



**MODELS AND METHODS FOR
INCREASING THE EFFICIENCY OF
INNOVATIVE RESEARCH**

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BUXOROLIK ZULLISONAYN SHOIRA

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Annotatsiya: *maqolada buxorolik zullisonayn shoira Muslihabegim Miskin ijodining o'ziga xos xususiyati, undagi mavzular olami, badiiy ijodkorligining o'ziga xos jihatlari tahlil qilinadi.*

Kalit so'zlar: *janr, fard, g'azal, ruboiy, soqiynoma, muxammas, musaddas, mustasne', muashshar, tarje'band, mulamma'.*

Muslihabegim Miskin o'zi yashagan zamonning diniy-ijtimoiy, ma'naviy-ma'rifiy voqealigidan teran xabardor bo'lib, xususan, adabiy an'analar haqida yetarli tasavvur va bilimga ega bo'lgan, ikki tilda birdek ijod qilgan zullisonayn shoiradir. Ko'hna tarix durdonasi bo'lgan sharif Buxoroning vakilasi sifatida mumtoz adabiyotimizning xazinasini boyitishda o'zining salmoqli nazmiy merosini qoldirgan ijodkor salohiyati e'tirof etishga arzigulik.

Miskinning iste'dodli shoira ekanligi, avvalo, uning uch yuzdan ortiq o'zbek, tojik tillarida, shuningdek, mulamma'da bitgan g'azallari hamda nazmning turli janrlarda ijod qilgani, ayniqsa, mustazodda o'zini sinab ko'rgani, muxammas, musaddas, mustasne', muashshar, tarje'band singari lirik turning hajman katta janrlarida she'rlar bitganida kuzatiladi. Ayni choqda uning devonlarida ruboiy, o'ziga xos to'rt misradan tarkib topgan soqiynoma kabi kichik lirik janr namunalarining uchrashi ham shoiraning Sharq mumtoz poetikasini teran o'rgangani va ularni badiiy ijodda mahorat bilan qo'llay olganidan dalolat beradi. Umuman olganda, mumtoz lirikaning o'ndan ortiq janrida ijod qilish ijodkordan yuksak shoirlik salohiyati bilan bir qatorda mumtoz she'r ilmini sinchiklab o'rganishni talab etadi. Devonlarni qiyosiy o'rganishning o'ziyoq Muslihabegim Miskinda ana shunday iste'dod va bilimning mavjudligi sezilib qoladi.

Alisher Navoiy lirikasini sinchiklab o'rgangan A.Hayitmetov «Xazoyin ulmaoniy» dagi mustazod, muxammas, musaddas va musamman singari janrlarning mavzu va shakliy o'xshashligidan kelib chiqib, ularni g'azaldan o'sib chiqqan,





kengaytirilgan janrlar sifatida talqin etadi¹⁷. Bizningcha, tarje'band, tarkibband singari janrlar ham aynan g'azaldan kelib chiqqan, uning kengaytirilishining hosilasi sanaladi. Masalaga shu nuqtayi nazardan yondashilsa, Muslihabegim Miskin lirikasini quyidagicha tasnif etish mumkin:

1. G'azal va unga bog'liq bo'lgan lirik janrlar: g'azal, mustazod, muxammas, musaddas, mustasne', muashshar, tarje'band.

2. Boshqa lirik janrlar: ruboiy, fard, soqiynoma, masnaviy.

Shoira lirik merosida ayrim janr namunalari miqdori nihoyatda oz. Chunonchi, ijodkorning o'zini tanitishi jihatidan ahamiyatli bo'lgan, tadqiqotimizning ilk faslida keltirilgan «*Nomi man Muslihabegim buvad guftam: «Yod dor , Guft Miskin: «Nomi xudro to nagardad oshkor»* [972/1, 1^a varaq] satrlaridan tarkib topgan fardi shu janrda yozilgan yagona namuna sanaladi. Bu esa Muslihabegimning fardda ijod qilishda u qadar mayl ko'rsatmaganligidan dalolat beradi. Biroq shoira lirikasidagi musaddas, mustasne', muashshar singari janrlarda bitilgan she'rlarga nisbatan bunday fikrga kelish to'g'ri bo'lmaydi. Negaki, bular musammat namunalari bo'lib, ular orasida musaddasda bitilgan she'rlar o'zbek mumtoz adabiyotida ancha keng tarqalgan. Biroq mustasne' va muashshar musammatning nodir namunalari sanaladi. Nodiraning «Firoqnoma» deb nomlanuvchi asari muashsharda bitilgan ana shunday nazmiy asardir. Mustasne' esa boshqa shoirlar ijodida kuzatilmaydi. Shu bois musammatning o'zbek mumtoz adabiyotida murabba', muxammas, musaddas, musabba', musamman singari ko'rinishlarining keng tarqalgani e'tirof etiladi¹⁸. Shundan kelib chiqib, Miskinning ayni janrlarda ijod etganini uning nazmning xilma-xil janrlarida she'rlar bitish salohiyatiga egaligi sifatida baholash lozim.

Shoira lirikasida mustazod janrida bitilgan ikki nazm namunasi uchraydi. Adadining kamligiga ko'ra, bu janrda yozilgan she'rlar ham musaddas, mustasne' va muashshar singari Muslihabegim ijodining noyob namunasi. Miskin lirik merosida ruboiy va soqiynomada bitilgan nazm namunalari alohida ahamiyat kasb etadi. Shoira soqiynomalari masnaviyda yozilgan ikki baytdan tarkib topgan she'rlardir. Ruboiy singari bu janrda ham shoira nihoyatda muhim ilohiy-irfoniy, axloqiy-ta'limiy qarashlarini nihoyatda ixcham shaklda o'quvchiga taqdim qilganki, bu an'anani davom ettirish mas'uliyatini his etish bilan bir qatorda, shoirada o'ziga xos iste'dod sohibi bo'lishni ham talab etadi. Tahlillar asosida unda shunday iste'dod borligiga ishonch hosil qilish mumkin.

¹⁷ Хайитметов А. Навоий лирикаси. – Тошкент: “Фан”, 1961. –Б 67.

¹⁸ Носиров О.Ўзбек классик шеърляти жанрлари. –Тошкент.:Ўқитувчи.1979. – Б.114.





Shoiraning sidqan ibodat targ'ibi ruhida bitilgan ruboiy, soqiynomalarida qalb go'zalligi bilan bog'liq muhim masalalarni ixcham badiiy ifoda eta olgani uning iste'dodining muhim bir qirrasini sifatida namoyon bo'lgan. Muslihabegim Miskinning oilaviy muhiti hamda yashash tarzi ham uning ijodiga o'z ta'sirini o'tkazmay qolmadi. Islom an'analarini bilan sug'orilgan qadriyatlardan yoshligidanoq bahramand bo'lib borgan shoira o'zining nazmiy asarlarida Allohga bo'lgan yuksak muhabbat va ishonchini, payg'ambarlar sardori Muhammad alayhissalomga nisbatan ehtiromini, musulmon olamida tanilgan sahoba hamda pirlarga esa sodiqligini tarannum qildi, ulardagi fazilat va neklikni in'ikos etdi.

Muslihabegim Miskin ixcham hajmli lirik janrlar: ruboiy va soqiynomada badiiy iste'dodini namoyish eta olganidek, g'azal va unga bog'liq bo'lgan lirik janrlar: g'azal, mustazod, muxammas, musaddas, mustasne', muashshar, tarje'band kabilarda ham shunday qobiliyatini she'rxonga yetkaza oldi.

G'azal boshqa ijodkorlarda kuzatilgani singari shoira ijodining salmoqli qismini tashkil etadi. Uning dastlabki namunalari VIII-IX asrlarda arab adabiyotida paydo bo'lgan, fors-tojik adabiyotida ilk g'azal yozgan shoir sifatida Ro'dakiy tilga olinadi. O'zbek adabiyotida esa dastlabki g'azal Rabg'uziyning «Qisasi Rabg'uziy» asarida (XIV asr) uchraydi. G'azalning dostonlar tarkibida uchrashi ilk bor Xorazmiyning «Muhabbatnoma» sidan boshlanadi¹⁹. Ma'lumki, o'zbek adabiyotida g'azalning hajmi 3 baytdan 19 baytgacha bo'lishi ta'kidlanadi. Professor Abdurauf Fitrat «Adabiyot qoidalari» asarida g'azalga quyidagicha ta'rif beradi: «Yurak lirizmi she'rlari» ko'brak g'azal shaklida yoziladi...»²⁰.

G'azal va unga bog'liq bo'lgan lirik janrlarda ijod etish shoira she'riyatining eng salmoqli qismini tashkil etadi. Uning g'azallarida Sharq mumtoz adabiyotidagi g'azalnavislikka xos an'analar o'ziga xos yo'sinda davom ettirilgani kuzatilganidek, g'azal va unga bog'liq bo'lgan lirik janrlarda ham shoiraning iste'dodi namoyon bo'lganiga guvoh bo'lish mumkin. Shoira tab'i xud musammatlar bitish bilan ham g'azalnavislikdagi salohiyatini ko'rsata olgan, deyish mumkin. Xususan uning mustasne'da ijod qilganining o'ziyoq fikrimizni quvvatlantiradi. Miskinning bunday janrlardagi iste'dodini ijodkordan o'ziga xos vazniy va qofiya san'atiga xos talablari bilan alohida iste'dod talab etuvchi, shoirlar ijodida nisbatan kam kuzatiladigan mustazodda bitilgan she'rlari misolida talqin etish muhim ahamiyat kasb etadi.

Kuzatishlardan ayonlashadiki, Muslihabegim Miskin g'azal va unga bog'liq bo'lgan lirik janrlarda ham o'z iste'dodini namoyon eta olgan iste'dodli zullisonayn

¹⁹ Юсупова Д. Адабиёт: –Тошкент: “Академнашр”, 2015, –Б.93.

²⁰ Болтаев Х. Шарқ мумтоз поэтикаси —Тошкент. Ўзбекистон миллий энциклопедияси,2008. –Б.140.





shoiradir. Uning toat-ibodatga undash ruhida yozilgan g'azallarining o'ziyoq bir qator motivlardan tarkib topganligi shoironing tafakkur olamining kengligidan dalolat beradi. Shoironing munojot g'azallarida toat-ibodatda bardavom bo'lolmagani, gunohlari ko'payib ketganini talqin etib, Allohning rahmatidan umidvorligini ham o'ziga xos mungli ohangda, ko'pincha hazaji musammani solim (ma'foiylun ma'foiylun ma'foiylun ma'foiylun) vaznida bitilgan g'azallarida badiiylashtirishi uning o'ziga xos uslubi sifatida namoyon bo'ladi. Muslihabegim Miskin munojot g'azallarida kuzatilgani singari Majnundagi jununkorlikka havasmand bo'lsa-da, taqdirida bitilgan miskin-u bechoralikni inkor etmaydi.

Shoira g'azaliyotida Layli, Majnun, bulbul timsollaridan unumli foydalanadi. Bu an'anaviy adabiy qahramonlarga ishora etuvchi talmehlarni va oshiqi shaydo bulbulni lirik qahramonga qiyoslash bilan g'azalga oshiqona ruh olib kira oladi va lirik qahramon ruhiy holatini badiiy kashfiyotlar bilan tasvirlashga erishadi.

Ayniqsa, uning g'azalda vasf etiluvchi manzurni «xesh», «ey shoh» tarzida istioralashgan ma'shuqa qiyofasida tasvirlashi g'azalda ilohiy va majoziy muhabbatni uyg'un holda ifodalashiga omil bo'ladi. Shoironing o'zbek-tojik tilida mulamma' g'azallar ijod etgani uning alohida badiiy mahoratidan darak beradi. Bir bayt o'zbekcha, bir bayti tojik tilida bitilgan mulamma'lari, xususan, baytda dastlab tojik tilida bitilgan misraning keyingi misrada o'zbekchada davom ettirilishi uning har ikkala tilda birdek o'ziga xos salohiyat bilan ijod etganini ko'rsatadi. Shuningdek, shoironing mustazodda ijod etgani she'riyat uning uchun dil izhorlarinigina badiiylashtirish vositasi bo'lib qolmaganligini anglatadi. Ayniqsa, bu janrning orttirilgan misralarida Muhammad alayhis-salom xos istioralashgan sifatlarning undalma tarzida qo'llanib, o'zi va o'ziga o'xshaganlar sifatlarini ham ayni holda istioralashirishi bilan mustazodda kontrastni va o'ziga xos o'ynoqilikni hosil qilishi uning iste'dodining bir ko'rinishi sifatida namoyon bo'ladi.

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