2026-yil
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“FAN VA TA’LIM YANGILIKLARI”

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JURNALI

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Bosh muharrir:
Shoumarov G‘ayrat Bahromovich, psixologiya fanlari doktori, akademik

Bosh muharrir o‘rinbosari:
Qodirov Umarali Do‘stqobilovich, psixologiya fanlari doktori (DSc), professor

Mas’ul kotib:
Muqimov Alisher

Texnik muharrir:
Qarshiyev Jamshid Murotaliyevich, pedagogika fanlari bo‘yicha falsafa doktori (PhD), dotsent v.b.

TAHRIR HAY’ATI:

01.00.00 – FIZIKA-MATEMATIKA FANLARI
Ayupov Shavkat Abdullayevich, fizika-matematika fanlari doktori, akademik
A’zamov Abdulla, fizika-matematika fanlari doktori, akademik
Zohidov Erkin A’zamovich, fizika-matematika fanlari doktori, professor

02.00.00 – KIMYO FANLARI
Normaxamatov Nodirali Soxobataliyevich, kimyo fanlar doktori, professor
Tojibayev Komiljon Sharobitdinovich, kimyo fanlar doktori, akademik

03.00.00 – BIOLOGIYA FANLARI
Abdurahmonov Ibrohim Yo‘lchiyevich, biologiya fanlari doktori, akademik
Sulaymonov Botirjon Abdushukurovich, biologiya fanlari doktori, akademik

04.00.00 – GEOLOGIYA-MINERALOGIYA FANLARI
Fayziyev Abdulhaq Radjabovich, geologiya-mineralogiya fanlari doktori, professor
Husanov Sultonboy To‘xtayevich, geologiya-mineralogiya fanlari doktori, professor

05.00.00 – TEXNIKA FANLARI
Allayev Qahramon Rahimovich, texnika fanlari doktori, akademik
Majidov Inom Urishevich, texnika fanlari doktori, professor
Turobjonov Sadritdin Maxamatdinovich, texnika fanlari doktori, akademik
Shaumarov Said Sanatovich, texnika fanlari doktori, professor

06.00.00 – QISHLOQ XO‘JALIGI FANLARI
Namozov Shodmon Ergashovich, qishloq xo‘jaligi fanlari doktori, akademik
Shoumarov Hikmat Bahromovich, qishloq xo‘jaligi fanlari nomzodi, professor

07.00.00 – TARIX FANLARI
Ziyo Azamat Hamid o‘g‘li, tarix fanlari doktori, akademik
Sagdullayev Anatoliy Sagdullayevich, tarix fanlari doktori, akademik
Yusupova Diloram Yunusovna, tarix fanlari doktori, akademik

08.00.00 – IQTISODIYOT FANLARI
Abdurahmonov Qalandar Xodjayevich, iqtisod fanlari doktori, akademik
Musayev Behzod Anvarovich, iqtisod fanlari nomzodi
To‘xliyev Nurislom, iqtisod fanlari doktori, akademik
G‘ulomov Saidahror Saidahmedovich, iqtisod fanlari doktori, akademik

09.00.00 – FALSAFA FANLARI
Nazarov Qiyom Normirzayevich, falsafa fanlari doktori, professor
Saifnazarov Ismoil Saifnazarovich, falsafa fanlari doktori, professor

10.00.00 – FILOLOGIYA FANLARI
Mengliyev Baxtiyor Rajabovich, filologiya fanlari doktori, professor
Sirojiddinov Shuhrat Samariddinovich, filologiya fanlari doktori, akademik
Xidirov Rajab Gulmatovich, filologiya fanlari nomzodi, dotsent (Tojikiston)

11.00.00 – GEOGRAFIYA FANLARI
Nigmatov Asqar Nigmatullayevich, geografiya fanlari doktori, professor
Tojiyeva Zulxumor Nazarovna, geografiya fanlari doktori, professor

12.00.00 – YURIDIK FANLAR
Rustamboyev Mirzayusuf Hakimovich, yuridik fanlar doktori, professor
Saidov Akmal Xolmatovich, yuridik fanlar doktori, akademik
Xolmo'minov Jumanazar Toshtemirovich, yuridik fanlar doktori, professor
Qodirov Bobiromon Bekmurodovich, yuridik fanlar doktori, professor

13.00.00 – PEDAGOGIKA FANLARI
Djurayev Risboy Haydarovich, pedagogika fanlari doktori, akademik
Ibraimov Xolboy, pedagogika fanlari doktori, akademik
Musurmonova Oynisa, pedagogika fanlari doktori, professor
Umarov Bahrom Norboyevich, pedagogika fanlari bo'yicha falsafa doktori, dotsent

14.00.00 – TIBBIYOT FANLARI
Akilov Xabibulla Ataullayevich, tibbiyot fanlari doktori, professor
Nazirov Feruz Gafurovich, tibbiyot fanlari doktori, akademik

15.00.00 – FARMATSEVTIKA FANLARI
Abdullabekova Viloyat Nurillabekovna, farmatsevtika fanlari doktori, professor
Tulaganov Abduqodir Abdurahmonovich, farmatsevtika fanlari doktori, professor

16.00.00 – VETERINARIYA FANLARI
Daminov Asadullo Suvonovich, veterinariya fanlari doktori, professor
Jabborov Shuhrat Abdumajidovich, veterinariya fanlari doktori, professor
G'afurov Aktam G'afurovich, veterinariya fanlari doktori, professor

17.00.00 – SAN'ATSHUNOSLIK FANLARI
Ahmedova Nigora Rahimovna, sanatshunoslik fanlari doktori, professor
Hakimov Akbar Abdullayevich, san'atshunoslik fanlari doktori, akademik

18.00.00 – ARXITEKTURA FANLARI
Nozilov Dodo Avazovich, arxitektura fanlari doktori, professor
Uralov Axtam Sindarovich, arxitektura fanlari doktori, professor

19.00.00 – PSIXOLOGIYA FANLARI
Abdusamatov Hasanboy Usmonjon o'g'li, psixologiya fanlari doktori, professor
Barotov Sharif Ramazonovich, psixologiya fanlari doktori, professor
Karimova Vasila Mamanosirovna, psixologiya fanlari doktori, professor
Halimova Mashraboy Vohidovna, psixologiya fanlari doktori, professor
Lazar Drajeta, psixologiya fanlari doktori, professor, Belgrad, Serbiya
Karpinskiy Konstantin Viktorovich, psixologiya fanlari doktori, professor, Grodno, Belarussiya
Suletbayeva Ella Serikbayevna, psixologiya fanlari doktori, dotsent

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22.00.00 – SOTSIOLOGIYA FANLARI
Bekmurodov Mansur Bobomurodovich, sotsiologiya fanlari doktori, professor
Toshmuhamedova Dilorom Gafurdjanovna, sotsiologiya fanlari doktori

23.00.00 – SIYOSIY FANLAR
Fayzullayev Alisher Omonullayevich, siyosiy fanlar doktori, professor
Hasanov Otabek Abdurashidovich, siyosiy fanlar doktori
Paxrutdinov Shukritdin Ilyasovich, siyosiy fanlar doktori, professor
Omonov Baxtiyor Axtamovich, siyosiy fanlar doktori, professor
Quronboyev Qahramon Qo'chqorovich, siyosiy fanlar doktori, professor
Avazov Komil Xolliyevich, siyosiy fanlar bo'yicha falsafa doktori

24.00.00 – ISLOMSHUNOSLIK FANLARI
Ibrohimov Ne'matulla, filologiya fanlari doktori, akademik
Islomov Zohidjon Mahmudovich, filologiya fanlari doktori, professor

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UDK 821.512.133.09

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CURRENT ISSUES IN STUDYING THE WORKS OF AHMAD TABIBI

Abstract. This article examines current scholarly issues in the study of the creative heritage of Ahmad Tabibi, one of the most prolific and multifaceted representatives of the Khorezm literary environment of the second half of the nineteenth and early twentieth centuries. The study focuses on the poet's lyrical heritage, activities as a tazkira writer, epic poet and translator, as well as the structural, genre and textual features of his Turkic and Persian divans. Although certain aspects of Tabibi's literary heritage have been examined in previous studies, his creative legacy has not yet been sufficiently investigated as an integrated artistic and poetic system. Particular attention is therefore given to the need to prepare a critical scholarly text of his Persian divan, comparatively examine the genre composition and textual variants of his Turkic divans, and investigate the transformation of traditional poetic images in his works. The article also discusses the concept of love in Tabibi's poetry, including the interaction between worldly and mystical interpretations of love, as well as the social, ethical and educational ideas expressed through traditional poetic genres. The study demonstrates that a comprehensive analysis of Tabibi's bilingual literary heritage, textual features, poetic imagery and relationship with the literary processes of his period is necessary for a deeper understanding of his contribution to Uzbek classical literature.

Keywords: Ahmad Tabibi, Khorezm literary environment, musammat, divan, tazkira writing, bilingualism, translation, poetics, Sufism, concept of love, textual studies, classical literature, Jadid literature.

AHMAD TABIBIY IJODINI O'RGANISHNING DOLZARB MASALALARI

Annotatsiya. Mazkur maqolada XIX asrning ikkinchi yarmi va XX asr boshlarida Xorazm adabiy muhitining yirik vakillaridan biri bo'lgan Ahmad Tabibiy ijodini o'rganishning dolzarb ilmiy masalalari tahlil qilinadi. Shoirning lirik merosi, tazkiranavislik, dostonchilik va tarjimonlik faoliyati, shuningdek, turkiy va forsiy devonlarining janriy, tarkibiy hamda matniy xususiyatlariga e'tibor qaratiladi. Tabibiy ijodining ayrim jihatlari avvalgi tadqiqotlarda o'rganilgan bo'lsa-da, uning ijodiy merosini yagona badiiy-poetik tizim sifatida kompleks tadqiq etish zarurati mavjudligi asoslanadi. Xususan, forsiy devonining ilmiy-tanqidiy matnini yaratish, turkiy devonlaridagi janriy tarkib va matn variantlarini qiyosiy o'rganish, an'anaviy

poetik obrazlarning transformatsiyasini aniqlash muhim ilmiy vazifalar sifatida belgilanadi. Shuningdek, Tabibiy she'riyatidagi ishq konsepsiyasi, undagi dunyoviy va tasavvufiy mazmunlarning o'zaro munosabati, an'anaviy janrlarda ifodalangan ijtimoiy-axloqiy va ma'rifiy g'oyalar tahlil qilinadi.

Kalit so'zlar: Ahmad Tabibiy, Xorazm adabiy muhiti, musammat, devon, tazkiranavislik, ikki tillilik, tarjimonlik, poetika, tasavvuf, ishq konsepsiyasi, matnshunoslik, mumtoz adabiyot, jadid adabiyoti.

АКТУАЛЬНЫЕ ВОПРОСЫ ИЗУЧЕНИЯ ТВОРЧЕСТВА АХМАДА ТАБИБИ

Аннотация. В статье рассматриваются актуальные научные вопросы изучения творческого наследия Ахмада Табиби, одного из наиболее продуктивных и многогранных представителей литературной среды Хорезма второй половины XIX – начала XX века. Особое внимание уделяется его лирическому наследию, деятельности в области тазкиранависания, дастанописи и перевода, а также жанровым, структурным и текстологическим особенностям тюркских и персидских диванов. Обосновывается необходимость комплексного изучения творчества поэта как единой художественно-поэтической системы. Рассматриваются проблемы подготовки научно-критического текста персидского дивана, сопоставительного изучения жанрового состава и текстовых вариантов тюркских диванов, а также трансформации традиционных поэтических образов. Анализируется концепция любви в поэзии Табиби, в которой переплетаются мирское и мистическое понимание любви. Кроме того, рассматриваются социально-нравственные и просветительские идеи, выраженные посредством традиционных поэтических жанров. Делается вывод о необходимости комплексного изучения двуязычного наследия Ахмада Табиби, его поэтики, текстологических особенностей и связи с литературными процессами рассматриваемого периода.

Ключевые слова: Ахмад Табиби, Хорезмская литературная среда, мусаммат, диван, тазкиранависание, двуязычие, перевод, поэтика, суфизм, концепция любви, текстология, классическая литература, джадидская литература.

Introduction. A distinctive, rich, and productive literary environment developed in Khorezm during the second half of the nineteenth and the beginning of the twentieth century. This period occupies a significant place in the history of Uzbek literature due to the continuation and refinement of classical literary traditions, the development of poetic genres, and the gradual expansion of social, ethical and educational themes in literary works. During the reign of Muhammad Rahim Khan II Feruz, literary activity in Khorezm developed around a strong

classical tradition, while poets and scholars also sought new forms of artistic expression. Ahmad Tabibi was one of the prominent representatives of this literary environment. His activities as a poet, tazkira writer, epic poet and translator make his creative heritage an important object of study for understanding the literary and intellectual atmosphere of Khorezm.

The significance of Ahmad Tabibi's literary heritage is determined not only by the volume of his works but also by their thematic and generic diversity. His creative legacy includes lyrical works in Turkic and Persian, musammats, ghazals, rubais, qasidas, masnavis and other poetic forms. At the same time, his activities as a tazkira writer and translator demonstrate that his literary interests extended beyond individual poetic genres. Therefore, studying Tabibi exclusively within the framework of a single genre or one aspect of his literary activity does not fully reveal the complexity of his artistic personality.

The study of Tabibi's life and literary heritage began during his lifetime. The observations of the Russian Orientalist A.N. Samoylovich, who met the poet during his 1908 journey to Khorezm, represent one of the early valuable sources concerning Tabibi and his activity as a tazkira writer. Later, F. Ganikhodjaev investigated various aspects of the poet's biography, literary heritage and sources and published examples of his poetry [3]. S. Matkarimova conducted a monographic study of Tabibi's activity as a tazkira writer on the basis of *Majmuai shuaroyi payravi Feruzshohiy* [4]. These studies created an important foundation for subsequent research.

More recent studies have addressed the textual heritage of Tabibi. Sh. Amonov carried out a comparative-textual study of the poet's Turkic divans and prepared a consolidated comparative text of *Munis ul-ushshoq* [1]. This research has considerable significance for determining the textual basis of Tabibi's literary heritage. At the same time, the complete generic composition of his divans, the textual variation of poetic works and the relationship between different manuscript and lithographic sources require further systematic investigation.

The relevance of studying Tabibi's heritage is also associated with the problem of preserving the textual authenticity of classical works. His Persian divan contains takhmises connected with the ghazals of more than fifty poets, as well as independent lyrical compositions. However, the absence of a comprehensive critical scholarly edition of this divan limits the possibilities for fully examining Tabibi's bilingual literary competence and his artistic interaction with Persian-Tajik literature. Therefore, the preparation of a comparative-critical text of the Persian divan represents one of the important directions for future research.

The present study aims to identify and analyze the major unresolved issues in the study of Ahmad Tabibi's literary heritage and to substantiate the need for a comprehensive examination of his poetry, textual heritage, bilingual literary activity, poetic imagery and relationship with the literary processes of his period.

Literature review. The existing scholarship on Ahmad Tabibi may generally be divided into several interconnected directions. The first concerns the poet's biography, literary activity and position within the Khorezm literary environment. F. Ganikhodjaev's research provides important information concerning Tabibi's life, creative heritage and literary sources [3]. Such studies established a factual basis for subsequent investigations and contributed to the preservation and introduction of Tabibi's works into scholarly circulation.

The second direction concerns Tabibi's tazkira-writing activity. S. Matkarimova's monographic research, based on *Majmuai shuaroyi payravi Feruzshohiy*, examines Tabibi as a compiler and author of literary-historical information [4]. This research is significant because it demonstrates that Tabibi's contribution to the Khorezm literary environment cannot be limited to his poetic works alone. His tazkira provides valuable information about literary figures and the literary processes of his time.

The third direction is represented by textual studies of Tabibi's Turkic divans. Sh. Amonov's comparative-textual research is particularly important in this respect [1]. The analysis of manuscript sources and textual variants makes it possible to clarify the composition and transmission of Tabibi's poetic works. However, the differences between the various divans, the number and distribution of individual genres, and the relationship between textual variants require further comparative investigation.

A. Toshpulatov's research is devoted specifically to the artistic features of Tabibi's musammat poetry [2]. The study of musammat is especially important because Tabibi used various forms of this genre and developed his own artistic approaches within the established classical tradition. G. Boltaeva's research on the genesis and artistic development of the mukhammas genre in Uzbek poetry provides a broader literary and historical context for interpreting Tabibi's contribution to this field [6].

The relationship between classical poetry and Jadid literary tendencies also provides an important perspective for studying Tabibi. N. Afokova's research on musammat in Jadid poetry provides a methodological basis for examining the transformation of traditional genres under the influence of new social, ethical and educational ideas [5]. A. Erkinov's research on the literary context of Khiva under Muhammad Rahim Khan II also contributes to understanding the broader intellectual and literary environment in which Tabibi worked [7].

Despite these studies, the available scholarship does not yet provide a fully integrated interpretation of Tabibi's creative heritage. In particular, his Turkic and Persian poetry, translation activity, genre system, textual variants, poetic imagery and relationship with emerging Jadid literary tendencies need to be examined within a unified analytical framework.

Research materials and methods. The main materials of the study include Ahmad Tabibi's Turkic and Persian divans, lyrical works, tazkira materials and

scholarly studies devoted to his literary heritage. The research applies historical-comparative, textual-critical, comparative-poetic and hermeneutic approaches. These methods make it possible to examine Tabibi's works in relation to their historical literary context, compare manuscript and published versions, identify genre characteristics and interpret the semantic transformation of traditional poetic images.

Particular attention is given to the interaction between tradition and innovation. Tabibi's poetry is examined in relation to the classical heritage of Alisher Navoi, Fuzuli, Munis and Ogahi, while also considering the changing intellectual and literary environment of late nineteenth- and early twentieth-century Khorezm. Such an approach allows the poet's individual artistic contribution to be distinguished from the broader traditions that shaped his literary thinking.

Results and analysis. One of the most important characteristics of Ahmad Tabibi's lyrical heritage is its generic diversity. The poet worked in such genres as the ghazal, rubai, qasida, mustazad and masnavi and demonstrated particular productivity in the musammat genre [2; 6]. His use of different poetic forms indicates that his literary activity cannot be adequately understood through the study of a single genre.

The quantitative diversity of Tabibi's works is accompanied by significant artistic variation. His numerous rubais, masnavis, qasidas, shiru shakar ghazals and other poetic compositions demonstrate the breadth of his poetic interests. The use of different aruz metres, rhyme systems and classical rhetorical devices also deserves systematic examination. Such research would make it possible to determine how Tabibi adapted established formal principles to his own artistic intentions.

The concept of love occupies a central position in Tabibi's lyrical poetry. At the surface level, many of his poems praise physical beauty and the beloved, following the established conventions of classical lyric poetry. At a deeper level, however, these images may acquire mystical meanings associated with divine beauty, spiritual unity and the search for perfection. Traditional images such as wine, the cupbearer and union may therefore function simultaneously at worldly and mystical levels.

This duality of meaning makes Tabibi's concept of love an important subject for comparative research. His poetic interpretation of love can be examined in relation to the traditions represented by Alisher Navoi, Fuzuli and Ogahi. Such a comparison may reveal the ways in which Tabibi inherited established literary conventions while simultaneously reshaping them according to his own artistic worldview.

The transformation of traditional poetic imagery is another important feature of Tabibi's poetry. Classical Eastern poetry contains a stable system of images such as the nightingale, rose, cypress and moth. Tabibi sometimes modifies these conventional images by introducing elements connected with local culture and everyday life. His use of the *sfand* or *isiriq* image instead of the conventional moth

image is a particularly noteworthy example. The poetic line "O'rtading joningni ishq o'tida andoqki sfand" demonstrates how a culturally familiar object can be transformed into an individual artistic symbol.

This example indicates that Tabibi's relationship with tradition was not merely imitative. He incorporated traditional poetic structures while introducing national and individual elements into their semantic system. The transformation of other conventional images should therefore be examined systematically in comparison with the poetry of his predecessors and contemporaries.

The Persian component of Tabibi's literary heritage represents another major research problem. His Persian divan includes takhmises connected with the ghazals of more than fifty poets, together with independent lyrical compositions. The absence of a complete critical edition of this divan makes it difficult to determine the full scope of his Persian-language creativity. A textual and comparative study of this material could reveal Tabibi's connections with Persian-Tajik poets such as Hafiz, Jami and Bedil.

The relationship between Tabibi's different Turkic divans is also important. Although *Munis ul-ushshoq* has received particular textual attention, other divans contain additional poetic materials whose distinctive features have not yet been comparatively analyzed in sufficient detail. For example, one musammat is included in *Munis ul-ushshoq*, while *Hayrat ul-ashiqin* contains five and *Tuhfat us-sulton* contains four musammats. A systematic comparison of these works may provide a clearer picture of the development and variation of Tabibi's lyrical heritage [1].

Tabibi's activity as a tazkira writer provides another important dimension of his literary personality. *Majmuai shuaroyi payravi Feruzshohiy* reflects the literary environment of Khorezm and preserves information about poets and their creative activities. This work demonstrates that Tabibi was not merely a poet participating in the literary process but also an observer and recorder of the literary environment in which he lived [4].

The social, ethical and educational aspects of Tabibi's poetry also deserve attention. In a number of his poems, moral shortcomings such as arrogance, envy, greed and deceit are criticized, while knowledge, enlightenment and moral perfection are praised. The expression of such ideas through traditional poetic forms is particularly significant because it demonstrates the gradual interaction between classical literary conventions and the new social and educational tendencies associated with Jadid literature [5].

Discussion. The analysis demonstrates that the study of Ahmad Tabibi requires an integrated methodological approach. His literary personality cannot be fully understood by separating his poetic, tazkira-writing and translation activities. These dimensions of his work interacted with one another and were shaped by the broader literary environment of Khorezm. Therefore, the investigation of Tabibi's creative heritage should combine literary-historical, comparative, textual and biographical approaches. Such an integrated perspective makes it possible to examine not only

individual works but also the internal connections between different aspects of his literary activity.

Textual studies are especially important because the reliability of interpretations of classical poetry depends on establishing the textual basis of the works. Comparative analysis of manuscripts, lithographic editions and later publications can reveal textual variants and help determine the most reliable form of individual poems. This approach is particularly relevant to Tabibi's Persian divan, for which a comprehensive critical edition remains an important scholarly task. Establishing an authoritative text would provide a stronger foundation for linguistic, stylistic and literary analysis and would help distinguish original textual features from later editorial changes.

Another significant research direction is the relationship between tradition and innovation in Tabibi's poetry. His works demonstrate continuity with the classical traditions of Navoi, Fuzuli, Munis and Ogahi, while certain poetic images, motifs and thematic interpretations show individual artistic development. The introduction and reinterpretation of culturally meaningful images such as *sfand* demonstrates how established poetic systems could be adapted to a particular historical and cultural environment. In this context, Tabibi's poetry can be considered not merely as a continuation of classical literary traditions, but also as an example of their creative transformation in the Khorezm literary milieu.

The bilingual nature of Tabibi's creativity also requires further investigation. A parallel study of his Turkic and Persian works would make it possible to identify similarities and differences in his poetic language, imagery, genre preferences, stylistic devices and literary influences. Such comparative research could clarify whether particular motifs and expressive forms function similarly in both linguistic traditions or acquire different meanings depending on the language and literary context. It would also contribute to a better understanding of cultural interaction between Turkic and Persian-Tajik literary traditions in Khorezm.

Furthermore, Tabibi's tazkira-writing activity deserves consideration as an important source for reconstructing the literary and intellectual environment of his period. His approach to poets, literary figures and their works may provide valuable information about the principles of literary evaluation and the functioning of literary networks in Khorezm. The relationship between his tazkira and poetic works may also reveal how Tabibi understood literary continuity, artistic authority and the role of the poet within the broader classical tradition.

Thus, further research on Ahmad Tabibi should move beyond the study of individual texts and examine his creative heritage as an interconnected literary system. Combining textual criticism, comparative literature, historical-poetic analysis and the study of bilingual literary practices would allow a more comprehensive understanding of Tabibi's contribution to the literary history of Khorezm and to the development of Central Asian classical literature.

Conclusion. Ahmad Tabibi occupies an important position in the literary history of Khorezm due to the breadth, genre diversity, thematic richness, and artistic character of his creative heritage. His literary activity reflects the complex interaction between the classical poetic tradition of the Khorezm literary environment and the emerging intellectual and aesthetic tendencies of the late nineteenth and early twentieth centuries. Previous studies have made significant contributions to the investigation of Tabibi's biography, his activity as a tazkira writer, the textual composition of his Turkic divans, and his contribution to the development of musammat poetry [1; 2; 3; 4]. These studies provide an important scholarly foundation for further research. At the same time, the existing body of research demonstrates that Tabibi's creative legacy has not yet been examined comprehensively through an integrated literary, textual, historical, and comparative approach.

One of the most important tasks for future scholarship is the preparation of a critical scholarly text of Tabibi's Persian divan. The available material indicates that this divan contains both independent lyrical compositions and takhmises connected with the ghazals of numerous Persian-Tajik poets. Therefore, a systematic comparison of manuscript and lithographic copies is necessary to establish the textual history of the divan, identify variations between existing versions, and clarify questions concerning the structure and composition of individual poems. Such work would provide a more reliable textual basis for interpreting Tabibi's Persian-language poetic heritage and for determining its relationship with the literary traditions represented by such poets as Hafiz, Jami, and Bedil.

Another significant direction of research concerns the comprehensive study of Tabibi's Turkic divans. Although earlier scholars have examined the genealogical and textual relationships among his divans, the variations in their poetic composition and the development of individual genres have not yet been fully systematized [1]. A comparative study of the manuscripts and lithographic editions of *Munis ul-ushshoq*, *Hayrat ul-ashiqin*, and *Tuhfat us-sulton* may reveal additional information about the formation, transmission, and revision of Tabibi's poetic texts. Particular attention should be paid to his musammat compositions, including musammas and other forms, since these works demonstrate the poet's active engagement with the formal possibilities of classical Uzbek poetry [2; 6].

The genre diversity of Tabibi's lyrical heritage also requires further systematic investigation. His creative output includes ghazals, rubais, qasidas, masnavis, mustazads, musammats, shiru shakar compositions, and other poetic forms. The presence of these genres indicates that Tabibi did not limit himself to a single established poetic model but actively worked within different forms of classical literature. Future studies should therefore examine the relationship between genre, poetic form, meter, rhyme, imagery, and thematic content in his works. Particular attention to the use of aruz meters such as ramal, hazaj, rajaz, and muzori may help

clarify the technical characteristics of his poetic style and his contribution to the continuation and development of classical versification.

The concept of love represents another central issue in the study of Tabibi's poetry. His treatment of love combines representations of worldly beauty and human affection with symbolic and mystical meanings associated with spiritual and divine love. Traditional images such as wine, the cupbearer, the beloved, the meeting, the nightingale, the flower, and the cypress acquire additional meanings within this poetic system. The interaction between apparent and inner meanings, particularly in connection with Sufi and Malomatiyya traditions, deserves closer examination. Comparative research involving the poetry of Alisher Navoi, Fuzuli, Ogahi, and other classical poets could help determine which elements of Tabibi's treatment of love continue established literary traditions and which demonstrate his individual poetic interpretation.

The transformation of traditional poetic imagery is likewise an important aspect of Tabibi's artistic method. His use of familiar classical symbols does not always reproduce their conventional form. In some cases, traditional images are adapted to the cultural and national environment of the Khorezm literary tradition. The use of *sfand* (isiriq), for example, in place of the conventional image of the moth (*parvona*) illustrates the possibility of modifying established poetic imagery while preserving its symbolic function. Such examples demonstrate the need for a detailed study of Tabibi's system of images and metaphors, including the symbolic functions of the cypress, nightingale, flower, dove, fire, wine, and other recurring motifs.

Tabibi's bilingual literary activity and his relationship with Persian-Tajik literary traditions constitute another important area for future research. A comparative analysis of his Persian and Turkic works may reveal similarities and differences in vocabulary, imagery, poetic form, stylistic devices, and thematic organization. It may also clarify the extent to which Persian-Tajik literary traditions influenced his Turkic poetry and how he adapted these traditions to the literary environment of Khorezm. Such comparative research would contribute to a broader understanding of bilingual literary practice in the region and of the cultural interactions that shaped the Khorezm literary milieu.

At the same time, Tabibi's poetry should be examined not only as a continuation of classical literary traditions but also as a reflection of changing social and intellectual conditions. His poems contain social, ethical, and didactic ideas directed against arrogance, envy, greed, deception, and other negative human qualities, while knowledge, morality, enlightenment, and personal improvement are presented as important values. These features demonstrate an increasing interest in questions that later became significant within the intellectual and aesthetic environment of Jadid literature. Therefore, the relationship between Tabibi's classical poetic forms and his socially oriented ideas deserves separate investigation. Such a study may help clarify the transitional characteristics of Khorezm literature

at the turn of the nineteenth and twentieth centuries without reducing Tabibi's work to either purely classical or purely modern literary categories.

In this regard, Tabibi's tazkira-writing activity is also of particular significance. His participation in the compilation and development of literary anthological traditions provides valuable material for understanding the organization of the Khorezm literary environment and the relationships among poets of his period [4]. The study of his tazkira alongside his poetic works may reveal how he perceived literary continuity, poetic authority, and the place of individual poets within the broader literary tradition. This approach would allow his poetic and scholarly activities to be considered as interconnected aspects of a single intellectual and literary practice.

Thus, the study of Ahmad Tabibi's creative heritage should move beyond the examination of individual genres, texts, or biographical facts toward a comprehensive reconstruction of his literary personality and historical-literary significance. Critical textual studies, genre analysis, comparative poetics, research into bilingual literary practice, and examination of social and ethical ideas should be considered interconnected directions of scholarship. A comprehensive investigation of these issues can contribute to establishing a more accurate scholarly understanding of Ahmad Tabibi's place in Uzbek classical literature and to revealing the distinctive features of the literary processes that took place in Khorezm during the late nineteenth and early twentieth centuries.

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FAN VA TA'LIM YANGILIKLARI
JURNALI

2026-yil
9(1)-son

Muassis - "FAN VA INNOVATSIYA YANGILIKLARI" MCHJ
Jurnal hamkori - «PROFI UNIVERSITY»

Jurnal O'zbekiston Respublikasi Prezidenti Administratsiyasi huzuridagi axborot va ommaviy kommunikatsiyalar agentligi tomonidan 2024-yil 24-may kuni № 454068-sonli guvohnoma bilan ro'yxatga olingan.

Jurnal 2024-yilda tashkil etilgan, 1 oyda bir marta o'zbek, tojik, qozoq, qirg'iz, qoraqalpoq, rus va ingliz tillarida nashr etiladi.

Tahririyat manzili: 190110, Toshkent shahri Uchtepa tumani, Bog'iston MFY, 14-mavze, 8-uy.

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Telegram kanali: **https://t.me/saen_2024**

Maqolada keltirilgan fakt va ma'lumotlarning to'g'riligi uchun mualliflar mas'uldirlar.

"Fan va ta'lim yangiliklari" ilmiy-amaliy jurnali Oliy attestatsiya komissiyasi Rayosatining qarori (25.08.2025 y., №374/5) bilan pedagogika va psixologiya fanlari bo'yicha falsafa doktori (PhD) va fan doktori (DSc) ilmiy darajasiga talabgorlarning dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan milliy ilmiy nashrlar ro'yxatiga kiritilgan.

ISSN: 3093-8694