid qilishda emas, balki voqelikdagi g‘oyaviy-ruhiy mohiyatni badiiy ifodalashda namoyon bo‘ladi. Aristoteldan keyingi eng muhim asar rim adabiyotshunosligiga mansub Goratsiyning “She‘riyat san’ati haqida” bitigidir. Goratsiy Aristotelning poetikaga oid falsafiy g‘oyalarini davom ettirib, poetik mahoratni mehnat, tartib-intizom va badiiylik san’atini egallash darajasi bilan o‘lchaydi. Uning fikricha, poetik mahorat “ilhom”dan “mahorat”ga o‘tish, o‘rganish, mashq qilish bilan belgilanadi. Bizningcha, shu o‘rinda poetik mahoratning shakllanishida ijodkorga xos bo‘lgan tug‘ma iste’dod ham hal qiluvchi omillardan biri ekanini e’tirof etish lozim.

Har bir davrda adabiy tafakkur yangilanishi bilan birga ijodkorning badiiy ifoda uslubi ham o‘zgarib boradi. Shu bois poetik tafakkurdagi har bir yangilanish adabiyot taraqqiyotida yangi bosqichni boshlab beradi. Badiiy adabiyotning taraqqiyoti ming yilliklar davomida uzluksiz davom etib, u har bir davrda ijtimoiy mazmun, g‘oya va badiiy shakl jihatidan yangi bosqichlarga ko‘tarildi.

¹⁷ Хамдамов У. Ўзбек ва жаҳон адабиётига чизгилар.//Бир шеър таҳлили. – Тошкент: Qamar media, 2026. – Б. 341-344.

¹⁸ Белинский В.Г. Танланган асарлар. – Тошкент: Ўзбекистон, 1955. – Б. 322.

XIX asrning ikkinchi yarmi jahon, xususan, rus adabiyotshunosligining shakllanish va rivojlanishida muhim bosqich bo'ldi. Rus adabiyotshunosligi tarixida F.I.Buslayev, A.N.Afanasev, A.N.Popov va A.A.Potebnya singari olimlar adabiyotshunoslik maktabining asoschilari sifatida katta o'rin tutadi. Rus adabiyotshunosligi tarixida A.N.Veselovskiyning "Tarixiy poetika" asari poetik mahorat va tafakkur nazariyasini yangi bosqichga ko'targan ilmiy manba sifatida e'tirof etiladi. A.N.Veselovskiy o'z ilmiy faoliyatida G'arbiy Yevropa adabiyotining turli masalalariga murojaat qilgan bo'lsa-da, uning eng muhim yutuqlari Uyg'onish davri adabiyoti va Dante ijodini tahlil etish bilan bog'liqdir. Bu davrda adabiyot va yozuvchi uslubi shakllanib, poetik mahoratning yangi bosqichi yuzaga kelgan. Veselovskiy fikricha, "ijodkorning poetik mahorati – bu tarixiy tajriba, madaniy meros va individual sezgirlikning uyg'unligidan tug'iladigan badiiy yangilanish kuchidir"¹⁹. Uning nazariy qarashlari jahon adabiyotshunosligida poetik tafakkur konsepsiyasining shakllanishi va rivojiga sezilarli ta'sir ko'rsatgan. Olimning ilmiy maktabi keyinchalik V.F.Shishmarev, M.M.Baxtin, D.S.Lixachev, Y.N.Tixonov singari olimlar faoliyatida davom ettirildi. V.Shklovskiy o'zining mashhur "San'at – bu usul sifatida"²⁰ asarida poetik mahoratni "begonalashtirish" tamoyili bilan bog'laydi. Unga ko'ra, haqiqiy san'at hayotiy narsalarni odatiy idrokdan "begonalashtirib", ularga yangi estetik nigoz bilan qarash imkonini beradi. Badiiy asarda shoir yoki yozuvchi voqelikni shunchaki takrorlamaydi, aksincha, tasvir vositalarini yangilab, uni kutilmagan, noodatiy shaklda taqdim etadi. Shu sababli poetik mahoratning mohiyati ham hayotni ko'chirishda emas, balki uni o'quvchi uchun yangicha idrok ettirish sifatida namoyon bo'ladi. Yuriy Tinyanov²¹ esa adabiy jarayonni izchil rivojlanib boruvchi tizim sifatida talqin qilib, shoir poetik mahoratini adabiy shakllarning tarixiy almashinuvi bilan bog'laydi. Uning fikricha, badiiy mahorat mavjud poetik shaklni yangilash, o'zgartirish va unga yangi imkoniyatlar berish jarayonidir.

Adabiy manbalarda badiiy ijod va poetik mahorat masalasi, asosan, tur va janrlarning tasnifi bilan bog'liq holda ko'rib chiqiladi. Qudama ibn Ja'farning "Naqd un-nasr", "Naqd un-she'r" (IX-X asr), Abu Nasr Forobiyning "Kitob ush-she'r" (IX-X asr), Abdulqohir al-Jurjoniyning "Balog'at sirlari" (XI asr), Alisher Navoiyning "Mezon ul-avzon" va "Majolis un-nafois" (XIV-XV asr), Ahmad Taroziyning "Funun ul-balog'a" (XV asr) kabi asarlarda nasr va nazm o'zaro ifoda shakllari sifatida farqlanadi, ularning har biriga xos badiiy va estetik xususiyatlar aniqlanadi. Ijodkorning poetik mahorati esa aynan shu shakllarning qonuniyatlarini mukammal egallash va ularni san'at darajasida qo'llash bilan belgilanadi. Alisher Navoiy muayyan ijodkorning adabiy mahoratini uning ijodiy uslubi bilan bog'laydi. Xususan, B.Valixojayev²² "Majolis un-nafois" asarida nazm ahlining badiiy mahorati borasida fikr yuritilganligiga to'xtalar ekan, Navoiy tasvirning go'zal bo'lishi, badiiy vositalarning o'rinli ishlatilib, ularni asosiy mazmunni

¹⁹ Веселовский А.Н. Историческая поэтика. – М: Высшая школа, 1989. – С. 29.

²⁰ Шкловский В. Искусство как приём. – Петроград: ОПОЯЗ, 1917. ru.wikipedia.org.

²¹ Тиньянов Ю. Архитектура художественного произведения. –М: Гослитиздат, 1929. ru.wikipedia.org.

²² Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. – Тошкент: Ўзбекистон, 1993. – Б. 104.

ochishga xizmat qildirilishini shoir mahoratining mezoni sifatida ko'rsatganligini ta'kidlaydi.

Yuqoridagi kuzatishlarimizdan ma'lum bo'ladiki, ikki maktab – Sharq va G'arb adabiyotida poetik mahorat mohiyat e'tibori bilan yangilik yaratish qobiliyatini bildiradi, biroq bu yangilikka erishish usuli farqlidir. Sharqda an'ana ichidagi yangilanish ramz, ma'no va falsafa orqali ro'y bersa, G'arbda u tildagi soddalik, tabiiylik, his-tuyg'u, shuningdek, noan'anaviy tasvir usullari orqali namoyon bo'ladi. Har ikkisi ham bitta umumiy xulosani tasdiqlaydi, poetik mahorat an'anani ijodiy qayta kashf etish san'atidir.

II bob **“Mumtoz va zamonaviy janrlarning poetik takomili”** deb nomlangan. Bobning **“Matnazar Abdulhakim ijodida mumtoz janrlarning o'rni: an'ana va o'ziga xoslik”** faslida shoirning mumtoz she'riy janrlarga munosabati, an'anani ijodiy davom ettirish tamoyillari tahlil etilgan. G'azal, qit'a, muxammas, fard va boshqa mumtoz she'riy janr va shakllarda Pahlavon Mahmud, Navoiy, Bedil, Ogahiy an'alarining davomchisi sifatida shoirning poetik mahorati ochib berilgan.

Xalq og'zaki ijodi an'alaridan bahramandlik hamda Sharq mumtoz adabiyoti, jahon adabiyotidan ijodiy ilhom va rag'bat olish, shuningdek, noyob iste'dod M.Abdulhakimning serqirra ijodkor sifatida shakllanishiga zamin yaratdi. Uning ijodida mumtoz adabiyotimizning g'azal janri yetakchilik qiladi. Adabiyotshunos H.G'ayipova shoir merosida 84 ta g'azal borligini ta'kidlaydi²³. Uning hayotlik paytida o'zi tartib bergan “Javzo tashrifi” saylanmasida 56 ta g'azal bo'lib, bir g'azal ikki o'rinda keltiriladi, shunda jami bu kitobda 55 ta g'azal bor. Qolgan g'azallari shoirning II jildlik “Tanlangan asarlar”i, “Ko'priq”, “Oydinlik” kabi bir qator she'riy to'plamlariga kiritilgan. G'azallar badiiy ijodga xos takroriylikdagi betakrorlikning, an'anani novatorlik bilan boyitishning go'zal namunasi bo'lish bilan birga, muallifning mumtoz she'riyatga, xususan, g'azaliyotga cheksiz muhabbatining ifodasi hamdir.

Yana bir jihatni ta'kidlash lozimki, shoir g'azal maqta' bandlarida taxallus qo'llash masalasida o'ziga xos ijodiy yondashgan. U ayrim g'azallarida shoirlik taxallusini umuman ishlatmaydi, bu esa bevosita XX asr adabiyotidagi mafkura ta'siridagi yangi tendensiyalar bilan bog'liq bo'lishi yoki buni shoir shaxsiyatidagi kamtarlikka ham yo'yish mumkin. Ba'zi g'azallarda esa vazn talabi bilan “Matnazar” yoki “Abdulhakim”, “Firoq zulmatda poyon bo'lsa, bo'ldi...” deb boshlanuvchi bitta g'azalida esa “Muhammadnazar” taxallusi qo'llanilganligini kuzatdik. M.Abdulhakim g'azaliyoti poetik ijodda an'ana va novatorlikning yaxshi namunasi. Bu g'azaliyot an'ana bag'ridagi o'ziga xoslikning hozirgi she'riyat uchun ham muhim xususiyat ekanini ko'rsatdi va janrning ijodiy takomiliga o'ziga xos hissa bo'lib qo'shildi. Shoir g'azallarini mavzu ko'lami jihatdan ishq-muhabbat, falsafiy, ijtimoiy va tabiat mavzusidagi g'azallarga ajratish mumkin. Ayniqsa, shoir ijodida ishqiy mavzudagi g'azallar yetakchilik qiladi. Jumladan, “Xabaring yo'q”, “Kelur, kelsang”, “Kerak”, “Bir vaqtlari”, “Kelmas”, “Jonim”, “Vaqti yetdi”, “Asrangiz”, “Xabarsiz”, “Talabinda”, “Ko'rsat”, “Yurakda”,

²³ Файипова Х. Теран тафаккур ва тиниқ туйғулар куйчиси. – Урганч: УрДУ ноширлик бўлими, 2021. – Б. 51.

“Mahkum”, “Yo‘q”, “Har kun”, “Kelmas” radifli ishq-muhabbat mavzusidagi qator g‘azallari dissertatsiyada atroflicha tahlilga tortildi.

Shoirning “Xabaring yo‘q” radifli g‘azali oshiqning ma’shuqaga qaratilgan nolasi bilan boshlanadi va g‘azal davomida, quyidagi shoh baytda shoirning asl maqsadi namoyon bo‘ladi:

Ishq bo‘lmasa koshonai baxt kunpayakundir,

Ishq tuyg‘usidir eng buyuk me‘mor, xabaring yo‘q.

– deya ishq haqidagi ohorli fikrlarni bayon etadi. Bu yerda ishqning me‘morga qiyoslanishi M.Abdulhakimning badiiy topilmasidir. Shu o‘rinda shoir inson uchun birlamchi uy uning vujudi ekanligini ta’kidlagan donishmand Pahlavon Mahmudning qarashlarini bevosita davom qildirganini ham ta’kidlash joiz. Demak, inson vujudining me‘mori ishq bo‘lib, ishqsiz uy har qanday koshona bo‘lsa ham “kunpayakun” bo‘lajagini, ya’ni uy qanchalik hashamatli, boylik va nafislik bilan bezalgan bo‘lmasin, agar unda ishq yo‘q bo‘lsa, u vayronadir, sovuq va hissiz maskandir. Baytdagi “ishq tuyg‘usidir eng buyuk me‘mor” degan satrlar orqali ishq hayotning, inson vujudining, borliqning yaratuvchisi sifatida talqin qilinadi.

Shoir ijodida falsafiy mazmundagi g‘azallar ham muhim o‘rin egallaydi. Ushbu turkumdagi g‘azallarda hayot, borliq va sof insoniy tuyg‘ular mushohada etiladi. Xususan, ushbu misralarda:

Baxt qushidirmiz, qo‘naylik bir-birovning ko‘ngliga,

Chunki yer kimlarda yo‘qdir, osmon kimlarda yo‘q.

– deya shoir baxt tushunchasini ramziy obraz – “qush” orqali ifodalaydi. Ma’lumki, xalq orasida “boshiga baxt qushi qo‘ndi” iborasi keng qo‘llanilib, inson hayotida kutilmaganda yuz beradigan omad, muvaffaqiyat yoki saodat kelganda aytiladi. Qush uchib kelgani kabi baxt ham inson hayotiga tasodifan kirib keladi, qo‘ngani kabi muayyan muddat turadi, biroq uchib ketishi ham ehtimoldan xoli emas. Shoir mahorati shundaki, bu o‘rinda u baxt qushini insonlarning boshiga emas “ko‘ngilga” qo‘nishi tarzida qo‘llaydiki, baxtning manzili sifatida inson qalbi ko‘rsatiladi. Keyingi misrada tasvir yanada quyuqlashadi, shoir ifodaga kuchliroq falsafiy ruh berib, muhim ijtimoiy muammoni qalamga oladi. Baytda “yer” va “osmon” qarama-qarshi tushunchalari orqali borliqning umumiyligi va insonlarning tengligi falsafiy jihatdan asoslanadi va baxtni bir-birovning qalbidan topish, o‘zaro mehr va hamjihatlikda yashash g‘oyasi ilgari suriladi. Mazkur g‘oya Matnazar Abdulhakim she’riyatining butun mazmun-mohiyatini qamrab olgan yetakchi falsafiy-estetik tamoyil sifatida namoyon bo‘ladi.

Matnazar Abdulhakim ijodida mumtoz janrlarning o‘rni, an’ananing tadrijiy davom etishi, falsafiy xulosalarning g‘azallar qatiga mohirona singdirilishi hamda salaflariga xos shakl va mazmun bobidagi munosib davomchilik, eng avvalo, shoirning tasavvuridagi yangilanishlarda yaqqol namoyon bo‘ladi. Zero, “tasavvurni yangilamay turib, na metaforani, na so‘zni yangilab bo‘ladi, tushunchalar voqelik turgan joyda faqat ismdir. Voqelik tasavvurga aylangach esa uning evrilish jarayoni kuchayadi”²⁴. Darhaqiqat, Matnazar Abdulhakim g‘azallari

²⁴ Xolova M. O‘zbek modern she’riyati: tarixi va nazariyasi. Monografiya. – Toshkent: Navro‘z DUK, 2018. – B. 75.

asriy an'analar negizidan oziqlangan bo'lsa-da, unda bu vorisiylikning qat'iy qolipi emas, balki o'ziga xos donishmandona tafakkuri, original badiiy-falsafiy fikrlari ustuvorlik qiladi.

Ma'lumki, XX asrning ikkinchi yarmida g'azal janrining betakror namunalarini yaratgan shoirlardan biri Erkin Vohidovdir. U aruz vaznida betakror g'azallar bitib, bu janrda zamonamiz kishisining ichki dunyosini, uning qalbidagi yor muhabbati bilan el mehri, vatan sevgisini, olam haqidagi o'ylarini tasvirlab, bu janrning go'zal namunalarini yaratdi. Uning g'azallarida sadoqat, sevgi-muhabbat, do'stlik, mehr tuyg'ulari teran tarannum etiladi. Erkin Vohidov g'azallari bilan Matnazar Abdulhakim ijodi o'rtasida o'zaro hamohanglik, qator mushtarakliklar mavjud. Bular: 1) g'azal janriga zamonaviy ruhni uyg'unlashtira olishda; 2) ishq-muhabbat mavzusining ustuvorligida; 3) shaxsiy hikmatli fikrlarning yorqinligida; 4) mumtoz adabiyotni chuqur bilish va anglashda namoyon bo'ladi.

Buni ayrim g'azallar misolida ko'rish mumkin. Jumladan, ikkala shoirda ham "Yo'q" radifli g'azal bo'lib, muhabbat mavzusi tarannum etiladi. Matnazar Abdulhakim:

Mening Layli-yu Shirin o'rnida sen sarvinozim yo'q,

Na Farhodga, na Majnunga, iloj qancha, qiyosim yo'q²⁵, – desa, Erkin Vohidov:

Sevgi vodiysida menga teng bo'lgay qaysi Qays,

Ko'nglim ochsam ikki dunyo bu kabi afsona yo'q²⁶, – deydi. Ikkala baytda ham betakror sevgi tarannum etilib, afsonaviy Layli-yu Shirin, Farhod-u Majnun (E.Vohidovda – Qays) obrazlari vositasida sevgini ulug'lab, qadrlashga urg'u beriladi.

Matnazar Abdulhakim ijodida Ogahiyning "So'z" radifli g'azaliga bog'langan muxammas ham mavjud bo'lib, asar shoirning an'anaga ijodiy yondashuvini, mumtoz merosni zamon ruhiga mos talqin etish mahoratini yaqqol ko'rsatadi. Muxammasda shoirning o'z davri bilan bog'liq ruhiy izlanishlari, inson, so'z va ma'naviyat haqidagi falsafiy qarashlari badiiy ifodasini topgan. Unda mumtoz so'z san'atiga hurmat, yangicha mazmun va o'ziga xos poetik nafas seziladi. Shoir bu muxammas orqali Ogahiy ijodidagi badiiy ifodani, so'zning ilohiy qudratini, inson ruhiyatidagi o'zgarishlarni qayta talqin qiladi. Matnazar Abdulhakim o'tmish va bugun o'rtasidagi badiiy bog'liqlikni saqlagan holda, an'anaviy shaklni zamonaviy mazmun bilan boyitgan ijodkor sifatida namoyon bo'ladi:

Anglamaydir dardlaringni, qotmag'il shodong'a so'z,

Berma hech istakka erk, bergil mudom imkong'a so'z,

Yo'q bo'lur zulmat, oxir, yetgan mahalda tongg'a so'z,

Ey ko'ngil, odam xayol aylab dema nodong'a so'z,

Chunki ul inson emas, topsang degil insong'a so'z.

Ma'lumki, Sharq adabiy tafakkurida so'z har doim muqaddas tushuncha bo'lgan. So'z tafakkur, ma'rifat, idrok, insoniylikning timsolidir. Ogahiy o'z

²⁵ Вохидов Э. Севги шундай навбахорки. Шеърлар. – Т.: O'zbekiston milliy ensiklopediyasi, 2018, – Б. 34.

²⁶ Абдулҳаким М. Танланган асарлар. 2-жилд. – Тошкент: Фафур Ғулом номидаги НМИУ, 2017. – Б. 274.

davrida soʻzni ruhiy qudrat, maʼnaviy poklik mezoni sifatida ulugʻlagan boʻlsa, Matnazar Abdulhakim bu gʻoyani bugungi zamon ruhida davom ettiradi. U soʻzning inson hayotidagi ahamiyatini, uni toʻgʻri ishlatish va qadrlash zaruratini teran falsafiy ohangda ifodalaydi. Shoir uchun soʻz – ezgulikning, adolatning, maʼnaviyatning mezoni. U soʻzning ikki qirrasini – nur va zulmat, hikmat va jaholat oʻrtasidagi ziddiyat sifatida talqin etib, inson maʼnaviy kamolotini belgilovchi omil ekanini taʼkidlaydi.

Matnazar Abdulhakim ijodida fard janrining yagona namunasi bor, bu fard shoirning “Fasllar qoʻshigʻi” toʻplamiga kiritilgan:

Oʻzgaga lutf aylading, oʻldim hasadimdan,
Hatlab oʻtar u sen sari endi jasadimdan²⁷.

Bu fard janrning qoidalariga, yaʼni ikki misralik, qofiyadosh, ixcham tuzilishiga rioya qilgan. Keltirilgan misoldagi qofiyalangan soʻzlar “hasadimdan” va “jasadimdan” har bir misradagi maʼno mustaqilligini koʻrsatadi. Misralar oʻzaro ichki mantiqiy maʼno birligi orqali bogʻlangan. Har ikkala misra ham qofiyalangan soʻzlar sababli alohida olinganda ham mustaqil maʼnoga ega. Bilamizki, qofiyali fard nafaqat muallifning mahoratini namoyon etadi, balki fardning muvaffaqiyatli chiqishiga ham xizmat qiladi. Shoirning bu fardida fikrni ixcham, loʻnda ifodalash, ulkan gʻoyani ikki misraga yorqin va taʼsirchan singdirish, aniq xulosa va dalillarni keltirish mahoratini kuzatamiz.

Bobning ikkinchi fasli **“Zamonaviy sheʼriy janrlar: mavzu koʻlami, gʻoya va poetik obraz mushtarakligi”** deb nomlanadi. Matnazar Abdulhakim sheʼrlari, avvalo, mavzu doirasining kengligi, falsafiy-mushohadaga boyligi, ramziy-majoziy talqin ustuvorligi, poetik tafakkur mahorati hamda shoir nigohining oʻziga xosligi bilan ajralib turadi. Shoir ijodiga xos asosiy mushtarak jihat – bu hayot haqiqatlarini goʻzal badiiyat bilan jilolantirish, isteʼdod va hissiyot uygʻunligini namoyon etish hamda fikrni taʼsirchan, chuqur mazmunda ifodalashdir. Sheʼrshunos U.Hamdamov istiqlol davri sheʼriyatidagi mavzular koʻlamini quyidagicha belgilaydi: 1) ishqiy; 2) vatan; 3) madhiya-bagʻishlov; 4) tarixiy; 5) pand-nasihat; 6) oʻlim; 7) aforistik; 8) diniy-maʼrifiy; 9) har xil mavzular²⁸. Shunga tayanib, Matnazar Abdulhakim ijodining mavzu koʻlamini quyidagicha tasniflash mumkin: 1) ishq-muhabbat; 2) hijron va ayriliq; 3) vatan va vatanparvarlik; 4) falsafiy-aforistik; 5) tabiat; 6) madhiya-bagʻishlov; 7) tarixiy va har xil mavzudagi sheʼrlar mavjud. Ayniqsa, shoirning ishqiy lirikasi uning sheʼriyatida asosiy oʻrinni egallaydi. Shoirning anʼnaviy barmoq tizimida yaratilgan sheʼrlarida muhabbat, sogʻinch, hijron, diydor, sadoqat kabi umuminsoniy tushunchalar ulugʻlanadi. Buni ijodkorning qator sheʼrlari tahlili misolida koʻrishimiz mumkin:

Bir qayrilib tashlasang nigoh,
Yurak toʻlar soʻnmas ziyoga...

²⁷ Абдулҳаким М. Фасллар қўшиғи. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986. – Б. 28.

²⁸ Ҳамдамов У. Бадий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – Б. 7.

Seni bir bor ko‘rish-chun faqat
Kelib ketsa arzir dunyoga²⁹.

Ijodkor yuqoridagi she‘rda bu olamdagi yaratilarning eng go‘zali va tansig‘i hisoblangan ikki oshiq qalb diydorini benihoya go‘zal tasvirlaydi. U oshiqning o‘z yoriga bo‘lgan cheksiz muhabbatini uni bir bor ko‘rmoq uchungina bu dunyoga kelib ketish mumkinligi bilan izohlaydi. Nazarimizda, bu badiiy topilma she‘riyatda ishq va diydorga berilgan eng yuksak ta‘riflardan biridir.

Matnazar Abdulhakim ijodida ishq tasviri bilan barobar judolik va sog‘inch motivi yoritilgan she‘rlar ham juda ko‘pchilikni tashkil qiladi. Ijodkor ayriliqni o‘ziga xos tarzda betakror misralar bilan ta‘riflaydi. Uning “Og‘riq” sarlavhali she‘rida lirik qahramon tilidan ayriliqdagi oshiqning ruhiy holati nozik ma‘no qirralari orqali aks ettiriladi:

Deylik qo‘li kesib tashlangan odam
Yo‘q qo‘l zirqirashin his qilar emish.
Sevgilim, men seni sog‘indim qattiq,
Azob chekmakdaman, og‘riyapsanmi?³⁰

Ma‘lumki, insonga hamisha uning yo‘qotganlari azob beradi. Qalb o‘zidagi bo‘shliq va jarohatni aslo unutmaydi. Shoir ana shu yo‘qotish, ya‘ni ayriliq og‘rig‘ini go‘yo qo‘li kesib tashlangan odamning o‘z vujudida aynan o‘sha qo‘lning zirqirashini mudom his qilishiga mengzaydi. O‘zini tanaga qiyoslasa, yorini ana shu tananing ajralmas qismi bo‘lgan qo‘lga tashbeh qiladi. Bu o‘rinda shoir inson o‘zi uchun qadrdon bo‘lgan vujudining bir parchasidagi og‘riqni har lahza ichdan his qilgani kabi qalban juft yaralgan ikki insonning biri sog‘inchdan iztirob chekayotgan mahalda ikkinchisi ham ana shu dardni ko‘nglidan o‘tkazishini falsafiy tarzda go‘zal dalillaydi. Mazkur she‘rni taniqli o‘zbek shoiri Asqad Muxtorning quyidagi misralari bilan mazmun jihatdan qiyoslab tahlil qilish maqsadga muvofiqdir:

Sen yo‘qsan, rishtalar parkand-parkand,
Og‘rig‘idan tunlar sassiz dodlayman,
Bir askar so‘zlarin yodlayman:
Yo‘q oyog‘i og‘rib qiynarkan...³¹

Keltirilgan misralarda ham xuddi yuqorida tahlilga tortilgan she‘rdagi kabi ikki qalbning hijron kunlaridagi holati manzarasi tasvirlanadi. “She‘r – shoirning dilidagi gapi, oshkor qilayotgan dardi, izhor etayotgan muhabbati. Ma‘lumki, har bir insonning ko‘nglidagi gapi, uni bezovta qilgan dard va izhor etilgan sevgisi faqat o‘ziga tegishli va boshqa hech kimda takrorlanmaydigan bo‘ladi. Zero, taqdir qaytarilmasdir”³². Anglaganimizdek, har ikkala asar ham donishmand ijodkorlarning mahorati tufayli mazmunan uyg‘unlik hosil qilsa-da, ayrim jihatlari bilan bir-biridan farqlidir. Har ikkala ijodkor ham qalb og‘rig‘ini o‘z qarashlari va estetik idealidan kelib chiqqan holda teran falsafiy fikrlar vositasida go‘zal tarzda bayon etgan.

²⁹ Абдулҳаким М. Жавзо ташрифи. – Тошкент: Шарк, 2008. – Б. 8.

³⁰ Абдулҳаким М. Жавзо ташрифи. – Тошкент: Шарк, 2008. – Б. 26.

³¹ www.ziyouz.com.

³² Ёўлдошев Қ. Очкич сўз. – Тошкент: Тафаккур, 2019. – Б. 258.

Matnazar Abdulhakim ijodida she'riyat tushunchasining nechog'lik ulug'vor ekanligi teran ifodalanadi. Ijodkorning bu mavzuda yaratilgan badiiyat namunalarida shoir shaxsiyati ham aks etadi. Shoir "Javzo tashrifi" to'plamidan o'rin olgan "Da'vat" she'rida shunday yozadi:

"O'n million, yuz million va milliard nafar"

Hammamiz sig'amiz she'riyat – taxtga³³.

Ijodkor e'tiroficha, she'riyat shunday taxtki, bu taxtga shoh ham, gado ham birdek sig'adi. She'rning ilk satrlaridayoq shoir barcha zamonlardagidek, bir-biri bilan maydon talashayotgan shoirlarning kurashlariga zarba beradi go'yo. Zero, she'riyat kurash maydoni emas, u inson qalbiga osudalik bag'ishlovchi, dardiga malham bo'luvchi ne'matdir.

Mavzu, obraz, badiiyat va ifoda rang-barangligiga asoslanish, original badiiy umumlashmalarga kela olish donishmand shoir lirikasining asosiy xususiyatlaridan sanaladi. Shoirning "Qo'riqxonada" sarlavhali she'ri insoniyatni ona tabiat bag'ridagi hayvonot dunyosini anglashga chorlaydi. She'rda aks etgan hodisalar adib Eshqobil Shukurning "Qayg'u chimildig'i"³⁴ nomli hikoyasi bilan o'xshashlik kasb etadi. Chunki bitta hayotiy voqea, ya'ni, "Qizil kitob"ga kirgan qoplon o'limi ijodkorlarni o'z yo'nalishida turli janrlarda yozishga ilhomlantirgan. Matnazar Abdulhakim o'z she'rida so'nggi qoplonning o'limini nafaqat hayvonot dunyosi, balki butun insoniyatning fojiasi sifatida ko'rsatadi.

Olisdagi qoplon sezar bu o'limni,

Faryodi uning-da boshiga yetar.

So'nggi qoplon o'ldi. Endi bu motamdan

"Qizil kitob" badtar qizarib ketar³⁵.

Qoplon yovvoyi tabiat vakili bo'lsa-da, ijodkor uni insoniy fazilatlar – sadoqat, vafodorlik, erkka tashnalik, juftga muhabbat kabi xislatlarga ega holda tasvirlaydi. Mazkur holat qoplon o'limining sababini yanada fojiali qiladi: u tabiiy dushmanidan emas, balki juftidan, erkinligidan judo bo'lgani, atrofini qurshab olgan sun'iy, tor va g'ayritabiiy muhit ta'siridan nobud bo'ladi. Demak, o'limning asl manbayi – tabiatning o'zida emas, balki inson tomonidan yaratilgan "mahdud borliq"dadir. Keyingi badda qoplonning o'limida insoniyatning aybi borligini "Qizil kitob" ifodasida juda ta'sirli aks ettiradi. Qadriyatlar, tabiat, insoniyatning eng noyob fazilatleri yo'qolib borar ekan, ularni ro'yxatga olish bilangina cheklanadigan jamiyatning ojizligi shoir tomonidan kinoyali tarzda fosh etiladi.

"Dastimizdan bizning oshiq qoplon o'ldi,

Tokay o'zimizdan ketib yashaymiz.

Tokaygacha mushuklar boshini silab,

Qoplonlar boshiga yetib yashaymiz?!"

Yakuniy badda kuchli sarkazm ustuvorlik qiladi. Shoir jamiyatdagi notekislikni – ayrim mavjudotlarning boshini silab, haqiqiy kuch va oriyat

³³ Абдулҳаким М. Танланган асарлар. II том. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 48.

³⁴ Эшқобил Шукур. Аср афсоналари. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 32.

³⁵ Абдулҳаким М. Жавзо ташрифи. – Тошкент: Шарқ, 2008. – Б. 327.

sohiblarini yo‘q qilishga moyillikni keskin tanqid qiladi. Bunday jarayon qoplon fojiasining ijtimoiy ildizini ochib beradi: inson o‘zi o‘z qadriyatlariga qarshi qo‘l ko‘targan jamiyatda yovvoyi tabiat vakillarining emas, balki eng avvalo, insoniylikning o‘zi halokatga yuz tutadi. She‘r qoplon obrazi orqali insoniyatning tubanlashuvi, tabiatning izdan chiqishi, jamiyatning axloqiy tanazzuli va qadriyatlar inqirozi haqidagi chuqur falsafiy xulosalarni o‘zida mujassam etadi. “Mushuk” timsolidagi pastkash, xudbin kimsalarning adolatsizligi oldida bosh egib, mard, jasur “qoplon”larning boshiga yetib, ularni yo‘q qilish holati, afsuski, insoniyat tarixida doimiy uchrab turgan, buning uchun qatag‘onlik yillarini esga olishning o‘zi kifoyadir. Shoir mahorati qoplon o‘limi bilan bog‘liq bitta kichik voqeadan katta hayotiy ibratli xulosa chiqara olganida ko‘rinadi.

Matnazar Abdulhakim ijodida balladalar ham mavjud. “Avtobus haqida ballada”, “Turnalar haqida ballada” she‘rlarida dolzarb mavzular qalamga olinadi. Shoirning “Turnalar haqida ballada”sida shunday misralar mavjud:

Turnalar juda ham donishmand qushlar,
Ular sadoqatli, mehribon, marddir.
Ular biladilar vatan diydorin,
Qo‘msab azob chekmoq ulug‘ bir darddir³⁶.

She‘rda turna timsoli orqali yurtga sadoqat ulug‘lanadi. Bu she‘r issiq o‘lkalarda qishlashga majbur bo‘lgan qushlarning qismati haqidagina emas, tirikchilik tashvishida olis ellarda yurgan insonlar kechmishi haqida ham hikoya qiladi.

Matnazar Abdulhakim she‘riyatida lirikaning o‘ziga xos janrlaridan biri – sonet alohida o‘ringa ega. Shoirning “Mahzun un chekadi nay yoralari”, “Daryo – men, daryo – sen, daryo – u” kabi sonetlar gulchambari zamonaviy o‘zbek she‘riyatining go‘zal namunalaridan sanaladi. Birinchi sonetda muhabbat mavzusi yetakchilik qilsa, “Daryo – men, daryo – sen, daryo – u” sonetlar gulchambarida ijtimoiy masalalar, suvni qadrlash, e‘zozlash g‘oyalari ilgari suriladi.

Tadqiqotning III bobi **“Shoir dostonlarida poetik mahorat”** deb nomlangan bo‘lib, birinchi fasli **“Javzo arafasi” va “Ko‘chki” dostonlarida falsafiy-ijtimoiy mavzularning badiiy talqini** deb nomlangan. Ushbu faslda Matnazar Abdulhakim dostonchiligidagi badiiy-falsafiy izlanishlar, shakliy yangilanishlar hamda tarixiy va umuminsoniy g‘oyalar poetik talqini tahlil etilgan. Mustaqillik yillari o‘zbek adabiyotshunosligida she‘riyat, xususan, dostonchilikdagi shakliy-uslubiy izlanishlar, o‘ziga xos poetik uslub va ijodkor individualligi masalalariga keng e‘tibor qaratilmoqda. Ayniqsa, lirik kechinma asosiga qurilgan dostonlar tabiatida tasvirning qabariqligi, his-tuyg‘uning boyligi, kompozitsion jihatdan o‘ziga xosligi kuzatilmoqda. Matnazar Abdulhakim lirik merosida dostonlar ham alohida o‘ringa ega. Uning “Javzo arafasi”, “Ko‘prik”, “Ko‘chki” dostonini zamonaviy o‘zbek she‘riyatining o‘ziga xos yutug‘i sifatida baholash mumkin bo‘ladi.

³⁶ Абдулҳаким М. Сайланма. I том. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2017 – Б. 18.

Adabiyotshunos N.O‘roqova so‘nggi yillar o‘zbek dostonlari taraqqiyoti bilan bog‘liq muhim xususiyatlar quyidagilarda namoyon bo‘lganligini ta’kidlaydi:

“1. Uslubning yangilana borishi: xalqona qissago‘ylik, xalq dostonlari uslubiga xos nazm va nasrdan foydalanish.

2. Diniy sarchashmalarga chuqur kirib borish, dostonchilikka tasavvufiy ohanglarning kirib kelishi.

3. Janrlar sinkretlashuvi jarayonining tezlashganligi, dostonlarda drama va romanga yaqinlashuvning kuzatilishi.

4. Millat va Vatan tarixida munosib nom qoldirgan shaxslar obrazlarini badiiy gavdalandirish.

5. Modern uslubi”³⁷.

Yuqorida qayd etilgan zamonaviy o‘zbek dostonlari taraqqiyotiga xos jarayonlar Matnazar Abdulhakim ijodida ham yorqin ko‘zga tashlanadi. Shoir dostonlari mavzu va g‘oya yangiligi, poetik qurilishi jihatidan ham o‘zbek dostonchilik an‘anasida yangi uflarni ochdi.

“Javzo arafasi” – shoir ijodidagi kichik hajmli dostonlardan biri bo‘lib, unda lirik qahramonning hayotsevarlik tuyg‘ulari va sevisish hamda sevilishga intilgan pokiza qalb olami liro-romantik ruhda badiiy talqin etiladi. Shoir bejiz dostonni “Javzo arafasi” deb atamaydi, chunki “javzo” (22-may – 21-iyun) – yozning boshi, issiq kunlarning boshlanishi. Bu yerda javzo inson qalbiga olovli tuyg‘uning tushishi – muhabbat ma’nosini anglatadi. “Arafa” esa ushbu cho‘qqiga yetish oldidagi tayyorgarlik jarayonidir. Darhaqiqat, muhabbat – bu inson umrining eng haroratli fasli, bu baland cho‘qqi oldidagi kechinmalar ham o‘zi kabi yuksakdir. Dostonda lirik qahramon – oshiqning ichki kechinmalari, hayotga mehr bilan boqishi, muhabbatni inson mavjudligining ma’naviy tayanchlaridan biri sifatida anglashi poetik yaxlitlikda ochib berilgan.

Matnazar Abdulhakim ijodida “Ko‘chki” dostoni alohida o‘ringa ega. U ijtimoiy-falsafiy doston bo‘lib, muallif asarni arab shoiri Abu Mansur As-Saolibiy (XI asr)ning tazkirasiga kirgan shoirlar asarlaridan ta’sirlanib yozganligi uchun ham “Yatimat ad-dahr” ohanglarida” degan izohni berib o‘tadi. Dostondagi she’rlarning har bir bandi 8, 10, 12 misradan iborat. Yana bir jihati shundaki, “Yatimat ad-dahr” asari tazkira janriga mansub bo‘lgani uchun unda har xil shoirlar qalamiga mansub turli she’riy parchalar berib o‘tilgan. Ya’ni tazkiradagi she’riy parchalar har xil mavzularga taalluqli bo‘lgani kabi, “Ko‘chki” dostonidagi she’riy bandlar ham turli masalalarning badiiy talqiniga mansub. Shu jihatdan, dostonni donishmandlikka yo‘g‘rilgan hayot haqiqati haqidagi badiiy madhiya deyish mumkin. Matnazar Abdulhakim ijodini bir dengizga qiyos etsak, ushbu turkum shu dengizning eng qimmatbaho marjoni kabidir. Chunki turkumdagi har bir she’r o‘zidan oldingi yoki keyingi she’rning davomidek tuyuladi, lekin har bir she’rda mantiqan tugallik bor. Turkum 144 ta she’rdan tashkil topgan bo‘lib, e’tiborli jihati shundaki, har bir she’r alohida qo’shtirnoq ichida beriladi. Bizningcha, she’rlarning qo’shtirnoq ichida berilishining bir nechta sabablari bor.

³⁷ Ўроқова Н. Сўнги давр ўзбек дostonчилигида ижодкор услуби ва индивидуаллиги (Икром Отамурод ва Усмон Қўчқор дostonлари мисолида): Филол.фан.бўйича фал.док.(PhD) дисс. автореферати. – Қарши, 2019. – Б.12.

Birinchidan, bu, avvalo, dostonning sarlavhasi bilan bog‘liq bo‘lishi mumkin. “Ko‘chki” deb nomlanishining sababi shundaki, u ramziy ma’noda kelib, doston mazmunidagi g‘oyalar “Yatimat ad-dahr” asaridan shoir tafakkuriga ko‘chgan, so‘ngra u tafakkuridagi bu g‘oyalarni o‘ziga xos badiiy shaklda doston satrlarida aks ettirgan. Matnazar Abdulhakim X asrdagi faylasuf-shoirlarning hayot va muhabbat, inson umri mazmuni va uning o‘tkinchiligi, ezgulik va yovuzlik haqidagi o‘y-fikrlarini, ular tomonidan ilgari surgan g‘oyalarni XX asr ruhiga moslab ijodiy talqin qiladi. Ikkinchidan, Matnazar Abdulhakim mumtoz shoirlar g‘oyalarini o‘rganish jarayonida, “Yatimat ad-dahr”ni tadqiq va tarjima qilgan manbashunos, matnshunos olim Ismatulla Abdullayevning ilmiy-tarjimaviy xizmatlariga chuqur hurmat bilan yondashib, olimning nasriy tarjimasi ta’sirida nazmiy parchalarni bitgan va shu orqali o‘zining poetik mahorati hamda estetik tafakkurini namoyon qila olgan. Uchinchidan, shoir asarni tom ma’noda o‘zining ijod namunasi sifatida taqdim etmagan, bu esa uning shaxsiyatidagi kamtarlik bilan bog‘liq bo‘lishi mumkin.

Dostonning muqaddimasini “Yatimat ad-dahr” muallifi Saolibiyga murojaat bilan boshlaydi. Dastlab shoir Xorazmning shonli tarixiga ishora qilib:

Dodlar solib keldi kimlardir,

Otlar solib keldi kimlardir.

Oxir mag‘lub ketmoqlik uchun

Avval g‘olib keldi kimlardir.

Bu yerda Xorazm tarixidagi bosqinchilik urushlari, “dod solib”, “ot solib” kelgan yovlarning alal-oqibat mag‘lub bo‘lib ketganligi eslatiladi. Xorazm ahli o‘z boshidan ko‘p zulm va tajovuzlarni o‘tkazgan bo‘lsa-da, har safar bosqinchilar ustidan g‘alaba qilgan, o‘z erki va sha’nini saqlab qolgan xalq sifatida tasvirlanadi. “Donish izlab kelding donishmand”, “Naql izlab kelding, ey arab” deya sayyoh As-Saolibiyning ezgu maqsadda kelganiga ishora qiladi.

Matnazar Abdulhakimning “Yatimat ad-dahr” tazkirasidan ta’sirlanishi “Ko‘chki” dostonida ikki xil tarzda namoyon bo‘ladi:

1. “Yatimat ad-dahr”dagi shoirlar qo‘llagan obrazlarni olib, o‘ziga xos yangi mazmun va g‘oyani ifodalaydi.

2. “Yatimat ad-dahr”dagi ham obraz, ham g‘oyani shakllantirib, zamonaviy tafakkur bilan boyitadi. Bu ikki xil ta’sirlanishning uyg‘unlashuvi “Ko‘chki” dostonining badiiy-estetik mohiyatini yanada teranlashtirgan.

Matnazar Abdulhakim “Yatimat ad-dahr”dagi shoirlar hayoti, o‘sha davr – IX-X asr mumtoz adabiyot manzarasini o‘rganish barobarida ularning baytlariga monand misralar bitadi. Xususan, “Yatimat ad-dahr”ning to‘rtinchi qismi bo‘lgan “Tatimmat al-yatima”da al-Husayn al-Alaviyning sevgi va vafo haqidagi go‘zal she‘rlari beriladi. U haqda shunday ta’rifni keltiradi: “Agar uning go‘zal she‘rlarini yozganimda, ushbu kitobning hammasini band qilgan bo‘lardi, lekin qisqartirish va cho‘zilmaslik shartiga rioya qilsin deb, ulardan bir jilvanigina yozyapman. Qasidadan uning so‘zi: To‘lin oy kabi qancha kiyik bolalariki, u [oy] aylanadigan o‘qi tepasiga [qalamda] yozilmagan ikkita xat [qosh]ni zohir qilgan. Chekkasida chayon zirak o‘rniga [gajak bo‘lib] aylanib turibdi, chayonni zirak qilib taqqan

to‘lin oyni kim ko‘rgan?”³⁸. “Yatimat ad-dahr”da al-Husayn al-Alaviy ma’shuqaning go‘zalligini oyga qiyoslaydi, albatta, bu an’anaviy tasvir. Bu yerda kiyik bolalarining o‘ynab, sakrayotgan holati ma’shuqaning noz bilan qosh qoqishiga o‘xshatilishi esa noan’anaviy, original tashbeh bo‘lib, o‘ziga xos badiiy topilmadir. Mumtoz adabiyotda kiyik (ohu) va uning bolasi ko‘pincha noz, latofat va beqaror harakat timsoli sifatida qo‘llanadi. Uning tasvirlashicha, ma’shuqaning yuzi to‘lin oyga o‘xshaydi, qoshi shu qadar go‘zal va nafiski, u qalamning uchida chizilmagan bo‘lsa-da, ikkita nozik qosh “oyni tepasida” tabiiy ravishda paydo bo‘lgandek ko‘rinadi. Uning yuzidagi bezaklar orasida chayon shaklidagi zirak o‘rnini bosadigan gajak, zulf ham mavjud bo‘lib, u go‘zallikni yanada ajib, hatto, biroz xavfli ko‘rsatadi. Shoir hayrat bilan bunday nozik va yorqin to‘lin oyga o‘xshash chehra chayonni zirak sifatida taqqanini kim ham ko‘rgan deya ritorik murojaat qiladi. Matnazar Abdulhakim esa bu g‘oyani davom ettirib, dostonida ma’shuqani oydan ham go‘zal obraz sifatida tasvirlaydi:

“Sen oy kabi olislardasan,
Sen oy kabi yaqinsan ko‘zga.
Ishqdan bo‘lak ilojim yo‘qdir,
Choram yo‘qdir sevmოდan o‘zga.
Bilmadim, kim sari talpinar
Qor siyna ostida yuraging”,
Demoqchiydim quloqqinangga,
Chayon bo‘lib chaqdi ziraging”.

Matnazar Abdulhakim Alaviy qo‘llagan obrazlarni olib, yangi mazmun va g‘oyani ifodalaydi. Shoir ma’shuqani bir vaqtning o‘zida ham uzoq (qo‘l yetmas), ham nihoyatda yaqin (qalbdagi) bo‘lib tuyulishini ta’kidlaydi. Lirik qahramon – oshiqning muhabbati shu qadar kuchliki, bu haqida ma’shuqaga og‘iz ocha olmaydi, jim sevishtan o‘zga yo‘l topolmaydi. Shoir sevgilisining yuragi kim sari talpinayotganini tushunolmay, shubha va iztirobga tushadi. U sevgan ayolga mehrli so‘zlar aytmoqchi, ichidagi tuyg‘ularini qulog‘iga shivirlamoqchi bo‘ladi, biroq bunga ayol taqqan chayon shaklidagi zirak xalaqit beradi. Bu zirak go‘yoki chayon kabi “chaqadi”, ya’ni lirik qahramonning umidini, yaqinlashish istagini “chaqib” to‘xtatadi. Shu o‘rinda, mumtoz adabiyotdagi an’anaviy “oshiq, ma’shuqa va ag‘yor” uchligi mazmunan transformatsiyaga uchrab, bu yerda “oshiq, ma’shuqa va chayon” shaklida kelganligini ko‘rishimiz mumkin.

Shoirning “Ko‘chki” dostonini inson umri mohiyati va hayot qadri falsafasining badiiy in’ikosi, deyish mumkin. Unda 81 ta sakkizlik mavjud bo‘lib, barcha mavzular umuminsoniy g‘oyaning turli qirralarini badiiy-intellektual mezonlar talqinlari asosida yoritishga qaratilgan. Sakkizliklarning yuzaga kelishi ikki holatda yorqin ko‘rinadi:

- 1) sakkiz misraning o‘zaro bir butunligi tarzida birikuvi ko‘rinishida;
- 2) ikki to‘rtlikning shaklan alohida, lekin bir mazmunni ifodalashga qaratilgan yaxlit sakkizliklar tarzida. Bulardan har birining o‘ziga xos jihatlari mavjud. Jumladan, sakkizliklar, asosan, 9-11 hijoli ikki, uch turoqli misralar

³⁸ Абу Мансур Абдумалик ибн Мухаммад ас-Саолибий. Татиммат ал-Ятима. – Тошкент: Фан, 1990. – Б. 30.

bo'lib, falsafiy-ijtimoiy, intellektual fikrlar ustuvordir. Shuni alohida ta'kidlash kerakki, sakkizliklarga xos mushtarak xususiyat – ularda falsafiy-ma'naviy mushohadakorlik, yuksak badiiylilik va mental (aqliiy-ruhiy) tasavvur uyg'unligining yetakchilik qilishidir. Umuman, doston shoirning badiiy mahoratini to'la namoyon qila olgan, mavzu, obraz, badiiyat va ifoda rang-barangligiga asoslangan zamonaviy o'zbek dostonchiligining eng yaxshi namunalaridan biridir.

Bobning ikkinchi fasli **“Ko'prik” tarixiy-falsafiy doston sifatida** deb nomlanadi. Matnazar Abdulhakimning “Ko'prik” dostoni mazmun va shakl jihatdan o'zgacha tuzilishga ega bo'lib, Yevropada tahsil olgan xorazmlik birinchi irrigator Muhammad hoji Aminaddin o'g'li hayoti, uning ezgu ishlari va amallariga bag'ishlanadi. Doston voqea va tuyg'ular uyg'unligini mujassamlashtirib, to'rtlik, g'azal, rivoyat, muxammas, sonet janrlari sintezini yaxlit matnga birlashtiruvchi tarixiy mavzudagi asardir.

Doston voqealari Xorazmga ilk poyezd kelganida Xonqa tumanining Sarapayon qishlog'ini qoq ikkiga bo'lib o'tgani, barakati cheksiz Ona Jayhun (Amudaryo) ta'rifi, bu xususdagi muallifning o'y-kechinmalari bilan boshlanadi. Shoir dostonida insonlar hayotida muhim o'ringa ega bo'lgan ko'prik bilan ular zakosi orqali kashf qilingan temir yo'llarni bir-biriga bog'liq tushuncha sifatida keltirib, odamlar hayotidagi ahamiyatini chuqur ta'kidlaydi. Shu bilan birga, odamzodning nafs o'pqoni tabiatga, daryo-dengizlarga xavf solgani muallif qalbini o'rtaydi. Mustabid tuzum davrida tabiatga qilingan “hujum”lar naqadar dahshatli bo'lganligi, bu esa kelajak uchun jiddiy xavf tug'dirishini ta'kidlaydi. Shoir ezgulikdan, yurtimizga kirib kelgan buyuk istiqlol nurlaridan umidvor bo'lib, “Asrimizdagi dahshatli ekologik xatolar Chingiz qirg'inidan ham badtar ahvolga solib qo'yayozdi vatanni. Talonchilar dengizga tegmagan edilar, talonchilar daryoni quritmagan edilar. O'zimizning johilligimiz undan-da badtar ishni qildi. Dengizni boy berib qo'yayozdik, daryolarimiz hayoti xavf ostida qoldi. Bu achchiq haqiqatlardan ko'z yumish kamoli g'ofillik, borib turgan jaholat bo'ladi. Xayriyat, daryolarimizga suv qaytayotir. Dengiz umid bilan to'lqinlana boshladi. Mana shunday bir paytda istiqlol qurayotgan ko'priklar ulug' tasallidir. Biroq quruq tasalli emas. Ana shu daryolarning, dengizimizning qayta to'lishidan muborak mujdalaridir”³⁹, – degan haqqoniy fikrlarni keltiradi.

Doston boshlanmasida shoir Muhammad hoji Aminaddin o'g'lining “burnog'i asrning so'nggi yirik mirobi”, Shermuhammad Munis va Muhammad Rizo Ogahiydek ulug' zotlarning munosib vorisi ekanligini ta'kidlaydi va dostonning muqaddima qismini “Tavallud” deb nomlaydi. Bu qismda muallif insonning dunyoga kelishi, taqdiriga bitilgan qismat, baxt va azob, gunoh va tazarru, mehr va shafqat tuyg'ulari haqida badiiy-falsafiy qarashlarini bayon qiladi. Dostonning ikkinchi qismi “Suv” deb ataladi va inson uchun muqaddas bo'lgan hayot manbayi – suvni ta'riflaydi. Ma'lumki, olimlar sayyoramizdagi ilk tirik mavjudotlar suvda paydo bo'lganini ta'kidlashadi. Asarning uchinchi qismi “Taxyatosh” deb nomlanadi. “...bir vaqtlari Jayhun bahaybat tog'-toshlarni dumalab kelgan bo'lib, bu toshlar asrlar mobaynida suvning shiddat bilan

³⁹ Abdulhakim M. Tanlangan asarlar. – Toshkent: G'.G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2017. – B. 164.

oqishidan silliqanib, dumaloq taxya shaklini olgan”. Bu bo‘limda joy nomi Taxyatosh sabr-toqat va iroda ma’nolarini olib, obraz darajasiga ko‘tarilgan. Dostonning to‘rtinchi qismida Muhammad Aminaddinning muborak haj ziyoratiga jo‘nashi, keyin esa tahsil uchun Farangistonga borishi, uning yoriga yozgan maktublari beriladi. Asarning keyingi boblarida rivoyat va hikmatlar berilib, unda shoirning hayot, suv, vaqt, umr mohiyati, ilm qadri haqidagi badiiy-falsafiy qarashlari talqin etiladi.

Doston tarkibiga “Quduq” deb atalgan syujetli she‘r kiritilgan bo‘lib, unga “Ming machit, ming machitdan – yuz gechik, yuz gechikdan – bir ichik” degan Xorazm maqoli epigraf qilinadi. Ko‘rinadiki, maqolda insonning jamiyat oldidagi mas’uliyati uning imkoniyati va qudratiga bog‘liqligi talqin etiladi. Unda “ming machit” eng yuksak savob va ijtimoiy ahamiyatga ega xayrli ish ramzi sifatida qo‘llanilib, bunday ezgu amal faqat katta imkoniyat egalariga xos ekani nazarda tutiladi. “Yuz gechik (ko‘prik)” esa undan quyi, ammo baribir jamiyat manfaatiga xizmat qiluvchi amaliy faoliyatni ifodalaydi. “Bir ichik (quduq)” orqali esa har qanday sharoitda, hatto cheklangan imkoniyatga ega shaxs ham xalq manfaatiga xizmat qiluvchi xayrli ishlarni bajara olishi mumkinligi ta’kidlanadi. Shu tariqa maqolda ezgulik mezon miqdor bilan emas, balki imkoniyat doirasidagi foydali amal bilan belgilanishi ta’kidlanadi. “Quduq” voqeaband she‘r bo‘lib, quyidagi voqea tasviri bilan boshlanadi: “XX asrning yigirmanchi yillari. Xonqa hokimi Muhammad Aminaddin o‘g‘liga quduqlardan biriga itning o‘ligi tashlanganligini aytib, arz qilishdi. “Aybdorni topdingizlarmi?” so‘radi hokim. “Yo‘q” deb javob qilishdi arzgo‘ylar. Hokimning rangi oqardi. Lablari asabiy titrab, yanoq mushaklari o‘ynay boshladi. Uning vajohatidan qo‘rqququlik edi...”⁴⁰. Ma’lumki, quduqlar azaldan muqaddas sanalgan, ular odamlarni tashnalikdan qutqaradi, hayot baxsh etadi. Muhammad Aminaddin tilidan shoir shunday yozadi:

Quduq nopok bo‘lsa, na oching aza,
Quduq nopok bo‘lsa, na ko‘z yoshlanglar.
Faqat qahr bilan, faqat darg‘azab,
Bunday quduqlarni ko‘mib tashlanglar⁴¹.

Shoir Muhammad Hoji Aminaddin shaxsiyatiga ta’rif berganda, uning insoniylik, sofdillik, halollik, kamtarlik, topqirlik xislatlariga urg‘u beradi. O‘sib kelayotgan avlodni ham shunday inson bo‘lishga, “odam ko‘prik”lar ko‘payishiga da’vat etadi. Matnazar Abdulhakimning “Ko‘prik” dostoni asrlarni bir-biri bilan bog‘laydigam “odam ko‘priklar”, ularning ezgu amallari haqida madh etuvchi go‘zal asardir.

Tadqiqotning to‘rtinchi bobida **“Tadqiqotchilik faoliyatining adabiy-estetik qirralari”**ga e’tibor qaratiladi. Bobning birinchi faslida **“Olim qarashlarida qiyosiy-tipologik metod ustuvorligi”** haqida so‘z boradi. Ko‘pqirrali ijod sohibi Matnazar Abdulhakim badiiy-ilmiy merosining ajralmas qismini ilmiy-tadqiqot xarakteridagi maqolalar, publitsistik asarlar hamda tarjimonlik faoliyati tashkil qiladi. 1997-yilda Matnazar Abdulhakimning “Iymon

⁴⁰ Abdulhakim M. Tanlangan asarlar. 2-jild. – Toshkent: G‘.G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2017. – B. 227.

⁴¹ Абдулҳаким М. Қўприк. – Тошкент: Янги аср авлоди, 2009. – Б. 101.

tuhfasi” asari Pahlavon Mahmud tavalludining 750 yilligiga bag‘ishlab nashr qilindi. Tadqiqotchi asarda shoir va pahlavonning 40 ga yaqin ruboiysini tahlil qilib, Pahlavon Mahmud she’riyatining naqadar ulkan ummon ekanligini ta’kidlaydi. Matnazar Abdulhakim Pahlavon Mahmud ruboiylarini Najmiddin Kubro, Muhammadrizo Ogahiy ruboiylari bilan qiyoslab o‘rganar ekan, ulardagi hamohangliklarning asosiy jihati – falakning oqibatsizligi bilan insonlar o‘rtasidagi bevafoqlikning mushtarakligi mavzusidir, deb qaraydi.

Adabiyotshunos olim Hamdam Abdullayev Matnazar Abdulhakimni izlanuvchan tadqiqotchi sifatida shunday e’tirof etib: “Matnazar Abdulhakim badiiy va ilmiy tafakkur ufqlari qamrovli, fikr mohiyati teran, ifoda tarzi ravon ijodkordir”⁴², – deya uning adabiy-estetik qarashlariga yuksak baho beradi. Matnazar Abdulhakimning publitsistik asarlarida ham, tadqiqot-maqolalarida ham milliy o‘zlikni anglash, inson qadri, ma’naviy komillik masalasi asosiy g‘oyaviy yo‘nalish sifatida ilgari suriladi. Xususan, Pahlavon Mahmud shaxsiyatini yoritishda publitsistikaning ta’sirchan usullaridan foydalanib, o‘quvchini fikrlashga, o‘z-o‘zini tahlil qilishga undaydi.

“Tafakkur chorrahalarida” (2013) asarida Matnazar Abdulhakim Pahlavon Mahmud shaxsiyatini iymon va insoniy barkamollik ramzi sifatida talqin etadi. Muallifning ta’kidlashicha, Pahlavon Mahmud o‘z davrida nafaqat shoir va mutafakkir, balki iymon va axloqiy komillikni targ‘ib etuvchi shaxs sifatida xalq orasida e’tibor qozongan. Shu jihatdan uning qarashlari Forobiyning “fazilatli shahar” haqidagi g‘oyalari, Yassaviyning tariqatga doir pand-nasihatlarini, Navoiyning axloqiy-estetik qarashlari, Najmiddin Kubroning ilohiy xislatlari bilan hamohangdir. Bu qiyoslashlar orqali muallif Pahlavon Mahmud merosini kengroq tarixiy-falsafiy kontekstda ko‘rsatadi. Risoladan o‘rin olgan “Ilohiy imtiyoz” maqolasida Pahlavon Mahmudning 18 ta, “Hamsafarlar muloqoti”da 14 ta, “Iymon tuhfasi” 32 ta, “Muhabbat kimyosi”da 21 ta ruboiysini tahlil qiladi. Ko‘rinadiki, muallif asarda Pahlavon Mahmudning javonmardiylik g‘oyalari tarannum etilgan 85 ta ruboiysini mazmun-mohiyati, tasavvufiy qatlamlari va shoir badiiy mahorati nuqtayi nazaridan talqin etadi. Bu raqamlar tadqiqotning keng ko‘lamligi, Matnazar Abdulhakimning Pahlavon Mahmud merosiga qay darajada chuqur yondashganini va Yoqubjon Is’hoqov, To‘xtasin Jalolov, Natan Mallayev, Homidjon Homidov, Ergash Ochilov kabi olimlar qatorida pahlavonmahmudshunoslikka hissa qo‘shganligini ko‘rsatadi.

Matnazar Abdulhakim “Ilohiy imtiyoz” maqolasida Pahlavon Mahmud ruboiyotida fano falsafasi haqida so‘z yuritar ekan, dastlab fano haqida o‘z qarashlarini bayon etadi. “Ilohiy imtiyoz” deb atalmish “fano”, ya’ni o‘tayotgan vaqtni Pahlavon Mahmud ruboiylari orqali qayta kashf etadi. “Fano – Odam Atoning tuproqdan iylangan lahzalaridan boshlab, tong-la mahshargacha bo‘lgan vaqt chizig‘i. Ayni bir paytda, fano lahzadagi aqlbovar qilmas bir ulushning mingdan bir qadar kichik nuqtasidan olingan zarra. Ya’ni fano bu – “o‘zingdan ketding – menga yetding” demakdir. Ana shu ma’noda ham fano insonga berilgan ilohiy imtiyoz”. Fanoning o‘ziga xos ilohiy qonuniyatlari borligini, ana shu

⁴² Abdullayev H. Mangulikka muxtasar nazar. – Urganch: Xorazm, 2018. – B. 4

qonuniyatlarni mutafakkir shoirlar teran anglaganligini aytib o'tadi. Pahlavon Mahmud ruboiylaridagi "fano – o'tayotgan vaqt" falsafasini tahlil qilar ekan, uni Alisher Navoiy bitiklari bilan qiyoslaydi.

Matnazar Abdulhakimning Pahlavon Mahmud asarlari, xususan, ruboiylari tahliliga bag'ishlangan tadqiqotlarini o'rganish asosida quyidagi jihatlar kuzatildi:

1) talqinlarda Matnazar Abdulhakimning Pahlavon Mahmud dahosiga, uning adabiy merosiga chuqur hurmati va bu merosning mazmun-mohiyatini ochishga bo'lgan izchil intilishi;

2) Pahlavon Mahmud ruboiylarini asliyatda o'qib, o'zi tarjima qilganligi bois ham ularning asliga munosabat bildirib, tahlil qiladi va o'z adabiy-estetik qarashlarini ham bayon etadi;

3) tadqiqotlarda sof ilmiy-nazariy uslub emas, balki badiiy-publitsistik talqin, falsafiy mushohadakorlik ustuvorlik qiladi;

4) Pahlavon Mahmudning, asosan, javonmardiylik g'oyalari ilgari surilgan ruboiylari tahlilga tortiladi.

Matnazar Abdulhakim o'zining ilmiy-tadqiqotchilik faoliyati bilan istiqlol davrida dolzarb ahamiyat kasb etgan masalalardan biri – mumtoz adabiyotni asl manbalar asosida o'rganish va talqin etish jarayoniga munosib hissa qo'shdi. U o'z tadqiqotlari orqali mustaqillik yillarida shakllangan yangicha adabiy tafakkur, milliy o'zlikni anglash hamda ma'naviy merosni qayta kashf etish ruhini ifoda etdi. Aytish mumkinki, Matnazar Abdulhakim o'zining puxta bilimiga, teran estetik didga asoslangan ilmiy izlanishlari bilan e'tiborga sazovor tadqiqotlar yaratdi.

Bobning ikkinchi fasli **"Matnazar Abdulhakim – Ogahiy ijodi tadqiqotchisi" deb nomlangan.** Ogahiy adabiy merosini o'rganish masalasi Matnazar Abdulhakim tadqiqotlarida asosiy o'rinni egallaydi. Shoirning Ogahiyga bo'lgan yuksak mehrini Mahmud Rajab shunday xotirlaydi: "Navoiy, Fuzuliy, Bedil kabi siymolarni doim tilidan qo'ymasdilar-u, Ogahiy hazratlari haqida gap ketsa, ba'zan nafasini ichga yutib o'tirar yoki xos joylardagina gap ochar edilar. Ogahiy shu darajada yaxshi ko'rardilarki, hatto nomlarini ham e'zozlab, mehr bilan tilga olardilar". Ko'rinadiki, M.Abdulhakim Ogahiy dahosiga, uning bebaho merosiga cheksiz hurmat va yuksak qadriyat sifatida qaraydi.

"Mangulik jamoli"dagi maqolalardan biri "Ogohlar ogohi" deb nomlanadi. Maqola adabiy suhbat shaklida bo'lib, jurnalist va adib R.Hasan bilan Ogahiy taxallusidan tortib, uning asarlari bugungi kun uchun ma'naviy mayoq, tuganmas tarbiya o'chog'i ekanligi haqida fikr boradi. Matnazar Abdulhakim tahlilida publitsistik ohang ustuvor, fikrlari hayotiy misollar, hikmatli iboralar bilan boyitilgan. Publitsistikada u tezkor axborotga asoslangan tahliliy uslubni yetakchi qilsa, adabiyotshunoslikda asosan ijodiy jarayon, badiiy xususiyatlar va so'z san'ati muammolariga munosabat ifodalash vositasi sifatida namoyon bo'ladi. Eng muhim jihati shundaki, Matnazar Abdulhakim suhbat janrida ham shoirona tafakkur va publitsistik nigohni uyg'unlashtira olgan ijodkor sifatida namoyon bo'ladi. Uning suhbatlarida badiiy-estetik qarashlar, obrazli mushohada hamda falsafiy umumlashmalar o'zaro qorishib, muallifning publitsistik mahoratini yuksak darajada namoyish etadi. Yuqoridagi suhbatda Matnazar Abdulhakim fors she'riyati azal-azaldan basharni o'zining "nazmiy boylik ko'lami" bilan hayratga

solib kelayotganini aytib, Gyotening “G‘arb-u Sharq devoni”, Sergey Yeseninining “Fors taronalari”, Griboyedovning forsiy tilda g‘azallar yozganliklari xususida bir qancha dalillar keltiradi. Hatto Jaloliddin Manguberdi ham turkiy xalqlarning vakili bo‘lishiga qaramasdan, forsiy tilda go‘zal ruboiylar bitganligini mamnuniyat bilan ta’kidlaydi va Ogahiyning forsiy she’riyatini yuksak baholaydi.

Matnazar Abdulhakimning “Shifobaxsh dard” nomli esse-maqolasi ham Ogahiy merosini talqin etishda alohida o‘rin tutadi. “Ogohlar ogohi”da, asosan, Ogahiyning forsiy asarlari, ijodiy merosining salmog‘i, poetik mahorat qirralari haqida mulohazalar yuritilgan bo‘lsa, “Shifobaxsh dard” esse-maqolasida Ogahiy she’riyatining inson ruhiyati va jamiyat hayotidagi shifobaxsh qudrati tahlil qilinadi. Muallif Ogahiy she’rlarini o‘qishni oddiy mutolaa emas, balki “ma’naviy bayram”, “odamiylik ma’rakasi” sifatida talqin etadi. Muallifning bu haqdagi fikrlari quyma, ta’sirli va jozibali: “Ogahiy she’rlarini mutolaa qilyapman. Men bunday damlarni o‘ziga xos bir bayram, inson ruhiyatining foniy dunyo anduhlari ustidan g‘alabasi, ezgulikning kayfiyatimdagi barqaror bir muzaffariyati sifatida nishonlayman. She’riyatning tip-tiniq hamda sohir parvarishidan aqlimni va tuyg‘ularimni takror-takror bahramand etib, manfiylikning murdor hamlalarini daf etishdek qutlug‘ jahd-u jadallarga hozirlanaman. Yana ham insonroq bo‘lib qolgim keladi”⁴³. Darhaqiqat, bu chiroyli ta’rifda she’riyatning qudrati, badiiy so‘zning kuchi yaqqol namoyon bo‘lgan.

Matnazar Abdulhakimning “Bulbul tushlari” maqolasi Ogahiy she’riyatini badiiy-falsafiy jihatdan sharhlashga bag‘ishlangan bo‘lib, unda mumtoz adabiyotda an’anaviy bo‘lgan ramz va timsollarning shoir she’riyatida qanday ma’nolarda qo‘llanilishi tahlilga tortiladi. Maqolaning markazida insonning yaratilishi, borliqning ilohiy mohiyati va umr mazmuni masalasi turadi. Matnazar Abdulhakim talqiniga ko‘ra, Ogahiy o‘z she’riyatida insonni oliy mavjudot sifatida tasvirlaydi. Maqolani Ogahiy “Ta’viz ul-oshiqin” devonining “Zihi jonlarg‘a” deb boshlanuvchi ochqich g‘azalida inson yaralishi, uning o‘z asli nasliga ilohiy ishonchi falsafasi haqidagi fikrlar bilan boshlaydi. Matnazar Abdulhakim g‘azal misralarini sharhlar ekan, ularni shoirona lutflar bilan ataydi. “Zihi jonlarg‘a vasling shavqidin aysh-u tarab paydo” misrasini Matnazar Abdulhakim Ogahiyning “fikr quyoshi balqiy boshlagan misra” deya ta’riflaydi va bu misrada Olloh vaslidan umidvor jonlarning hali dunyoga kelmasdanoq shavqlana boshlaganligi shoirni hayratlantiradi.

Matnazar Abdulhakimning “Arjumand so‘z” nomli maqolasi Ogahiy merosini o‘rganishda alohida ahamiyatga ega bo‘lgan adabiy-publitsistik matndir. Unda shoir ijodining markaziy mavzularidan biri – so‘z falsafasi keng tahlil qilinadi. Maqola janriy jihatdan esse emas, balki ilmiy-publitsistik yo‘nalishga mansub bo‘lib, unda hissiy mushohadadan ko‘ra tahliliy yondashuv va tarixiy-ilmiy asoslanganlik ustuvorlik qiladi. Asarning asosiy mohiyati Ogahiy nazarida so‘zning abadiy qadri, estetik qudrati va tarbiyaviy vazifalarini yoritib berishdir. Matnazar Abdulhakim so‘z Muhammad Rizo Ogahiy ijodida asosiy mavzu sifatida juda baland mavqega ega ekanligi, uning bu muqaddas mulkning oliy martabali

⁴³ Матназар Абдулҳаким. Мангулик жамоли. – Хива: Хоразм Маъмун Академияси, 2009. – Б. 27.

ijodkori sifatida yuksak mahorat bilan asarlar yaratganini va kelajak avlod bu xazinani qadrlashi lozimligini kuyinib yozadi.

Matnazar Abdulhakimning “Ham nasihat, ham vasiyat” nomli maqolasi Ogahiy ijodining muhim, ammo kam tadqiq etilgan qirralaridan biri – ta’rixnavislik merosiga bag’ishlangan bo’lib, unda shoirning tarixiy voqealarni badiiy ifodalashdagi uslubi, didaktik qarashlari va jamiyat hayotidagi tutgan o’rni tahlil qilinadi. Adib maqolani Ogahiy ruboiysi bilan boshlab, shoirning so’zga berilgan abadiy qadriyat sifatidagi e’tiborini alohida ta’kidlaydi. Matnazar Abdulhakim nazarida, Ogahiy uchun so’z – binodan, nasldan, hatto davlatdan ham boqiyroq qadriyat bo’lgan. Shu bois ham uning ta’rixlari oddiy voqealarni qayd etish emas, balki jamiyatni tarbiyalash, hukmdorlar va zamondoshlarni adolat, ma’rifat va vatanparvarlik ruhida yo’naltirish vositasi bo’lib xizmat qiladi.

Matnazar Abdulhakimning “Mangulik jamoli” kitobi Ogahiy shaxsiyati, uning ulkan ijodini o’rganishda muhim manba hisoblanadi. Asarda shoirning badiiy-publitsistik talqinlari, ilmiy-ommabop qarashlari uyg’unlashgan bo’lib, Ogahiy merosining bugungi avlod uchun yuksak ma’naviy qadriyat, bebaho xazina ekanligini ta’kidlashdan iborat.

UMUMIY XULOSALAR

1. Poetik mahorat tushunchasi har bir davrda o’ziga xos talqin etilib, ijodkorning badiiy tafakkurini aniqlovchi mezon sifatida shakllangan. Sharq va G’arb adabiyotida poetik mahorat badiiy ijod orqali go’zallik va haqiqatni qayta kashf etish san’ati sifatida namoyon bo’ladi. Sharqda u an’anaviy ramzlar va yangilanishlar orqali, G’arbda esa qisqalik, his-tuyg’u va noan’anaviy ifoda vositalari orqali talqin etiladi. Bu xilma-xillik poetik mahoratning zamon va makon bilan uyg’un o’zgaruvchan hodisa ekanini ko’rsatadi.

2. O’zbek adabiyotshunosligida poetik mahorat masalasi tarixan uzluksiz rivojlanib, bugungi kunda zamonaviy shoir va yozuvchilar ijodida yangi bosqichga ko’tarilgan. Bu shoir, tarjimon, publitsist, tadqiqotchi Matnazar Abdulhakim poetik merosi misolida ham ko’rinadi. Shoir ijodini shartli ravishda quyidagi bosqichlarda o’rganish mumkin: 1) ijodining ilk davri (1970-1990); 2) mustaqillikning dastlabki yillaridagi ijodi (1991-2000); 3) Xorazm Ma’mun akademiyasidagi faoliyati (2000-2010). Bu davrlar mobaynida Matnazar Abdulhakim poetik tafakkuri yuksalib, “donishmand shoir” maqomida tanildi.

3. Matnazar Abdulhakim o’zbek adabiyotida milliy an’analar, badiiy tafakkur va falsafiy mushohadani uyg’unlashtirgan serqirra ijodkor sifatida e’tirof etiladi. Uning she’riy, publitsistik va ilmiy faoliyati o’zbek adabiyoti takomiliga sezilarli ta’sir ko’rsatgan. Shoirdan ko’p hajmli lirik asarlar, tarjimalar, ilmiy-tadqiqot xarakteridagi maqolalar, badiiy-publitsistik asarlar meros bo’lib qoldi.

4. Shoir she’riyatida mavzu ko’lami keng bo’lib, u ishqiy, vatanparvarlik, falsafiy-aforistik, tarixiy, ma’rifiy-axloqiy va boshqa mavzularda betakror asarlar yaratdi. “Darsdan so’ng”, “Vasvasa”, “Da’vat”, “Og’riq”, “Daraxtzor” kabi she’rlar tahlili shuni ko’rsatadiki, shoir inson qalbining nozik kechinmalarini, ruhiyatidagi samimiy tuyg’ularni mahorat bilan tasvirlaydi. Uning she’riyati

an'ana va novatorlik uyg'unligini mujassam etgan bo'lib, mavzu ko'lami, janriy rang-baranglik hamda obrazlar tizimidagi estetik yangilanishlar bilan o'zbek lirikasi poetikasini yangi badiiy tamoyillar bilan boyitgan. Shoir shakl, ohang va mazmun uyg'unligi orqali milliy she'riyatga yangi poetik ifoda olib kirgan.

5. Shoir adabiy merosida mumtoz adabiy an'analar, xalq og'zaki ijodi va jahon adabiyoti, xususan, rus she'riyati tajribalaridan bahramandlik yaqqol ko'zga tashlanadi. Mavzu rang-barangligi, poetik obrazlar talqini hamda obrazli tafakkurdagi o'ziga xoslik Matnazar Abdulhakimga xos yetakchi individual xususiyat hisoblanadi. Shoir ijodining asosini tashkil etgan muhabbat lirikasida inson, hayot va qalb olami markaziy o'rinni egallaydi. Matnazar Abdulhakim muhabbatni hayotning mazmuni va inson mavjudligining mohiyati sifatida talqin etadi.

6. Shoir g'azal, muxammas, qit'a, fard singari klassik janrlarni davom ettirib, ularni zamonaviy hayot falsafasi, milliy ruh va falsafiy teranlik bilan boyitgan. Matnazar Abdulhakim she'riyatida Sharq mumtoz adabiyotining ko'hna va keng tarqalgan janri – g'azal muayyan o'rin tutadi. Shoirning 100 ga yaqin g'azali muallifning mohir g'azalnavis va janrning sir-asrorini yaxshi bilgan ijodkor ekanidan dalolat beradi. Matnazar Abdulhakim g'azaliyoti poetik ijodda mumtoz adabiyot an'alarining zamonaviy talqindagi yorqin namunasi sifatida namoyon bo'ladi.

7. Shoir g'azaliyotda Sharq va o'zbek mumtoz adabiyoti an'alaridan, xususan, Alisher Navoiy va Ogahiy tajribasidan ilhom va rag'bat oldi, Bedil g'azallarini o'zbek tiliga tarjima qilib, ularning falsafiy qarashlari va poetik mahoratidan bahramand bo'ldi. Matnazar Abdulhakim g'azaliyoti taqlid qilish emas, balki an'anaga ijodiy ergashish, mustaqil fikrlash va uni yanada boyitish hamda takomillashtirishga asoslandi. Shoir hozirgi davr ruhi, zamondoshlarining orzu-o'ylari va ma'naviy olamini yangicha talqin etdi.

8. Matnazar Abdulhakim ijodida sonet, ballada, elegiya janrlarida yaratilgan asarlar mavjud bo'lib, ular shoir badiiy tafakkurining muhim va yetuk ifodasi sifatida namoyon bo'ladi. "Mahzun un chekadi nay yoralari", "Daryo – men, daryo – sen, daryo – u" sonetlarida hamda "Turnalar haqida ballada", "Bog' haqida ballada" kabi asarlarida jahon adabiy-estetik tajribalarining ijodiy o'zlashtirilgani kuzatiladi. Shoir sonetlari va balladalar mazmunan teran, shaklan mukammal hamda milliy-estetik qadriyatlar bilan yo'g'rilgan muhim adabiy hodisa sifatida e'tirof etiladi.

9. Shoir zamonaviy o'zbek dostonchiligiga ham o'ziga xos hissa qo'shgan. Matnazar Abdulhakimning "Ko'chki" dostoni o'zbek zamonaviy falsafiy she'riyatining yuksak yutug'i, shakl va mazmun jihatidan yangicha poetik tajriba mahsulidir. Asarda falsafiy mazmun, ramzlar tizimi va didaktik qarashlar orqali inson mohiyati, hayot qadri, yaxshilik va yomonlik masalalari poetik falsafa darajasiga ko'tarilgan. "Ko'chki"ni shoir tafakkurining badiiy umumlashmasi, hayot saboqlarining falsafiy ifodasi sifatida baholash mumkin.

10. Matnazar Abdulhakimning "Ko'prik" dostoni shakl va mazmun uyg'unligi, janr sintezi hamda insonparvarlik g'oyasi bilan ajralib turadi. Asarda tarixiy-badiiy uyg'unlik yuksak darajada namoyon bo'lib, insonning ezgu amallari,

fidoyiligi va ma'naviy "ko'prik"lik vazifasi madh etiladi. Doston turli poetik shakllarni birlashtirgan bo'lib, unda folklorizmlar muhim o'rin tutadi. "Ko'prik" insoniy fazilatlar, ezgu ishlar va avlodlar o'rtasidagi ma'naviy bog'liqlikni madh etuvchi yuksak badiiy dostonidir.

11. Matnazar Abdulhakimning ilmiy-tadqiqot, publitsistik va tarjima faoliyati uning keng adabiy-estetik dunyoqarashi hamda ilmiy tafakkur salohiyatini namoyon etadi. Shoirning adabiy-estetik va publitsistik tafakkuri istiqbol davrining ijtimoiy-siyosiy hamda ma'naviy jarayonlari, xalq ruhiyati bilan bevosita bog'liq holda shakllangan. "Tafakkur chorrahasida", "Iymon tuhfasini", "Ikkinchi muallim saboqlari" kabi asarlarida badiiy tafakkur va ilmiy mushohada uyg'unligi namoyon bo'ladi.

12. Matnazar Abdulhakim Pahlavon Mahmud ruboiylari, Abu Nasr Forobiy va Najmiddin Kubro qarashlarini qiyosiy-tipologik tahlil etib, ilohiy muhabbat va inson komilligi haqidagi tushunchalarni yangi davr ma'naviy mezonlari bilan uyg'unlashtirgan. Uning talqinlarida fano, vijdon, ruh va insoniylik masalalari zamonaviy adabiy-estetik miqyosda qayta yoritilgan. Bu jihatlar shoirning badiiy-estetik qarashlari milliy uyg'unlash mafkurasi bilan uyg'un ekanini ko'rsatadi.

13. Ogahiy ijodiga bag'ishlangan tadqiqotlari ham muhim ahamiyatga ega. "Mangulik jamoli" kitobida u Ogahiy merosini falsafiy, badiiy va ma'naviy jihatdan teran tahlil qilib, Ogahiy va Alisher Navoiy o'rtasidagi g'oyaviy-ruhiy mushtarakliklarni ochib bergan. Ayniqsa, an'ana va yangilik munosabatini estetik mezonlar asosida talqin qilishi hamda "so'z" va "odamiylik" masalalarini hozirgi davr nuqtayi nazaridan yoritishi shoirning poetik va tadqiqotchilik mahoratini namoyon etadi.

14. Matnazar Abdulhakim nafaqat shoir, balki adabiyotshunos olim va tarjimon sifatida o'zbek adabiyotining yangi davr taraqqiyotiga katta hissa qo'shdi. Tadqiqotda serqirra ijodkorning badiiy va ilmiy merosi o'zbek adabiyoti rivojida muhim o'rin tutishi dalillanib, uning poetik, publitsistik hamda tadqiqotchilik mahorati milliy poetik tafakkur rivojida muhim omillardan biri ekanligi asoslandi. Shuningdek, ushbu merosning kelajak avlod uchun badiiy-estetik maktab vazifasini bajarishi ochiqlandi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.05/2025.27.12.Fil.15.01 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

**URGENCH STATE UNIVERSITY
NAMED AFTER ABU RAYHAN BIRUNI**

RAKHIMOVA BEKPOSHSHA BAKHADIROVNA

**THE ARTISTIC AND SCIENTIFIC HERITAGE OF
MATNAZAR ABDULKHAKIM: POETIC AND RESEARCH MASTERY**

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

ABSTRACT
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Scientific consultant:

Khamdamov Ulugbek Abduvakhobovich
Doctor of Philological sciences, Professor

Official opponents:

Yakubov Islamjon Axmedjanovich
Doctor of Philological sciences, Professor

Oripova Gulnoza Murodilovna
Doctor of Philological sciences, Dotsent

Sharipova Laylo Frunzeyevna
Doctor of Philological sciences, Dotsent

Leading organization:

Jizzakh State Pedagogical University

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B. Tukhliev

Chairman of the Scientific Council
awarding scientific degrees, Doctor of
Sciences on Philology, Professor

D. Askarov

Secretary of the Scientific Council
awarding scientific degrees, Doctor
Philosophy in Philological Sciences (PhD)

E. Achilov

The Vice Chairman of the academic
Seminar under the Scientific Council on
awarding scientific degrees, Candidate of
Philological Sciences, Professor

INTRODUCTION

(Annotation of the Doctor of Science (DSc) Dissertation)

Topicality and necessity of the thesis. In world literary studies, current scientific and aesthetic principles, the concept of artistic discovery of man and life, the principles of studying national and universal values are increasingly expanding. This feature is becoming a leading sign of renewed thinking in the literature of each nation, in particular in its poetry. The 21st century has become a special stage in the improvement of the literary process on this path. It shows the priority of the sense of self-awareness, philosophical and psychological analysis of the human psyche, the world of the soul, and the spiritual and moral world in the content of artistic creation. In this regard, the need to promote the heritage of outstanding creative people who have left a unique mark on the literary and cultural development of the nation, and to determine their place in artistic and scientific creation is important.

In world literary studies, a number of works are being carried out to study and understand the personality, worldview, reality of the creative personality from a certain socio-aesthetic perspective in a holistic direction with his life path and literary heritage. Also, the individual style of the creative personality, his attitude to reality, his image as a progressive person of the era, his unique artistic mastery, and his feelings are being put at the center of literary and poetic thinking. In particular, the study and promotion of the literary and aesthetic value of the works that arise from the embodiment of both artistic talent and scientific potential in one person and the complementarity of these two abilities serve to create new approaches to the interpretation of reality and man. Also, by analyzing such examples of creativity, new trends in the development of today's world literature, the worldview of the creative personality and his attitude to the aesthetic ideal are more clearly revealed.

In Uzbek literary studies, ideological, artistic and methodological research, characteristic of the current literary process, is being carried out against the background of, on the one hand, the continuation and enrichment of the eternal traditions in the national aspect, and on the other hand, the creative application of the experiences of world literature, and is taking place in all genres to varying degrees and scales. In this regard, the President of our country rightly recognized that “the study and promotion of Uzbek classical and modern literature on an international scale, the analysis of this multifaceted topic in its inextricable connection with the most important processes taking place in the world literary space today, the drawing of the necessary scientific and practical conclusions, the determination of our future tasks, I think, are of great importance.”¹ Certainly, studying the works of the outstanding representatives and eminent scholars of our national literature, as well as promoting their literary heritage, is one of the important tasks of contemporary literary studies.

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning “O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrigi. Elektron resurs: <https://prezident.uz/uz/lists/view/1926>.

In the literary process of each historical period, diverse creative people emerge, and by analyzing their artistic heritage, it is possible to understand the social environment, spiritual image, and literary and aesthetic views of a particular era more deeply. In this regard, in literary studies, the study of the literary and aesthetic views of writers and poets, along with professional scientists and critics, is of great scientific importance. The study of the literary activity of Matnazar Abdulhakim, as a diverse creative personality, an accomplished representative of modern Uzbek poetry, his poetic and research mastery is also of particular importance. In this regard, the study of Matnazar Abdulhakim's poetic mastery, his individual style, scientific and artistic thinking, the diversity of classical and modern poetic genres, the scope of the subject, the commonality of the idea and poetic image determines the relevance of the problem posed.

This dissertation will contribute, to a certain extent, to the implementation of the tasks set forth in the Presidential Decree of the Republic of Uzbekistan No. PF-5850 "On Measures to Radically Increase the Prestige and Status of the Uzbek Language as the State Language" dated October 21, 2019; Presidential Decree No. PF-6084 "On Measures to Further Develop the Uzbek Language and Improve Language Policy in Our Country" dated October 20, 2020; Presidential Decree No. PF-6108 "On Measures for the Development of Education and Science in the New Development Period of Uzbekistan" dated November 6, 2020; Presidential Decree No. PF-27 "On the State Program for the Implementation of the Development Strategy of New Uzbekistan for 2022–2026 in the 'Year of Attention to People and Quality Education'" dated February 28, 2023; Presidential Decree No. PF-76 "On Additional Measures to Ensure the Quality of Education and Improve the System of Educational Services" dated May 5, 2025; the Presidential Decree No. PF-6077 "On Rewarding Representatives of the Enlightenment Jadid Movement" dated September 30, 2020; the Presidential Decree No. F-5598 "On Measures to Further Study the Heritage of the Victims of Repression and Perpetuate Their Memory" dated October 8, 2020; the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 206 "On the Establishment of the State Museum of the History of Karakalpak Literature Named after Berdakh and the House Museum of Mahmudkhodja Behbudi" dated April 13, 2021, as well as other regulatory and legal documents related to this field.

Correspondence of the research to the priorities of the development of science and technology of the Republic of Uzbekistan. The research was carried out in accordance with the priority direction of the development of science and technology of the republic I. "Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state".

A review of international research on the topic of the dissertation². Scientific and theoretical research works aimed at studying the artistic or scientific

² Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar jahonning quyidagi yetakchi oliy ta'lim muassasalarida olib borilgan: www.indiana.edu, www.oaaw.ac.at, www.soas.ac.uk, www.cam.ac.uk, ox.ac.uk, www.fu-berlin.de/en/index.html, www.tsukuba.ac.jp/en, www.ivran.ru; <https://ru.wikipedia.org/wiki/>; <https://books.google.co.uz>; academia.uz; www.ebooks.azlibnet.az/book/HCBOWku7; <https://OxfordBibliographiesOnline>

heritage, poetic and research mastery of a particular creative personality are being studied in a number of scientific research centers and higher educational institutions around the world. In particular, research in this area is being successfully conducted at such scientific institutions as the University of Washington (USA), New York University (USA), Toronto School of Theology (Canada), University of London (England), University of Amsterdam (Netherlands), Sophia University (Japan), University of Tokyo (Japan), Beijing University (PRC), İstanbul Üniversitesi (Turkey), University of Peshawar (Pakistan), Baki Dövlət Universiteti (Azerbaijan), Kazakh National University (Kazakhstan), Institute of Oriental Studies of the Russian Academy of Sciences, Kazan State University and Bashkir State Pedagogical University (Russia), National University of Uzbekistan, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Bukhara State University, Samarkand State University, Urganch State University.

The following scientific results have been achieved in the study of the artistic and scholarly heritage, poetic thinking, and literary-aesthetic views of individual authors: at the University of Washington (USA) and New York University (USA), methodologies have been developed for examining the author's personality in close connection with the literary process, as well as for analyzing individual poetic style and the author's artistic conception on the basis of modern literary theory; at Sophia University and the University of Tokyo (Japan), significant results have been achieved in the comparative-typological study of the interaction between the traditions of classical Eastern literature and modern poetic thought.

In world literary studies, research on the artistic and scholarly heritage, poetic mastery, and literary-aesthetic thinking of individual authors is currently conducted in the following priority areas: 1) examining the author's personality in close relation to the historical-literary environment and the aesthetic consciousness of a particular period; 2) analyzing the individual stylistic features of poetic thinking and the criteria of artistic mastery within the framework of modern literary theory; 3) investigating national and world literary traditions, literary influence, and typological affinities through comparative approaches; 4) revealing the author's literary-aesthetic conception by studying artistic and scholarly heritage as an integrated system; and 5) digitalizing literary heritage, conducting research through electronic databases and scholarly platforms, and integrating it into the

Research Guide; <https://ELTE-Eötvös-Loránd-Tudományegyetem>; www.britanica.com; www.cambridge.org; www.amozon.com; www.edu.uz; <https://www.istanbul>; <https://www.orientalstudies.az/ru>; www.iaas.msu.ru; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; www.istanbul.edu.tr/tr; <http://kaznu.kz/ru>; britishcouncil.org; internauka.ru; micros.uz; <https://sllc.umd.edu/persian/about>; actsudent.org; educationusa.info; americanenglish.state.gov; arzasmas.academy/uni/eastwest/pers; www.dissercat.com; <http://oriental-studies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institut-yazyka>; <https://www.ankara.edu.tr/tr>; <https://gazi.edu.tr>; <http://www.twirpx.com>; <http://www.vostokovideniya-i-pismennogo-naslediya-im-rudaki>; <http://tashgiv.uz/ru>; <http://navoiy-uni.uz/uz-k>; Karabulut, F., Pangereyev, A.Sh., Daulova, Zh.T. (2024). Artistic Originality and Poetic Mastery of Sherniyaz's Heritage. *Keruen*, 2024(3). DOI: 10.53871/2078-8134.2024.3-01. Oshakbayeva, Zh., Zhetpisbayeva, M. (2022). Philosophical and Poetic Heritage of the Kazakh People. *Adam Alemi*, 2022(2). DOI: 10.48010/2022.2/1999-5849.04. Hadaga, H.M.S. (2022). Modern Poetry and Heritage: The Attitude and the Tributaries. *International Journal of Research in Social Sciences and Humanities*, 12(1), DOI: 10.37648/ijrssh.v12i01.022

international academic community. These research directions provide a comprehensive methodological framework for the study of an author's poetic and scholarly mastery and constitute an important theoretical and methodological basis for investigating the artistic and scholarly heritage of Matnazar Abdulhakim within the context of contemporary literary scholarship.

Problem development status. In world and Russian literary studies, there are studies on the approach to artistic creativity, the poetic mastery, and literary and aesthetic views of the creator, their leading features, the principles of artistic perception of life, the artistry of works belonging to literary types and genres³.

In world literary studies, issues of poetic mastery have been studied in the scientific works of such scientists as L.Timofeev, B.Tomashevsky, A.Potebnya, V.Vinogradov, Y.Lotman, M.Bakhtin, A.Veselovsky, V.Khalizev, N.Tamarchenko⁴.

In Uzbek literary studies, the study of the literary heritage of creative people who have a wide range of activities, the study of the scope of the subject, and the issues of artistic mastery have always been in the focus of attention of specialists. As is known, artistry is considered the key to revealing the idea of a work. Therefore, a number of studies have been carried out in literary studies on the issue

³ Белинский В. Полное собрание сочинений в 13 томах. Т.7.– М.: АН СССР, 1955-1969; Азадовский М. Статьи о литературе и фольклоре. – М. - Л.: Гослитиздат, 1960; Емельянов Л. К вопросу о фольклоризме древней русской литературы//Русский фольклор. Т. VII. –М. -Л.: Наука, 1962; Ларцев В. Баллада в современной поэзии//Звезда Востока, №9. 1963; Выходцев П. Русская советская поэзия и народное творчество.– Л.: Наука, 1963; Тимофеев Л. Основы теории литературы.–М.: Просвещение, 1966; Пакальнишкис Р. Современная литовская поэма: Автореф.дисс...канд. филол. наук. – М., 1964; Храпченко М. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970; Михайлова А. Художественной условности. – М.: Мысль, 1970; Томашевский Б. Основы теории литературы. –М.: Наука, 1971; Лотман Ю. Структура художественного текста. – М.: Искусство, 1970; Лозовой Б. Из истории русской баллады: Автореф. дис. канд. филол. наук. – М.: 1970; Бахтин М. Эпос и роман //Вопросы литературы. №1. 1970; Тот же. Вопросы литературы и эстетики. – М.: Художественная литература, 1975; Тот же. Эстетика словесного творчества. – М.: Наука, 1979; Лагутов В. О некоторых художественных мотивах жанра исторической баллады // Вопросы теории и истории литературы: сборник статей. – С., 1974; Страшнов С. Герой и стиль русской романтической баллады в период Великой Отечественной войны //Ученые записки Университета. –Иваново, 1974; Потебня А. Эстетика и поэтика. – М.: Сов.писатель, 1976; Виноградов В. Поэтика русской литературы. – М.: Наука, 1976; Жирмунский В. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977; Левинтон Г. Заметки о фольклоризме Блока /Миф – Фольклор – Литература. –Л.: Наука, 1978; Пospelов Г. Теория литературы. – М.: Высшая школа, 1978; Тулаков И. Поэтические традиции и характер героя в узбекской советской поэме: Автореф.дисс... канд филол. наук. – Тошкент., 1981; Затонский Д. Искусство романа и XX век. – М.: Наука, 1982; Киканс В. Современная советская поэма. – Рига: Зинатне, 1982; Балашов Д. Русские народные баллады. –М.: Современник, 1983; Шкловский В. О теории прозы. – М.: Советский писатель, 1983; Кравченко А. Художественная условность как средство типизации характера (На материале современного украинского романа): Дисс...канд. филол. наук. – Киев, 1984; Числов М. Время зрелости – пора поэмы. – М.: Современный писатель, 1986; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989; Хализев В. Теория литературы. – М.: Высшая школа, 2000; Владимирова Н. Формы художественной условности в современном романе Великобритании: Дисс...д-ра филол. наук. – Новгород, 1999; Ковтун Е. Типы и функции художественной условности в европейской литературе первой половины XX века: Дисс... д-ра филол. наук. – М., 2000; Тамарченко Н. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003; Кобланов Ж. Фольклорные сюжеты в драматургии //Филология и литературоведение. 2013. №10.URL: <http://philology.snauka.ru>; Сарбашева А. Балкарская драматургия: этнофольклорная традиция, эволюция, жанровая специфика: Автореф. дисс. докт. филол. наук. – М.: Нальчик, 2014.

⁴ Тимофеев Л. Основы теории литературы. – М.: Просвещение, 1966; Томашевский Б. Основы теории литературы. – М.: Наука, 1971; Потебня А. Эстетика и поэтика. – М.: Сов. писатель, 1976; Виноградов В. Поэтика русской литературы. – М.: Наука, 1976; Лотман Ю. Структура художественного текста. – М.: Искусство, 1970; Бахтин М. Эстетика словесного творчества. – М.: Наука, 1979; Веселовский А. Историческая поэтика. – М.: Высшая школа, 1989. Хализев В. Теория литературы. – М.: Высшая школа, 2000; Тамарченко Н. Теория литературы. Роды и жанры. – М.: ИМТИ РАН, 2003.

of the poet's artistic mastery. Uzbek scholars such as I.Sultan, M.Kushjonov, O.Sharafiddinov, U.Normatov, N.Karimov, I.Hakkulov, B.Sarimsakov, U.Tuychiyev, H.Umurov, A.Rasulov, I.Gafurov, N.Rahimjonov, N.Jabborov, B.Karim, U.Hamdani, K.Yoldoshev, D.Kuronov, U.Jurakulov, D.Gayipov, M.Kuchkarova, M.Pirnazarova⁵, and other literary scholars seriously dealt with issues such as artistry and imagery, creative artistic mastery, and literary and aesthetic factors that determine the individuality of the writer in their scientific research. The study of the work of Matnazar Abdulhakim began in his time and was published mainly after the poet's death in the form of literary and critical articles, scientific studies, essays and memoirs. Initially, it is necessary to note the creation of memoirs, scientific and journalistic works about the poet. Among them there are collections and pamphlets under the title "Ustoz haqida so'z"⁶ (A Word About the Teacher) (2013) by Sh.Matkarimov, "To'rtinchi muallim saboqlari"⁷ (Lessons of the Fourth Teacher) (2015) by K.Solayev, "Bizning Matnazar akamiz"⁸ (Our Matnazar Aka) (2018) by G.Ibodullaeva, "Matnazar Abdulhakimni eslab"⁹ (Remembering Matnazar Abdulhakim) (2016) by a team of 33 authors.

In recent years, there has been a significant increase in interest in the work of Matnazar Abdulhakim in Uzbek literary studies. In a number of scientific studies, his name is mentioned as one of the talented representatives of modern Uzbek literature, a skilled translator, and a literary scholar-researcher. In the candidate's dissertation of N.Jumaniyozova, who studied the problem of stylistic trends in the lyrics of the independence period, the poems of Matnazar Abdulhakim, along with those of poets such as Shavkat Rahmon, Bahrom Ruzimuhammad, and Kh.Rustamova, are analyzed, and it is emphasized that the poet, drawing inspiration from examples of folk wisdom, strives to deepen the poetic content, and has a unique place in modern Uzbek poetry¹⁰.

⁵ Иззат Султон. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005. – 261 б.; Қўшжонов М. Сайланма: 2 жилдлик (Сўзбоши муаллифи Н.Худойберганов). – Тошкент: Адабиёт ва санъат, 1982. 1-жилд, – 384 б.; Қўшжонов М. Сайланма: 2 жилдлик. – Тошкент: Адабиёт ва санъат, 1983. 2-жилд, – 360 б.; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004. – 604 б.; Норматов У. Тафаккур ёғдуси. – Тошкент, 2005. – 119 б.; Каримов Н. XX аср адабиёти манзаралари. – Тошкент: Ўзбекистон, 2008. – 536 б.; Ҳаққулов И. Тақдир ва тафаккур. – Тошкент: Шарқ, 2007. – 334 б.; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004. – 128 б.; Тўйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Тошкент: Янги аср авлоди, 2011. – 508 б.; Умuroв Ҳ. Сайланма //Адабий-танқидий тадқиқотлар. 2-жилд. – Тошкент: Фан, 2007. – 206 б.; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ, 2007. – 336 б.; Ғафуров И. Ҳаё – халоскор. – Тошкент: Шарқ, 2007. – 383 б.; Раҳимжонов Н. Мустақиллик даври ўзбек шеърияти. – Тошкент: Фан, 2007. – 133 б.; Раҳимжонов Н. Бадиият – бош мезон. – Тошкент: Академнашр, 2016. – 223 б.; Жабборов Н. Замон. Меъзон. Шеърият. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015. – 304 б.; Карим Б. Руҳият алифбоси. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2016. – 364 б.; Ҳамдамов У. Бадиий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – 200 б.; Ҳамдамов У. Янги ўзбек шеърияти. – Тошкент: Фан, 2011. – 304 б.; Тўлаганова С. Бадиий асар морфологияси. – Тошкент: Turon zamin ziyo, 2016. – 176 б.; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2007. – 546 б.; Куронов Д. Адабий ўйлар. Тошкент: Turon zamin ziyo, 2016. – 112 б.; Жўракулов У. Назарий поэтика масалалари. Муаллиф. Жанр.Хронотоп. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015. – 356 б.; Ғайипов Д. Оғаҳий шеърияти бадиияти. – Тошкент: Mumtoz so'z, 2019. – 180 б.; Қўчқорова М. Хатлар – дўстона алоқа воситаси.//Ўзбек адабиётшунослигининг долзарб масалалари. Н.Раҳимжонов таваллудининг 80-йиллиги муносабати билан ўтказилган халқаро илмий-амалий анжуман материаллари, 2024. – Б.146-149.

⁶ Маткаримов Ш. Устоз ҳақида сўз. – Урганч: Хоразм, 2013. – 36 б.

⁷ Солаев Қ. Тўртинчи муаллим сабоқлари. – Урганч: Хоразм, 2013. – 200 б.

⁸ Ибодуллаева Г. Бизнинг Матназар акамиз. – Урганч: Хоразм, 2013. – 36 б.

⁹ Matnazar Abdulhakimni eslab... Toshkent. Lesson Press. 2016. 240 b.

¹⁰ Жуманиёзова Н. Истиклол даври ўзбек лирикасида услубий изланишлар: Филол.фан. номз.дисс. –

In the treatise “Mangulikka muxtasar nazar”¹¹ (A Brief Look at Eternity) by Kh.Abdullayev, the unique aspects of the personality and poetry of Matnazar Abdulhakim are highlighted, and some of his poems are compared with the works of such prominent figures as Gafur Gulom, Erkin Vohidov, and Abdulla Oripov, and are highly appreciated.

The first monographic study dedicated to the work of Matnazar Abdulhakim was named “Matnazar Abdulhakimning badiiy va publitsistik mahorati” (The Artistic and Journalistic Mastery of Matnazar Abdulhakim) by H.Gayipova¹², in which the issue of idea and theme in the poet’s lyrics, and his artistic-journalistic works are analyzed. Also, in the master’s dissertations of N.Atajanova and the candidate’s dissertations of J.Matnazarov, the lyrics of Matnazar Abdulhakim are analyzed from a linguapoetic point of view.

A number of scholars, literary critics and researchers, such as Muhammad Bobohon Sharif, Davlatyor Rahim, S.Olim, Sh.Rizayev, I.Yoqubov, B.Karim, E.Ochilov, S.Rahmanova, V.Qodirov, A.Urozboyev, I.Ismoilov, M.Yoldasheva, K.Abdusalomova, expressed their opinions on the lyrical works, translation activities and journalistic articles of Matnazar Abdulhakim¹³.

Although the above-mentioned studies and views have covered some aspects of Matnazar Abdulhakim’s work in separate directions, in all of them the place of the creative personality in Uzbek literature, the peculiarities of his poetic thinking, the system of images, literary and aesthetic views, and research activities have not been studied extensively and consistently. A full coverage of these issues, a study of the poet’s artistic and scientific heritage, a deep disclosure of his place in Uzbek literary thinking, and his unique features require a monographic study.

A deep analysis of the poet’s poetic thinking, his research on genres, his unique philosophical views, as well as his literary research activities in an interconnected manner is considered one of the important areas in our literature that has not yet been fully explored from the point of view of existing scientific views. This dissertation is one of the first studies aimed at studying the artistic and scientific heritage of Matnazar Abdulhakim in harmony, determining his place in national literature.

Тошкент, 2011. – 146 б.

¹¹ Абдуллаев Х. Мангуликка мухтасар назар. Урганч. “Хоразм” нашриёти. 2018. – Б.33.

¹² Гайипова Х. Матназар Абдулҳакимнинг бадий ва публицистик маҳорати. Фил.фанл. бўйича фал.доктори, диссертацияси. – Урганч, 2019.

¹³ Раҳимов Д., Шарипов Б. Бедор қалб изтироблари // Сино. – Тошкент: 2008. 24-сон, – Б. 25-33.; Султонмурод Олим. Тасаввурот// Фидокор. 2007, 14-июн. – Б.14.; Ризаев Ш. Яшаб ўтди ёнимизда уч шоир // Тасаввур ёлқинлари. 2013, 13 феврал. - Б.4.; Ёкубов И. Ёлғиз япроқ – умид япроғи / Бадий-эстетик сўз сеҳри. – Тошкент, 2011. – Б. 374.; Очилов Э. Рубоий таржимасида шакл ва мазмун бирлиги. Филол.фан. номз дисс. – Тошкент, 2011. – 134 б.; Очилов Э. Мирзо Бедил асарлари ўзбек тилида/ Бедил ва ўзбек маънавияти. – Техрон-Мовароуннахр, 2005. – Б. 128-141.; Очилов Э. Паҳлавон Маҳмуд. – Тошкент: Ўзбекистон, 213. – Б. 101-111.; Раҳманова С. Ўзбек сонетлари: поэтик структура ва бадий образ. Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация. Тошкент: – 2010, 167 б.; Қодиров В. Ҳозирги замон ўзбек ғазаллари поэтикасининг айрим хусусиятлари. Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация. – Тошкент, 1993. – 147 б.; Ўрозбоев А. Мангулик жамолининг жилваси. – Жаҳон адабиёти //– Тошкент, 2018. – № 2. – Б.175.; Исмоилов И. Мохир таржимон // Матназар Абдулҳакимни эслаб. – Тошкент: LESSON PRESS, 2016. – Б. 86.; Yo‘ldasheva M. Badiiy tafakkur va adabiy jarayon: ilmiy-uslubiy to‘plam. – Toshkent: Urganch davlat universiteti filologiya fakulteti, O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirligi, 2019. №15. – Б. 21.

Relevance of the dissertation with the plans of research works of the higher educational institutions where the dissertation has been conducted. The research was conducted in accordance with the research plan of Urgench State University named after Abu Rayhan Beruni within the framework of the scientific research area entitled “The Main Characteristics of Contemporary Uzbek Literature”.

The aim of the research is to elucidate the place and significance of Matnazar Abdulhakim’s works in the development of contemporary Uzbek literature, the poetic features of lyrical genres in his literary heritage, the thematic scope and system of images in his poetry, his mastery in epic writing, as well as the distinctive aspects of his literary and scholarly research activities.

The tasks of the research:

to elucidate the theoretical foundations of the problem of poetic mastery in Uzbek literary studies and to examine the study of the life and creative activity of Matnazar Abdulhakim;

to analyze the poetic development and artistic characteristics of classical and modern poetic genres in Matnazar Abdulhakim’s literary heritage;

to reveal the poet’s attitude toward the traditions of classical literary figures, particularly Pahlavan Mahmud, Alisher Navoi, Bedil, and Ogahiy, as well as the issues of literary influence and creative originality;

to investigate the artistic expression of the diversity of poetic genres, the breadth of themes and ideas, the system of poetic images, and the harmony of philosophical reflection in his lyrical works;

to substantiate the philosophical and social content of the poet’s epics, the principles of creating historical characters, their innovative features, and his contribution to the development of the epic genre;

to illuminate Matnazar Abdulhakim’s literary research activities, publicistic views, artistic and scholarly thinking, as well as the factors that shaped him as both a poet and a scholar.

The object of the research were selected as the collection of Matnazar Abdulhakim’s works “Javzo tashrifi” (The Advent of Gemini)(2008), the two-volume “Selected Works”(2017), “Ko‘prik” (The Bridge)(2009), “Tafakkur chorrahalarida” (At the crossroads of thought) (2013), “Mangulik jamoli” (Eternal beauty) (2009).

The subject of the research is the scope of thematic coverage, genre composition, issues of tradition and innovation in the lyrics of Matnazar Abdulhakim, as well as the principles of analyzing the literary and aesthetic views of the creative personality, and the specific aspects of his research mastery.

Research methods. The research methods as comparative-historical, comparative-typological, biographical, and psychological ones have been used in the dissertation.

The scientific novelty of the research is as follows:

the issue of artistic mastery in literary studies has been investigated through the example of Matnazar Abdulhakim’s творчество, and the stages of the formation of the poet’s artistic thinking, the thematic scope of his poetry, genre diversity, the system of images, and the artistic and psychological foundations of

stylistic individuality in depiction and expression have been revealed on the basis of such poems as “Darsdan so‘ng” (“After the Lesson”), “Vasvasa” (“Temptation”), “Da‘vat” (“Invitation”), “Og‘riq” (“Pain”), and “Daraxtzor” (“Grove”);

the role of folklore traditions in shaping Matnazar Abdulhakim’s poetic thinking has been examined through poems and quatrains such as “Falsafiy tush” (“Philosophical Dream”), “Bir quchoq gul” (“A Bouquet of Flowers”), and “O‘git” (“Advice”); the influence of classical literary traditions has been analyzed in ghazals such as “Xabaring yo‘q” (“You Do Not Know”), “Bir vaqtlari” (“Once Upon a Time”), “Kelmas” (“Will Not Come”), and “Jonim” (“My Soul”); while the impact of world literary and aesthetic experience has been studied in sonnets such as “Mahzun un chekadi nay yoralari” and “Daryo – men, daryo – sen, daryo – u”, as well as in works including “Turnalar haqida ballada” (“Ballad of Cranes”), “Avtobus haqida ballada” (“Ballad of the Bus”), and “Bog‘ haqida ballada” (“Ballad of the Garden”), thereby identifying the manifestation of these factors in the poet’s stylistic pursuits;

it has been substantiated that the poet introduced a distinctive philosophical and didactic tone into Uzbek literary thought during the period of independence and created outstanding examples of historical and artistic synthesis in the epic genre through such epics as “Javzo arafasi” (“The Eve of Gemini”), “Ko‘chki” (“Landslide”), and “Ko‘prik” (“The Bridge”);

it has been demonstrated, on the basis of the poet’s publicistic writings, that his literary-aesthetic and journalistic thought was directly connected with the socio-political and spiritual processes of the independence period and with the national mentality, while his artistic and aesthetic views were consonant with the ideology of national revival;

a systematic analysis of the literary-publicistic articles included in Matnazar Abdulhakim’s books “Iymon tuhfası” (“The Gift of Faith”), “Ikkinchi muallim saboqlari” (“Lessons of the Second Teacher”), “Mangulik jamoli” (“The Beauty of Eternity”), and “Tafakkur chorrahalarida” (“At the Crossroads of Thought”) has revealed the coverage of pressing socio-spiritual issues, his aesthetic approach to the relationship between tradition and innovation, and the distinctive features of his poetic and scholarly mastery.

The practical results of the research are as follows:

as a result of studying the problem of the creative poetic mastery in world and Uzbek literary studies, the theoretical foundations and essence of this issue were illuminated, and the study of the work of Matnazar Abdulhakim was gradually studied;

through the analysis of the lyrical heritage of Matnazar Abdulhakim, it was shown that scientific and theoretical considerations about modern Uzbek poetry serve the development of the current direction of the literary process;

the influence of classical literary traditions and world literature on the rise of Matnazar Abdulhakim’s artistic mastery was identified, and its specific aspects were shown;

almost all poetic genres in the poet's lyrical heritage were covered, their artistic features were analyzed, and they were also grouped from the point of view of the theme and idea;

the literary and aesthetic aspects of the poet's scholarly activity were examined, and the intrinsic relationship between his scholarly views and artistic thinking was established;

the priority of the comparative-typological method in Matnazar Abdulhakim's scholarly research was established.

The reliability of the research results is explained by the clear formulation of the problem, the fact that theoretical information is obtained from existing scientific sources, the analysis presented is based on comparative-typological, biographical research methods, the implementation of conclusions and recommendations into practice, and the confirmation of the results obtained by authorized structures.

The scientific and practical significance of the research results.

The scientific significance of the research results lies in expanding the possibilities of analyzing poetic texts with different approaches by studying the work of Matnazar Abdulhakim on a comparative-typological and theoretical basis, and the study of his literary-aesthetic views is of scientific importance in studying the work of classical literary figures;

The practical significance of the research results is determined by the possibility of using the theoretical generalizations and analyses in the work in providing literary and theoretical information to young people in the higher and secondary specialized education systems, in teaching prose works, in particular stories, in a comparative and typological manner, as well as in creating textbooks and study guides in such subjects as "Literary Theory", "Methodology of Literary Studies", "Fundamentals of Artistic Analysis", "Current Literary Process", "New Uzbek Literature" taught in philology courses of higher education, and in improving explanatory dictionaries on literary studies.

Implementation of the research results. Based on the study of Matnazar Abdulhakim's literary and scholarly heritage, as well as his poetic and research mastery, and on determining their scientific and practical significance:

The analytical conclusions demonstrating that the issue of artistic mastery in literary studies was investigated through the example of Matnazar Abdulhakim's works; that the stages of the formation of the poet's artistic thinking and his contribution to the development of national literature and contemporary artistic thought were revealed; that his poetry is distinguished by the breadth of its thematic scope, genre diversity, and aesthetic innovations in the system of images; and that the artistic and psychological foundations of stylistic individuality in depiction and expression were elucidated through such poems as "Darsdan so'ng" (*After the Lesson*), "Vasvasa" (*Temptation*), "Da'vat" (*The Call*), "Og'riq" (*Pain*), "Daraxtzor" (*The Grove*), were utilized at the reporting meetings of the Poetry Council of the Writers' Union of Uzbekistan, memorial events dedicated to Matnazar Abdulhakim's birth anniversary, "master classes" conducted at the Ogahi School of Creativity, as well as creative meetings and literary-educational conferences (Reference No. 01-03/418, dated November 28, 2025, issued by the

Writers' Union of Uzbekistan). As a result, the application of the scientific and theoretical conclusions of this research contributed to enriching the spiritual and moral world of the younger generation, fostering creative talent, and enhancing their artistic and aesthetic thinking.

The research findings demonstrating that the formation of Matnazar Abdulhakim's poetic thinking was influenced by folklore traditions in such poems and quatrains as "Falsafiy tush" (A Philosophical Dream), "Bir quchoq gul" (A Bouquet of Flowers), "O'git" (Advice); by the traditions of classical literature in such ghazals as "Xabaring yo'q" (You Do Not Know), "Kelur, kelsang" (He Will Come, If You Come), "Kerak" (Needed), "Bir vaqtlari" (Once Upon a Time), "Kelmas" (Will Not Come), "Jonim" (My Soul); and by world literary and aesthetic experience in such sonnets as "Mahzun un chekadi nay yoralari" (The Wounds of the Reed Flute Sigh Mournfully), "Daryo men, daryo sen, daryo u" (I Am a River, You Are a River, He Is a River), as well as in such ballads as "Turnalar haqida ballada" (Ballad of the Cranes), "Avtobus haqida ballada" (Ballad of the Bus), "Bog' haqida ballada" (Ballad of the Garden), were employed in the international project entitled "Creation of the Anthology of Literary Relations of the Southern Aral Region and Its Electronic Platform (Based on Uzbek, Turkmen, and Karakalpak Literary Relations)" (Reference 01-21-04/3743, dated December 9, 2025, issued by Berdakh Karakalpak State University). As a result, the study served as an essential source for enriching the project with scholarly views on artistic mastery, the progressive development of creative pursuits, formal and stylistic innovations in classical and modern literature, the relationship between tradition and innovation, and issues of literary influence.

The scientific and theoretical conclusions demonstrating that the poet introduced a distinctive tone into Uzbek literary thought through philosophical content, symbolism, and didactic ideas in the poetry of the Independence period, and that he created remarkable examples of historical and artistic synthesis in the epic genre, particularly in the epics "Javzo arafasi" (On the Eve of Gemini), "Ko'chki" (Landslide), "Ko'prik" (The Bridge) were utilized within the framework of the innovative project "Creation of the 'Comparativistics' Electronic Platform for the Course Comparative Literature Studies" (Reference 11-25/27, dated January 15, 2026, issued by Uzbekistan State World Languages University). As a result, the incorporation of the research findings concerning the theoretical aspects of poetic mastery in world and Uzbek literary studies, the study of Matnazar Abdulhakim's life and works, the predominance of lyric poetry in his literary heritage, and the poetic evolution of classical and modern genres enhanced the scientific and theoretical significance of the project.

The scientific and theoretical conclusions proving that the poet's literary-aesthetic and journalistic thinking developed in close connection with the socio-political and spiritual processes of the Independence period and the national mentality, and that his artistic and aesthetic views were in harmony with the ideology of national revival, as evidenced by his lyrical works, translation activities, and journalistic articles, were utilized in the implementation of the applied project "Creation of a Multilingual Electronic Platform of Uzbek Literature (in Uzbek, Russian, and English)" (Reference No. 01/8107, dated January 27,

2026, issued by Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, the findings of the study served as an important source in formulating the principal conclusions of the project.

The scientific and theoretical conclusions demonstrating Matnazar Abdulhakim's poetic and research mastery through a systematic analysis of his literary-journalistic articles, including "Orombaxsh she'riyat, teran tadqiqotlar ijodkori" (A Creator of Soul-Soothing Poetry and Profound Studies), "Iymon tuhfası"(The Gift of Faith), "Ikkinchi muallim saboqlari" (Lessons of the Second Teacher), "Mangulik jamoli"(The Beauty of Eternity), "Tafakkur chorrahalarida" (At the Crossroads of Thought) which extensively address significant social and spiritual issues, effectively employ distinctive stylistic and expressive means, and present an aesthetic approach to the relationship between tradition and innovation, were also utilized in the implementation of the applied project "Creation of a Multilingual Electronic Platform of Uzbek Literature (in Uzbek, Russian, and English)" (Reference 01/8107, dated January 27, 2026, issued by Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, the outcomes of the research served as an important source in determining the principal conclusions of the project.

Approbation of the research results. The results of the dissertation work were presented to the scientific community in the form of reports and abstracts at 4 international and 2 republican scientific and theoretical conferences.

Publication of research results. There were published 28 scientific works on the topic of the dissertation, including 1 monograph, 17 articles in the editions recommended by the Higher Attestation Commission for publication of the main scientific results of doctoral dissertations, and 2 articles were published in foreign journals.

Structure and scope of the research. The dissertation consists of an introduction, four chapters, a conclusion, and a list of references. The total volume of the dissertation is 278 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction justifies the topicality, scientific and practical necessity of the dissertation topic, highlights the problem development status, clearly defines the aim and tasks, object and subject of the research. It also indicates the correspondence of the work to the priority areas of development of science and technology of the republic, provides detailed information on the scientific novelty, and practical results of the research, their reliability, implementation into practice, published works, and the structure and volume of the dissertation.

Chapter I of the dissertation is entitled "**The Poet's Literary heritage and the theoretical foundations of poetic mastery**" and there were analyzed theoretical interpretations of the concept of poetic mastery in world and Uzbek literary studies, as well as the study of the work of Matnazar Abdulhakim. The first section of the first chapter is "**The study of Matnazar Abdulhakim's work in Uzbek Literary Studies**" and in this section the stages of the study of the poet's work were analyzed. The study of the work of Matnazar Abdulhakim began in his

time and was published mainly after the poet's death in the form of literary and critical articles, scientific studies, essays and memoirs. It should be noted that initially memoirs and scientific and journalistic works were created about the poet, such as "Ustoz haqida so'z" (A Word About the Teacher) (2013) by Sh.Matkarimov, "To'rtinchi muallim saboqlari" (Lessons of the Fourth Teacher) (2015) by K.Solayev, "Bizning Matnazar akamiz"¹⁴ (Our Matnazar Aka) (2018) by G.Ibodullayeva, "Matnazar Abdulhakimni eslab" (Remembering Matnazar Abdulhakim) (2016) by a team of 33 authors.

Thoughts and memories about the poet's personality and his work were collected in a collection named "Matnazar Abdulhakimni eslab"¹⁵, and published in 2016. The book contains memoirs and of more than 30 writers and poets, scientists, and art representatives about the personality of Matnazar Abdulhakim, and his unique work. In particular, articles by a number of poets and literary critics, such as A.Oripov, A.Obidjon, E.Samandar, O.Erkin, Komil Avaz, T.Adashboyev, M.Safarboyev, Sh.Matkarim, Guzal Begim, I.Ismoilov, are included.

Among the literary and critical articles about Matnazar Abdulhakim, the article "Teran ijod" (Deep Creativity) by Abdulla Oripov, the Hero of Uzbekistan, People's Poet of Uzbekistan, is of particular importance. This article discusses the personality, poetry, and rich world of thought of Matnazar Abdulhakim. It is important to note that Abdulla Oripov highly appreciates the poetry of Matnazar Abdulhakim, praising him as "like the "wisdoms" in our holy book, the Holy Quran," and recognizes him as a "wise poet." Comparing the poet's talent with Abu Rayhan Beruni, he elevates his philosophy and thinking to the level of historical thinkers, and especially recognizes the importance of his scientific activities, in particular his work at the Khorezm Mamun Academy, for literary studies. While recognizing this activity, Abdulla Oripov describes the level of the articles and studies written by the poet as "so great that even some scholars who say that they are great could not breathe"¹⁶. Indeed, the articles and studies written by Matnazar Abdulhakim on the works of such classical figures as Najmiddin Kubro, Pahlavan Mahmud, Bedil, Navoi, and Ogahi prove that the above definition is correct in every respect.

The article "Mangulikka daxldor buyuklik" (Greatness that Deserves Eternity) by the poet Oshiq Erkin (Erkin Madrahimov), one of the major figures of the Khorezm literary scene, is in the nature of a literary portrait and consists of such parts as "Dilbar tarjimalar", "Orombaxsh she'riyat, teran tadqiqotlar ijodkori", "Falsafiy she'riyat zargari". In each of the four parts of this article, Ashiq Erkin highlights specific aspects of the poet's work:

1. The poet's personality – "Greatness that Deserves Eternity". This part recognizes the qualities of humility, greatness in simplicity, honesty, truthfulness, and wisdom in the personality of Matnazar Abdulhakim.

¹⁴ Ибодуллаева Г. Бизнинг Матназар акамиз. – Урганч: Хоразм, 2013. – 36 б.

¹⁵ Matnazar Abdulhakimni eslab... To'plam. Toshkent. – Lesson Press. 2016. – 240 b.

¹⁶ Oripov Abdulla.Teran ijod. // Matnazar Abdulhakimni eslab...(Shoir va tarjimon Matnazar Abdulhakim haqida xotiralar, ilmiy-tadqiqotlar)/– Toshkent: Lesson Press – 2015. – B. 3.

2. His work as a sensitive translator - “Dilbar tarjimalar” (Lovely translations) This part considers the poet’s works translated from Persian, Russian, Turkmen, and Uzbek into Russian, and emphasizes his mastery as a translator.

3. Artistic, journalistic, and research mastery - “Orombaxsh she’riyat, teran tadqiqotlar ijodkori” (Creator of brilliant poetry, deep research). Opinions are expressed on the poet’s research and interpretations in the works “Iymon tuhfası”, “Ikkinchi muallim saboqlari”, “Mangulik jamoli”, “Tafakkur chorrahalarida” (Gift of Faith, Lessons of the Second Teacher, The Beauty of Eternity, and Crossroads of Thought).

4. His poetry, recognition as a wise poet – “Falsafiy she’riyat zargari” (The Jeweler of Philosophical Poetry). This part focuses on the issues of philosophical observation, aphoristic interpretation, and artistic mastery in the poet’s poetry.

One of the popular scientific works created about Matnazar Abdulhakim is the book “Lessons of the Fourth Teacher”. As is known, the first teacher is Aristotle, and the second teacher is Abu Nasr Al-Farabi, “muallimi soniy”. Matnazar Abdulhakim first mentions the unique wise man of the Eastern world, Pahlavan Mahmud, as “the Third Teacher”. After all, Pahlavan Mahmud is a unique representative of the school of wisdom with his rubaiyats that educate the human spirit, purify the inner world, and direct it to spiritual perfection. Matnazar Abdulhakim, who deeply studied the philosophy of Aristotle, Farabi and Pahlavan Mahmud, is recognized by Q.Solayev as the “Fourth Teacher”.

In recent years, Uzbek literary criticism should especially recognize the research of H. Abdullaev in analyzing the aesthetic and philosophical essence of Matnazar Abdulhakim’s work. H.Abdullaev’s research on Matnazar Abdulhakim’s work began when the poet’s first collections were published and was published in republican and local press publications. The book “Mangulikka muxtasar nazar” (A Brief Look at Eternity) contains the scholar’s articles published in the press at different times, and his subsequent observations on the poet’s work. In this literary and popular treatise, H.Abdullaev gives a general overview of the aspects of the poet’s creative activity, notes the dominance of philosophical and intellectual motifs in his poetry, his mastery in translations from Persian, and the ingenuity of his literary and aesthetic views.

The first monographic study on the work of Matnazar Abdulhakim is H.Gayipova’s dissertation entitled “The artistic and journalistic mastery of Matnazar Abdulhakim”. The dissertation analyzes the poet’s creative path, unique artistic style, and poetic mastery by analyzing his activities in the fields of poetry, translation, and journalism. H.Gayipova notes that the development of Matnazar Abdulhakim’s creative path reflects changes in attitude to man, era, thinking, and new principles, and emphasizes that this work can be studied in two stages during the years of independence: 1) 1991-2000; 2) the post-independence period (2001-2010). The dissertation also analyzes Matnazar Abdulhakim’s artistic and journalistic mastery, showing his mastery in genres such as articles, essays, literary conversations, and literary thoughts. In general, this study by Hulkanar Gayipova is significant, because she studied the artistic, and journalistic activities of multifaceted talent Matnazar Abdulhakim, in a separate plan.

Many poems by Matnazar Abdulhakim have been in the spotlight of readers and literary scholars. In particular, a statue has been erected in our country to his poem “Darsdan so‘ng” (After the Lesson) under the name “Muallimga mangu ehtirom” (Eternal Respect for the Teacher). In general, it is this one poem of the poet that has attracted the attention of many literary scholars. In particular, literary scholar and writer Ulugbek Hamdam also analyzes the poem “After the Lesson” from a philosophical point of view in his article “Bir she‘r tahlili”¹⁷ (Analysis of one poem). In particular, the poem impressively depicts the story of a village teacher leaving school at dusk and walking alone through the mountains towards her distant home. On the way, she encounters a hungry wolf and burns the notebooks in her hands, but then becomes prey to the wolf because of the notebooks of seven students who have not been handed in. It analyzes that not completing the task on time and not handing in the notebooks, that is, not reading, is a vice that leads to destruction. In general, Matnazar Abdulhakim’s deep artistic creativity and diverse activities have been the constant focus of attention of a wide literary environment, from poetry lovers to major literary scholars.

The second section of the chapter is entitled **“Interpretations of the creative personality’s poetic mastery problem in Uzbek literary studies”**. This section studies the history of the formation and development of poetic mastery concept in the history of world literary thought. Fiction is one of the most ancient and stable forms of human thought, its main task is to understand man, to perceive life and to recreate it in a figurative form. Analyzing the essence of literature, V.G.Belinsky emphasizes that “... our entire intellectual life, the entire essence of our life is in this, only in this literature”¹⁸. Indeed, the main task of literature is to understand man, to understand life and to recreate it in a figurative form. The first theoretical views on the essence of art and artistic creation were formed in antiquity. As is known, Aristotle explains the essence of art with the concept of mimesis, that is, imitation of nature. However, in his theory, the mastery of a poet is manifested not in direct imitation of an event, but in the artistic expression of the ideological and spiritual essence of reality. The most important work after Aristotle is the work of the Roman literary critic Horace, “On the Art of Poetry.” Continuing Aristotle’s philosophical ideas on poetics, Horace measures poetic mastery by the degree of mastery of the art of work, discipline, and artistry. In his opinion, poetic mastery is determined by the transition from “inspiration” to “mastery,” by learning, and by practicing. In our opinion, it is necessary to recognize that the innate talent inherent in the creative personality is also one of the decisive factors in the formation of poetic mastery.

In each era, along with the renewal of literary thought, the artistic expression style of the creative personality also changes. Therefore, each renewal in poetic thought marks a new stage in the development of literature. The development of fiction has continued uninterrupted for millennia, and in each era, it has risen to new levels in terms of social content, idea, and artistic form.

¹⁷ Ҳамдамов У. Ўзбек ва жаҳон адабиётига чизгилар. // Бир шеър таҳлили. – Тошкент: Qamar media, 2026. – Б. 341-344.

¹⁸ Белинский В.Г. Танланган асарлар. – Тошкент : Ўзбекистон, 1955. – Б. 322.

The second half of the 19th century was an important stage in the formation and development of world, and Russian, literary criticism in particular. In the history of Russian literary criticism, such scholars as F.I. Buslayev, A.N. Afanasyev, A.N. Popov, and A.A. Potebnya occupy a significant place as the founders of the literary criticism school. In the history of Russian literary criticism, A.N. Veselovsky's work "Historical Poetics" is recognized as a scientific source that raised the theory of poetic mastery and thought to a new level. Although A.N. Veselovsky addressed various issues of Western European literature in his scientific work, his most important achievements are related to the analysis of Renaissance literature, and the work of Dante. During this period, literature, and the style of writing were formed, and a new stage of poetic mastery emerged. According to Veselovsky, "the poetic mastery of a creative personality is the power of artistic renewal born from the harmony of historical experience, cultural heritage, and individual sensitivity"¹⁹. The theoretical views of A.N. Veselovsky had a significant impact on the formation and development of the concept of poetic thinking in world literary criticism. The scholar's scientific school was later continued in the work of such scholars as V.F. Shishmarev, M.M. Bakhtin, D.S. Likhachev, and Yu.N. Tikhonov. In his famous work "Art as Device"²⁰ scientist V. Shklovsky connects poetic mastery with the principle of "alienation". According to him, true art "alienates" life objects from the usual perception, allowing us to look at them with a new aesthetic gaze. In a work of art, a poet or writer does not simply repeat reality, but, on the contrary, renews the means of imagery and presents it in an unexpected, unusual form. Therefore, the essence of poetic mastery is not in the transfer of life, but in its new perception for the reader. Yuriy Tynyanov²¹, on the other hand, interprets the literary process as a consistently developing system, connecting the poet's poetic mastery with the historical exchange of literary forms. In his opinion, artistic mastery is the process of renewing, changing, and giving new opportunities to the existing poetic form.

In literary sources, the issue of artistic creativity and poetic mastery is considered mainly in connection with the classification of literary types and genres. "Naqd un-nasr", "Naqd un-she'r" (IX-X asr) by Qudama ibn Ja'far, "Kitob ush-she'r" (IX-X asr) by Abu Nasr Forobiy, "Balog'at sirlari" (XI asr) by Abdulqohir al-Jurjoni, "Mezon ul-avzon" va "Majolis un-nafois" (XIV-XV asr) by Alisher Navoiy, "Funun ul-balog'a" (XV asr) by Ahmad Taroziy in these sources, prose and poetry are distinguished as forms of expression, each of which has its own artistic and aesthetic characteristics. The poetic mastery of the creative personality is determined by the perfect mastery of these forms' regularities, and their application at the level of art. Alisher Navoi connects the literary mastery of a particular creative personality with his creative style. In particular, B. Valikhujaev²², while considering the fact that in the work "Majolis un-nafois" he reflected on the artistic mastery of the poets, emphasizes that Navoi indicated the

¹⁹ Веселовский А.Н. Историческая поэтика. – Москва: Высшая школа, 1989. – С. 29.

²⁰ Шкловский В. Искусство как приём. – Петроград: ОПОЯЗ, 1917. ru.wikipedia.org.

²¹ Тынянов Ю. Архитектура художественного произведения. – Москва: Гослитиздат, 1929. ru.wikipedia.org.

²² Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. –Тошкент: Ўзбекистон, 1993. Б.104.

beauty of the image, the appropriate use of artistic means, and their use to reveal the main content as criteria for the poet's mastery.

From the above observations, it becomes clear that in the two schools: Eastern and Western literature, poetic mastery essentially means the ability to create something new, but the method of achieving this novelty is different. If in the East, renewal within the tradition occurs through symbol, meaning and philosophy, in the West it is manifested through simplicity, naturalness, emotion in the language, as well as non-traditional methods of depiction. Both confirm one general conclusion, poetic mastery is the art of creatively rediscovering tradition.

Chapter II is named **“Poetic development of classical and modern genres”**. In the section **“The role of classical genres in the work of Matnazar Abdulhakim: tradition and originality”**, the poet's attitude to classical poetic genres and the principles of creative continuation of tradition were analyzed. The poet's poetic mastery as a successor of the traditions of Pahlavan Mahmud, Navoi, Bedil, Ogahi in ghazal, qitaa, muhammas, fard and other classical poetic genres and forms is revealed. Enjoyment of the traditions of folk oral art and creative inspiration and encouragement from the classical literature of the East, world literature, as well as unique talent laid the foundation for the formation of Matnazar Abdulhakim as a versatile creative personality. The poet's work is distinguished by the wide and diverse range of topics, the richness of philosophical observations, the diversity of genres, and the originality of poetic expression. Although the ghazal of our classical literature occupies a leading place in his work, he also created some poems in genres such as muhammas, qitaa and fard.

Literary critic H.Gayipova emphasizes that there are 84 ghazals in the legacy of Matnazar Abdulhakim²³. The selection “Javzo tashrifi”, which the poet himself compiled during his lifetime, includes 56 ghazals, and one ghazal is cited in two places, so there are 55 ghazals in total in this book. The remaining ghazals are included in a number of poetry collections of the poet, such as “Selected Works” in Volume II, “Ko‘prik”, “Oydinlik”. Ghazals are a beautiful example of the uniqueness of repetition in artistic creativity, the enrichment of tradition with innovation, and are also an expression of the author's boundless love for classical poetry, in particular, ghazals. In terms of the scope of the subject, they can be divided into ghazals on the theme of love, philosophical, social and nature. In particular, ghazals on the theme of love are leading in the poet's work.

Another aspect should be noted that the poet took a unique creative approach to the issue of using pseudonyms in the ghazal praise clauses. In some ghazals, he does not use a poetic pseudonym at all, which may be directly related to new trends in 20th-century literature under the influence of ideology, or it may also be due to the poet's personal humility. In some ghazals, we observed that the pseudonym “Matnazar” or “Abdulhakim” was used due to the requirement of the verse, and in one ghazal, which begins with the words “Firoq zulmatda poyon bo‘lsa, bo‘ldi...” the pseudonym “Muhammadnazar” was used. Matnazar Abdulhakim's ghazals are a good example of tradition and innovation in poetic creativity. These ghazals showed that the uniqueness within the tradition is also an

²³ Гайипова Х. Теран тафаккур ва тиник туйғулар куйчиси. – Урганч: УрДУ ноширлик бўлими, 2021. – Б.51.

important feature for contemporary poetry, and made a unique contribution to the creative improvement of the genre. The poet refers to the work of great word artists such as Atoyι, Pahlavan Mahmud, Navoi, Bedil, Mashrab, Ogahι, and writes similar ghazals and tatabbus.

In the work of Matnazar Abdulhakim, the place of classical genres, the gradual continuation of tradition, the skillful incorporation of philosophical conclusions into ghazals, and the worthy continuity in form and content characteristic of his predecessors are clearly manifested, first of all, in the renewal of the poet's imagination. After all, "without renewing the imagination, neither metaphor nor word can be renewed, concepts are only a name where reality stands. When reality turns into imagination, its evolutionary process intensifies"²⁴. In this sense, in the ghazals of Matnazar Abdulhakim, although he created based on centuries-old traditions, it is noticeable that he did not deviate from existing reality, and did not reanimate the conditions in his imagination. It is precisely because of this imaginative vitality that the poet's poetic thinking shows itself in his lines with a vital spirit. In his ghazals, the priority is not the rigid mold of tradition, but rather the process of artistic thought that "awakens" and renews tradition from within.

It is known that one of the poets who created unique examples of the ghazal genre in the second half of the 20th century is Erkin Vohidov. He wrote unique ghazals in the aruz verse, and in this genre, he described the inner world of a contemporary person, his love for his beloved, his love for his people, his love for his homeland, and his thoughts about the world, creating beautiful examples of this genre. Erkin Vohidov's ghazals deeply glorify feelings of loyalty, love, friendship, and affection. In our opinion, there is a harmony and a number of commonalities between the ghazals of contemporary poets and the work of Matnazar Abdulhakim. These are manifested in:

- 1) the ability to adapt the modern spirit to the ghazal genre;
- 2) the priority of the theme of love;
- 3) the brightness of personal wise thoughts;
- 4) deep knowledge and understanding of classical literature.

This can be seen in the example of some ghazals. In particular, both poets have ghazals with the rhyme "Yo'q" (No), and the theme of love is glorified. Matnazar Abdulhakim says:

Mening Layliyu Shirin o'rnida sen sarvinozim yo'q,
Na Farhodga, na Majnunga, iloj qancha, qiyosim yo'q²⁵,
Erkin Vohidov says:

Sevgi vodiysida menga teng bo'lgay qaysi Qays,
Ko'nglim ochsam ikki dunyo bu kabi afsona yo'q²⁶.

Both verses praise unique love, emphasizing the glorification and appreciation of one's love through the images of the legendary Layli and Shirin, Farhod and Majnun (Qays by E. Vohidov).

²⁴ Xolova M. O'zbek modern she'riyati: tarixi va nazariyasi. Monografiya. – Toshkent: Navro'z DUK, 2018. – B. 75.

²⁵ Воҳидов Э. Севги шундай навбаҳорки. Шеърлар. – Тошкент: O'zbekiston milliy ensiklopediyasi. – Б.34.

²⁶ Абдулҳаким М. Танланган асарлар. 2-жилд. – Тошкент: Фафур Ғулом номидаги НМИУ, 2017. – Б.274.

In the work of Matnazar Abdulhakim, there is also a mukhammas connected to Ogahi's ghazal with the radif "So'z", and the work clearly demonstrates the poet's creative approach to tradition, and the mastery of interpreting the classical heritage in accordance with the spirit of the times. The poem expresses the poet's spiritual quest for his time, his philosophical views on man, words, and spirituality. It shows respect for the classical art of words, but at the same time, it contains a new content and a unique poetic breath. Through this poem, the poet reinterprets the artistic expression of Ogahi's work, the divine power of words, and the changes in the human psyche. Matnazar Abdulhakim, while maintaining the artistic connection between the past and the present, appears as a creative personality who enriched the traditional form with modern content:

Anglamaydir dardlaringni, qotmag'il nodong'a so'z,
Berma hech istakka erk, bergil mudom imkong'a so'z,
Yo'q bo'lur zulmat, oxir, yetgan mahalda tong'a so'z,
Ey ko'ngil, odam xayol aylab dema nodong'a so'z,
Chunki ul inson emas, topsang degil insong'a so'z.

As is known, the word has always been a sacred concept in Eastern literary thought. The word is a symbol of thought, enlightenment, perception, humanity. If in his time, Ogahi glorified the word as a criterion of spiritual power and spiritual purity, Matnazar Abdulhakim continues this idea in the spirit of today. He expresses the importance of words in human life, the need to use them correctly, and appreciate them in a deeply philosophical tone. For the poet, words are the criterion of goodness, justice, and spirituality. He interprets the two sides of words as a contradiction between light and darkness, wisdom and ignorance, emphasizing that they are a factor determining the spiritual maturity of a person.

There is a single example of the fard genre in the work of Matnazar Abdulhakim, this fard is included in the poet's collection "Fasllar qo'shig'i" (Song of the Seasons):

"O'zgaga lutf aylading, o'ldim hasadimdan,
Hatlab o'tar u sen sari endi jasadimdan"²⁷.

This fard strictly adheres to the rules of the genre, namely, two-line, rhyming, and concise structure. In the fard genre, rhyme serves to ensure the independence of the lines. The rhyming words "hasadimdan" and "jasadimdan" in the given example show the independence of meaning in each line. The lines are interconnected through an internal logical unity of meaning. Both lines have independent meaning even when taken separately due to the rhyming words. We can see that a rhyming fard not only demonstrates the author's mastery, but also serves the successful performance of the fard. Based on the genre characteristics of the Fards, we can say that in this Fard, Matnazar Abdulhakim demonstrates the mastery of laconically and concisely expressing thoughts, vividly and impressively embodying a grand idea in two verses, and presenting clear conclusions and arguments.

The second section of the chapter is **"Modern poetic genres: the scope of the topic, the commonality of the idea and poetic image"**.

²⁷ Абдулҳаким М. Фасллар қўшиғи. – Тошкент. 1984. – Б.28.

The poems of the poet Matnazar Abdulhakim are distinguished, first of all, by the breadth of the subject matter, the richness of philosophical and observational ideas, the priority of symbolic and figurative interpretation, the mastery of poetic thought, and the uniqueness of the poet's vision. The main common feature of the poet's work is to polish the realities of life with beautiful art, to demonstrate the harmony of talent and emotions, and to express thought in an impressive, deep content. Poet Ulugbek Hamdam defines the scope of topics in the poetry of the independence period as follows: 1) romantic; 2) homeland; 3) hymn-dedication; 4) historical; 5) advice and counsel; 6) death; 7) aphoristic; 8) religious-enlightenment; 9) various topics²⁸.

There are also poems written on these topics in the work of Matnazar Abdulhakim. In particular, the poet's romantic lyrics occupy a central place in his poetry. In Matnazar Abdulhakim's poems, created in the traditional barmak system, universal concepts such as love, longing, exile, vision, and loyalty are glorified. The creative personality, while writing on these topics, gives them a new spirit. We can see this in the example of the analysis of a number of poems by the creative personality:

“Bir qayrilib tashlasang nigoh,
Yurak to‘lar so‘nmas ziyoga...
Seni bir bor ko‘rish-chun faqat
Kelib ketsa arzir dunyoga”²⁹.

In the above poem, the poet beautifully describes the meeting of two loving souls, who are considered the most beautiful and noble of creatures in this world. He explains the boundless love of a lover for his soulmate by the fact that he can come to this world only to see her once. In our opinion, this artistic discovery is one of the highest definitions of love and meeting in poetry.

In the work of Matnazar Abdulhakim, along with the image of love, the motif of separation and longing is also very common. The creative personality describes separation in his own unique way with unique lines. In his poem titled “Og‘riq” (Pain), the lyrical hero reflects the emotional state of a lover in separation through subtle aspects of meaning:

“Deylik qo‘li kesib tashlangan odam
Yo‘q qo‘l zirqirashin his qilar emish.
Sevgilim men seni sog‘indim qattiq,
Azob chekmakdaman og‘riyapsanmi?”³⁰.

As is known, a person is always tormented by what he has lost. The heart never forgets the emptiness and wound in itself. The poet compares this loss, that is, the pain of separation, to the fact that a person whose hand has been cut off constantly feels the tingling of that hand in his body. Comparing himself to a body, he compares his soulmate to the hand, which is an integral part of this body. Here, the poet beautifully demonstrates philosophically that just as a person feels the pain of a part of his body that is dear to him every moment, so when one of two people who are soulmates suffers from longing, the other also feels this pain. It is

²⁸ Хамдамов У.Бадий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – Б.7.

²⁹ Абдулҳаким М. Жавзо таширифи. – Тошкент: Шарк, 2008. – Б. 8.

³⁰ Абдулҳаким М. Жавзо таширифи. – Тошкент: Шарк, 2008. – Б. 26.

appropriate to analyze this poem by comparing it with the following verses of the famous Uzbek poet Asqad Mukhtar:

“Sen yo‘qsan, rishtalar parkand-parkand,
Og‘rig‘idan tunlar sassiz dodlayman,
Bir askar so‘zlarin yodlayman:
Yo‘q oyog‘i og‘rib qiynarkan...”³¹.

The verses quoted, just like the poem analyzed above, describe the state of two hearts during the days of exile. “A poem is the poet’s speech, the pain he reveals, the love he expresses. It is known that the speech in the heart of each person, the pain that bothers him, and the love he expresses belong only to him, and cannot be repeated by anyone else. After all, fate is irreversible”³². As we understand, although both works create harmony in content due to the mastery of wise creative personalities, they are different from each other in some aspects. Both creative personalities beautifully expressed the pain of the heart through deep philosophical thoughts based on their own views and aesthetic ideals.

The work of Matnazar Abdulhakim deeply expresses how great the concept of “poem and poetry” is. The examples of the artist’s work on this topic also reflect the personality of the poet. The poet writes in the poem “Da’vat” from the collection “Javzo tashrifi”:

“O‘n million, yuz million va milliard nafar
Hammamiz sig‘amiz she’riyat – taxtga”³³.

The poet confesses that poetry is such a throne that both the king and the beggar fit on this throne. In the very first lines of the poem, the poet seems to strike at the struggles of poets who, as in all times, are competing with each other. After all, poetry is not a battlefield, but a blessing that gives peace to the world and the human heart.

The main features of the wise poet’s lyrics are based on the diversity of the theme, image, artistry and expression, and the ability to come to original artistic generalizations. The poet’s poem entitled “Qo‘riqxonada” (In the Reserve) calls on humanity to understand the animal world in the bosom of mother nature. The events reflected in the poem are similar to the story of the writer Eshqobil Shukur named “Qayg‘u chimildig‘i”³⁴. Because one life event inspired writers to write in different genres in their own direction. In his poem, the poet Abdulhakim shows the death of the last tiger as a tragedy not only for the animal world, but also for all of humanity.

Olisdagi qoplon sezar bu o‘limni,
Faryodi uning-da boshiga yetar.
So‘nggi qoplon o‘ldi. Endi bu motamdan
“Qizil kitob” battar qizarib ketar”³⁵.

³¹ www.ziyouz.com

³² Йўлдошев Қ. Очқич сўз. – Тошкент: Тафаккур, 2019. – Б. 258.

³³ Абдулҳаким М. Танланган асарлар. II том. – Тошкент.: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 48.

³⁴ Эшқобил Шукур. Аср афсоналари. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2017. – Б. 32.

³⁵ Абдулҳаким М. Жавзо ташрифи. – Тошкент: Шарқ, 2008. – Б. 327.

Although the tiger is a representative of wild nature, the author portrays it as possessing human qualities - loyalty, devotion, thirst for man, love for a partner. This circumstance makes the cause of the tiger's death even more tragic: it dies not from its natural enemy, but from the loss of its partner, freedom, and the influence of the artificial, narrow and unnatural environment that surrounds it. Therefore, the true source of death is not in nature itself, but in the "limited existence" created by man. In the next paragraph, the "Red Book" very effectively reflects the guilt of humanity in the death of the tiger. As values, nature, and the most unique qualities of humanity are disappearing, the poet ironically exposes the helplessness of a society that is limited to registering them.

In the work of the poet Abdulhakim, there are also ballads, although few. The poems "Avtobus haqida ballada", "Turnalar haqida ballada" (Ballad about the Bus and Ballad about the Cranes) touch on actual topics. The poet's "Ballad about Cranes" contains the following lines:

"Turnalar juda ham donishmand qushlar,
Ular sadoqatli, mehribon, marddir.
Ular biladilar vatan diydorin,
Qo'msab azob chekmoq ulug' bir darddir³⁶.

In the poem, loyalty to the homeland is glorified through the image of a crane. This poem talks not only about the fate of birds forced to winter in warm countries, but also about the experiences of people who travel to distant lands in search of livelihood.

In the poetry of Matnazar Abdulhakim, one of the beautiful genres of lyricism - the sonnet - has a special place. The poet's bouquet of sonnets such as "Mahzun un chekadi nay yoralari", "Daryo - men, daryo - sen, daryo - u" are considered beautiful examples of modern Uzbek poetry. If the theme of love dominates in the first sonnet, then "Daryo - men, daryo - sen, daryo - u" social issues, the idea of valuing water, and respecting it are put forward in the garland of sonnets.

Chapter III of the study is "Poetic mastery in poetic dastans", and the first section is named "Artistic interpretation of philosophical and social themes in the dastans "Javzo arafasi" va "Ko'chki". This section analyzes the artistic and philosophical research, formal innovations, and poetic interpretation of historical and universal ideas in the dastans of Matnazar Abdulhakim. In the years of independence, Uzbek literary criticism has paid wide attention to poetry, in particular, formal and stylistic research in dastans, issues of a unique poetic style and the individuality of the creative personality. In particular, in the nature of dastans built on the basis of lyrical experience, the convexity of lyrical imagery, the richness of emotion, and the density of lyrical elements in composition are observed. The dastan genre also has a special place in the lyrical heritage of Matnazar Abdulhakim. His epics "Javzo tashrifi", "Ko'prik", "Ko'chki" can be assessed as a unique achievement of modern Uzbek poetry.

Literary critic N.Uroкова emphasizes that the following are important features of the development of Uzbek epics in recent years:

³⁶ Абдулҳаким М. Сайланма. I том. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи. – Б. 18.

“1. The renewal of style: folk storytelling, the use of verse and prose typical of the style of folk epics; 2. Deep penetration into religious themes, the introduction of Sufi tones into epics; 3. The acceleration of the process of genres syncretization, the observation of rapprochement with drama and novel in epics; 4. Artistic embodiment of the images of persons who left a worthy name in the history of the nation and homeland; 5. Modern style”³⁷.

These processes characteristic of the development of modern Uzbek epics are also clearly visible in the work of Matnazar Abdulhakim. The poet's epics opened up new horizons in the Uzbek epic tradition, both in terms of the novelty of the subject and idea, and in terms of poetic construction.

“The Eve of Javzo” is one of the small lyrical epics in the poet's work, in which the lyrical hero's passionate feelings and the pure soul's desire to love and be loved are artistically interpreted in a lyrical-romantic spirit. The poet does not call the epic “The Eve of Javzo” for nothing, because “javzo” (May 22 – June 21) is the hottest period of the year, the peak of summer, the highest level of heat. Here, javzo means the peak of human feelings, the highest point of fire in the heart – love. “Arafa” is the process of preparation for reaching this peak. Indeed, love is the hottest season of human life, and the experiences before this high peak are as high as the poet himself. The epic reveals the inner experiences of the lyrical hero - the lover, his loving attitude towards life, and his understanding of love as one of the spiritual pillars of human existence in poetic integrity.

The epic poem “Ko‘chki” occupies a special place in the work of Matnazar Abdulhakim. “Ko‘chki” is a socio-philosophical epic, written in the tune of the work “Yatimat ad-dahr” by the Arab poet As-Saolibi(11th century), each beyt consists of 8, 10, 12 lines. Another aspect is that since the work “Yatimat ad-dahr” belongs to the genre of tazkira, it contains various poetic fragments written by different poets. That is, just as the poetic fragments in the tazkira relate to different topics, the poetic verses in the epic “Ko‘chki” also belong to the artistic interpretation of different issues. In this regard, the epic can be called an artistic hymn about the truth of life, which is guided by wisdom. If we compare the work of Matnazar Abdulhakim to a sea, this series is like the most precious pearl of this sea. Because each poem in the series seems to be a continuation of the poem that precedes or follows it, but each poem has a logical completeness. The series consists of 144 poems, and a noteworthy feature is that each poem is given in separate quotation marks. In our opinion, there are several reasons why the poems are given in quotation marks. First of all, this may be related to the title of the epic. The reason why it is called “Ko‘chki” is that it came in a symbolic sense, and the ideas contained in the content of the epic moved from the work “Yatimat ad-dahr” to the poet's thinking, and then he reflected these ideas from his thinking in a unique artistic form in the lines of the epic. The poet Abdulhakim creatively interprets the thoughts of the philosophers-poets of the 11th century about life and love, the meaning of human life and its transience, goodness and evil, and the ideas put forward by them in the spirit of the 20th century. Secondly, in the process of

³⁷ Ўрокова Н. Сўнги давр ўзбек дostonчилигида ижодкор услуби ва индивидуаллиги (Икром Отамурод ва Усмон Қўчқор дostonлари мисолида): Филол.фан.бўйича фал.док.(PhD) дисс. автореферати. - Қарши, 2019. – Б.12.

studying the ideas of classical poets, Matnazar Abdulhakim deeply respected the scientific and translational services of the source scholar and textual scholar Ismatulla Abdullaev, who studied and translated “Yatimat ad-dahr”, and under the influence of the scholar’s prose translation, he completed the poetic fragments and was able to demonstrate his poetic mastery and aesthetic thinking. Thirdly, the poet did not present the work literally as a sample of his own creativity, which may be due to his personal humility. The introduction to the epic begins with an appeal to Saolibi, the author of “Yatimat ad-dahr”. At first, the poet refers to the glorious history of Khorezm:

Dodlar solib keldi kimlardir,
Otlar solib keldi kimlardir.
Oxir mag‘lub ketmoqlik uchun
Avval g‘olib keldi kimlardir.

Here, the history of Khorezm is reminded of the wars of conquest, the defeat of the hated people who came “with pride” and “with horses”. Although the people of Khorezm have experienced many oppressions and aggressions, they are portrayed as a people who have always triumphed over the invaders and preserved their freedom and honor. “Donish izlab kelding donishmand”, “Naql izlab kelding, ey arab” (You have come in search of wisdom, oh wise man, You have come in search of narration, oh Arab), the traveler As-Saolibi says, indicating that he came with a noble purpose.

The influence of Matnazar Abdulhakim on the commentary of “Yatimat ad-dahr” is manifested in the poem “Ko‘chki” in two ways:

1. He takes the images used by the poets in “Yatimat ad-dahr” and expresses a completely new content and idea.

2. He shapes both the image and the idea in “Yatimat ad-dahr” and enriches it with modern thinking. The combination of these two influences further deepens the artistic and aesthetic essence of the poem “Ko‘chki”.

While studying the lives of the poets in “Yatimat ad-dahr”, Matnazar Abdulhakim writes verses similar to their verses. In particular, in the fourth part of “Yatimat ad-dahr”, “Tatimmat al-yatima”, al-Husayn al-Alawi’s beautiful poems about love and loyalty are presented. He gives the following description of him: “If I had written his beautiful poems, they would have filled this entire book, but in order to comply with the condition of brevity and non-extension, I am writing only one of them. His words from the qasida are: To‘lin oy kabi qancha kiyik bolalariki, u [oy] aylanadigan o‘qi tepasiga [qalamda] yozilmagan ikkita xat [qosh]ni zohir qilgan. Chekkasida chayon zirak o‘rniga [gajak bo‘lib] aylanib turibdi, chayonni zirak qilib taqqan to‘lin oyni kim ko‘rgan?”³⁸. In “Yatimat ad-Dahr”, al-Husayn al-Alawi compares the beauty of his beloved to the moon, which is of course a traditional image. Here, the comparison of the playing and jumping of the fawns to the flirtatious frown of the beloved is an unconventional, original metaphor, and a unique artistic invention. In classical literature, the deer (ohu) and its fawn are often used as symbols of flirtation, grace, and unstable movement. According to his description, the face of beloved resembles a full moon, her eyebrows are so

³⁸ Абу Мансур Абдумалик ибн Муҳаммад ас-Саолибий. Татиммат ал-Ятима. – Тошкент. Фан, 1990. – Б.30.

beautiful and delicate that, although they are not drawn with the tip of a pencil, two thin eyebrows seem to have appeared naturally “on top of the moon”. Among the ornaments on her face is a curl, a ringlet, which replaces the scorpion-shaped earrings, making the beauty look even more strange, even a little dangerous. The poet rhetorically asks in amazement that no one has ever seen such a delicate and bright face, resembling a full moon, wearing a scorpion as an earring. The poet Abdulhakim continues this idea and describes the lover in the epic as a more beautiful image than the moon:

“Sen oy kabi olislardasan,
Sen oy kabi yaqinsan ko‘zga.
Ishqdan bo‘lak ilojim yo‘qdir,
Choram yo‘qdir sevmoqdan o‘zga.
Bilmadim, kim sari talpinar
Qor siyna ostida yuraging”,
Demoqchiydim quloqqinangga,
Chayon bo‘lib chaqdi ziraging”.

The poet Abdulhakim takes the images used by Alavi and expresses a new meaning, and idea. The poet emphasizes that the lover seems both distant (out of reach) and extremely close (in the heart) at the same time. The love of the lyrical hero - the lover is so strong that he cannot open his mouth to the lover about it, he cannot find any other way than to love silently. The poet, unable to understand who his beloved's heart is yearning for, is filled with doubts, and he falls into anguish. He wants to say affectionate words to the woman he loves, to whisper his inner feelings in her ear, but the scorpion-shaped ring that the woman is wearing prevents this. This ring supposedly “stings” like a scorpion, that is, it “stings” and stops the lyrical hero's hope and desire for intimacy. At this point, we can see that the traditional triad of “oshiq, ma'shuqa va ag'yor” (lover, beloved and rival) in classical literature, has come here in the form of “lover, beloved and scorpion”.

The poet's epic poem “Kochki” can be called an artistic reflection of the essence of human life and the philosophy of the value of life. It contains 81 eights, and all the themes are aimed at illuminating various aspects of the universal idea based on the interpretation of artistic and intellectual criteria. The emergence of eights is clearly visible in two cases:

- 1) in the form of a combination of eight verses as a whole;
- 2) in the form of two quatrains, separate in form but aimed at expressing one content. Each of these has its own unique aspects. In particular, the quatrains are mainly 9-11 syllables in two or three beyts, with philosophical-social, intellectual thoughts as the main ones. It should be especially noted that the common feature of the quatrains is the dominance of philosophical-spiritual observation, high artistry and mental (mental-spiritual) harmony of imagination. In general, the epic is one of the best examples of modern Uzbek epic poetry, which was able to fully demonstrate the poet's artistic mastery and is based on the diversity of theme, image, artistry and expression.

The second section of the chapter is **“Ko‘prik” as a historical-polyphonic epic**. The epic “Ko‘prik” (The Bridge) by the poet Abdulhakim has a unique structure in terms of content and form, and is dedicated to the life of the first

irrigator of Khorezm, Muhammad Haji Aminaddin oglu, who studied in Europe, his noble deeds and activity. The epic is a work on a historical theme, embodying the harmony of events and feelings, and combining the synthesis of the genres of quatrain, ghazal, narrative, muhammas, and sonnet into a single text.

The events of the epic begin with the description of the endless blessings of Ona Jaikhun (Amu Darya), who divided the village of Sarapayon in Khorezm when the first train arrived in Khorezm, and the author's thoughts on this matter. In the epic, the poet describes the bridge, which has an important place in people's lives, and the railways they discovered with their intelligence. He deeply emphasizes its importance in people's lives. At the same time, the author is deeply moved by the fact that mankind's greed has endangered nature, rivers and seas. He emphasizes how terrible the "attacks" on nature during the era of the authoritarian regime were, which pose a serious threat to the future. However, the poet hopes for goodness, for the rays of great independence that have entered our country, and making the following true statements, says: "The terrible ecological mistakes of our century are putting our homeland in a worse situation than the Genghis Khanate. The plunderers did not touch the sea, the plunderers did not dry up the river. Our own ignorance has done even worse. We are losing the sea; the life of our rivers is in danger. Turning a blind eye to these bitter truths is complete indifference, growing ignorance. Fortunately, water is returning to our rivers. The sea is beginning to ripple with hope. At a time like this, the bridges that are being built for independence are a great consolation. But not a dry consolation. These are the blessed tidings of the replenishment of our rivers and seas"³⁹.

At the beginning of the poem, the poet emphasizes that Muhammad Haji Aminaddin oglu's is "burnog'i asrning so'nggi yirik mirobi", a worthy successor to great people like Shermuhammad Munis and Muhammad Riza Ogahi, and calls the introductory part of the poem "Tawallud." In this part, the author expresses his artistic and philosophical views on the birth of a person, his fate, happiness and suffering, sin and regret, feelings of love and compassion. The second part of the poem is named "Water", and describes the source of life sacred to man – water. As is known, scientists claim that the first living beings on our planet appeared in water. The third part of the work is called "Tahyatash." "...once upon a time, Jayhun rolled down huge mountains and rocks, and over the centuries these stones were smoothed by the rapid flow of water and took the shape of a round tahya". In this section, the place name Tahyatash takes on the meanings of patience and willpower, and is elevated to the level of a figure. The fourth part of the epic tells the story of Muhammad Aminaddin's departure for the blessed pilgrimage, and then his departure to France for education, his letters written to his beloved, and his painful epitaphs.

The following chapters of the work contain stories and proverbs, in which the poet's artistic and philosophical views on life, water, time, the essence of life, and the value of knowledge are interpreted.

The epic includes a thematic poem called "Quduq" (*The Well*), with the epigraph "Ming machit, ming machitdan – yuz gechik, yuz gechikdan – bir ichik"

³⁹ Abdulhakim M. Tanlangan asarlar. – Toshkent. G'.G'ulom nomidagi nashriyot-matbaa ijodiy uyi. 2017. – B.164.

(Khorezmi proverb). (A thousand mosques, from a thousand mosques - a hundred bridges, from a hundred bridges – one well). Indeed, the proverb interprets the responsibility of a person to society as depending on his capabilities and power. In it, “thousand mosques” is used as a symbol of the highest merit and good deed of social significance, implying that such a noble deed is characteristic only of those with great opportunities. “A hundred bridges” represents a practical activity that is lower than it, but still serves the interests of society. Through “one well” it is emphasized that in any circumstances, even a person with limited opportunities can perform a good deed that serves the interests of the people. Thus, the proverb emphasizes that the criterion of virtue is determined not by quantity, but by a useful deed within the limits of opportunities. “The Well” is an incident poem and begins with the following description of the incident: “The twenties of the 20th century. The governor of the Khanka, Muhammad Aminaddin, was informed that a dead dog had been thrown into one of the wells. “Have you found the culprit?” the governor asked. “No,” the complainants replied. The governor’s face was pale. His lips trembled nervously, and his cheek muscles began to twitch. His expression was filled with fear...”⁴⁰. As is known, wells have long been considered sacred, they save people from thirst and give life. The poet writes in the words of Muhammad Aminaddin:

Quduq nopok bo‘lsa na oching aza,
Quduq nopok bo‘lsa, na ko‘z yoshlanglar.
Faqat qahr bilan, faqat darg‘azab,
Bunday quduqlarni ko‘mib tashlanglar .

When emphasizing the personality of the poet Muhammad Haji Aminaddin, he emphasizes his qualities of humanity, sincerity, honesty, humility, and resourcefulness. He calls on the growing generation to also become human, to increase the number of “human bridges”. Matnazar Abdulhakim’s epic poem “The Bridge” is a beautiful work praising the “human bridges” that connect the centuries with each other, their noble deeds.

The fourth chapter of the research focuses on the **“Literary and aesthetic aspects of research activity”**. The first part of the chapter talks about the **“Priority of the comparative-typological method in the scientist views”**. An integral part of the artistic and scientific heritage of Matnazar Abdulhakim, a versatile creative person, is scientific and research articles, journalistic works, and translation activities. In 1997, Matnazar Abdulhakim’s work “Iymon tuhfası” (The Gift of Faith) was published, dedicated to the 750th anniversary of the birth of Pahlavan Mahmud. In the work, the researcher analyzes about 40 rubai of the poet and wrestler, emphasizing how vast the poetry of Pahlavan Mahmud is. Comparing the rubai of Pahlavan Mahmud with the rubai of Najmiddin Kubro and Ogahi, Matnazar Abdulhakim considers that the main aspect of their harmony is the theme of the inconsistency of the sky, and the common theme of infidelity between people.

⁴⁰ Abdulhakim M. Tanlangan asarlar. 2-jild. – Toshkent. G‘.G‘ulom nomidagi nashriyot-matbaa ijodiy uyi. 2017. – B.227.

Literary critic H. Abdullaev recognized Matnazar Abdulhakim as a diligent researcher, he highly evaluates his literary and aesthetic views, saying: “Matnazar Abdulhakim is a creative personality with a broad horizon of artistic and scientific thought, a deep essence of thought, and a fluent style of expression”⁴¹. In both his journalistic works and research articles, Matnazar Abdulhakim puts forward the issue of national identity, human dignity, and spiritual perfection as the main ideological direction. In particular, in highlighting the personality of Pahlavan Mahmud, he uses the impressive methods of journalism, encouraging the reader to think and self-analyze.

In his work “Tafakkur chorrahalarida” (2013) (At the Crossroads of Thought) (2013), Matnazar Abdulhakim interprets the personality of Pahlavan Mahmud as a symbol of faith and human perfection. The author notes that in his time, Pahlavan Mahmud gained attention among the people not only as a poet and thinker, but also as a person who propagated faith and moral perfection. In this respect, his views are in harmony with Farabi’s ideas about the “virtuous city”, Yassavi’s admonitions about the tariqa, Navoi’s moral and aesthetic views, and Najmiddin Kubro’s divine qualities. Through these comparisons, the author presents the legacy of Pahlavan Mahmud in a broader historical and philosophical context. In the article “Ilohiy imtiyoz” (Divine Privilege) from the treatise, he analyzes 18 rubai of Pahlavan Mahmud, 14 – in “Hamsafarlar muloqoti” (Communication of Companions), 32 – in “Iymon tuhfası” (The Gift of Faith), and 21- in “Muhabbat kimyosi” (The Chemistry of Love). It seems that the author interprets the 85 rubai of Pahlavan Mahmud in the work, in which the ideas of youth are glorified, from the point of view of their content, Sufi aspects, and the poet’s artistic mastery. These figures show the breadth of the research, the depth of Matnazar Abdulhakim’s approach to the legacy of Pahlavan Mahmud, and that he is a figure who, along with scholars such as Yakubjon Iskhakov, Tokhtasin Jalolov, Natan Mallayev, Homidjon Homidov and Ergash Ochilov has left a unique mark in Pahlavan Mahmud studies.

In his article “Divine Privilege” Matnazar Abdulhakim discusses the philosophy of extinction in the rubai of Pahlavan Mahmud, and first expresses his views on extinction. The so-called “Divine Privilege” rediscovers “fano” that is, the passing time, through the rubai of Pahlavan Mahmud. “Fano (transience of the world) is a timeline from the moment of Adam’s birth in the dust to the dawn of the Last Judgment. At the same time, fano is a particle taken from a point as small as one thousandth of an incredibly small fraction of a moment. Thus, fano means “you left yourself – you reached me”. In this sense, fano is a divine privilege granted to man”⁴². He states that fano has its own divine regularities, and these regularities have been deeply understood by thoughtful poets. Analyzing the philosophy of “fano – the flow of time” in the rubai of Pahlavan Mahmud, he compares it to the works of Alisher Navoi.

⁴¹ Абдулҳаким М. Кўприк. – Тошкент: Янги аср авлоди, 2009. – Б.101.

⁴² Abdullaev H. Mangulikka muxtasar nazar. – Urganch: Xorazm nashriyoti, 2018. – B.4.

Based on the study of Matnazar Abdulhakim's research on the analysis of Pahlavan Mahmud's works, in particular, his rubai, the following aspects were observed:

1) in the interpretations, Matnazar Abdulhakim's deep respect for the genius of Pahlavan Mahmud, his literary heritage, and his consistent desire to reveal the essence of this heritage;

2) since he read and translated Pahlavan Mahmud's rubai in their original form, he also reacts to and analyzes their originality, and also expresses his own literary and aesthetic views;

3) in the research, a thorough artistic-journalistic interpretation and philosophical observation take precedence over a purely scientific-theoretical method;

4) the rubai of Pahlavan Mahmud, in which the ideas of youth are put forward, were analyzed.

With his scientific research activities, Matnazar Abdulhakim made a worthy contribution to the process of studying and interpreting classical literature based on original sources, one of the issues that became relevant during the independence period. Through his research, he expressed the spirit of new literary thinking, awareness of national identity, and rediscovery of spiritual heritage that was formed during the years of independence. It can be said that Matnazar Abdulhakim created remarkable results with his scientific research based on thorough knowledge and deep aesthetic taste.

The second section of the chapter is **“Matnazar Abdulhakim's research on Ogahi's creativity”**. The issue of studying Ogahi's literary heritage occupies a central place in Matnazar Abdulhakim's research. Mahmud Rajab recalls the poet's great love for Ogahi: “He would always mention figures such as Navoi, Bedil, and Fuzuli, and when talking about Ogahi, he would sometimes hold his breath or speak only in special places. He loved Ogahi so much that he would even honor and mention his name with love.” It seems that Matnazar Abdulhakim treats Ogahi's genius, and his invaluable heritage with boundless respect and high value.

One of the articles in “Mangulik Jamoli” (The Beauty of Eternity) is named “Ogohlar ogohi”. The article is written in the form of a literary interview. In it, the journalist and writer R.Hasan discusses various issues ranging from Ogahi's pen name to the significance of his works as a spiritual beacon and an inexhaustible source of moral education for contemporary readers. Most importantly, Matnazar Abdulhakim emerges as a creative figure who successfully combines poetic thinking with a journalistic perspective in the genre of literary conversation. His interviews and conversations organically blend artistic and aesthetic views, figurative reflection, and philosophical generalizations, thereby demonstrating his journalistic mastery at a high level. In the above-mentioned conversation, Matnazar Abdulhakim points out that Persian poetry has, since ancient times, astonished humanity with the richness and vastness of its poetic heritage. To support his view, he cites a number of examples, including Johann Wolfgang von Goethe's West-Eastern Divan, Sergei Yesenin's Persian Motifs, and the fact that Alexander Griboyedov wrote ghazals in Persian. He also notes with admiration that Jalaladdin Manguberdi, despite being a representative of the Turkic peoples,

composed beautiful rubaiyat in Persian. Furthermore, he highly praises Ogahi's contributions to Persian-language poetry.

The essay-article "Shifobaxsh dard" (Healing Pain) by Matnazar Abdulhakim also occupies a special place in the interpretation of Ogahiy's heritage. While "Ogohlar agohi" mainly discusses the poet's Persian works, the weight of his creative heritage, and aspects of poetic mastery, the essay-article "Healing Pain" analyzes the healing power of Ogahi's poetry in the human psyche and social life. The author interprets reading Ogahi's poems not as a simple reading, but as a "spiritual holiday", and a "humanity wonder". The author's thoughts on this are concise, touching, and captivating: "I am reading Ogahi's poems. I celebrate such moments as a kind of holiday, a victory of the human spirit over the sorrows of the mortal world, a stable triumph of goodness in my mood. I repeatedly enjoy the clear and magical care of poetry for my mind and feelings, preparing myself for the joyful struggle to repel the filthy attacks of negativity. I want to become even more human"⁴³. Indeed, this beautiful definition clearly demonstrates the power of poetry, the power of the artistic word.

The article "Bulbul tushlari" (Nightingale Dreams) by Matnazar Abdulhakim is devoted to the artistic and philosophical interpretation of Ogahi's poetry, in which the traditional symbols and images of classical literature are analyzed in what meanings they are used in the poet's poetry. At the center of the article lies the issue of human creation, the divine essence of existence, and the meaning of life. According to Matnazar Abdulhakim's interpretation, Ogahi portrays the human being as the highest of all creatures in his poetry. According to Matnazar Abdulhakim, Ogahi describes man in his poetry as a supreme being. The article analyzes Navoi's influence on Ogahi, his strong encouragement, and inspiration with examples.

In the article "Nightingale Dreams", the poet's ideological and aesthetic views are linked to responsibility in society and human life. The task of a person in existence is to live in harmony with all beings, to preserve the blessings of creation, and to feel the divine value of life. The article "Nightingale Dreams" begins with the divan of Ogahi's "Ta'viz ul-ashiqin", which is opened with the ghazal "Zihi jonlarga" (To the Souls), with thoughts about the philosophy of human creation and his divine faith in his original lineage. Commenting on the verses of the ghazal, Matnazar Abdulhakim calls them poetic graces. Matnazar Abdulhakim describes the verse "Zihi jonlarga vasling shavqidin ayshu tarab paydo" by Ogahi as "the verse in which the sun of thought began to rise", and the poet is amazed by the fact that in this verse the souls hoping for the help of Allah began to shine even before they were born.

Matnazar Abdulhakim's article "Arjumand so'z" (The Desired Word) is a literary and journalistic text of particular importance in studying Ogahiy's heritage. It extensively analyzes one of the central themes of the poet's work – the philosophy of words. The article is not an essay in genre, but belongs to the scientific-journalistic direction, in which an analytical approach and historical-scientific basis prevail over emotional observation. The main essence of the work

⁴³ Матназар Абдулҳаким. Мангулик жамоли. –Хива: Хоразм Маъмун Академияси, 2009. –Б.27.

is to highlight the eternal value, aesthetic power and educational functions of the word in Ogahiy's opinion. The author Abdulhakim lamented that the word occupies a very high position as the main theme in the work of Muhammad Riza Ogahiy, that he, as a high-ranking creative personality of this sacred property, created works with great mastery, and that the future generation should appreciate this treasure.

The author's journalistic article "Ham nasihat, ham vasiyat" (Both advice and will) is dedicated to one of the important but little-studied aspects of Ogahiy's work – historiography, in which the poet's style of artistic expression of historical events, didactic views and his place in the life of society are analyzed. The author begins the article with one of Ogahiy's rubaiyat and particularly emphasizes the poet's reverence for the word as an eternal and enduring value. According to Matnazar Abdulhakim, for Ogahiy, the word was a more eternal value than a building, a lineage, and even a state. Therefore, his chronicles serve not only as a record of ordinary events, but also as a means of educating society, guiding rulers and contemporaries in the spirit of justice, enlightenment, and patriotism. Matnazar Abdulhakim's book "Mangulik jamoli" (The Beauty of Eternity) is an important source in studying Ogahiy's personality and his great work. The work combines the poet's literary and journalistic interpretations, scientific and theoretical views, and emphasizes that Ogahiy's heritage is a high spiritual value, and an invaluable treasure for today's generation.

CONCLUSION

1. The concept of poetic mastery has been interpreted in each era in its own way and has been formed as a criterion for determining the artistic thinking of the creative personality. In Eastern and Western literature, poetic mastery is manifested as the art of rediscovering beauty and truth through artistic creation. However, in the East it is interpreted through traditional symbols and innovations, and in the West through brevity, emotion, and unconventional means of expression. This diversity shows that poetic mastery is a changing phenomenon in harmony with time and space.

2. The issue of poetic mastery in Uzbek literary studies has historically developed continuously and has reached a new level in the work of modern poets and writers. This is also evident in the poetic heritage of Matnazar Abdulhakim, the poet, translator, publicist, and researcher. The poet's work can be conditionally studied in the following stages: 1) the early period of his work (1970-1990); 2) his work in the early years of independence (1991-2000); 3) his work at the Khorezm Mamun Academy (2000-2010). During these periods, Matnazar Abdulhakim's poetic thinking flourished, and he was recognized as a "wise poet".

3. Matnazar Abdulhakim is recognized in Uzbek literature as a versatile creative personality who combined national traditions, artistic thought, and philosophical observation. His poetic, journalistic, and scientific activities had a significant impact on the development of Uzbek literature. The poet left behind a large number of lyrical works, translations, scientific-research articles, and literary and journalistic works.

4. The thematic scope of the poet's works is remarkably broad, encompassing love, patriotism, philosophical-aphoristic reflections, history, enlightenment, morality, and other subjects. An analysis of such poems as "Darsdan so'ng" ("After the Lesson"), "Vasvasa" ("Temptation"), "Da'vat" ("Appeal"), "Og'riq" ("Pain"), and "Daraxtzor" ("The Grove") demonstrates the poet's mastery in portraying the subtle emotions of the human heart and the sincere feelings of the inner world. His poetry embodies a harmonious synthesis of tradition and innovation and enriches the poetics of Uzbek lyric poetry through its thematic breadth, genre diversity, and aesthetic innovations within the system of poetic images. Through the unity of form, tone, and content, the poet introduced new modes of poetic expression into national literature.

5. The poet's literary heritage clearly reflects the influence of classical literary traditions, folklore, and world literature, particularly Russian poetry. The diversity of themes, originality in the interpretation of poetic images, and distinctive figurative thinking constitute the leading individual features of Matnazar Abdulhakim's creative personality. In his love lyrics, which form the core of his oeuvre, human beings, life, and the world of the heart occupy a central place. Matnazar Abdulhakim interprets love as the meaning of life and the essence of human existence.

6. Continuing such classical genres as the ghazal, mukhammas, qit'a, and fard, the poet enriched them with modern philosophy of life, national spirit, and profound intellectual depth. The ghazal, one of the oldest and most widespread genres of Eastern classical literature, occupies a significant place in Matnazar Abdulhakim's poetry. The poet's nearly one hundred ghazals testify to his mastery of the genre and his profound understanding of its artistic principles. His ghazals represent a vivid contemporary interpretation of classical literary traditions.

7. In his ghazals, the poet drew inspiration from the traditions of Eastern and Uzbek classical literature, particularly from Alisher Navoi and Ogahi. By translating the ghazals of Bedil into Uzbek, he benefited from the philosopher-poet's worldview and poetic mastery. Matnazar Abdulhakim's ghazal poetry is based not on imitation but on a creative continuation of tradition, independent thinking, and the enrichment and further development of classical heritage. He reinterpreted the spirit of the modern age, the aspirations of his contemporaries, and their spiritual world in an original manner.

8. Matnazar Abdulhakim's oeuvre includes works written in the genres of the sonnet, ballad, and elegy, which represent mature expressions of his artistic thinking. In such sonnets as "Mahzun un chekadi nay yoralari" and "Daryo – men, daryo – sen, daryo – u", as well as in works such as "Turnalar haqida ballada" and "Bog' haqida ballada", one can observe the creative assimilation of world literary and aesthetic experience. His sonnets and ballads are recognized as significant literary phenomena distinguished by profound content, refined artistic form, and strong national-aesthetic values.

9. The poet also made a distinctive contribution to modern Uzbek epic poetry. Matnazar Abdulhakim's epic poem "Ko'chki" ("Avalanche") is considered a major achievement of contemporary Uzbek philosophical poetry and represents an innovative poetic experiment in both form and content. Through philosophical

meaning, symbolic imagery, and didactic ideas, the work elevates questions of human essence, the value of life, and the struggle between good and evil to the level of poetic philosophy. “Ko‘chki” may be regarded as an artistic synthesis of the poet’s worldview and a philosophical expression of life’s lessons.

10. Matnazar Abdulhakim’s epic poem “Ko‘prik” (“Bridge”) is distinguished by the harmony of form and content, genre synthesis, and a strong humanistic message. The work demonstrates a high degree of historical and artistic integration while glorifying noble deeds, self-sacrifice, and humanity’s role as a spiritual “bridge.” Folkloric elements occupy an important place in the poem, which combines diverse poetic forms. “Ko‘prik” is a highly artistic epic that celebrates human virtues, noble actions, and the spiritual continuity between generations.

11. Matnazar Abdulhakim’s scholarly, journalistic, and translation activities reveal the breadth of his literary-aesthetic worldview and intellectual capacity. His literary-aesthetic and journalistic thinking developed in close connection with the socio-political and spiritual processes of the Independence period and with the national mentality. Works such as “Tafakkur chorahalarida” (“At the Crossroads of Thought”), “Iymon tuhfası” (“The Gift of Faith”), and “Ikkinchi muallim saboqlari” (“Lessons of the Second Teacher”) demonstrate the harmony of artistic thinking and scholarly reflection.

12. By conducting comparative-typological analyses of the rubaiyat of Pahlavan Mahmud and the ideas of Abu Nasr al-Farabi and Najmiddin Kubra, Matnazar Abdulhakim harmonized concepts of divine love and human perfection with the spiritual values of the modern age. In his interpretations, such notions as annihilation of the self (fana), conscience, spirit, and humanity are reconsidered within a contemporary literary and aesthetic framework. These aspects demonstrate the close relationship between the poet’s artistic-aesthetic views and the ideology of national revival.

13. His studies devoted to Ogahi are also of considerable significance. In the book “Mangulik jamoli” (“The Beauty of Eternity”), he provides a profound philosophical, artistic, and spiritual analysis of Ogahi’s legacy and reveals the ideological and spiritual affinities between Ogahi and Alisher Navoi. His interpretation of the relationship between tradition and innovation through aesthetic criteria, as well as his contemporary treatment of the concepts of “word” and “humanity,” clearly demonstrates his poetic and scholarly mastery.

14. Matnazar Abdulhakim made a significant contribution to the development of modern Uzbek literature not only as a poet but also as a literary scholar and translator. The research substantiates that the multifaceted creator’s artistic and scholarly heritage occupies an important place in the development of Uzbek literature and demonstrates that his poetic, journalistic, and scholarly mastery constitutes one of the key factors in the advancement of national poetic thought. Furthermore, it establishes that this heritage serves as an important artistic and aesthetic school for future generations.

**НАУЧНЫЙ СОВЕТ DSc.05/2025.27.12.Fil.15.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОР**

**УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ АБУ РАЙХАНА БЕРУНИ**

РАХИМОВА БЕКПОШША БАХАДИРОВНА

**ХУДОЖЕСТВЕННОЕ И НАУЧНОЕ НАСЛЕДИЕ
МАТНАЗРА АБДУЛХАКИМА:
ПОЭТИЧЕСКОЕ И ИССЛЕДОВАТЕЛЬСКОЕ МАСТЕРСТВО**

10.00.14 - Узбекская литература XX века и современный литературный процесс

**АВТОРЕФЕРАТ
диссертации доктора филологических наук (DSc)**

Тема диссертационной работы доктора наук (DSc) зарегистрирована в Высшей аттестационной комиссии при Академии наук Республики Узбекистан за номером B2026.1DSc/Fil331.

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Научный консультант:

Хамдамов Улугбек Абдувахобович
доктор филологических наук, профессор

Официальные оппоненты:

Якубов Исламжон Ахмеджанович
доктор филологических наук, профессор

Орипова Гулноза Муродиловна
доктор филологических наук, доцент

Шарипова Лайло Фрунзеевна
доктор филологических наук, доцент

Ведущая организация:

Джиззакский государственный педагогический университет

Защита диссертации состоится на заседании Научного совета DSc.05/2025.27.12.Fil.15.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «11» сентября 2026 года в 11⁰⁰. (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit.@uzsci.net)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 48). Адрес: 100100, Ташкент, Зиёлилар, 13. Тел. (99871) 262-74-58.

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Б. Тухлиев
Председатель Научного совета по присуждению ученых степеней, доктор филологических наук, профессор

Д. Аскарлов
Ученый секретарь Научного совета по присуждению ученых степеней, доктор философии (PhD) по филологическим наукам

Э. Ачилов
Заместитель председателя научного семинара при Научном совете по присуждению ученых степеней, кандидат филологических наук, профессор

ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Целью исследования является раскрытие поэтического мастерства Матназара Абдулхакима, выявление его вклада в развитие современной узбекской литературы, анализ поэтики стихотворных жанров в его лирическом наследии, их тематического многообразия и системы образов, исследование особенностей его поэмотворчества, а также изучение специфики его научно-литературной деятельности

Задачи исследования:

осветить теоретические основы проблемы поэтического мастерства творческой личности в узбекском литературоведении и степень изученности жизни и творчества Матназара Абдулхакима;

проанализировать поэтическую эволюцию и художественные особенности классических и современных поэтических жанров в литературном наследии Матназара Абдулхакима;

раскрыть отношение поэта к традициям представителей классической литературы, в частности Пахлавана Махмуда, Алишера Навои, Бедиля и Огахий, а также выявить литературные влияния и творческое своеобразие автора;

исследовать художественное воплощение жанрового многообразия поэзии, широты тематики и идейного содержания, системы поэтических образов и единства философских размышлений в его лирических произведениях;

обосновать философско-социальное содержание поэм поэта, принципы создания исторических образов, новаторские особенности его поэм и вклад автора в развитие жанра поэмы;

осветить литературно-исследовательскую деятельность Матназара Абдулхакима, его публицистические взгляды, художественно-научное мышление, а также факторы формирования его личности как поэта и учёного.

В качестве **объекта исследования** выбраны собрание сочинений Матназара Абдулхакима «Javzo tashrifi» («Наступление Джавзо») (2008), двухтомное издание «Избранные произведения» (2017), «Ko‘prik» (Мост) (2009), «Tafakkur chorrahalarida» (На перекрестке мыслей) (2013), «Mangulik jamoli» (Красота вечности) (2009).

Научная новизна исследования заключается в следующем:

проблема художественного мастерства в литературоведении исследована на материале творчества Матназара Абдулхакима; на основе стихотворений «Дарсдан сўнг» («После урока»), «Васваса» («Искушение»), «Даъват» («Призыв»), «Оғрик» («Боль»), «Дарахтзор» («Роща»). раскрыты этапы формирования художественного мышления поэта, тематический диапазон его поэзии, жанровое многообразие, система образов, а также художественно-психологические основы стилистической индивидуальности в изображении и выражении;

изучена роль фольклорных традиций в формировании поэтического мышления Матназара Абдулхакима на материале стихотворений и рубаи «Фалсафий туш» («Философский сон»), «Бир кучоқ гул» («Букет цветов»), «Ўғит» («Наставление»);

проанализировано влияние традиций классической литературы в газелях «Хабаринг йўқ» («Ты не знаешь»), «Бир вақтлари» («Когда-то»), «Келмас» («Не придёт»), «Жоним» («Душа моя»); исследовано воздействие мирового литературно-эстетического опыта в сонетах «Махзун ун чекади най ёралари» («Печально стонут раны свирели»), «Дарё – мен, дарё – сен, дарё – у» («Река – я, река – ты, река – он»), «Турналар ҳақида баллада» («Баллада о журавлях»), «Автобус ҳақида баллада» («Баллада об автобусе»), «Боғ ҳақида баллада» («Баллада о саде») что позволило выявить проявление данных факторов в стилевых поисках поэта;

доказано, что в поэзии периода независимости поэт привнёс в узбекскую литературную мысль своеобразное философское и дидактическое звучание, а в поэмах «Жавзо арафаси» («Накануне Джавзо»), «Кўчки» («Оползень»), «Кўприк» («Мост») создал высокохудожественные образцы историко-художественного синтеза, обогатив развитие жанра поэмы;

на основе публицистических статей поэта доказано, что его литературно-эстетическое и публицистическое мышление непосредственно связано с общественно-политическими и духовными процессами эпохи независимости, народным мировосприятием, а его художественно-эстетические взгляды созвучны идеям национального возрождения;

на системной основе проанализированы художественно-публицистические статьи, вошедшие в книги «Иймон тухфаси» («Дар веры»), «Иккинчи муаллим сабоқлари» («Уроки Второго учителя»), «Мангулик жамоли» («Красота вечности»), «Тафаккур чоррахаларида» («На перекрёстках мысли») выявлены особенности освещения актуальных социально-духовных проблем, эстетического осмысления соотношения традиции и новаторства, а также определены своеобразие поэтического и исследовательского мастерства Матназара Абдулхакима.

Внедрение результатов исследования. На основе исследования художественно-научного наследия Матназара Абдулхакима, его поэтического и исследовательского мастерства, а также определения его научно-практической значимости установлено следующее:

аналитические выводы, отражающие результаты исследования проблемы художественного мастерства на материале творчества Матназара Абдулхакима, раскрывающие этапы формирования художественного мышления поэта, его вклад в развитие национальной литературы и современной художественной мысли, показывающие широту тематического диапазона его поэзии, жанровое многообразие и эстетические новации в системе образов, а также художественно-психологические основы стилевой индивидуальности в изображении и выражении на материале стихотворений «Дарсдан сўнг» («После урока»), «Васваса» («Искушение»), «Даъват» («Призыв»), «Оғрик» («Боль»), «Дарахтзор» («Роща»), были использованы на

отчётных заседаниях Совета поэзии Союза писателей Узбекистана, памятных мероприятиях, посвящённых дню рождения Матназара Абдулхакима, мастер-классах, проведённых в Школе творчества Огахи, а также на творческих встречах и литературно-просветительских конференциях (справка Союза писателей Узбекистана 01-03/418 от 28 ноября 2025 года). В результате использование научно-теоретических выводов исследования способствовало обогащению духовно-нравственного мира молодого поколения, формированию творческих способностей и дальнейшему развитию их художественно-эстетического мышления.

Результаты исследования, согласно которым становление поэтического мышления Матназара Абдулхакима происходило под влиянием традиций устного народного творчества в стихотворениях и рубаи «Фалсафий туш» («Философский сон»), «Бир кучоқ гул» («Букет цветов»), «Ўғит» («Наставление»), традиций классической литературы в газелях «Хабаринг йўқ» («Ты не знаешь»), «Келур, келсанг» («Придёт, если придёшь»), «Керак» («Нужно»), «Бир вақтлари» («Когда-то»), «Келмас» («Не придёт»), «Жоним» («Душа моя»), а также мирового литературно-эстетического опыта в сонетах «Маҳзун ун чекади най ёралари» («Печально стонут раны свирели»), «Дарё – мен, дарё – сен, дарё – у» («Река – я, река – ты, река – он»), «Турналар ҳақида баллада» («Баллада о журавлях»), «Автобус ҳақида баллада» («Баллада об автобусе»), «Боғ ҳақида баллада» («Баллада о саде»), и выводы о проявлении этих факторов в стилевых поисках поэта были использованы в международном проекте «Создание антологии литературных связей Южного Приаралья и её электронной платформы (на основе узбекских, туркменских и каракалпакских литературных связей)» (справка Каракалпакского государственного университета имени Бердаха 01-21-04/3743 от 9 декабря 2025 года). В результате данное исследование послужило важным источником для дополнения проекта научными положениями о понятии творческого мастерства, поступательном развитии творческих поисков автора, формально-стилистических исканиях в классической и современной литературе, проблемах традиции и новаторства, а также вопросах литературного влияния.

Научно-теоретические выводы и результаты исследования о том, что поэт привнёс в узбекское литературное мышление своеобразное звучание посредством философского содержания, системы символов и дидактических воззрений в поэзии периода независимости, а также создал высокие образцы историко-художественного синтеза в жанре поэмы, особенно в произведениях «Жавзо арафаси» («Накануне Джавзо»), «Кўчки» («Оползень»), «Кўприк» («Мост»), были использованы в рамках инновационного проекта «Создание электронной платформы “Компаративистика” по дисциплине “Сравнительное литературоведение”» (справка Узбекского государственного университета мировых языков 11-25/27 от 15 января 2026 года). В результате освещение истории изучения теоретических аспектов проблемы поэтического мастерства творческой личности в мировом и узбекском литературоведении, исследование жизни и

творчества многогранного писателя Матназара Абдулхакима, а также обогащение проекта положениями о ведущей роли лирики в его литературном наследии и поэтической эволюции классических и современных жанров способствовали повышению научно-теоретической значимости проекта.

Научно-теоретические выводы и результаты исследования, подтверждающие, что литературно-эстетическое и публицистическое мышление поэта формировалось в непосредственной связи с общественно-политическими и духовными процессами периода независимости, а также с национальным мировосприятием народа, и что его художественно-эстетические взгляды находятся в гармонии с идеологией национального возрождения, что доказано на основе анализа его лирических произведений, переводческой деятельности и публицистических статей, были использованы при выполнении прикладного проекта «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском и английском языках)» (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/8107 от 27 января 2026 года). В результате материалы исследования послужили важным источником при формулировании основных выводов данного проекта.

Научно-теоретические выводы и результаты исследования, подтверждающие поэтическое и исследовательское мастерство Матназара Абдулхакима на основе системного анализа его художественно-публицистических статей «Оромбахш шеърят, теран таджикотлар ижодкори» («Творец умиротворяющей поэзии и глубоких исследований»), «Иймон тухфаси» («Дар веры»), «Иккинчи муаллим сабоқлари» («Уроки Второго учителя»), «Мангулик жамоли» («Красота вечности»), «Тафаккур чоррахаларида» («На перекрёстках мысли»), в которых широко освещаются актуальные социально-духовные проблемы, эффективно используются оригинальные стилевые и выразительные средства, а также эстетически осмысливаются взаимоотношения традиции и новаторства, были использованы при выполнении прикладного проекта «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском и английском языках)» (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/8107 от 27 января 2026 года). В результате результаты исследования послужили важным источником при определении основных выводов данного проекта.

Апробация результатов исследования. Результаты диссертационной работы представлены научному сообществу в виде докладов и тезисов на 4 международных и 2 республиканских научно-теоретических конференциях.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы. Общий объем диссертации составляет 278 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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100047, Toshkent, akademik Yahyo G'ulomov ko'chasi, 70.