

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMIY DARAJALAR BERUVCHI  
DSc.03/30.12.2019 Fil.05.02 RAQAMLI ILMIY KENGASH**

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**NAMANGAN DAVLAT UNIVERSITETI**

**KARIMOVA FARIDAXON ISAKOVNA**

**SHARQ ADABIYOTIDA DEBOCHA VA UNING POETIKASI**

**10.00.02 –O‘zbek adabiyoti**

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

**Farg‘ona – 2023**

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## KIRISH (Fan doktori (DSs) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida shoir-u allomalarning hayot va ijod yo‘llarini manbalar asosida o‘rganish, ma‘lumotlarni to‘plash, ularning adabiyot tarixidagi o‘rnini belgilash muhim masalalardan biridir. “Bugungi murakkab zamonda odamlar qalbiga yo‘l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta’sirchan kuchidan foydalanish”<sup>1</sup> dolzarb bo‘lib turgan davrda bashariyat so‘z san’ati xazinasini boyitgan mumtoz shoirlar va ularning adabiy merosini o‘rganish, targ‘ib va tashviq etish dunyo xalqlarining komil inson tarbiyasi va jamiyat mukammalligi bilan bog‘liq ulug‘vor maqsadlarini amalga oshirishga xizmat qilishi shubhasiz. Ijodkorning hayot va ijod yo‘li haqida ma‘lumot beruvchi ishonchli manba, eng avvalo, o‘zining asarlaridir. Devonlarga yozilgan debochalar ana shunday manbalar qatorida alohida ahamiyatga ega.

Dunyo adabiyotshunosligida mumtoz shoirlarning tarjimayi holi, faoliyati, adabiy merosi, asarlarining yaratilish jarayonlari, ijtimoiy, siyosiy, madaniy muhitning ular ijodiga ta’siri va badiiy ijod masalalari borasidagi qarashlarini atroflicha tadqiq etish nihoyat darajada muhim. Jahon ilm-fani, adabiyoti va madaniyati rivojiga ulkan hissa qo‘shgan mumtoz so‘z san’atkorlarining hayoti va ijodiy merosini o‘rganishga intilish kuchayib borayotgani esa e’tiborga molikdir.

Sharq xalqlari adabiyotida devonlarga va boshqa turli asarlarga debochalar bitilgan. Debochalarning ilk namunalari fors-tojik adabiyotining Hakim Sanoiy, Faxriddin Iroqiy, Xusrav Dehlaviy, Abdurahmon Jomiy kabi vakillari ijodida uchraydi. Alisher Navoiy bu sohadagi tajribalarni chuqur o‘rgandi, ularga ijodiy munosabatda bo‘ldi va o‘z devonlarini ajoyib debochalar bilan bezab, debochanavislikni takomillashtirdi. Sharq mumtoz adiblari hayoti va ijodini, asarlari poetikasini yoritishda debochalarning ilmiy-adabiy ahamiyatini asoslab berish adabiyotshunoslikning bosh vazifalaridan biridir. Hozirga qadar Sharq adabiyoti tarixida yaratilgan o‘nlab debochalar, ularning yuzaga kelishi va taraqqiyoti masalasi maxsus tadqiqot obyekti sifatida o‘rganilgan emas.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi, 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”gi farmonlari, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-sonli “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi,

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<sup>1</sup>Мирзиёев Ш. Ислол ҳамкорлик ташкилоти Ташки ишлар вазирилари кенгаши 43-сессиясининг очилиш маросимидаги нутк. // Халқ сўзи, 2017 йил, 19 октябрь.

2020-yil 19-oktyabrdagi PQ-4865-sonli “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi qarori hamda boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

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

### **Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi<sup>2</sup>.**

Debocha genezisi va poetikasini o‘rganishga yo‘naltirilgan ilmiy izlanishlar jahonning yetakchi ilmiy markazlari va oliy ta‘lim muassasalari, jumladan, Istanbul Universiteti, Ankara Universiteti, Karabuk Universiteti (Turkiya); Harvard University (Cambridge); Balx davlat universiteti (Afg‘oniston), Aligarh Muslim University, Delhi University (Hindiston); Azərbaycan Milli elmler akademiyasi Nizami adına ədəbiyyat İnstitutu va Z.Bünyadov adına Şərqsünashlıq İnstitutu (Ozarbayjon); Институт восточных рукописей в Санкт-Петербурге (Россия); Donishgohi millii Tojikiston, Instituti zabon, adabiyot, sharqshinosiy va merosi xattii banomi Rydakī, Donishgohi davlatii Xuchand ba nomi akademik B.G‘afurov (Tojikiston); O‘zbek tili, adabiyoti va folklori instituti, Toshkent davlat sharqshunoslik instituti, Toshkent davlat o‘zbek tili va adabiyoti universiteti, Samarqand davlat universiteti, Qo‘qon davlat pedagogika instituti (O‘zbekiston)da olib borilmoqda. Xususan, Hindistondagi Aligarh Muslim universiteti professori Muhammad Habibning Xusrav Dehlaviy hayoti va ijodini o‘rganishga bag‘ishlangan tadqiqoti mavjud. Unda muallif shoir devonlaridagi turli janrda yaratilgan she‘rlarni alohida o‘rganib, devon debochalarini mustaqil asarlar qatorida sanab ko‘rsatgan<sup>3</sup>. Muhammad Vohid Mirzoning tadqiqotida esa debochaning Xusrav Dehlaviy hayoti va ijod yo‘lini o‘rganishdagi ahamiyatiga e‘tibor qaratilgan<sup>4</sup>.

Tojik olimi A.Afsahzod Tojikiston, Afg‘oniston, O‘zbekiston, Ozarbayjon, Gruziya, Rossiya va boshqa davlatlar kutubxonalari qo‘lyozmalar fondlarida saqlanayotgan Abdurahmon Jomiy devonlarining o‘nlab nusxalarini tadqiq etgan. Ular orasidan eng ishonchli deb topilgan 9 ta nusxani obyekt sifatida tanlab, debochalar va mumtoz she‘riyatning 11 ta janridagi she‘rlarni qiyoslagan holda, Abdurahmon Jomiy devonlarining nisbatan mukammal ilmiy-tanqidiy matnlarini yaratgan<sup>5</sup>. M.Baqoyev Xusrav Dehlaviy adabiy merosi, xususan, devonlari va

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<sup>2</sup> Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi [https://tg.wikipedia.org/wiki/Хусрави\\_Дехлавй](https://tg.wikipedia.org/wiki/Хусрави_Дехлавй), <http://edebiyatbilgileri.com/divan-edebiyati-nazim-turleri>, <http://ganjoor.net>, <http://dergipark.gov.uz>, <https://dergipark.org.tr>, <http://iranicaonline.org>, <http://encyclopedia.com>, <https://www.academia.edu> va boshqa manbalar asosida amalga oshirildi.

<sup>3</sup> Mohammed Habib. Hazrat Amir Khusrau of Delhi. –Delhi, 2007. – Б.95.

<sup>4</sup>Mohammed Wahid Mirza. The life and works of Amir Xusrav. –Calcutta, 1935. <https://tg.wikipedia.org/wiki/ХусравиДехлавй>.

<sup>5</sup>Аълохон Афсахзод. Проблема литературного и научного наследия Абд ар-Рахмана Джамии. / Абдаррахман Джамии. Три дивана.Второй и третий диван. Критический текст. – М.: Наука, ГРВЛ, 1980.

ularning qo‘lyozma nusxalari, tuzilishi, janr xususiyatlarini tahlil qilgan bo‘lsa<sup>6</sup>, Sabohuddin Abdurahmon “Tuhfat us-sig‘ar” devoniga to‘xtalib, debochada devonlarning yaratilish tarixi haqida muhim ma‘lumotlar berilishini yozadi<sup>7</sup>.

Turk olimi Muhammad Nur Do‘g‘an Muhammad Fuzuliy forsiy devonining debochasi xususida bahs yuritgan.<sup>8</sup> Tahir Uzg‘o‘r bo‘lsa debocha kalimasi, debochani mazmun-mohiyati, o‘ziga xos xususiyatlari haqida ma‘lumot berib, Ahmad Posha, Alisher Navoiy, Nejatiy, Revaniy, Jalalzoda Solih Chalabiy, Fuzuliy, Tashlisali Yahyo Bey, Misaliy, Sinaniy, Sidki Pasha kabi qirqa yaqin shoirlar devonlariga yozilgan debochalar matni va ularning tabdillarini misol tariqasida keltiradi<sup>9</sup>. Ozar olimi A.Xalilov debochalarni badiiy muqaddimalarning turlaridan biri sifatida o‘rgangan<sup>10</sup>. S.Boltaboyev esa Alisher Navoiy devonlari debochalarining matnlari va ularning usmonli turk tilidagi tabdili keltirilgan kitob nashr etgan hamda unga mufassal lug‘at ilova qilgan<sup>11</sup>.

**Muammoning o‘rganilganlik darajasi.** O‘zbek adabiyoti tarixi masalalarini o‘rganishga bag‘ishlangan bir qator tadqiqotlarda debochalar va ularda qo‘yilgan masalalar haqida ayrim fikr-mulohazalar bildirilgan<sup>12</sup>.

<sup>6</sup>Бақоев М. Ҳаёт ва эҷодиёти Хусрави Деҳлавий. – Душанбе: Дониш, 1975.

<sup>7</sup> Appreciative Study of Variagatedness of Amur Khusrau’s Poetry. / Life, times and works of Amir KhusrauDehlavi. Edited by Zoe Ansari. –New Delhi: National Amir Khusrau Society. 1975.

<sup>8</sup>Muhammet Nur Doğan. Fuzulî’nin poetikası. –Istanbul: Ötüken neşriyat A.Ş., 2022. 117-120 с.

<sup>9</sup>Tahir Üzgör. Türkçe Divân dîbâceleri. –Ankara: Kültür Bakanlığı, 1990. -566 с.

<sup>10</sup> Xalilov Aras Vaqif o‘g‘lu. Klassik Azərbaycan poeziyasında bədii muqəddimə (dibaçə, saqınamə, kitabın yazılma səbəbi). Filologiya elmləri namizədi diss. avtoref. –Baki: 2006.

<sup>11</sup> Boltabayev S. Ali Şir Nevâyî divanlarinin dibaceleri. –Ankara: Akçağ Yayinlari, 2022.

<sup>12</sup> Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; Навоий лирикаси. – Тошкент: Ўзбекистон, 2015; Ҳамид Сулаймон. “Ҳазойин ул-маоний” матнларини ўрганиш ва нашрга тайёрлашнинг асосий масалалари. // Ҳазойин ул-маоний, 4 жилдлик, 1-жилд. – Тошкент: Фан, 1959; Шомухамедов Ш. Абдурахмон Жомий. – Тошкент: Фан, 1963; shu muallif: Шомухамедов Ш., Мусаев Б. Амир Хусрав Деҳлавий. – Тошкент: Фан, 1971; Б.Валихўжаев. XV-XIX асрлар ўзбек адабий-танқидий қарашлари тарихидан. СамДУ асарлари, янги серия, 138-чиқарилиши. –Самарқанд: 1964; Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965; shu muallif: Навоий поэтикаси. – Тошкент: Фан, 1983; Солихова М. Навоий дебочаларида шоир биографиясига доир маълумотлар. // Адабий мерос, 1 жилд. – Тошкент: Фан, 1968; Султон И. Навоийнинг қалб дафтари. – Тошкент: Ғафур Ғулум номидаги нашриёт-матба ижодий уйи, 2010; Абдуғафуров А. Рисолаи Ҳусайн Бойқаронинг яратилиш тарихидан. // Ўзбек тили ва адабиёти, 1972, 3-сон; shu muallif: “Бадоеъ ул-бидоя”нинг тузилиш санаси. // Ўзбек тили ва адабиёти, 1989, 4-сон; shu muallif: “Ҳазойин ул-маоний” жумбоқлари. Биринчи мақола. // Ўзбек тили ва адабиёти, 1994, 1-сон. shu muallif: “Ҳазойин ул-маоний” жумбоқлари. Иккинчи мақола. // Ўзбек тили ва адабиёти, 1994. 4-,5-,6-сон; shu muallif: “Ҳазойин ул-маоний” жумбоқлари. Учинчи мақола. // Ўзбек тили ва адабиёти, 1998, 1-сон; shu muallif: “Ҳазойин ул-маоний” жумбоқлари. // Ўзбек тили ва адабиёти, 2000, 5-сон; Зоҳидов В.Дебочанинг сири. // Ҳаётбахш бадийят тароналари. – Тошкент: Ғ.Ғулум номидаги Адабиёт ва санъат нашриёти, 1975; shu muallif: Яна бир дебочанинг шаходати. // Жаҳон бадийяти зарварақлари. – Тошкент: Ғ.Ғулум номидаги Адабиёт ва санъат нашриёти, 1980; Мусамухамедова П. Жизнь и творчество Факири: Автореф. дисс... канд. филол. наук. –Ташкент, 1974; Ғанихўжаев Ф. Табибий. – Тошкент: Фан, 1978; Ғаниева С. Алишер Навоий ижодиёти ва наср проблемалари. // Ўзбек насри тарихидан. – Тошкент: Фан, 1982. Салоҳий Д. “Бадоеъ ул-бидоя” девони ва бадий санъаткорлик масалалари: Филол. фанлари номзоди. ... дисс. – Тошкент, 1993; shu muallif: Навоийнинг шеърӣи услуги масалалари. – Тошкент: Фан, 2005; shu muallif: Навоийнинг девон тақмили соҳасидаги яна бир маҳорати.// Ўзбек тили ва адабиёти, 2019, 1-сон; Жўраев Ҳ. Алишер Навоийнинг кексалик даври лирикаси: Филол. фан. номз... дисс. – Тошкент, 1993. Сирожидинов Ш.С. Алишер Навоий ҳаёти ва фаолиятига оид XV-XIX асрларда яратилган форс-тожик манбалари(қийсий-типологик, текстологик таҳлил): Филол. фан. докт. дисс. автореф. –Тошкент, 1998; Эшмонов Ғ. Мужрим-Обид адабий мероси: Филол. фан. ном...дисс. –Тошкент, 2007; Деҳқонов А. Муҳаййирнинг ҳаёти ва ижоди: Филол.фан. номз.дисс. автореф. –Тошкент, 2007; Қобилова З.Б. Амирий ва унинг адабий фаолияти: Филол.фан. номз.дисс. –Тошкент, 2007; Қаюмов А. Асарлар. 10 жилдлик, 3-жилд. – Тошкент: Mumtoz so‘z, 2009; Солижонов Й. Сўзбоши қадри. // Ҳақиқатнинг синчков кўзлари.. – Тошкент: Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009; Сирожидинов Ш. Алишер

Jumladan, ilmda Alisher Navoiy debochalariga birinchi bo‘lib professor A.Hayitmetov e‘tibor qaratgan<sup>13</sup>. Olim Alisher Navoiy adabiy-tanqidiy qarashlarini o‘rganishda ulug‘ shoir debochalarining o‘rni va ahamiyatini ko‘rsatib bergan.

Taniqli matnshunos va manbashunos Hamid Sulaymon “Xazoyin ul-maoniy” matnlarini o‘rganish va nashrga tayyorlashning asosiy masalalari”<sup>14</sup> tadqiqotida to‘plamning yaratilishi, tuzilishi va undagi devonlarning nomlanishi, ulug‘ shoirning tarjimai holini chuqurroq o‘rganishda debochadagi ma‘lumotlar alohida ahamiyat kasb etishiga to‘xtalgan. Yetuk adabiyotshunos Yo.Is‘hoqovning “Navoiyning ilk lirikasi” tadqiqotida shoirning fors-tojik adabiyoti an‘analariga munosabati va g‘azalchilik taraqqiyotiga qo‘shgan hissasini belgilashda debochalar muhim manba ekanligi yoritilgan bo‘lsa, “Navoiy poetikasi” monografiyasida shoir g‘azallarining g‘oyasi, uslubi, badiiyati tahlil qilinib, debochalarga ham diqqat qilingan<sup>15</sup>.

M.Solihovanning “Alisher Navoiy devonlariga yozilgan debochalarda shoir biografiyasiga doir ma‘lumotlar”<sup>16</sup> maqolasida shoir hayoti, asarlarining yozilish tarixi, ustozlari haqida ma‘lumotlarni yoritishda debochalarning ahamiyati xususida bahs yuritilgan. Akademik V.Zohidovning “Debochaning siri” maqolasida, ayniqsa, Husayn Boyqaroning ulug‘ shoir ijodiga munosabati “Xazoyin ul-maoniy” debochasi asosida haqqoniy va xolis baholangan.<sup>17</sup>. “Yana bir debochaning shahodati” maqolasida esa “Badoye’ ul-bidoya” debochasidagi ma‘lumotlarga tayanib, Navoiy va Husayn Boyqaro mavzusiga kengroq o‘rin berilgan. O‘zbekiston Qahramoni, professor S.G‘aniyeva “Alisher Navoiy ijodiyoti va nasr problemalari” maqolasida mutafakkir shoirning 13 nomdagi turli nasriy asarlari haqida fikr yuritib, ular qatorida devonlarga yozilgan debochalarni ham

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Навоий: манбаларнинг қиёсий-типологияк, текстологияк таҳлили. – Тошкент: Академнашр, 2011; Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). Ўқув қўлланма. – Тошкент: Тамаддун, 2016; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. – Toshkent: Tamaddun, 2018; Жўрабоев О. Мирзо Сиддиқ Фано ва унинг адабий мероси. // Ўзбек тили ва адабиёти, 2011, 2-сон; shu muallif: Навоий девончилиги ва Қўқон адабий муҳити. // Ўзбек тили ва адабиёти, 2015, 1-сон; Жўраев Ж. Комёб ҳаёти ва ижодий мероси манбалари тадқиқи: Филол. фан.бўйича фалс. докт.(PhD) дисс. автореф.– Тошкент, 2012; shu muallif: Комёб ҳаёти ва ижодий мероси манбалари тадқиқи. – Тошкент: Мумтоз сўз, 2019; Давлатов О. Алишер Навоий шеърлятида Куръон оятлари ва ҳадисларнинг бадий талқини: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. –Тошкент, 2017; Эргашев Қ. “Хазойин ул-маоний”нинг яратилиш тарихига доир. // Ўзбек тили ва адабиёти, 2020, 1-сон; Қобилова З. Бадий ижодда таъсир ва издошлик масалалари(Амирий шеърляти мисолида): Филол фанлари доктори... дисс. –Фарғона, 2021; Шомуродова С. XX аср ўзбек адабиётида девончилик анъанаси: мавзу, таркиб, вазн ва бадий санъатлар: Филол. фан.бўйича фалс. докт.(PhD) дисс. автореф. –Самарқанд, 2022. Имомназаров М. Мукулмон минтака маданияти ривожда мажоз тариқи. Хусрав Дехлавий. 2-китоб. – Тошкент: Mumtoz so‘z, 2023;

<sup>13</sup> Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; shu muallif: Навоийнинг форсий мактублари. // Ўзбек тили ва адабиёти, 1974, 1-сон. – Б.9-13; shu muallif: “Хазойин ул-маоний” такмили ва Ҳусайн Бойқаро. // Ўзбек тили ва адабиёти, 1998, 1-сон. –Б.9-13; shu muallif: Алишер Навоий ижодида мавзуларга бўлиш ва танлаш принциплари. // Навоийга армуғон. – Тошкент: 2003. – Б. 8-12.

<sup>14</sup> Ҳамид Сулаймон. Хазойин ул-маоний матнларини ўрганиш ва нашрга тайёрлашнинг асосий масалалари. // Хазойин ул-маоний, 4 жилдлик, 1-жилд. – Тошкент: Фан, 1959. – Б.5-28.

<sup>15</sup> Маллаев Н. Ўзбек адабиётида ғазал ва унинг ривожда Навоийнинг роли ҳақида. // Ўзбек тили ва адабиёти масалалари, 1961, 3-сон. – Б.13.

<sup>16</sup> Солиҳова М. Навоий debochalарида шоир биографиясига доир маълумотлар. // Адабий мерос, 1 жилд. – Тошкент: Фан, 1968. –Б. 94-95.

<sup>17</sup> Зоҳидов В. Debochaning siri. // Ҳаётбахш бадийят тароналари. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б.119-136; Яна бир debochaning шаҳодати. // Жаҳон бадийяти зарварақлари. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1980. – Б.282-298.

sanab ko'rsatadi.<sup>18</sup> Professor A.Abdug'afurov "Badoye' ul-bidoya" debochasi Husayn Boyqaro risolasining yozilgan vaqtini aniqlashda ahamiyatli ekaniga e'tibor qaratadi<sup>19</sup>. "Badoye' ul-bidoya"ning tuzilish sanasi" maqolasida esa devonning tartib berilish yillari debochaga asoslanib oydinlashtirilgan. Olim "Xazoyin ul-maoniy" to'plamining yaratilish tarixi haqida ham bir nechta maqolalar e'lon qilgan<sup>20</sup>.

Adabiyotshunos L.Serikova tomonidan "Xazoyin ul-maoniy" debochasining rus tiliga tarjima qilinishi diqqatga sazovordir<sup>21</sup>. Olima "tarjimonlardan buyuk mutafakkir asarlarining faqat to'liq tarjimasini talab qilish" zarurligini ta'kidlagan<sup>22</sup> va "Xazoyin ul-maoniy" debochasini mufassal tarjima qilgan.

Sh.Shomuhamedov va B.Musayevlarning tadqiqotida Xusrav Dehlaviy devonlariga yozilgan debochalarning shoir hayot yo'li, ijodini o'rganishdagi ahamiyati yoritib berilgan<sup>23</sup>. So'nggi yillarda ham Sharq adabiyotining mumtoz vakillari, jumladan, Alisher Navoiy hayoti va ijodini yangicha talqinlarda o'rganishga e'tibor kuchaymoqda. Xususan, Sh.Sirojiddinov, N.Jabborov, D.Yusupova, Q.Ergashevlarning ishlarida ulug' shoir tarjimayi holi va faoliyati, adabiy merosi, ijodiy laboratoriyasi manbalar, jumladan, devon debochalari asosida tadqiq etilishi ahamiyatlidir<sup>24</sup>. M.Imomnazarov tadqiqotlari Alisher Navoiy va Xusrav Dehlaviylarning hayoti va ijodiy merosini o'rganishga o'ziga xos tarzda yondashilganligi, tahlillar jarayonida juda ko'p tarixiy, ilmiy va adabiy manbalar, xususan, debochalardagi ma'lumotlarga tayanilganligi bilan e'tiborga loyiq<sup>25</sup>.

Fors-tojik adabiyotining Hakim Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy, ozar shoiri Muhammad Fuzuliy, o'zbek she'riyatining Alisher Navoiy, Shermuhammad Munis, Muhammadrizo Ogahiy, Mohlaroyim Nodira, Amiriy, Tabibiy, Faqiriy, Muhsiniy, Mujrim-Obid, Fano, Muhayyir kabi o'nlab vakillari o'z devonlariga debocha bitganlar. Debochalar mazkur shoirlar hayoti va ijodini

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<sup>18</sup> Ганиева С. Алишер Навоий и жодиёти ва наср проблемалари. // Ўзбек насри тарихидан . – Тошкент: Фан, 1982. – Б.58.

<sup>19</sup> Абдуғафуров А. "Рисолаи Хусайн Бойқаро"нинг яратилиш тарихидан. // Ўзбек тили ва адабиёти, 1972, 3-сон. – Б.15-18. "Бадоеъ ул-бидоя"нинг тузилиш санаси. // Ўзбек тили ва адабиёти, 1989, 4-сон.-Б.3-12.

<sup>20</sup> Абдуғафуров А. "Хазойин ул-маоний" жумбоқлари. Биринчи мақола. // Ўзбек тили ва адабиёти, 1994, 1-сон. –Б. 3-10; shu muallif: "Хазойин ул-маоний" жумбоқлари. Иккинчи мақола. // Ўзбек тили ва адабиёти, 1994, 4-, 5-, 6-сон. –Б.9-16; shu muallif: "Хазойин ул-маоний" жумбоқлари. Учинчи мақола. // Ўзбек тили ва адабиёти, 1998, 1-сон. –Б.3-10; shu muallif: "Хазойин ул-маоний" жумбоқлари. // Ўзбек тили ва адабиёти, 2000, 5-сон. –Б.3-11.

<sup>21</sup> Серикова Л. Предисловие к "Сокровищнице мыслей" Алишера Наваи. // Адабий мерос, Фан, 1984, 1-сон. – Б.15-21; 2-сон. –Б54-59.

<sup>22</sup>Серикова Л. Алишер Навоий асарларининг рус тилига таржимаси. // Адабий мерос, Фан, 1980, 2-сон. – Б.78.

<sup>23</sup> Шомухаммедов Ш., Мусаев Б. Амир Хусрав Деҳлавий. – Т.ошкент: Фан, 1971.

<sup>24</sup> Сирожиддинов Ш. Алишер Навоий: манбаларнинг қиёсий-типологик, текстологик таҳлили. – Тошкент: Академнашр, 2011; Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). Ўқув қўлланма. – Тошкент: Тамаддун, 2016; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. – Toshkent: Tamaddun, 2018; Эргашев Қ. "Хазойин ул-маоний"нинг яратилиш тарихига доир. // Ўзбек тили ва адабиёти, 2020, 1-сон. – Б. 32-39 ; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2022; Давлатов О. Алишер Навоий шеърлятида Қуръон оятлари ва ҳадислар. // Истиқлол даври ўзбек навоийшунослиги. 30 жилдлик, 28-жилд. – Тошкент: Тамаддун, 2023. – Б. 7-106.

<sup>25</sup>Имомназаров М. Мусулмон минтақа маданияти ривожда мажоз тариқи. Хусрав Деҳлавий. 1-китоб. – Тошкент: Mumtoz so'z, 2023; Мусулмон минтақа маданияти ривожда мажоз тариқи. Алишер Навоий. 2-китоб. – Тошкент: Mumtoz so'z, 2023.

o'rganishda, ularning adabiyot tarixida tutgan o'rnini belgilashda dolzarblik kasb etadi. Biroq Sharq adabiyotida yaratilgan debochalar, ularning vujudga kelishi va taraqqiyoti, o'ziga xos xususiyatlari, ilmiy-badiiy qimmatini hozirga qadar monografik yo'sinda o'rganilgan emas.

**Tadqiqot dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari rejaları bilan bog'liqligi.** Tadqiqot ishi Namangan davlat universiteti ilmiy tadqiqot ishlari rejasining "O'zbek adabiyotshunosligining dolzarb muammolari" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** Sharq adabiyotida yaratilgan, xususan, Hakim Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Shermuhammad Munis, Muhammadrizo Ogahiy, Tabibiy, Amiriy, Nodira, Muhayyir devonlaridagi debochalarni atroflicha o'rganish, debochalarning shoirlar tarjimai holi va ijodiy merosi, adabiy-estetik qarashlarini yoritishda birlamchi manba sifatidagi ahamiyatini ochib berish va debochalar poetikasini tadqiq etishdan iborat.

**Tadqiqot vazifalari** sifatida quyidagilar belgilandi:

Sharq adabiyotida debochalarning yuzaga kelishi, takomil tarixi hamda qonuniyatlarini o'rganish;

Hakim Sanoiy, Xusrav Dehlaviy va Abdurahmon Jomiy kabi Sharq mumtoz shoirlari debochalarini tadqiq etish, ularning debochanavislik an'analari, jumladan, o'zbek adabiyotidagi debochanavislik rivojida tutgan o'rnini belgilash;

o'zbek mumtoz adabiyoti debochanavisligining shakllanishi va taraqqiyotida Alisher Navoiy debochalarining mavqeyi masalasini tadqiq etish;

Navoiydan keyingi turkiy adabiyotda yaratilgan debochalarning ilmiy-nazariy va amaliy ahamiyatini yoritish;

debochalarda qo'yilgan badiiy ijod masalalarini tadqiq etish;

Sharq adabiyotidagi debochalarning badiiy xususiyatlarini ochib berish.

**Tadqiqotning obyekti.** Hakim Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Shermuhammad Munis, Muhammadrizo Ogahiy, Ahmad Tabibiy, Umarxon Amiriy, Mohlaroyim Nodira, Muhayyir kabi o'nlab Sharq mumtoz shoirlarining O'zR FA Sharqshunoslik instituti, Qo'qon davlat Adabiyot muzeyi, Samarqand davlat universiteti qo'lyozmalar fondlarida saqlanayotgan qo'lyozma va toshbosma devonlardagi hamda ilmiy-ommabop nashrlardagi debochalari.

**Tadqiqotning predmetini** Sharq adabiyotida debochalarning mustaqil janr sifatidagi maqomini o'rganish, ularning poetikasi, adabiy-estetik xususiyatlari, debochanavislikning nazariy qonuniyatlari hamda mumtoz shoirlar uslubining bu boradagi mushtarak va farqli xususiyatlarini tadqiq etish tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiyada qiyosiy-tarixiy, biografik, germeneytik metodlar va statistik tahlil usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi:**

Sharq adabiyotida debochaning yuzaga kelish tarixi va rivojlanish qonuniyatlari, konseptual-dasturiy mohiyati, adabiy-kompozitsion xususiyatlari, badiiyati, adabiyotshunoslik obyekti sifatidagi nazariy xususiyatlari asoslangan;

debochanavislik tarixidagi an'ana va o'ziga xosliklar tahlil qilinib, Hakim

Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy, Fuzuliy kabi mumtoz shoirlarning Sharq debochanavisligi taraqqiyotidagi xizmatlari birlamchi manbalar asosida dalillangan;

o'zbek mumtoz adabiyoti debochanavisligida Alisher Navoiy debochalarining tutgan mavqeyi, ularning ilmiy-badiiy qimmat, debochalar kompozitsiyasidagi shoirning badiiy mahorati qiyosiy tahlil imkoniyatlaridan foydalanib ilmiy jihatdan isbotlangan;

Navoiydan keyingi davrda yaratilgan debochalarning ilmiy-nazariy hamda amaliy ahamiyati, ularda Navoiy an'alarining ijodiy tarzda davom ettirilishi, biografik manba sifatidagi ahamiyati oydinlashtirilgan;

Sharq adabiyotidagi debochalar va ularning vujudga kelishi, taraqqiyot tamoyillari, mohiyati, ma'no qamrovi, badiiyati monografik tarzda o'rganilgan hamda debochalarning shoirlar hayoti va ijodini tadqiq etishda birlamchi manba ekanligi asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Sharq adabiyotidagi debochalarning o'ziga xos xususiyatlari, turlari, mumtoz shoirlar hayoti va ijodini o'rganishdagi ahamiyati ilmiy-nazariy jihatdan tadqiq etilgan va xulosalar chiqarilgan;

fors-tojik adabiyotida debochaning paydo bo'lishi, taraqqiyoti xususidagi fikr-mulohazalar Hakim Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy debochalari va ularda qo'yilgan masalalar tahlili asosida dalillangan;

Alisher Navoiyning o'zbek debochanavisligi taraqqiyotidagi xizmatlari "Badoye' ul-bidoya", "Xazoyin ul-maoniy" debochalari va ularning tuzilishi, tarkibi, kompozitsiyasi, badiiyati tahlili orqali ilmiy nuqtai nazardan baholangan;

Navoiydan keyingi davrda yaratilgan o'nlab debochalar tahlili orqali o'zbek mumtoz adabiyotida debochanavislik an'anasi va uning o'ziga xosligi, debochaning mumtoz shoirlar hayoti va ijodini yoritishda muhim adabiy manba sifatidagi ahamiyati oydinlashtirilgan;

Sharq adabiyotidagi devon debochalarining fors-tojik, o'zbek, ozarbayjon shoirlarining hayoti va ijodini, adabiy-estetik qarashlarini o'rganishda birlamchi manba ekanligi xususida ilmiy-amaliy xulosalar chiqarilgan.

**Tadqiqot natijalarining ishonchliligi** muammoning to'g'ri qo'yilganligi, ilmiy muammoning o'rganilish chegaralari aniq belgilab olinganligi, tahlillar va xulosalarning dastlabki va ishonchli manbalarga tayanganligi, chiqarilgan xulosalar ilmiy asoslanganligi, tahlillar qiyosiy-tarixiy, biografik, germenevtik metodlar va statistik tahlil usullari vositasida olib borilganligi, nazariy fikr va xulosalarning amaliyotga tatbiq etilganligi, natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining **ilmiy ahamiyati** shundaki, Sharq adabiyotidagi debochalarning yuzaga kelishi va taraqqiyoti, ularning ilmiy-adabiy ahamiyatiga doir katta hajmdagi manbalar ilmiy tekshirish doirasiga olib kirilgan. Sharq adabiyotidagi debochalarning vujudga kelishi va rivojida Xusrav Dehlaviy va Abdurahmon Jomiy debochalarining ahamiyati hamda ularning o'zbek adabiyotidagi debochanavislik an'alariga barakali ta'siri yoritilgan. O'zbek adabiyotidagi

dastlabki debochalar ijodkori bo'lgan Alisher Navoiyning "Badoye' ul-bidoya" va "Xazoyin ul-maoniy"ga yozgan debochalari tizimli tarzda o'rganilgan. Navoiydan keyingi davrda yashab ijod qilgan o'nlab o'zbek shoirlari tomonidan yaratilgan debochalar va ularning o'ziga xos xususiyatlariga e'tibor qaratilgan. Sharq adabiyotidagi debochalar va ularning ilmiy-adabiy ahamiyati birlamchi qo'lyozma manbalar asosida birinchi marta yaxlit tarzda maxsus tadqiq etilgan.

Tadqiqot natijalarining **amaliy ahamiyati** shundaki, Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Munis, Ogahiy, Amiriy, Nodira kabi fors-tojik, ozar va o'zbek shoirlari debochalari hamda ularning o'ziga xos xususiyatlariga doir ilmiy-nazariy ma'lumot va xulosalar Sharq mumtoz shoirlari, xususan, Navoiy hayoti va ijodini chuqurroq yoritishga xizmat qilishi shubhasiz. Tadqiqot natijalaridan oliy o'quv yurtlarining filologiya fakultetlari uchun darslik, qo'llanma, ma'ruza matnlari tayyorlashda, magistrlar uchun maxsus fanlardan mashg'ulotlar o'tkazishda, o'rta umumta'lim va o'rta maxsus ta'lim tizimida o'zbek adabiyotini o'qitish jarayonida foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** Sharq adabiyotida debocha va uning poetikasi mavzusida olib borilgan ilmiy tadqiqot natijalari asosida:

Sharq adabiyotida debochaning yuzaga kelish tarixi va rivojlanish qonuniyatlari, konseptual-dasturiy mohiyati, adabiy-kompozitsion xususiyatlari, badiiyati, adabiyotshunoslik obyekti sifatidagi nazariy xususiyatlari asoslangani bilan bog'liq ilmiy-nazariy xulosalardan O'zbek tili, adabiyoti va folklori institutida bajarilgan FA - F1-GO39 raqamli "Alisher Navoiy (2 jildlik) va Abdulla Qodiriy qomuslarini yaratish" (2012 - 2016) mavzusidagi fundamental loyihada foydalanilgan (Fanlar akademiyasining 2023-yil 24-avgustdagi 3/1255-1788-sonli ma'lumotnomasi). Natijada Alisher Navoiyning devonchilik an'alariga ijodiy munosabati, debochanavislik mahorati, debochada qo'yilgan masalalarning shoir hayoti va ijodini o'rganishga doir ilmiy-nazariy xulosalar loyihaning nazariy qimmatini oshirgan;

debochanavislik tarixidagi an'ana va o'ziga xosliklar tahlil qilinib, Hakim Sanoiy, Xusrav Dehlaviy, Abdurahmon Jomiy, Fuzuliy kabi mumtoz shoirlarning fors debochanavisligi taraqqiyotidagi xizmatlari birlamchi manbalar asosida dalillanganiga doir xulosalardan PZ-20170926459 raqamli "Navoiyshunoslik tarixi" (XX – XXI asrlar) mavzusidagi amaliy loyihada foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 18-maydagi 01/10-980-sonli ma'lumotnomasi). Sharq adabiyotidagi debochanavislik an'anasi va Navoiyning mazkur an'ana rivojiga qo'shgan hissasi, Navoiydan keyingi davrdagi devon debochalari va ularning mumtoz shoirlar hayoti va ijodini o'rganishdagi ahamiyatiga doir yangi ilmiy qarashlar, nazariy ma'lumotlar va yangi manbalar bilan boyitilgan;

o'zbek mumtoz adabiyoti debochanavisligida Alisher Navoiy debochalarining tutgan mavqeyi, ularning ilmiy-badiiy qimmatini, debochalar kompozitsiyasidagi shoirning badiiy mahorati qiyosiy tahlil imkoniyatlaridan foydalanib ilmiy jihatdan isbotlangani haqidagi fikr-mulohazalardan Namangan viloyati teleradiokompaniyasi telekanalida efirga uzatilgan turkum ko'rsatuvlar senariylarini shakllantirishda foydalanilgan (Namangan viloyati

teleradiokompaniyasining 2023-yil 26-iyundagi 02-04-222-sonli ma'lumotnomasi). Natijada yangi dalil, fikr-mulohaza va nazariy xulosalar teleko'rsatuvlarning sifati ortishiga, tomoshabinlarning Alisher Navoiy ijodiga bo'lgan qiziqishlari kuchayishiga, shoir asarlarining mazmun-mohiyati va badiiyatini chuqurroq idrok etishlariga xizmat qilgan;

Navoiydan keyingi davrda yaratilgan debochalarning ilmiy-nazariy hamda amaliy ahamiyati, ularda Navoiy an'alarining ijodiy tarzda davom ettirilishi, biografik manba sifatidagi ahamiyati oydinlashtirilgani, Sharq adabiyotidagi debochalar va ularning vujudga kelishi, taraqqiyot tamoyillari, mohiyati, ma'no qamrovi, badiiyati monografik tarzda o'rganilgani hamda debochalarning shoirlar hayoti va ijodini tadqiq etishda birlamchi manba ekanligi nazariy jihatdan isbotlanganiga oid xulosalardan O'zbekiston Yozuvchilar uyushmasi Namangan viloyati bo'limining Alisher Navoiy hayoti va ijodi, asarlaridagi umuminsoniy g'oyalar targ'ibiga bag'ishlangan navoiyxonlik tadbirlarida, uyushma qoshidagi "Muzaffar so'z" to'garagi mashg'ulotlarida hamda aholi o'rtasida o'tkazilgan adabiy uchrashuv, suhbat, kitob taqdimotlarida, shuningdek, "Adabiyot kunlari", "Navoiyxonlik" singari adabiy-ma'rifiy tadbirlar loyihasini ishlab chiqish va tayyorlashda foydalanilgan (O'zbekiston Yozuvchilar uyushmasi Namangan viloyati bo'limining 2023-yil 19-iyundagi 27-sonli ma'lumotnomasi). Natijada, viloyat aholisi, xususan, talabalar va mahallalar yoshlarining o'zbek adabiyoti vakillari, xususan, Alisher Navoiy tarjimai holi, asarlarining mazmun-mohiyati, bugungi kundagi ahamiyati borasidagi tushuncha va tasavvurlari kengaygan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 12 ta xalqaro va 12 ta respublika ilmiy-nazariy anjumanlarida muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Tadqiqot mavzusi bo'yicha 50 ta ilmiy ish e'lon qilingan. Jumladan, 2 ta monografiya, 1 ta o'quv-uslubiy qo'llanma, xorijiy to'plamlarda 3ta maqola, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 20 ta maqola, jumladan, 14 tasi respublika, 6 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

**Dissertatsiya tuzilishi va hajmi.** Dissertatsiya kirish, to'rt asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, ishning umumiy hajmi 237 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Sharq adabiyotida debocha genezisi va rivojlanish qonuniyatlari**" deb nomlanadi. Bobning birinchi fasli "**Debocha istilohi, genezisi va shakllanish tarixi**" tadqiqiga bag'ishlanadi. Bu faslda

debochani lugʻaviy va istilohiy maʼnolari, kelib chiqishi va shakllanish jarayonlari xususida bahs yuritilgan.

Sharq adabiyoti tarixidagi debochalar uzoq tarixga ega va shoirning tarjimai holi, ijodiy merosini oʻrganishda muhim adabiy manbadir. Debochalar devonlar tarkibida, aniqrogʻi, boshlanish qismida oʻrinlashadi va boshqa asarlardan mohiyati, masalaning qoʻyilishi, kompozitsiyasi, tasvir uslubi kabi bir qator oʻziga xosliklari bilan farq qiladi. Debocha shoirning faoliyati, maʼnaviy olami, asarlarining yaratilish tarixi, adabiy-estetik qarashlarini yorqin ifoda etishi bilan muhimdir.

Debocha istilohiga turlicha taʼrif berilgan. Ularda oʻzaro mushtarak va farqli jihatlar mavjud. “Farhangi zaboni tojiki”da debocha soʻzi quyidagicha izohlangan: “Debocha – 1. Qimmatbaho ipak matodan tikilgan va zar-u javohir bilan ziynat berilgan shohona libos. 2. Zarhal va qimmatbaho ranglar bilan sayqal berilgan qadimgi kitoblar muqaddimasi. 3. Maj. soʻzboshi, muqaddima, kirish soʻz. 4. Maj. avval, har narsaning ibtidosi. 5. Maj. yuz, chehra”<sup>26</sup>. “Gʻiyos ul-lugʻat” muallifining yozishicha: “... kitob xutbasini, boshlanish qismini bezash munosabati bilan aytilgan kirish qismiga debocha deyilgan. .. Debocha soʻzi “yo” harfi va “jim” harfi bilan ifodalanganda arabcha lafz boʻlib, chehra, yuz, yonoq maʼnolarni ham bildiradi. Chunki kitobning xutbasi va kirish qismi uning yuzidir. Shu sababli kitobning xutbasini, kirish qismini debocha deyishgan”<sup>27</sup>. “Farhangi forsiyi amid” lugʻatida debocha va debo soʻzlariga berilgan izoh yuqoridagi fikrlarga hamohang<sup>28</sup>. Kuzatishlarimiz jarayonida Hasan Anusha boshchiligida tuzilgan “Donishnomai adabii forsiy” (“Fors adabiyoti ensiklopediyasi”) turkumidagi ensiklopedik lugʻatda nisbatan mukammalroq maʼlumotlar keltirilgani ayon boʻldi. Yaʼni debocha soʻzi til urmoq (gapirmoq, bayon qilmoq), nur sochmoq va yorishmoq lugʻaviy maʼnolarini ifoda etadi, shuningdek, sumariy tilidagi “dub” soʻzidan olingan boʻlib, istiloh sifatida lavha va xatt (chiziq) maʼnolarini anglatadi. Muqaddimalar, eng avvalo, mantiq faniga oid asarlarga, sekin-asta adabiyot, xususan, ilmi badeʼga doir asarlarga yozila boshlangan. Umuman, debocha yozish uchun zarur boʻlgan sakkiz jihat mavjud boʻlib, bular quyidagi tartibda keltiriladi: 1. Ilmning maqsad va gʻoyasini ifodalash uchun. 2. Mazkur ilmning foydasi haqida. 3. Ilmning yoʻnalishini belgilash maqsadida. 4. Kitobning muallifi, musannifi, mudavvani (devon tartib beruvchi) haqida bahs yuritish uchun. 5. Mazkur ilmning oʻrni, ilmlar orasidagi yaqinlik, aloqadorlik, munosabatlar va boshqalar haqida fikr yuritish uchun. 6. Mazkur ilmning ilmlar orasidagi darajasini belgilash uchun. 7. Ilmning boʻlimlarini koʻrsatib berish uchun. 8. Mazkur ilmni oʻqitish tarzini koʻrsatish uchun.

Fikrimizcha, debochalarning tarkibi bilan bogʻliq mazkur xususiyatlar ilmiy va adabiy boʻlmagan asarlarga aloqador. Chunki “adabiy kitoblarning debochalari boshqacha shaklda yozilgan. Adabiy matnlarning yozuvchilari oʻz mahoratlari va ilmlarini debocha yozishda qoʻllashgan. Zero, debocha kitob yozuvchisining uslubi

<sup>26</sup> Фарҳанги забони тоҷики. Иборат аз ду ҷилд, ҷилди I. – М.: СЭ, 1969. – Саҳ. 360-61.

<sup>27</sup> Муҳаммад Ғиёсиддин бинни Жалолиддин бинни Шарофиддин. Ғиёсул-луғат, иборат аз се ҷилд, ҷилд I. – Душанбе, Адиб, 1987. – Саҳ. 460.

<sup>28</sup> Саййид Амир Ризавий. Фарҳанги форсийи амид. – Техрон: Интишороти Фуъод. 1374(1995). – Саҳ.430.

va tilini namoyon qiluvchi manba”dir<sup>29</sup>. Ya’ni debocha kompozitsiyasining tavhid (hamd), na’t, ittihof kabi tarkibiy qismlari ilmi bade’imkoniyatlaridan foydalangan holda bayon qilinadi, shu bois debochalarda ilmiylik va badiiylik o‘zaro uyg‘unlashadi. Nazmiy debochalar ham hajman kattaligi va badiiy jihatidan mukammalligiga ko‘ra devondagi boshqa she’rlardan yaqqol ajralib turadi. Debochalarda baroati istehlol san’atining ko‘p qo‘llanishi diqqatga sazovordir<sup>30</sup>. Debochaning bir necha ko‘rinishlari bo‘lib, kitob muallifi tomonidan va boshqalar tomonidan yoziladigan debochalar, nazmiy va nasriy debochalar bir-biridan farqlangan. E’tiborlisi, qanday uslubda yozilmasin, debocha va kitob(asar) matni o‘rtasida o‘zaro uyg‘unlik, uzviy aloqadorlik, albatta, bo‘ladi<sup>31</sup>.

Izlanishlarimizdan ayon bo‘ldiki, debocha haqidagi ma’lumotlarning aksariyati, asosan, diniy va ilmiy mavzudagi asarlarga yozilgan muqaddimalarga aloqador. Debocha istilohining lug‘aviy ma’nosi so‘zboshi, muqaddima, kirish so‘z ma’nolarini ifodalagani uchun ham debocha va muqaddima so‘zlari o‘zaro sinonim sifatida ishlatilgan.

Debocha va muqaddimaning mushtarak tomonlari bo‘lsa-da, ular bir-biridan sezilarli darajada farq qiladi. Xususan, debochalar devonlar uchun maxsus yoziladi. Shuningdek, debochalar o‘ziga xos kompozitsion tuzilish, shakliy va mazmuniy butunlikka hamda nisbiy mustaqillikka egadir. Shu sababli, debocha alohida “janr”lar qatorida sanab ko‘rsatilgan<sup>32</sup>. Biroq adabiyotshunos U.To‘ychiyevning debochalar “...ko‘pincha masnaviy tarzida yoziladi. Debochaning g‘azal, masnaviy tarzida yozilishi uning lirika janrlari sirasiga kiruvchi badiiy asar ekanligini ko‘rsatadi”, degan fikri e’tiroz paydo qiladi. Chunki she’riy debochalar yozilish uslubiga ko‘ra debochalarning bir ko‘rinishi, xolos. To‘g‘ri, debocha devon tarkibida yashaydi. Biroq mohiyatan shoirning tarjimai holi, faoliyati, ma’naviy qiyofasi, devon badiiyati va shoir adabiy-tanqidiy qarashlarining o‘ziga xosligini yorqin ifoda etuvchi debochalar alohida olinganda ham mustaqil ma’no va kompozitsion yaxlitlikka ega bo‘ladi. Axborot berish tamoyili ustunlik qilsa-da, debochalar nasriy va she’riy qismlardan tashkil topgan badiiyat namunasi sifatida ham ahamiyatlidir.

Debochalar o‘ziga xos kompozitsion tuzilishga ega. Ularda devonning yaratilish tarixi, ijodiy-biografik xarakteri yoritiladi. Shuningdek, ilmiy-filologik, tarixiy, memuar va boshqa nasriy asarlarda ham kuzatilishi mumkin bo‘lgan fikrlar bayonidagi ko‘tarinkilik, obrazlilik tamoyillarining keng istifoda etilishi, dabdabali sharqona uslubning hukmronligi, baroati istehlol san’atiga asoslanishi, Qur’on

<sup>29</sup>Фарҳангномаи адабиѳи форсий. Ҷилди дуввум. Ҷилди 1.–Техрон: Созимони чоп ва вузароти фарҳанг ва иршоди исломий, 1381/2003. – Саҳ. 599.

<sup>30</sup>Алишер Навоий: қомусий луғат. 2 жилдлик, 1-жилд. – Тошкент: Шарқ, 2016. – Б.105.

<sup>31</sup>Фарҳангномаи адабиѳи форсий. Ҷилди дуввум. Ҷилди 1.–Техрон: Созимони чоп ва вузароти фарҳанг ва иршоди исломий, 1381/2003.– Саҳ.600.

<sup>32</sup>Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959. – Б.56; Валихўжаев Б. Ўзбек адабиѳишунослиги тарихи. – Тошкент: Ўзбекистон, 1993. – Б.33-35; Муҳаммад Яўкуб Воҳидий Жужжоний. Мусаннифоти Амир Алишер Навоий.// Амир Алишер Навоий “Фоний”. – Қобул: 1346х. – Саҳ. 96; Былинин В.К. Стихотворение «Предисловия многоразлична» в рукописях первой половины 17 века. // Записки отдела рукописей. – М.: Книга, 1983. – Стр.5; Демин А.С. Писатель и общество в России 16-17 веков. – М.: Наука, 1985. – Стр.257; Султонмурод Олим. Навоий қанча ва нечта жанрда асар битган? //Янги Ўзбекистон, 2023 йил 1 февраль, 21-сон, 6-саҳифа.

oyatlari va hadislarini keltirish (iqtibos san'ati), ko'pincha nazm va nasrning qorishiq qo'llanishi, nasrdagi qofiya – saj' vositasida fikrni ta'sirchan ifoda etish kabilar debocha badiiyatining yorqin jihatlarini dalillaydi.

Yuqoridagi fikrlardan kelib chiqqan holda debochani shunday tavsiflash mumkin: *shoirning tarjimai holiga doir ma'lumotlar, shoir va zamon, shoir va adabiy muhit mavzusi, shoir asarlarining yaratilish tarixi, devonning o'ziga xos xususiyatlari, adabiy-estetik qarashlari ifodalangan, muayyan kompozitsion tuzilish, uslub va poetik xususiyatlarga ega bo'lgan hamda devonlarga muqaddima o'rnida yoziladigan ilmiy-badiiy xarakterdagi nasriy, she'riy yoki nasriy-she'riy asar debochadir.*

Ma'lumki, devon tuzish, asosan, X-XI asrlardan boshlangan. XI asr fors-tojik adabiyotining yirik vakillari Unsuriy, Farruxiy, Manuchehriy, Mas'ud Sa'di Salmon, Sanoiyalarning devonlari mavjud. Tabiiyki, debocha devonning yaratilish tarixi va o'ziga xos jihatlaridan kitobxonni xabardor qilish ehtiyoji sababli yuzaga kelgan. Devonlar odobi tasnif, ya'ni kitob tasnif qilish qonun-qoidalari asosida shakllantirilgan. Unga ko'ra, har qanday asar basmala – “Bismillohir rahmonir rahim” oyati bilan boshlanishi, hamd-u na'tdan so'ng kitob ta'lif etish sabablari bayoni va asarning asosiy mazmuniga o'tish tartibiga amal qilingan. XI asr oxiri va XII asr 1-yarmida yashab ijod etgan Hakim Sanoiydan so'ng o'nlab fors-tojik shoirlari debochanavislik an'alarini ijodiy davom ettirdilar. XV asr Sharq adabiyotida odobi tasnif yanada takomillashdi, Navoiy ijodi misolida rasmiy devon uslubi shakllandi. Uning birinchi sharti devonning debocha bilan boshlanishidir. Ulug' shoirning “Badoye' ul-bidoya” devoni va “Xazoyin ul-maoniy” to'plamidagi debochalar Sharq debochanavisligining yuksak namunalaridir.

Bobning **“Debochaning shakliy-poetik turlari”** deb nomlangan 2-faslida debochalarning tur va xillari haqida bahs yuritilgan. Sharq adabiyotida yaratilgan debochalarni mazmuni, yozilish tartibi va ifoda yo'siniga ko'ra quyidagicha tasniflash mumkin:

- I. Kim tomonidan yozilganligiga ko'ra:
  1. Shoirning o'zi tomonidan yozilgan debochalar.
  2. Kotib yoki boshqa shaxslar tomonidan yozilgan debochalar.
- II. Qanday uslubda yozilganligiga ko'ra:
  1. Nasriy debochalar.
  2. She'riy debochalar.
- III. Qanday asarlarga yozilishiga ko'ra:
  1. Devonlarga yoziladigan debochalar.
  2. Dostonlarga yoziladigan debochalar(muqaddimalar).
  3. Boshqa asarlarga yoziladigan debochalar.

Sharq adabiyoti tarixida Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Munis, Ogahiy kabi shoirlar yaratgan debochalar poetik jihatdan mukammalligi bilan ajralib turadi. Biz bu haqda ishimizning keyingi boblarida to'xtalamiz.

Debochalarning ikkinchi turi – kotib yoki boshqa shaxslar tomonidan yozilgan debochalarga, ko'pincha, ishonchli manba sifatida qaralmagan. Tadqiqot jarayonida boshqalar tomonidan yozilgan debochalar ham kompozitsiyasi,

qo'yilgan masalalar doirasining kengligi, badiiyati, tarixiy manbalarga asoslangani bilan ahamiyatli ekani isbotlandi. Masalan, Hofiz devoniga shoirning do'sti Muhammad Gulandom va Husayn Boyqaro saroyida xizmat qilgan Xoja Abdulloh Marvarid Bayoniy tomonidan, shuningdek, Hoqon taxallusi bilan ijod qilgan Eron shohi Fathalishoh Qojor devoniga uning kotibi Muhammad Sodiq Marvaziy tomonidan yozilgan debochalar fikrimizga dalildir.

O'tmishda yaratilgan debochalarning aksariyati nasriy-she'riy yo'lda bitilgan. Aniqrog'i, debochalarda bayon qilinayotgan fikrlarni dalillash, ta'kidlash, xulosalash maqsadida turli she'riy janr namunalariga murojaat qilinadi: qit'a, ruboiy, fard janridagi, masnaviy, bayt, misra shaklidagi she'rlar keltiriladi. She'rlar, asosan, "Nazm" sarlavhasi bilan beriladi. Xususan, Xusrav Dehlaviy, Abdurahmon Jomiy debochalarida nazm deb atalgan bo'lsa, Qudsiy Mashhadiy debochasida katta hajmdagi masnaviylar – nazm, bayt esa she'r tarzida nomlanishi bilan xarakterli.

Alisher Navoiyning "Badoye' ul-bidoya" debochasida 18 ta ruboiy, 7 ta masnaviy, 4 ta nazm, 4 ta bayt – 30 dan ortiq she'riy parchalar mavjud. "Xazoyin ul-maoniy" debochasida esa faqat 30 ta ruboiy keltirilgan.

Sof nasriy debochalar nisbatan kam uchraydi. Salmon Sovajiy, Nozil Xo'jandiy kabi fors-tojik shoirlari hamda o'zbek shoirasi Anbar Otinning debochalari hajman kichkina bo'lib, nasrda yozilgan. Tahir Uzg'o'ring "Turkcha devon debochalari" kitobida 40 ta turk shoirining debochalari haqida ma'lumot berilgan.<sup>33</sup> Ulardan Misoliy, Hussamzoda Feyzi, Hulusiy, Nuri Bey, Safoyi kabi 15 ga yaqin shoirlarning debochalari sof nasriy yo'lda bitilgan, Nejatiy, Revaniy, Jalalzoda, Solih Chalabiy, Sinaniy, Tashlisali Yahyo Bey kabi 23 ta shoirning debochalari esa nazm va nasr uyg'unligida yaratilgan. Ular qatorida Alisher Navoiy va Muhammad Fuzuliy debochalari ham e'tirof etiladi.

Sharq adabiyotida nazmiy debochalar soni ham ko'p emas. O'zbek adabiyoti tarixida Shavqiy, Nodir-Uzlat kabi shoirlar o'z debochalarini she'riy tarzda bitganlar. Bu usmonli turk adabiyotida ham kuzatiladi. Tahir Uzg'o'ring ma'lumoticha, usmonli turk shoirlari Ahmad Posho debochasi – 128 bayt, Husniy debochasi – 3 bayt, Ferdi debochasi 13 baytdan iborat<sup>34</sup>. Shuningdek, debocha devon, doston va boshqa asarlarga yozilishi mumkin. Biz tadqiqot jarayonida, asosan, devon debochalariga e'tibor qaratdik.

Bobning uchinchi fasli "**Kotiblar va boshqa shaxslar tomonidan yozilgan debochalar**" deb nomlangan. Unda mashhur fors-tojik shoiri Hofiz Sheroziy, Hoqon taxallusi bilan she'rlar yozgan Eron shohi Fathalishoh Qojor devonlariga, shuningdek, o'zbek shoirasi Mohlaroyim Nodiraning forsiy devoniga kotib va boshqa shaxslar tomonidan yozilgan debochalar tahlilga tortilgan.

O'zR FASHI qo'lyozmalar fondida Hofiz Sheroziyning 9089-raqamli qo'lyozmasi saqlanadi. Qo'lyozmaning 1b-5a varaqlarida Muhammad Gulandom tomonidan, 5b-8a varaqlarida esa Xoja Abdulloh Marvarid Bayoniy tomonidan yozilgan debochalar berilgan.

<sup>33</sup> Tahir Üzgör. Türkçe Dîvân dîbâceleri. –Ankara: Kültür Bakanlığı, 1990. – Cax. 10.

<sup>34</sup> O'sha asar. – B. 38-55;522-523; 524-527.

Hofiz Sheroziy hayotlik chog'ida she'rlaridan devon tuzmagan. Shoirning do'sti Muhammad Gulandom Hofiz vafotidan so'ng uning she'rlarini to'plab devon tuzadi va unga debocha yozadi. Debocha an'anaviy hamd-u na't bilan boshlanadi, fikrlar badiiy san'atlar: tashbeh va sa'j bilan ziynatlangan, forsiy debochalarga xos xususiyat –Qur'oni karim oyatlari bilan dalillanadi. Debochada so'z va uning qimmati xususidagi fikrlar, ayniqsa, e'tiborli. Masalan: “Qachonki shoir yuqoridagi nozik nuqtalarni fahmlagach hamda ushbu jumlar muqtazosidan voqif bo'lgach, uning iboralari chehrasi o'ziga xos yorqin tus oladi va so'zlarining jamoli tarovat kasb etadi. Shunda uning birgina bayti xuddi qasida darajasida bo'ladi. Uning birgina g'azali butun boshli saroyini egallaydi, bir qit'asi bilan mamlakatni bosib oladi, bir ruboiy bilan rub'i maskundan boj olish qudratiga ega bo'ladi”<sup>35</sup>. Muallif ikki jihat: she'r va shoirlik darajasi haqida mulohaza yuritish orqali Hofiz Sheroziy g'azallarining teran mazmuni va yuksak badiiyatini e'tirof etgan. Dissertatsiyada Hoqon va Nodira devonlariga yozilgan debochalar ham atroflicha o'rganilib, xulosalar chiqarildi.

Dissertatsiyaning ikkinchi bobi **“Fors-tojik adabiyotida debochanavislik tarixi va taraqqiyoti”** deb nomlangan. Bobning **“Fors adabiyotida debochanavislikning yuzaga kelishi va tadrijiy takomili”** sarlavhali birinchi faslida forsiy she'riyatda devonchilik rivoji va uning Sharq debochanavisligi tadrijiga qo'shgan beqiyos hissasi haqida fikr yuritilgan.

Fors-tojik adabiyoti sohibi devon shoirlarning ko'pligi, devonchilikning shakllanishi va debochanavislik an'alarining yuzaga kelishi bilan ham tahsinga loyiq. Tadqiqot jarayonida O'zR FASHI qo'lyozmalar fondidagi ko'plab fors-tojik shoirlarining devonlari o'rganildi. Xususan, Sanoiy (qo'lyozma №760,1a-13b), Avhadiddin Anvari (qo'lyozma №238/II,7b-8a) Salmon Sovajiy (qo'lyozma №2130, 1b), Xojui Kirmoniy (qo'lyozma № 159/IX,93b- 94b), Qosim Anvor (qo'lyozma № 926,136b), Qudsiy Mashhadiy (qo'lyozma №347 , 1b-4b), Qosim Devona (qo'lyozma №141/I, 1b-10a), Nozil Xo'jandiy (qo'lyozma №12080, 1b), Sa'diddin Ansoriy (qo'lyozma №2131, 1b-9a) kabi shoirlarning devonlarida debochalar mavjud. Biz kuzatgan shoirlarning devonlaridagi debochalar hajmi, qo'yilgan masalalari jihatidan bir-biridan sezilarli darajada farq qiladi. Salmon Sovajiy, Xojui Kirmoniy Qosim Anvor, Nozil Xo'jandiylarning debochalarida hamd-u na'tdan so'ng shoir va devonning yaratilishi haqida qisqacha ma'lumot berilgan. Sanoiy, Qosim Devona, Sa'diddin Ansoriy kabi shoirlar debochalarida esa turli ijtimoiy, madaniy, axloqiy masalalar yoritilgan. Ularda Alloh hamdi, Payg'ambar na'ti, chahoryorlar maqtovi batafsil tavsiflanadi, shoir tarjimayi holi va devonining yaratilish tarixi haqida atroflicha ma'lumot beriladi. Hakim Sanoiy devoni debochasida iqtibos san'ati keng qo'llangan bo'lib, shoir shaxsiyati va devon bilan bog'liq ma'lumotlar deyarli uchramaydi. Buni Sanoiy debochasi fors-tojik she'riyatidagi debochalarning dastlabki namunasi bo'lgani bilan izohlash mumkin. Debocha diniy-ma'rifiy mavzudadir. Unda shariat ilmi, tariqat maqomlari, nafs va ruh ziddiyati xususida bahs yuritilgan. Jumladan, Sanoiyning yozishicha, nafsning to'rtta darajasi bor: “Avvali nafs ro'yanda va on shahvonist,

<sup>35</sup>Хофиз. Девон. ЎЗР ФАШИ, қўлёзма, инв. № 9089, 26–варақ.

do'vvum nafs jo'yanda va on hayvonist, sevvum go'yanda va on insonist va chahorum nafs sho'yanda va on Rabbonist"<sup>36</sup>. (Tarjimasi: "Birinchi nafs – o'suvchi va uni shahvoniy nafs deyishadi, ikkinchi nafs –izlovchi va u hayvoniydir. Uchinchi nafs – so'zlovchi bo'lib, u insoniy nafsdir. Va to'rtinchi nafs – poklovchi bo'lib, u Rabboniydir"). Ko'rinadiki, debocha nafaqat shoirning zamondoshlariga munosabatini anglashga (jumladan, amaldor Ahmad Mas'ud Mustauvfiy tavsifi keltirilgan), balki bilim-sa'j'iyasi va irfoniy qarashlarini keng mushohada qilishga ham imkon beradi.

Bobning ikkinchi fasli **"Xusrav Dehlaviy debochalari: an'ana va o'ziga xoslik"** deb atalgan. Faslda Xusrav Dehlaviyning "Tuhfat us-sig'ar", "Vasat ul-hayot", "G'urrat ul-kamol", "Baqiya un-naqiya", "Nihoyat ul-kamol" nomli besh devoni va ularga yozilgan debochalarning shoir hayoti va ijodi, adabiy-estetik fikrlarini yoritishdagi ahamiyati ochib berilgan.

O'zR FASHI qo'lyozmalar fondida Xusrav Dehlaviy devonlarining 50 dan ortiq qo'lyozma nusxalari mavjud. Ularning noyob nusxalaridan biri XIV asrda ko'chirilgan bo'lsa, ikkinchisi mashhur shoir Hofiz Sheroziy tomonidan kitobat qilingan. Yana biri 178-raqam ostida saqlanayotgan va shartli "Kulliyot" deb atalgan nodir nusxa XIV asrda zamonasining yetuk xattotlari tomonidan yirik suls xati bilan ko'chirilgan<sup>37</sup>. Sharq qo'zyozmalari katalogining II jildida mazkur qo'lyozmani tavsif etgan olimlar tomonidan quyidagicha ma'lumot berilgan: "Asarning boshlanishida katta so'zboshi (1a-60b) bo'lib, oralarida arab tilida yozilgan ko'chirmalar va she'riy parchalar keltirilgan. Ehtimol, bu asar Amir Xusravning hayoti va ijodi haqida o'zi tomonidan yozilgan alohida nasriy asar ham bo'lishi mumkin"<sup>38</sup>. Mazkur debocha hajmi va mavzu qamroviga ko'ra ham avvalgi devon debochalaridan farqlanadi. Shu boisdan u alohida asar, deb baholangan. Aniqlashimizcha, shoir "G'urrat ul-kamol" devoniga yozilgan so'zboshini debocha deb atagan. Boshqa devon debochalariga qaraganda, mazkur debocha shoir adabiy-estetik qarashlarining keng yoritilishi bilan diqqatga sazovor. Lekin debochanning boshlanish qismi mazkur nusxada saqlanmagan. Matnshunos Q.Munirovning ma'lumotiga ko'ra, "nusxaning avvali va oxiri suqutli bo'lib, uni 9661-raqamli qo'lyozma bilan solishtirib ko'rganimizda, asar avvalidan 1varaq tushib qolgan".<sup>39</sup> Mazkur fondida 9661-raqam ostida shoirning ikkinchi kulliyoti saqlanadi<sup>40</sup>. Kulliyotga "Tuhfat us-sig'ar" (1b-4b), "Vasat ul-hayot" (40b-45b), "G'urrat ul-kamol" (106b-147b) devonlariga yozilgan debochalari, g'azal, qasida va ruboiylari(1b-640b) kiritilgan. Ushbu nusxa hoshiyasiga uning "Xamsa"si yozilgan. Kulliyotning 106b-varaqdan 235b-varaqqacha bo'lgan qismida "G'urrat ul-kamol" devoni joylashgan. Tadqiqotimiz jarayonida 178-raqamli qo'lyozmadagi debochanning boshlanish qismi shu nusxada saqlangani ma'lum bo'ldi. Sh.Shomuhamedov va B.Musayevlar garchi shoirning beshala devoniga ham

<sup>36</sup> Девони Ҳақим Санойӣ Ғазнавий. Нашрга таёрловчи: Парвиз Бобойӣ. – Техрон: Муассасаи интишороти нигоҳ, 1375(1996). – Б. 24.

<sup>37</sup> Хусрав Дехлавий. Ғуррат ул-камол. Девон. ЎзР ФАШИ, қўлёзма, инв. № 178.

<sup>38</sup> СВР, II т. –Т.: 1954. –Б.113.

<sup>39</sup> О'sha asar. –Б.113.

<sup>40</sup> Хусрав Дехлавий. Куллиёт. ЎзР ФАШИ, қўлёзма, инв. № 9661.

debocha yozgani haqida ma'lumot bersalar-da, Sharqshunoslik instituti qo'lyozmalar fondida saqlanayotgan "Baqiya un-naqiya" va "Nihoyat ul-kamol" devonlarining debochali nusxalarini uchratmadik.

"G'urrat ul-kamol" debochasida yozilishicha, Xusrav juda yoshlik paytlaridan she'r ijod qila boshlagan: "...tish tushadigan bolalik chog'larimda she'r aytardim va og'zimdani gavhar tomardi"<sup>41</sup>. "Tuhfat us-sig'ar" debochasida maktabda qanday tahsil olganini bayon qilib, ustoz Sa'diddin Muhammad xattotdan husnixat o'rganish o'rniga kattalarni taajjubda qoldiradigan g'azallar yozgani haqida ma'lumot beradi. Bir kuni shahar hokimining o'rinbosari Xoja Asil xattot Sa'diddin Muhammadni o'z uyiga chaqirtiradi. Sa'diddin bilan Xusrav ham birga boradi. Xoja Asilnikida mehmonlar orasida shoir Xoja Izaddin ham bor edi. Yosh Xusravning she'riy iqtidoridan xabar topgan shoir uni sinab ko'rish kerakligini aytadi va unga bir-biriga mazmunan nomunosib *mo'y (soch)*, *bayza (urug')*, *tir (o'q)* va *xarbo'za (qovun)* so'zlari ishtirokida she'r yozishni topshiradi. Xusrav quyidagi to'rtlikni o'qiydi:

Har mo'yi ki dar zulfi xami on sanam ast.  
Sad bayzai anbarin dar on mo'yi sanam ast.  
Chun tir bar on rost dilash ro, zero,  
Chun xarbo'za dandonash daruni shikam ast"<sup>42</sup>.

*Tarjimasi:*

*Ikki zulfin har mo'yida bu xush sanam*  
*Yuzlab anbar urug'ini qilmishdir zam.*  
*O'qday to'g'ri deya bilma dilin, chunki*  
*Qovun kabi tishi uning ichida jam*<sup>43</sup>

Uchinchi devon debochasi hajman katta bo'lib, unda shoirning adabiy mulohazalariga urg'u berilgan. Debocha Xusrav Dehlaviy biografiyasiga doir ma'lumotlarni oydinlashtirishda, dunyoqarashi, adabiy-estetik fikr olamining yorqin tomonlarini anglash va anglatishda nihoyat darajada muhimdir. Dissertatsiyada Xusrav Dehlaviyning "Tuhfat us-sig'ar", "Vasat ul-hayot", "G'urrat ul-kamol" devonlari debochalaridagi shoir hayoti va ijodiga doir ma'lumotlar, devonlari, badiiy ijod masalalari haqidagi fikrlari batafsil tadqiq etilgan va xulosalar chiqarilgan.

**"Abdurahmon Jomiyning debochanavislik mahorati"** nomli uchinchi faslda shoir devonlarining tartib berilish tarixi, adabiy-estetik qarashlari tahlilga tortilgan.

Shoirning lirik merosi "Fotihat ush-shabob", "Vositat ul-iqd", "Xotimat ul-hayot" nomli uch devonga jamlangan bo'lib, ularning barchasiga debocha yozilgan. Debochalarda shoirning tug'ilgan yurti, ijod jarayoni, taxallusi xususida ham ma'lumotlar keltirilgan. Jumladan, shoir o'zining Jom viloyatida tavallud topgani va shayxulislom Ahmadi Jomning irfoniy, ma'rifiy qarashlaridan

<sup>41</sup>Хусрав Дехлавий. Гуррат ул-камол. Девон. ЎзР ФАШИ, қўлёзма, инв. № 178, 3а-варақ.

<sup>42</sup>Хусрав Дехлавий. Куллиёт. ЎзР ФАШИ, қўлёзма, инв. № 9661, 3б-варақ.

<sup>43</sup> Шомухамедов Ш. Одабийлик иншоиси. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1984. – Б.118.

bahramand bo'lgani tufayli Jomiy taxallusini tanlaganini yozib, quyidagi qit'ani keltiradi:

Mavludim Jom va rashhai qalamam,  
Jur'ai Jomi Shayxul islomest,  
Lojaram dar jaridai ash'or,  
Badu ma'niy taxallusam Jomest<sup>44</sup>

(Mazmuni: Tug'ilgan joyim Jom va qalamimdan tushgan siyohlar Shayxul islom jomining tomchilaridandir. Shu sabab she'rlar jaridasidagi ikki ma'no tufayli taxallusim Jomiydir).

Jomiyning "Vositat ul-iqd" devoni debochasida an'anaviy hamd-u na'tdan so'ng shoir yillar davomida risola va masnaviy kitoblar, ijod daftarlari, qasida va g'azallardan devonlar jamlagani to'g'risida so'z boradi. 897/1491-yilda Navoiyning taklifi bilan uch devonini bir jildga jamlaganini aytib, bunday yozadi: "...Va ushbu tarixi nabaviy hijratidan 900-yilga uch yildan ortiq vaqt qolmagan bir kunlarda (taxm. h.q. 897-yillar) darveshlarga muhib va e'tiqodli do'st, balki ularning sevikli va mu'taqidi bo'lgan zot ... Nizomul millat va din Alisherkim, menga murojaat bilan shunday arz qildikim, qo'limdagi mana shu ishlarga sharif himmat ko'rguzub, bularni anjomiga chaqirdi; qasidalar va g'azaliyot devonlarimning adadi uchtaga yetgan edi, ularni xuddi uchta mag'iz bir po'st ichida yetishgani kabi bir jildga jamlashimni bu faqirdan so'radi, iltijo, istid'o qildi"<sup>45</sup>. Navoiy shoirga har bir devoniga alohida-alohida nom qo'yish taklifini ham bildirgan. Jomiy devonlarini inson umri davrlariga mos tarzda quyidagicha nomlaydi: "Avvalgi devong'akim, yigitlik davrlarida paydo bo'lgan va zamon avvalidagi amallar va hodisalar namoyon bo'lgani uchun "Fotihat ush-shabob" deb ism berdim. Ikkinchi devong'akim, hayotimning o'rta yasharlik ayyomlarida nazm ipiga terilgani sabab "Vositat ul-iqd" deya nomladim. Uchinchi devong'akim, umrim oxirlarida tartib berishga boshlaganim uchun "Xotimat ul-hayot" deya nom qo'ydim".<sup>46</sup> Abdurahmon Jomiy debochalari Xusrav Dehlaviy debochalaridan hajman qisqa. Ularda, asosan, devonlarining yaratilishi va nomlanishiga e'tibor qaratilgan.

To'rtinchi fasl **"Zullisonayn shoirlarning forsiy debochalari"** tadqiqiga bag'ishlangan.

XVI – XIX asrning 1-yarmida yashab ijod etgan Muhammad Fuzuliy, Mirzo Siddiq Tog'aymurod o'g'li Fano, Ahmad Tabibiy kabi turkigo'y shoirlar ham turkiy, ham forsiy tilda she'rlar yozgan, she'rlaridan devon tuzib, unga debocha bitganlar. XVI asrda yashagan atoqli ozarbayjon shoiri Muhammad Fuzuliy Alisher Navoiyning munosib izdoshlaridandir. Uning Navoiyga e'tiqodi va payravligi debochanavislik salohiyatida ham yaqqol namoyon bo'lgan. Shoir turkiy va forsiy devonlariga debocha yozgan. Fuzuliyning forsiy debochasi ham turkiy debochasi

<sup>44</sup> Абдаррахман Джами. Три дивана. Фатихат аш-шабаб. Первый диван. Критический текст. – М.: Наука, 1978. – Стр. 15.

<sup>45</sup> Абдаррахман Джами. Три дивана. Васитат ал-икд и Хатимат ал-хайат. Второй и третий диван. Критический текст. – М.: Наука, ГРВЛ, 1980. – Стр. 5.

<sup>46</sup> O'sha asar. – С. 5.

kabi andoza va uslub jihatidan Alisher Navoiy yaratgan mumtoz debocha uslubiga juda yaqin. Debochada nasr va nazm o‘zaro uyg‘unlashgan. Debochaning mazmun-mundariyasi aynan Navoiy debochalaridagi singari Oллоhga hamd, Payg‘ambar Muhammad (s.a.v.)ga na‘t, shoirning hasbi holi hamda adabiy-estetik qarashlaridan tashkil topgan. Shoirning hamd bitish uslubi o‘ziga xos – Navoiydan farq qiladi. Gap shundaki, Navoiyda nuktadon olimlik ruhi ustunlik qilsa, Fuzuliy hamdida shoirona shukuh ustuvor. Debochada Oллоhga hamd-u sanolar so‘zning ta‘rif-u tavsiflari bilan uyg‘unlashib ketgan: “...so‘z shunday zo‘r xazinaning shodasidirki, u xazinaning injularini alohida-alohida bir shaklda ipga shunday teradiki, ma‘no hech bir vaqtda so‘z ishtirokisiz o‘rtaga chiqa olmaydi”<sup>47</sup>. Debochada mazmun va shakl uyg‘unligi, she‘r va shoirlik, she‘r va ilm munosabati, g‘azal badiiyati masalalari yoritilgan. Xususan, Fuzuliyning she‘r va shoirga talabi qat‘iy: “Men bilamanki, sen dard bilan yaratilgansan, dard esa shoirning sarmoyasidir. She‘r aytmog‘ uchun zavq va safo lozim dema, darddan so‘z ayt, chunki so‘z o‘yinida yutuqni qozonuvchi darddir”<sup>48</sup>.

Mirzo Siddiq Tog‘aymurod o‘g‘li Fano XVIII asrning oxiri XIX asrning 60-yillarida yashagan. U uch tilda – turkiy, fors va arab tillarida ijod qilgan. O‘zR FASHI qo‘lyozmalar fondida 1030/II raqami ostida qo‘lyozma mavjud. Qo‘lyozmaning 255b-284a varaqlarida Fanoning turkiy devoni, 442b-480a varaqlarida esa forsiy devoni joylashgan. Qo‘lyozmada Fano devonlari Soib Tabriziy, Tahsin, Kirmoniy devonlari, Vahshiyning “Nodir va Manzur”, “Xuldi barin”, “Farhod va Shirin” dostonlari bilan birgalikda kitobat qilingan. Shuningdek, O‘zR FASHI qo‘lyozmalar fondida Fanoning forsiy devoni 7015-raqami ostida saqlanadi. Shoirning turkiy devoniga debocha yozilgan emas. Ishda forsiy devon debochasining mazmun-mundariyasi, uning shoir hayoti va ijodini yoritishdagi, adabiyotimiz tarixidagi o‘rnini belgilashdagi ahamiyati tahlil qilindi.

Alisher Navoiy, asosan, turkiy devonlariga debocha yozgani ma‘lum. Garchi “Devoni Foniy”ga debocha yozilmagan bo‘lsa-da, devon tarkibidagi “Sittai zaruriya”ga qisqacha debocha bitilgan. “Sittai zaruriya” qasidalar to‘plami bo‘lgani uchun ham ulug‘ shoir debochanavislik tartib-qoidalariga to‘la rioya qilmagan ko‘rinadi. Debochada Abdurahmon Jomiy va Alisher Navoiy o‘rtasidagi ijodiy hamkorlik munosabatlarining ayrim qirralari yoritilib, “Sittai zaruriya” qasidalari haqida umumiy ma‘lumot berilgan.

Uchinchi bob **“Alisher Navoiy debochalari va o‘zbek mumtoz adabiyotida debochanavislik rivoji”** deb nomlanib, uch faslni o‘z ichiga oladi. Bobning birinchi fasli **“Badoye’ ul-bidoya” devoni debochasi va uning ilmiy qimmatini** deb nomlangan. Mazkur faslda Alisher Navoiyning birinchi rasmiy devoni debochasi va unda qo‘yilgan masalalar xususida atroflicha fikr yuritiladi.

Ma‘lumki, Alisher Navoiy 1478-79-yillarda dastlabki rasmiy devoni “Badoye’ ul-bidoya” (“Badiiylik ibtidosi”)ni, 1480-87-yillar orasida ikkinchi devoni “Navodir un-nihoya” (“Nodirliklar nihoyasi”)ni tuzadi. 1492-98-yillar

<sup>47</sup> Девони ашъори форсийи Мавлоно Муҳаммад Фузулий. – Табриз: Интишороти Эрон, 1387/2008. – Саҳ.72.

<sup>48</sup> O‘sha asar. – B.75.

davomida avvalgi ikki devoni va keyingi davrda yaratilgan she'rlarini o'z ichiga olgan to'rt devondan iborat "Xazoyin ul-maoniy" ("Ma'nolar xazinasini") to'plamini tartib berdi. Alisher Navoiy o'z devonlari bilan mumtoz devon tuzishning yuksak namunalarini yaratdi. Shoirning "Badoye' ul-bidoya" devoni debochasi bir necha lirik janrga xos she'rlarni o'z ichiga olgan, ulug' shoirning tarjimayi holi, xususan, yigitlik davri, ustozlari, zamondosh shoirlar, shoh va shoir munosabatlari, badiiy ijod masalalari keng qamrovda yoritilgan go'zal asardir.

Har ikki debochada ham shoir asarlarining yaratilish tarixiga keng to'xtaladi. Shuningdek, Navoiy va Husayn Boyqaro o'rtasidagi munosabatlarning bayoni debochada muhim o'rin tutadi. Husayn Boyqaro shoir she'rlarining tarqoq holda yo'qolib ketmasligi uchun ularni bir joyga to'plab, devon tuzish haqida topshiriq bergan va moddiy hamda ma'naviy qo'llab-quvvatlagan holda topshiriqning bajarilishini nazorat qilib borgan. Debochada bu quyidagicha bayon qilinadi:

Tilarbiz bu parishon bo'lsa majmu',  
Ravon bo'lkim, emastur uzr masmu'...  
Bu nav' istaydur emdi royi oliy,  
Ki qilg'ay fikrating devon xayoli...  
Murattab qilmag'uncha tinma bir dam,  
So'z o'ldi muxtasar, vallohu a'lam<sup>49</sup>.

Nihoyat, juda katta mehnat evaziga devon yaratildi – "shah ihtimomi" tufayli "qasri oliy" bunyodga keldi:

Binoyedurki, shah bunyod qilmish,  
Zamona qasridek obod qilmish.  
Imorat sa'yida kim bo'lsa zarposh,  
Bino oning oti birla bo'lur fosh...  
Shah otin, chunki bu ma'nini bildim,  
Bu qasr ayvoni uzra sabt qildim (1-j. –B.23-24).

Navoiy devonni shohning doimiy diqqat-e'tibori tufayli bunyodga kelgan qasrga o'xshatadi. Imoratning tiklanishida kim bosh bo'lsa, bino o'sha kishining nomi bilan ataladi. Shunga ko'ra, Navoiy "bu qasr ayvoni uzra" "shoh otin" sabt etadi. Mazkur misralarda Navoiyning Husayn Boyqaroga bo'lgan sadoqati, samimiy hurmati ham ifoda etilgan. Fikr tadrijida yana quyidagilarni o'qiymiz: "... maqsad bu debochadinkim, bu ra'no ruxsorig'a bitildi, ul erdikim, chun salotindin qay birikim binoye qo'yubdurlar mani' va ayvone chekibtururlar rafi', ul bino ravoqida va ul ayvon toqida o'z ismlarin tahrir va o'z alqoblarin tanqir qilibdururlarkim, to ul ayvon toqi bo'lg'ay, ul ism ila boqi bo'lg'ay:

Kim qilsa imorateki, maqdur o'lg'ay,  
Chun ismi kitobasida mastur o'lg'ay.

<sup>49</sup> Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик, 1-жилд. –Тошкент: Фан, 1988. –Б.19. Keyingi o'rinlarda ham shu manbaga murojaat qilinadi va sahifalari qavs ichida korsatiladi.

Ne choqqacha ul binoki ma'mur o'lg'ay,  
Ul ism ulus tiliga mazkur o'lg'ay" (1-j. –B.23).

Debochada devonchilik tarixidagi navoiyona kashfiyotlar o'z ifodasini topgan. Bularning aksariyati g'azal poetikasiga aloqador. Ya'ni mutafakkir shoir g'azallarning misra oxiridagi tovushlarga ko'ra alifbo tartibida joylashtirilishi va arab-fors alifbosidagi 32 ta harfning barchasida yaratilishi, devon va har bir harf g'azaliyotining avvali Ollohning hamdi va Rasululloh na'tiga bag'ishlanishi, keyin orifona va oshiqona g'azallar o'rin olishi, devondagi g'azallarning mavzu jihatidan kengligi va kompozitsion yaxlitligi kabi masalalarga maxsus to'xtaladi<sup>50</sup>.

Debochalardagi yana bir muhim jihat ulug' shoirning o'z salafлари va zamondosh shoirlar ijodiga bo'lgan munosabatidir. Ma'lumki, Alisher Navoiy, fors-tojik adabiyotining bu uch buyuk vakili – Xusrav Dehlaviy, Hofiz Sheroziy va Abdurahmon Jomiyни she'riyatdagi buyuk ustozlari sifatida ko'p asarlarida ehtirom bilan tilga oladi. "Badoye' ul-bidoya" debochasida ham ular ijodining Alisher Navoiy she'riyatiga ta'siri masalasi yoritilgan<sup>51</sup>.

Debochada turkigo'y shoirlar – salafлар ijodi haqidagi ma'lumotlar ham keltirilgan: "Va uyg'ur iboratining fusahosidin va turk alfozining bulag'osidin mavlono Sakkokiy va mavlono Lutfiy rahimahumol-lohkim, birining shirin abyoti ishtihori Turkistonda beg'oyat va birining latif g'azaliyoti intishori Iroq-u Xurosonda benihoyatdurur ham devonlari mavjud bo'lg'ay" (1-j. –B.14.). "Badoye' ul-bidoya" debochasida turkigo'y shoirlarga berilgan baholar shoirning keyingi davrlarda yozilgan asarlarida rivojlantirildi. Lutfiy, Sakkokiy, Shayxim Suhayliy ijodi haqidagi fikr-mulohazalar shoirning "Majolis un-nafois", "Holoti Pahlavon Muhammad", "Muhokamat ul-lug'atayn" kabi asarlarida mavjud.

Debochalarda davrning ijtimoiy-siyosiy hayotiga oid ma'lumotlar ham mavjud. Ma'lumki, 1469-yilda Abusaid Mirzo Ozarbayjondagi janglarda halok bo'ladi. Hirot taxtiga Husayn Boyqaro o'tiradi. Bu siyosiy voqeani shoir debochada shunday bayon qiladi: "... to ro'zgor havodisi ul jahondor saltanati asosin barham urdi va yel taharrukluk sipehr ul komgor sham'i hayotin o'churdi, mulkistonliq taxti bir shahanshoh maqdami bila tafoxur qildikim, saodat axtari tojining gavhari bo'lmoqliq bila boshin ko'kka yetkurdi..." (1-j. –B. 15.).

Bobning **"Xazoyin ul-maoniy" debochasi Sharq debochanavisligida alohida adabiy hodisa sifatida** deb nomlangan faslida to'plam debochasining mazmun-mundariyasi, mavzu ko'lami, kompozitsiyasini qurishdagi shoir mahorati masalasi atroflicha tahlil qilingan. Debochada hamd-u sano va na'tdan so'ng to'plamning tartib berilish sabablari, Husayn Boyqaroning Navoiy va uning ijodiga munosabati, "Xazoyin ul-maoniy"ning yaratilish tarixi, tuzilishi, ijodiy merosining qamrovi, hasbi hol kabi masalalar batafsil yoritilgan. Debocha duo, tilak xarakteridagi uch ruboiy bilan yakunlanadi.

Navoiyda barcha she'rlarini jamlab, ma'lum badiiy qurilma va mundarijaga ega bo'lgan she'riy to'plam tuzish fikri 1480-yillarning o'rtalaridayoq paydo

<sup>50</sup>Бу ҳақда қаранг: Каримова Ф. Ўзбек адабиётида дебоча. – Тошкент: Мумтоз сўз, 2008. – Б.28-34. Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. – Toshkent: Tamaddun, 2018. – Б. 39-40.

<sup>51</sup> Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965. – Б.68.

bo'lgan edi. Buni "Xazoyin ul-maoniy" tarkibidagi birinchi devon "G'aroyib us-sig'ar" debochasidan olingan mana bu parcha ham tasdiqlaydi: "Va bu avqot mobaynida (ya'ni, "Xazoyin ul-maoniy" yaratilayotgan davr mobaynida – F.K.) har miqdorkim, fursat toptim, xoh "Xamsa" nazmidin-u xoh "Nazm ul-javohir" va "Majolis un-nafoysis"-u "Zubdat ut-tavorix" va soyir tasniflar ishtig'olidin ham ul hazrat duoyi davlatig'a avqotimni sarf qildim"<sup>52</sup>. Ma'lumki, "Xamsa" 1483-85-yillarda, "Nazm ul-javohir" 1485-yilda, "Majolis un-nafoysis" 1490-91-yillarda yaratilgan. Debochadagi ma'lumotga ko'ra, shoir mazkur asarlarini yozish jarayonida ham "Xazoyin ul-maoniy"ga kiritiladigan she'rlarni to'plash, ularni devonlarga ajratish, tahrir qilish, tuzatish ustida ishlagan. Nihoyat, 1492-yilda she'riy to'plamni tartib berishga kirishgan.

Navoiy "Xazoyin ul-maoniy"ning tartib berilishiga to'xtalib, Husayn Boyqaroning sa'y-harakatlarini alohida e'tirof etadi. Buni debochadagi fikrlar yaqqol tasdiqlaydi: "...burung'i ikki devonkim, bizning hukmi xitobimiz bila murattab qilding... Andin so'ngra yig'ilg'an ash'oring-u nazm rishtasig'a tortilg'an durri shahvorning adadi burung'i devonlardin ortqan chog'lig'durur va bu latofati sifoti xo'blar va malohati simoti mahublar bila yana ikki devon tartib bersa bo'lurdek ma'lum bo'ludur. Emdi avlo budurkim, bu g'arib ishga ko'ngul kelturgaysen, balki hukm bu erurkim, bu ajib amrg'a xoma surgaysen-u tafakkur xilvatgohida xayol sho'xu ra'nolari bila bazm tuzgaysen va to falak gardish qilur, bashar jinsining xayoliga kelmagan a'jubani elga ko'rguzgaysen" (MAT, 3-j. B. 13-14.). Husayn Boyqaro "nazm harimining xoslari-yu she'r bahring g'avvoslari"dan hech biri bunday katta yodgor qoldirmagani, faqat Amir Xusrav Dehlaviy sulton Malik shoh Alp Arslonga bag'ishlab to'rt devon tartib bergani, lekin ularning yetib kelmagani haqida so'zlab, Navoiyni bu ishga ruhlantirgan: "Chun senga tavfiq madad qiliptur-u bu maqsudning hech kimga yig'ilmag'an moddasi yig'iliptur, tilarbizkim, fursatni g'animat bilgaysen-u bu muddao husulig'a rag'bat qilg'aysen" (3-j. –B. 14.).

Umrining so'nggi yillarida katta tashvishlar va og'ir ijodiy mehnatlar tufayli xastalikka chalingan shoirga shoh topshirig'ini bajarish "dushvor ish" bo'lib tuyuladi. Shoir bu ishni bajarish davomida o'ziga diqqat-e'tibor va ko'mak zarurligini aytib, shohga murojaat etadi. Bunga javoban Husayn Boyqaro Navoiyni har jihatdan qo'llab-quvvatlashga, moddiy va ma'naviy yordam berishga tayyor ekanini bayon qiladi: "Chun za'fi holing bizga zohir-u paydodur, shafqat-u bandanavozlig'lar bila ne yerda qolsang o'tkarilgusidur va chun shikast ahvoling bizga ravshan-u huvaydodur, marhamat-u navosozlig'lar bila har mushkiling bo'lsa hal qiling'usidurur" (3-j. –B. 16.). Husayn Boyqaroning javobidan ilhomlangan Navoiy avval yozgan g'azallarini jamlab, ularni ko'zdan kechirish, ayrim tuzatishlar kiritish bilan kifoyalanmaydi, balki yana yangi g'azallar bitib, ularning yoniga qo'shadi. Shu tariqa yig'ilgan g'azallarni "Sultoni sohibqiron" huzuriga yetkazadi. Ma'lum bo'lishicha, shoh saroyidagi adabiy yig'ilishlar "oliy majlis" deb yuritilgan. Navoiy "Munshaot"dagi xatlaridan birida "Xazoyin ul-

<sup>52</sup> Алишер Навоий. Ғаройиб ус-сиғар. МАТ. 20 жилдлик. 3-жилд. –Тошкент: Фан, 1988. –Б.19-20. Keyingi o'rinlarda ham shu manbaga murojaat qilinadi va sahifalari qavs ichida korsatiladi.

maoniy”ning musavvadasini suhbatdoshlar faxri bo‘lgan Mavlono Sohib orqali “Oliy majlis”ga yuborganini bayon qiladi: “Ul sababdin mafharus-savohib Mavlono Sohibni qulluqqa yiborildi va ul musavvadani oliy majlisqa yetkursun deyildi”<sup>53</sup>. Shunisi diqqatga sazovorki, Husayn Boyqaro Navoiy she’riyatining doimiy muhibi bo‘lib, har bir ijod namunasidan bevosita xabardor edi. Shoirning e’tiroficha, “betakallufluq” va “nomunosiblig” o‘rinlar uchrasa, ularni bartaraf qilish uchun ayrim tavsiyalar ham bergan: “... aytilg‘an abyot barcha latoyifosor va sabt bo‘lg‘an ash‘or barcha zaroyifshiorim, ellik, oltmish yo yuz g‘azalg‘a yaqin yig‘ilsa erdi, hazrati Sultoni sohibqironning firdavsoso suhbatida-vu sipehfarso hazratida hozir qilib arzg‘a yetkurur erdim va ul hazrat alarg‘a shafqat yuzidin boqib, qaysi ma‘no sho‘xiningkim tarkibi xil‘atida va alfozi kisvatida betakallufluq ko‘rsa, o‘z ganjinayi zamiri xizonasidin munosib alfoz bila ul liboslarg‘a tag‘yir berib va alfoz kisvatida sanoyi’ javohiridin nomunosiblig‘ ma‘lum qilsa, o‘z xizonai xotiri ganjxonasidin yoqut-u la‘li rangin va gavhar-u durri samin bila ul zeb-u ziynatqa tabdil yetkurub, har g‘azalni tartib yuzidin o‘z o‘rnig‘a raqam qilur erdi” (3-j. –B.17-18.). Umuman, shoir she’rlarining birinchi o‘quvchisi sifatida “ul hazratning muborak tab’ining anda (“Xazoyin ul-maoniy”da – F.K.) kulliy daxli bo‘lmag‘an” “hech juzve juz’iyot yo‘qtur”. To‘plamdagi she’rlar Husayn Boyqaro “tab’i bahridin va zehni konidin hosil bo‘lgan”i sababli ham “Xazoyin ul-maoniy” atalgan: “Bu ma‘no gavharlari barcha ul hazratning tab’i bahridinu zehni konidin hosil bo‘ldi va aning otin “Xazoyin ul-maoniy” qo‘yuldi”. Bu fikrlar ulug‘ shoirning shohga iltifot yuzasidan aytilgan o‘ziga xos lutfidir, albatta. Zero, Navoiy “Munshaot”da “Xazoyin ul-maoniy”dagi she’rlarni o‘z iste’dodi (tab’i) xazinalaridan hosil bo‘lgani uchun shunday nom berilganligini ta’kidlaydi: “Dag‘i majmuig‘akim, maxlut bitilibturur, chun tab’ xazoyinidin hosil bo‘lg‘on maoniy erdi – “Xazoyin ul-maoniy” laqab berildi”<sup>54</sup>.

Ishda “Xazoyin ul-maoniy” debochasiga tayanilib, Husayn Boyqaro va Alisher Navoiy munosabatlari chuqur tahlil qilingan.

“Xazoyin ul-maoniy”ning tuzilishi bilan bog‘liq qimmatli ma’lumotlar ham aynan debochada aks etgan. Shoir yil fasllari va inson umriga monand to‘rt devonini to‘rt xil nom bilan ataydi: “To‘rt faslning muqobalasidakim, to‘rt devon voqi’ bo‘luptur, har qaysig‘a bir munosib ot darboyist edi, ul sababdin avvalg‘i devonnikim, tufuliyat bahori g‘unchasining ajib gullari va sig‘ar gulzorining bog‘chasining g‘arib chechaklari bila orosta bo‘lub erdi, “G‘aroyib us-sig‘ar” deyildi. Va ikkinchi devonnikim, yigitlik-u oshuftalig‘ va shabob-u oliftalig‘ yozi-yu dashtida yuzlangan nodir vaqoyi’ bila piyrosta bo‘lub erdi, “Navodir ush-shabob” ataldi. Va uchunchi devonnikim, vasat-ul-hayot mayxonasida ishq bila shavq paymonasidin yuzlangan badii’ nishotlar kayfiyatini yozilib erdi, “Badoyi’ ul-vasat” ot qo‘yuldi. Va to‘rtunchi devonnikim, umrning oxirlarida yuzlangan ishq dardu ranji foyidalarikim, jonso‘z oh urmoqu jon topshurmoqdurkim, anda sabt bo‘lubtur, “Favoyid ul-kibar” laqab berildi” (3-j. –B.18-19.). Shoir har bir devoniga kirgan she’rlarining yosh chegaralarini ham ko‘rsatgan.

<sup>53</sup> Алишер Навоий. Муншаот. МАТ. 20жилдлик. 14-жилд. –Тошкент: 1998. – Б. 173-174.

<sup>54</sup> O‘sha asar. – Б.173.

Navbatdagi fasl **“Alisher Navoiy debochalari badiiyati”** deb nomlanadi. Unda debochalarning kompozitsion-uslubiy xususiyatlari, debochalarda saj’ san’atining o’rni, badiiy tasvir vositalari, she’riy parchalarning badiiyati o’rganilgan.

Shoir yashagan davrda forscha-tojikcha, arabcha so‘zlarga boy bo‘lgan o‘ziga xos sharqona uslub hukmron edi. “Bu uslub uchun fikrni mumkin qadar ko‘proq o‘xshatishlar, istiora va kinoyalarda, obrazli parallelizmlar orqali ifoda etishga intilish xarakterlidir. Buning natijasida shu uslubda yozilgan asarning tili ancha murakkablashadi”.<sup>55</sup> Devon debochalari shu uslubda bitilgan bo‘lib, asar tili anchagina murakkabdir.

Debochalar, asosan, saj’li va vaznli nasrda yozilgan, saj’li nasr bayonda yetakchilik qiladi. Vaznli nasr saj’li nasrga qaraganda kam qo‘llangan. Debochalar uslubida saj’lanish xarakteri ham murakkabroq. Aksar jumjalarning deyarli hamma bo‘laklari saj’lanadi va saj’ning uch turi – saj’i mutavoziy (to‘liq saj’), saj’i mutarraf (qofiyali saj’) va saj’i mutavozin (vazndosh saj’) – aralash qo‘llanadi. Bular ifodalanayotgan fikrning tez tushunilishini sezilarli darajada murakkablashtiradi. O‘z navbatida, debochadagi boshqa tillardan kirgan so‘zlarning ko‘proq saj’lanishi Navoiyning arab, fors-tojik nasri poetikasining nozik qirralarini egallashdagi mahoratini yaqqol namoyon qiladi. Masalan: “Ul humoyun zamirning oyinayi getiynamoyida ravshan-u paydodur va ul pokiza ko‘ngulning jomi jahonoroyida mubarhan-u huvaydokim, bu bandayi faqirg‘a ne notavonlig‘lar shikast berdi-yu bu zarrai haqirg‘a ne sargardonlig‘lar dast berdi” (3-j. –B.15). Mazkur parchada saj’li va vaznli nasr birgalikda qo‘llangan. Jumladagi barcha so‘zlarning o‘zaro saj’lanishi vaznli nasrni yuzaga chiqaradi va ohangdorlik, ravonlik, musiqiylikni ta’minlaydi, fikrning ta’sirchanligini oshiradi. Agar jumlalani o‘zaro qiyoslasak, ularning ma’lum ritmga egaligiga guvoh bo‘lamiz, bu ritm esa saj’lanuvchi guruhlarining hamvaznligidan dalolat beradi:

ul humoyun zamirning oyinayi getiynamoyida ravshan-u paydo...

ul pokiza ko‘ngulning jomi jahonoroyida mubarhan-u huvaydo...

bu bandayi faqirg‘a ne notavonlig‘lar shikast berdi...

bu zarrai haqirg‘a ne sargardonlig‘lar dast berdi...

Debochada ayrim o‘rinlarda fikr soddaroq jumlar bilan ham ifodalanadi va saj’lanayotgan so‘zlar miqdori nisbatan kam bo‘lib, bir turkumga – ko‘proq ot, fe’l, ravish turkumlariga xos. Masalan: “Bag‘rim qizig‘anidin jismimda hummoyi lozim va ko‘nglum ozg‘anidin boshim aylanmog‘iyu ko‘zum qarormog‘i doyim. Ne tongdin aqshomg‘acha o‘zumga bir dam g‘izodin kom, ne aqshomdin tongg‘acha turfat-ul-ayne ko‘zumga uyqudin orom” (3-j. –B.20). Umrining so‘nggi yillarida shoirning salomatligi nihoyatda yomonlashadi. Bu kayfiyat saj’ san’ati vositasida jonli ifodalangan.

Debochalarda tashbeh, sifatlash, istiora, mubolag‘a, tafrit, tardi aks, talmeh, e’not, tanosib kabi ko‘plab ma’naviy hamda lafziy san’atlardan unumli foydalanilgan. Navoiy xastalikdagi ruhiy holatini quyidagicha yoritadi: “... agarchi

<sup>55</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005. –B.380.

za'fimg'a quvvat imkoni zohir bo'luptur, ammo hanuz buzug' koshonamdin chiqarg'a qo'pmoq tilasam, osilg'an idbori ankabut torlari dastgirim bo'lub madad yetkurmaguncha, tebranmakka tob-u tavon va harakatqa maqdur, balki imkon yo'qtur, pashsha yuz pili damon torta olmag'an yukni nechuk tortqay, bataxsiskim, majruh-u ranjur dag'i bo'lg'ay, mo'rcha ming sheri jayon qila olmag'an ishni nechuk qila olg'ay, xususankim, bemor-u sihat tariqidin mahjur dag'i bo'lg'ay" (3-j. –B.15). Keltirilgan parchada o'xshatish, mubolag'a, tafrit kabi san'atlar shoirning kechinmalarini real va ta'sirchan ifodalash uchun xizmat qilgan.

Dissertatsiyaning to'rtinchi bobi **“Navoiydan keyingi davrda yaratilgan debochalarning ilmiy-nazariy hamda amaliy ahamiyati”** deb nomlangan. Bobning **“XVI asr Ozarbayjon adabiyotida debochanavislik an'analari”** nomli birinchi faslida ozar shoiri Muhammad Fuzuliyning turkiy devoniga yozilgan debochasiga diqqat qaratilgan.

Muhammad Fuzuliy zullisonayn shoir sifatida uch tilda – arab, fors, turkiy tillarda devon tuzgan. Uch tilda devon tuzish kam uchraydigan hodisa bo'lib, faqat Fuzuliy ijodidagina ko'zga tashlanadi. Alisher Navoiyning muhibi bo'lgan Fuzuliy shoirning devonchilik sohasidagi an'analardan ilhomlanib, turkiy va forsiy devonlariga debocha yozdi. Xususan, shoirning turkiy devon debochasi nazm va nasrning uyg'unligi, fikrni murakkab, zanjirli jumlar bilan ifodalash, go'zal she'riy san'atlar bilan ziynatlash kabi xususiyatlariga ko'ra Navoiy debochalarini xotirga keltiradi. Xarakterlisi, shoir debochada fikrlarini dalillash maqsadida uch til: arab, fors-tojik va turkiy tilda she'riy parchalar keltiradi. Debochaning mundariyasi hamd, na't, hasbi holi hamda adabiy-estetik qarashlarning badiiy ifodasidan iborat. Navoiydan so'ng g'azal janrini kamolotga yetkazgan Fuzuliy mazkur janrga shoirning iste'dodi qudrati va mahoratini belgilovchi mezon sifatida baho beradi:

G'azaldur safobaxsh ahli nazar,  
G'azaldur guli bo'stoni hunar...  
G'azal bildurur shoirning qudratin,  
G'azal ortirur noziming shuhratin...  
G'azal deki, mashhuri davron o'la,  
O'qumoq-da, yozmoq-da oson o'la<sup>56</sup>.

Shoir debochada noqobil kotiblar, shoirlikni da'vo qiluvchi savodsiz “shoirilar” va hasadgo'y shoirlar xususidagi qarashlarini bayon qiladi. Noqobil kotiblar haqidagi mulohazalar nasr va nazm uyg'unligida go'zal tasvirlangan: “Biri ul kotibi noqobil va mumliyi johilki, xomayi muxolif tahriri teshayi bunyodi maorifdur va kilki kudurat ta'siri, me'mori binoi zaxorifdur. Goh bir nuqta ila muhabbati mehnat go'starar va goh bir harf ila ne'mati naqamat o'qudar. Qit'a:

Qalam o'lsun ali ul kotibi bad tahriring –  
Ki, fasodi raqami so'zimizni sho'r aylar.  
Goh bir harf suqut ila qilur nodiri nor,

<sup>56</sup> Муҳаммад Фузулий. Асарлар. Икки жилдлик. Биринчи жилд. – Тошкент: Ғ.Ғулом номидаги бадий адабиёт нашриёти, 1968. – Б.20-21.

Goh bir nuqta qusur ila ko‘zi ko‘r aylar”<sup>57</sup>.

Shoirning fikricha, noqobil kotib qalami bilan me‘mor qurgan binoni – devondagi she‘rlarni vayron qiladi. *Muhabbat* so‘zidagi nuqtani noto‘g‘ri qo‘yganligi uchun *mehnatga*, *ne‘mat* so‘zi esa *naqamatga* aylanadi yoki *so‘z sho‘rga*, *nodir norga*, *ko‘z ko‘rga* aylanib, ma‘noga putur yetadi. Fuzuliy ikkinchi toifa haqida shunday yozadi: “Va biri ul noqisi bad savodki, tab‘i nomavzunila majlisu mahofilda istido‘i iste‘dod qilib she‘r o‘quduqcha, nazmdan nasri sechilmaya va adoyi susti ila shohidi ma‘ni jamolindan niqob ochilmaya.

Benasib o‘lsin naimi-xulddin ul zishtkim,  
Nomuloyim lahjasi mavzuni nomavzun edar.  
Teshai lafzi binoi nazmi vayron aylayub,  
Sust guftori fasohat ahlini mag‘bun edar”<sup>58</sup>.

Fuzuliyning fikricha, shoirlik uchun iste‘dodning o‘zigina yetarli emas, balki shoir ilmi aruz, ilmi bade‘, ilmi qofiya borasida ham mukammal bilimga ega bo‘lmog‘i, o‘z ustida tinimsiz mehnat qilmog‘i lozim. Aks holda, shevaga xos so‘zlarni noo‘rin qo‘llab, mavzun she‘rning vaznini buzadi, “teshai lafzi” bilan nazm binosini vayron qiladi. Shu o‘rinda Fuzuliyning arab, fors-tojik, xususan, ozar tili va uning lahjalarini yaxshi bilganligi, lahjalarga xos so‘zlarni ham she‘rlarida mahorat bilan qo‘llay olganligini nazarda tutsak, shoirning fikrlari yanada oydinlashadi. Uchinchi guruh hasadgo‘y shoirlardir. Ular haqidagi fikrlarni shoir shunday yoritadi: “Biri ul hosidi jafopesha va muonidi xato andishaki, tab‘i nomavzunila davoyi she‘r eda, ammo haqiqi ash‘ora sohib shuur o‘lmaya va idroki rakikla lofi nazm ura, ammo haqiqi guftora rohi tasarruf bo‘lmaya. Lojaram, hasad diydai insofing ko‘r edib, idrokina e‘timod edan johillar huzurinda behuda-behuda taarruzlar eda va harza-harza dahllar aylaya, toki she‘rdan zavqi istimo‘ keda.

Oh az on bodiyapaymoi biyoboni hasad  
Ki, nadorad dili zulmoniyash az irfon nur.  
Chun anokib be do bayti ki, baham mebofad –  
Xishra diyda beh az boniyi bayt-ul-ma‘mur.  
Ayb boshad hamajo matrahi maddi nazarash,  
Gardad az gardi hasad diydai insofash ko‘r”<sup>59</sup>.

(Ma‘nosi: Ma‘nosiz hasad cho‘llariga boruvchilardan dod, uning qorong‘i yuragida irfon nuri yo‘qdir. O‘rgimchak kabi bir-ikki bayt to‘qigach, o‘zini baytul-Ma‘murni bino qilgan kishidan ham usta hisoblaydi. Uning dunyoga qarashi tamomila xatodir. Baxillik gardidan uning insof ko‘zi ko‘r bo‘ladi).

Shoir ilm-u irfon bilan vobasta she‘riyat gulshanini xazon qilish payida bo‘lgan, amali ma‘rifat ahliga ozor berishni maqsad qilgan hosidlardan panoh tilash mazmunidagi she‘r bilan debochani yakunlaydi. Umuman, shoir debochalari

<sup>57</sup> Muḥammad Fuзулий. Асарлар. Икки жилдлик. Биринчи жилд. – Тошкент: Ф.Фуллом номидаги бадиий адабиёт нашриёти, 1968.- Б.22

<sup>58</sup> O‘sha asar. – Б.23.

<sup>59</sup> O‘sha asar. – Б.23-24.

o'ziga xos bayon uslubi, kompozitsion-uslubiy xususiyatlari, adabiy-estetik qarashlarini ifoda etishi, Fuzuliy shaxsiyati haqida yorqin tasavvur berishi bilan Sharq debochanavisligining go'zal namunalaridan biri hisoblanadi.

Bobning ikkinchi faslida **“XIX asrning birinchi yarmida yaratilgan debochalarning spetsifik xususiyatlari”** tahlilga tortilgan. Bu davr shoirlari Navoiy she'riyatining g'oyaviy-badiiy jihatlaridan oziq oldilar, shoir g'azallariga nazira va muxammaslar bog'ladilar. Shuningdek, Amiriy, Nodira, Nodir-Uzlat, Munis, Ogahiy, Shavqiy, Muhsiniy, Faqiriy, Tabibiy kabi shoirlar Navoiyning debochali devon tartib berish an'anasini davom ettirdilar.

Dissertatsiyada XIX va XX asr boshlaridagi devon debochalari ikkiga bo'lib o'rganildi: 1. XIX asrning birinchi yarmida yaratilgan debochalar. 2. XIX asrning ikkinchi yarmi va XX asr boshlarida yaratilgan debochalar.

XIX asrning birinchi yarmida Qo'qon va Xiva adabiy muhitida yashab ijod etgan Amiriy, Nodira, Nodir-Uzlat, Ogahiy, Munis, shuningdek, kattaqo'rg'onlik Muhammad Sharif Shavqiy kabi o'z davrining mashhur shoirlari devon tuzishgan. Mazkur devonlarga debocha ham bitilgan. Albatta, turkiy debochanavislik rivojini Alisher Navoiyning ta'sirisiz tasavvur etib bo'lmaydi. Ayniqsa, Shermuhammad Munis, Muhammadrizo Ogahiyning debochalari kompozitsiyasi, til xususiyatlarida bu yaqqol ko'zga tashlanadi. Munis debochasi ko'p jihatlari bilan Navoiy debochalariga hamohangdir. Masalan, shoir Qutlug'murod inoqning devon tuzish haqidagi taklifiga javoban bunday deydi: “Oning uchun ne ibo qilgali qudratim bor erdi va ne qabul etgali jur'atim”<sup>60</sup>. Navoiy ham Husayn Boyqarodan “Xazoyin ul-maoniy”ni tartib berish topshirig'ini olgach, o'z ahvoli ruhiyasini shunday bayon qilgan edi: “Ne uzr ayturg'a zahra-vu jur'atim va ne qabul qilurg'a havsala-vu quvvatim, agarchi uzr dilpazir emas erdi, ammo o'z ajzi holimni arzg'a yetkurmakdin ham guzir emas erdi”<sup>61</sup>.

Alisher Navoiyning “Badoye' ul-bidoya” debochasida Husayn Boyqaro shoir she'rlarini farzandga qiyoslaydi va ularni darbadar qilmasdan bir joyga jamlashga, ya'ni devon tuzishga farmon beradi. Ulug' shoir buni quyidagicha ifodalaydi:

Bu nav' istaydur emdi royi oliy,  
Ki qilg'ay fikrating devon xayoli.  
Jahonda kimga bo'lsa muncha farzand.  
Ki bo'lg'ay barcha ruhafzo-vu dilband.  
Ravomudur bizing farruh zamonda,  
Alarni darbadar qilmoq jahonda.<sup>62</sup>

Debochada she'rlarni farzandga qiyoslagan Ogahiy ham ulug' salafiga izdosh. Muhammad Rahim Soniy Ogahiyga devon tartib berish va unga debocha bitishni amr qilar ekan, shoir she'rlarini insondan yodgor qoluvchi yaxshi farzandlarga qiyoslaydi va ularni zamon hodisotlari tufayli yo'qolib ketmasligi uchun devon holida jamlashni ta'kidlaydi:

<sup>60</sup> Мунис. Мунис ул-ушшоқ. ЎзР ФАШИ, литография, инв. № 63, 13-варақ.

<sup>61</sup> Алишер Навоий. Фаройиб ус-сиғар. МАТ, 20 жилдлик, 3-жилд. – Тошкент: Фан, 1988.- Б.14.

<sup>62</sup> Алишер Навоий. Бадоеъ ул-бидоя. МАТ, 20 жилдлик, 1-жилд – Тошкент: Фан, 1987. – Б. 19.

Kishiga she'rdin yo'q yaxshi farzand  
Ki, doyim boqi ul farzandi dilband.  
Ravo ko'rma alarg'a darbadarlik,  
Yatimoso hamisha navhagarlik.  
Alar haqqida mehr oyinini tuz,  
Borisin yig'nabon devong'a kirguz.<sup>63</sup>

Shuningdek, debochalarda shoirning ichki kechinmalari, davr ruhi va ijodkor laboratoriyasi ham aks etgan. Masalan, Ogahiy yoshlik yillarida hali madrasani tugatmasdan burun "charxi kajraftor" uni "rango-rang" balolarga giriftor qilgani, "sipohdorlig' mansabi" "shug'li zanjir" kabi butun vujudini chirmab olganini shunday tasvirlaydi: "Ammo hanuz ilm qavoidi choshnisidin kom va fazl qavonini lazzatidin bahrai tamom hosil qilmasdan burun jahoni g'addorning gunogun jafosi va charxi kajraftorning rango-rang balosi sar vaqting'a yetushti va ro'zg'or anduhi shiddatining og'ir yuki tog' yanglig' boshim ustig'a tushti va sipohigarlig' uzmaq tashvishig'a duchor va sipohdorlig' mansabining shug'li zanjirig'a giriftor bo'ldim"<sup>64</sup>.

O'zini "Temur Ko'ragon gulistoni shajarasining samarasi", "Bobur Sulton chamanining navbodasi" hisoblagan Amiriy oshiqona she'rlar bitgani, ustodlarning "muhabbatimiz" g'azallariga naziralar yozgani, muxammaslar bog'lagani, "andak fursatda varaq poralar yuzi to'lgan"i, saroydagi "zakitab' zufununlar" iltimosi bilan devon tartib berilganini bayon qiladi. Mohlaroyim Nodira esa she'riyatga qanday kirib kelganligi haqida so'zlar ekan, Amir Umarxon bilan bo'lgan suhbatlar davomida "...kam-kam she'r qonunidan xabardor bo'lub, goho biror misra, goho biror bayt taqlid birla aytgan"ligi, oz fursatda «nazm fununig'a mohir va mazmun sehirida sohir"<sup>65</sup> bo'lganligini e'tirof etadi.

Shavqiy debochasi she'riy uslubda yaratilgan shunday asarlarning yorqin namunasi. Debochada keltirilgan shoirning biografiyasi, adabiy merosi, ustozlari haqidagi ma'lumotlar ham uning adabiyotimiz tarixidagi o'rnini belgilashda muhim. Jumladan, shoir uch tilda yozilgan she'rlaridan devon tartib berganini yozadi, bu esa shoirning arab, fors-tojik va turkiy tillarni mukammal bilganligi va har uch tilda go'zal g'azallar yaratganligidan dalolat beradi:

Uch lafz ila olam ichra devon  
Ayg'on yo'x edi biror inson.  
Himmat kamarini belga bog'lab,  
Uslubi ulum ilan yarog'lab,  
Tuttum rahi hamd-u na'tu alqob,  
Yor o'lsa karimi hayyi vahhob.<sup>66</sup>

Tadqiqot jarayonida yuqorida nomlari ko'rsatilgan shoirlar debochalarining ilmiy-tarixiy va adabiy ahamiyati ochib berildi.

<sup>63</sup> Мухаммад Ризо Огахий. Девон. Таъвиз ул-ошиқин. – Тошкент: Адабиёт, 2023. – Б.22.

<sup>64</sup> O'sha asar. – Б.15.

<sup>65</sup> Нодира. Девон. ЎЗР ФАШИ, қўлёзма, инв. № 4182, 36-варақ.

<sup>66</sup> Дебоchai девон ва ғазалиёти Шавқий. ЎЗР ФАШИ, қўлёзма, инв. № 4634, 5а-варақ.

Uchinchi faslda esa **“XIX asrning ikkinchi yarmi va XX asr boshlarida yaratilgan debochalarning o‘ziga xosligi”** o‘rganilgan.

XIX asrning ikkinchi yarmi va XX asrning boshlarida yashagan Muhsiniy, Faqiriy, Tabibiy, Muhayyir, Komyob kabi shoirlar o‘z devonlariga debocha yozganlar. Faqiriy, Komyob debochalari ko‘proq an‘naviylik doirasida yaratilgan bo‘lsa, Muhsiniy, Tabibiy, Muhayyirlar debochanavislik an‘nalariga ijodiy yondoshganliklari kuzatiladi.

Xorazm adabiy muhiti vakillaridan biri Ahmad Tabibiy(1869-1911) talantli lirik shoir bo‘lsa-da, hozirgacha, asosan, “Majmuai si shuaro shohi payravi Firuzshohiy” nomli tazkirasi o‘rganib kelindi<sup>67</sup>. Devonlarini tadqiq qilishga esa endi kirishilmoqda<sup>68</sup>. Ahmad Tabibiy sermahsul shoir bo‘lib, o‘zbek va tojik tillarida ijod qilgan. Besh devon tuzgan. Ularning 3 tasi o‘zbekcha, 2 tasi tojikchadir. Shoirning O‘zR FASHI qo‘lyozmalar fondida saqlanayotgan 6226 inventar raqamli “Munis ul-ushshoq” devoni debochasida bu haqda shunday yozilgan: “...bu faqir qo‘lida jam’ bo‘lg‘on adaddin kitobning jumlasida besh devondurkim, uch devoni turkiy lafzi bilan fasohatorodur. Va ikki kitob forsiy alfozi bilan balog‘atpiyrodur. Avvalg‘i devong‘akim, Sultoni oliyjohi janobi muolli alqobig‘a hadiyalig‘ sababidin “Tuhfat us-sulton” deb tasmiya qilindi. Ikkinchi devong‘a ushshoq unsiyati jihatidin “Munis ul-ushshoq” ismi bilan musammam bo‘ldi. Va uchlonchi devong‘a ishq holotin muoyana ko‘rguzuvchi vajhidin “Mir‘ot ul-ushshoq” oti bilan mavsum etuldi. To‘rtinchi devong‘a oshiqqlar o‘qub mutolia qilur hangomlarida hayriyat fazolig‘ mujibi bilan “Hayrat ul-ushshoq” deb ism berildi. Beshlonchi devonni bedillar inbisoti jilvagohi bo‘lg‘oni boisi bilan “Mazhar ul-ishtiyok” deb ataldi<sup>69</sup>. Shoir “Munis ul-ushshoq” nomli turkiy devoniga va “Mazhar ul-ishtiyok” nomli forsiy devoniga debocha yozgan. Lekin debochalar, ayrim jihatlarini hisobga olmaganda, mazmunan bir-biridan farq qilmaydi. Bu esa Tabibiy turkiy debocha tarjimasini forsiy devonga ham kiritgan bo‘lsa kerak, degan tasavvur uyg‘otadi. Shu bois Tabibiyning forsiy debochasi xususida yuqoridagi boblarda alohida to‘xtalmadik. Shoir nafaqat Navoiy debochalari, balki fors-tojik adabiyotidagi, xususan, Xusrav Dehlaviy debochalari bilan ham tanish bo‘lgan, desak xato bo‘lmaydi. Chunki Navoiyda debochalarning Alloh va payg‘ambarlar madhiga bag‘ishlangan hamd-u na‘t qismi birmuncha ixcham. Dehlaviyning “G‘urrat ul-kamol” debochasida hamdu sano va na‘t qismi nisbatan kengroq, Alloh va Muhammad payg‘ambar bilan birgalikda uning sahobalari bo‘lmish to‘rt xalifa madhi ham beriladi. O‘zbek adabiyotida Shavqiy va Tabibiy debochalarida xalifalar ham madh etiladi.

Tabibiy debochasida Navoiy debochalarining ta‘siri yaqqol seziladi. Masalan, shoir ota-onasining saroyga aloqador shaxslar ekanini ta‘kidlaydi:

<sup>67</sup> Matkarimova S. Табибий – таъкиранавис (“Мажмуаи си шуаро шоҳи пайрави Фирӯзшоҳий”): Филол. фан. номз. дисс. автореф. – Тошкент, 2007. – 276.

<sup>68</sup> Амонов Ш. Аҳмад Табибийнинг “Ҳайрат ул-ушшоқ” девони қўлёзмаси ҳақида айрим мулоҳазалар.// Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. III республика илмий-амалий анжумани материаллари. – Наманган, 2020 йил, 12 июнь. – Б.220-223; Аҳмад Табибийнинг “Ҳайрат ул-ушшоқ” девонидаги таржиъбандлар ҳақида.// Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. Халқаро илмий-амалий анжумани материаллари. – Наманган, 2021 йил, 19 июнь. – Б.202-206.

<sup>69</sup> Табибий. Мунис ул-ушшоқ. ЎЗР ФАШИ, қўлёзма, инв. № 6226, 8а-8б-варақлар.

Otam bu borgohg‘a erdi banda,  
Onam bu ostong‘a sarafkanda<sup>70</sup>

Bu baytlar Navoiyning “Badoye’ ul-bidoya” debochasidagi quyidagi misralarni yodga soladi:

Otam bu ostonning xokbezi,  
Onam ham bu saro bo‘ston kanizi<sup>71</sup>.

Debochada Muhammad Rahimxon Soniy (Feruz) saroyidagi she‘riy suhbatlar haqida ma‘lumot beriladiki, bu o‘sha davr saroy muhitidagi adabiy hayot darajasini belgilashda ahamiyatlidir. Shoir she‘riyatning g‘azal, mustazod, murabba’, muashshar, tarji‘band, qasida, masnaviy, ruboiy, qit‘a, fardi itloq kabi o‘n janrida ijod qilganini ta‘kidlab, ularni “jami o‘n rang guldir”<sup>72</sup> deya faxr etadi.

Xorazm shoirlaridan biri Abdurazzoq Faqiriy (1884-1925) ham she‘rlarini devon tarzida tartib bergan va unga debocha bitgan. Faqiriy debochasida ma‘lum darajada an‘ana saqlangan bo‘lsa-da, ayrim jihatlari bilan yuqoridagi debochalardan farq qiladi: shoir debochasida davr hukmdori madh etilmaydi. Buni Faqiriyning madrasa ko‘rgan, ilmi kishi bo‘lishiga qaramay, nihoyatda qashshoq holda yashagani bilan izohlash mumkin. Debochada, asosan, shoirning tarjimayi holi, ahvol-ruhiyasiga oid ma‘lumotlar o‘z ifodasini topgan: “...baxt iqbolim pastlig‘ig‘a darig‘lar chekib, chora topolmay, gohlar o‘tga tushgan qil masalliq to‘lg‘onib va gohlar haqorat va mazammot xokiga bulg‘anib, xor-zor, afgori bemor, balki devonavor majnunshior bo‘lib, bu muddatg‘acha man faqir ul-haqir qalandarxonaning bir kunjida xokisor bo‘lib yotg‘udek ranj-u alamlar‘a, zulm-u sitamlarg‘a duchor bo‘ldum”<sup>73</sup>.

Umuman, XIX va XX asrning boshlaridagi mumtoz shoirlar debochalari mundariyasi va kompozitsion tuzilishi jihatidan ma‘lum darajada umumiylikka ega: ya‘ni bu debochalar, asosan, hamd-u na‘t bilan boshlanib, devondagi sahv-u xatolar uchun uzr so‘rashdek an‘anaviy xotima bilan yakunlanadi. Shuningdek, shoir debochada o‘zi haqida xabar beradi, davr hukmdoriga ta‘rif-u tavsif keltiriladi. Shoirda devon tuzish fikri bo‘lmagani, bu ishga ayrim shaxslarning taklif va iltimoslari bilan qo‘l urgani, shu tariqa devon yaratilgani xususida so‘z boradi. Munis, Ogahiy, Shavqiy, Muhsiniy, Tabibiy devonlari debochalari kompozitsiyasiga yuqoridagilardan tashqari, devon va boshqa asarlarining yaratilish tarixi, ularning o‘ziga xos xususiyatlari, janrlari, mamlakat tarixiga doir voqea-hodisalarning tasviri, debochani yozilgan sanasini ko‘rsatish kabilar ham xosdir.

## XULOSA

1. Sharq adabiyoti tarixida debochalar uzoq tarixga ega bo‘lib, shoir hayoti va ijodini o‘rganishda muhim adabiy manbalardan biridir. Debochalar, asosan,

<sup>70</sup> Табибий. Мунис ул-ушшоқ. ЎЗР ФАШИ, қўлёзма, инв. № 6226, 6а-варақ.

<sup>71</sup> Алишер Навоий. «Бадоеъ ул-бидоя. МАТ. 20» жилдлик, 1-жилд. – Тошкент: Фан, 1987. – Б.17.

<sup>72</sup> Табибий. Мунис ул-ушшоқ. ЎЗР ФАШИ, қўлёзма, инв. № 6226, 7а-варақ.

<sup>73</sup> Девони Фақирий Хоразмий. ЎЗР ФАШИ, қўлёзма, инв. № 7693, 13 б-14а-варақлар.

devonlarga bitiladi va boshqa asarlardan masalaning qo'yilishi, mazmuni, kompozitsiyasi, bayon uslubi kabi ko'pgina jihatlari bilan farq qiladi. Ayniqsa, debochalar shoirning tarjimai holiga oid ma'lumotlar, adabiy faoliyati, asarlarining yaratilish tarixi, adabiy-estetik qarashlarini ifoda etishi jihatidan muhim ahamiyat kasb etadi.

2. Adabiyotshunoslikka oid turli tillardagi qator lug'atlarda izohlanishicha, barcha kitoblarning kirish qismlari debocha deyilgan. So'zboshi, muqaddima, kirish so'z ma'nolarini ifodalaganligi uchun debocha va muqaddima so'zlari sinonim tarzda qo'llangan. Dastlab mantiq fani doirasida ilmiy va diniy asarlarga, so'ngra ilmi bade' sohasidagi risolalalarga, keyinchalik doston, devon va boshqa asarlarga debocha yozilgan. Debocha keng ma'noda barcha asarlarning kirish qismlarini ifodalaydi va muqaddima deb yuritiladi. Tor ma'noda esa devonlarga yoziladigan kirishlarni anglatadi. Ba'zan kulliyot, bayoz, tazkira va tarixiy asarlarga yozilgan so'zboshilar ham debocha deb nomlangan. Biroq debochalar mohiyati, uslubi va poetik xususiyatlari bilan muqaddimalardan farq qiladi.

3. Sharq adabiyotida debochalarda o'z aksini topgan shoir tarjimai holiga doir ma'lumotlar, davr hukmdori va shoir o'rtasidagi munosabatlar, shoirning ustozlariga bo'lgan hurmat-ehtiromi, devonning yaratilish tarixi va tuzilishi, shoirning adabiy-estetik qarashlari, ijod jarayoniga doir kayfiyati, kechinmalari ba'zan shoirning o'zi tomonidan, ba'zan kotib yoki boshqa shaxslar tomonidan nasriy, she'riy yoki nasriy-she'riy shaklda bayon qilingan. Shoirning o'zi tomonidan yozilgan debochalar ijodkor hayoti va ijodini o'rganishda birlamchi manba sifatida muhim ahamiyatga ega bo'lsa, devon tuzuvchi shaxslar yoki kotib tomonidan yozilgan debochalar ham shoir hayoti va ijodining ayrim jihatlari oydinlashtirishda e'tiborga molikdir. Hofiz devoniga do'sti Muhammad Gulandom va Husayn Boyqaro saroyida xizmat qilgan Marvarid Bayoniy tomonidan yozilgan debochalar buning yorqin isboti bo'la oladi.

4. Ro'dakiy she'riyatida g'azalning shakllana boshlashi, Unsuriy, Farruxiy, Manuchehriylar devonlarida qasidalar bilan birga g'azal janriga e'tiborning kuchayishi, Xusrav Dehlaviy, Sa'diy ijodida rivoj topgan g'azalning Hofiz she'riyatida yuksak bosqichga ko'tarilishi kabi omillar fors she'riyatida devonchilik an'alarining rivoji uchun zamin hozirladi. Devonchilik an'alarining rivojlanishi jarayonida uning "ziga xos qonuniyatlari shakllana boshladi. Devonchilik rivoji debochanavislikning yuzaga kelishida alohida ahamiyat kasb etdi. Sanoiy, Salmon Sovajiy, Xojui Kirmoniy, Qosim Anvor, Qudsiy Mashhadiy, Qosim Devona, Nozil Xo'jandiy, Sa'diddin Ansoriylar devonlariga bitilgan debochalar fors-tojik debochanavisligida alohida bosqich sifatida xarakterli.

5. Fors-tojik adabiyotining buyuk shoiri Amir Xusrav Dehlaviy lirik she'rlaridan "Tuhfat us-sig'ar", "Vasat ul-hayot", "G'urra ul-kamol", "Baqiya un-naqiya", "Nihoyat ul-kamol" nomli besh devon tuzib, Sharq adabiyotida "mutaaddid"(ko'p sonli) devonlar tartib berish an'anasini boshlab berdi. Uning 32645 baytdan iborat she'riy merosi mana shu besh devonga jamlangan. O'zR FASHI qo'lyozmalar fondida shoirning dastlabki uch devonining debochali nusxalari mavjud. Xusrav Dehlaviy hayoti va ijodini o'rganishda bu

debochalarning ahamiyati kattadir. “Tuhfat us-sig‘ar”, “Vasat ul-hayot” debochalarida shoir hayoti va ijodiga doir ma’lumotlar bayoniga keng o‘rin ajratilgan. “G‘urra ul-kamol” debochasi hajman yirik bo‘lib, unda shoirning badiiy ijod masalalari haqidagi adabiy-nazariy qarashlari bayon qilingan. Ulug‘ so‘z san‘atkori va mutafakkir Abdurahmon Jomiyning lirik merosi “Fotihat ush-shabob”, “Vositat ul-iqd”, “Xotimat ul-hayot” nomli uch devonga jamlangan va ularga debocha yozilgan. Abdurahmon Jomiy debochalari Xusrav Dehlaviy debochalaridan hajman qisqaligi va masalalarning qo‘yilishi bilan sezilarli farq qiladi. Jomiy debochalarda, asosan, devonlarining yaratilishi tarixi, ularning nomlanishi va qachon tartib berilgani, adabiy-nazariy qarashlarini bayon etishga intiladi. Shuningdek, debochada shoirning Qur‘on va hadis ilmining bilimdoni sifatidagi fazilatlar ham aks etgan.

6. Zullisonaynlik Sharq adabiyotida keng tarqalgan an‘anadir. XVI – XIX asrning birinchi yarmida yashab ijod etgan Muhammad Fuzuliy, Mirzo Siddiq Tog‘aymurod o‘g‘li Fano, Ahmad Tabibiy kabi turkigo‘y shoirlar ham turkiy, ham forsiy tilda she‘rlar yozgan, she‘rlaridan devon tuzgan va unga debocha bitganlar. Mazkur shoirlar nafaqat turkiy, balki forsiy debochanavislik rivojiga barakali hissa qo‘shdilar.

7. O‘zbek adabiyotida debochalarning dastlabki namunalari Alisher Navoiy ijodida uchraydi. Shoir o‘z salaflarining devonga debocha yozish sohasidagi tajribalarini chuqur o‘rgandi, ularga ijodiy munosabatda bo‘ldi, uning “Badoye’ ul-bidoya” va “Xazoyin ul-maoniy” devonlariga yozilgan debochalari ana shu jarayonning mahsuli sifatida maydonga keldi. “Badoye’ ul-bidoya” (“Badiiylikning boshlanishi”) – Alisher Navoiyning Husayn Boyqaro taklifi va topshirig‘i bilan tartib bergan birinchi rasmiy devonidir. XV asrga kelib odobi tasnif takomillashdi, Navoiy ijodi misolida rasmiy devon uslubi shakllandi. Uning birinchi sharti devonning debocha bilan boshlanishidir. Shuni ta’kidlash lozimki, rasmiy devonlarning boshqa xususiyatlari ham debochada aks etadi va ular devon kompozitsiyasi bilan uzviy bog‘liq bo‘ladi. Mutafakkir shoir devondagi g‘azallarning misra oxiridagi tovushlarga ko‘ra alifbo tartibida joylashtirilishi va arab-fors alifbosidagi 32 ta harfning barchasida yaratilishi, devon va har bir harf g‘azaliyotining avvali Ollohning hamdi va Rasululloh na’tiga bag‘ishlanishi, so‘ngra orifona va oshiqona g‘azallar o‘rin olishi, g‘azallarning mavzu jihatidan kengligi va kompozitsion yaxlitligi kabi masalalarga alohida e’tibor qaratdi. Navoiy “Badoye’ ul-bidoya” devoni bilan Sharq devonchiligi an‘analarini mukammallashtirib, haddi a’losiga yetkazdi.

8. Alisher Navoiyning butun hayoti davomida yaratgan va lirik turning 16 janriga mansub bo‘lgan she‘rlarini o‘z ichiga olgan to‘plami “Xazoyin ul-maoniy (“Ma’nolar xazinasi”)dir. U faqat mazmun-mundariyasi bilan emas, balki tuzilishi va nomlanishi jihatidan ham o‘ziga xosdir. Ya’ni shoir uni to‘rt devonini umumlashtiruvchi sarlavha bilan ta’minladi, maxsus debocha yozdi. Unda “Xazoyin ul-maoniy”ning tartib berilish sabablari, Husayn Boyqaro va shoir o‘rtasidagi munosabatlar, to‘plamning yaratilish tarixi va tuzilishi, ijodiy faoliyati, keksalikdagi kayfiyati batafsil bayon qilinadi. “Xazoyin ul-maoniy” debochasida qo‘yilgan masalalarning keng ko‘lamliligi va ularni joylashtirish tartibidagi

izchillik uning kompozitsiyasiga har tomonlama mukammallik bag'ishlagan. Zero, "Xazoyin ul-maoniy"ga bitilgan debocha o'zbek adabiyotida yaratilgan g'oyaviy, badiiy jihatdan yuksak devon debochalarining eng go'zal namunasi.

9. Alisher Navoiy o'zidan keyingi shoirlar uchun badiiy ijod sohasida ulkan ustoz bo'ldi. Uning debochali devon tartib berish an'anasi XVI asr Ozarbayjon adabiyotining yetuk vakili Muhammad Fuzuliy, XIX va XX asr boshlarida yashagan Munis, Ogahiy, Shavqiy, Tabibiy, Amiriy, Nodira, Uzlat, Muhsiniy, Faqiriy, Muhayyir kabi o'nlab o'zbek shoirlari tomonidan davom ettirildi. Bu shoirlar Navoiy debochalaridagi an'anaviy unsurlarni muayyan darajada saqlashga, shu bilan birga, o'ziga xos devon debochalari yaratishga intildilar. Biografik ma'lumotlarga kengroq to'xtalish, shoir yashagan davrdagi tarixiy voqealar haqida ma'lumot berish, ijtimoiy-siyosiy hayotni ma'lum darajada baholashga intilish, barcha asarlari ro'yxatini keltirish, fikrlarni dalillash maqsadida ko'plab Qur'on oyatlaridan foydalanish, debochaning yozilgan vaqtini ko'rsatish kabi xususiyatlari bilan mazkur debochalar o'ziga xoslik kasb etgan.

10. Sharq adabiyotida Xusrav Dehlaviy, Abdurahmon Jomiy, Alisher Navoiy, Muhammad Fuzuliy, Shermuhammad Munis, Muhammadrizo Ogahiy devonlariga yozilgan debochalar har jihatdan mukammal bo'lib, debochanavislikining eng go'zal namunalari hisoblanadi. Ularda shoirning tarjimai holi, faoliyati, zamondoshlarga munosabati, adabiy merosi, dunyoqarashi kabi qator jihatlar yorqin aks etgan. Ayniqsa, adabiy-estetik qarashlarning teranligi, she'rshunoslik ilmiga xos nazariy masalalarining ochib berilishi debochalarga bo'lgan qiziqishni yanada orttiradi. Umuman, debochalar shoir yashagan muhitning bir qator: ijtimoiy, siyosiy, adabiy hayotiga xos jihatlarni belgilashda, shoir badiiy mahoratining nozik qirralarini idrok qilishda nihoyat darajada ahamiyatlidir.

**SCIENTIFIC COUNCIL DSc.03/30.12.2019.Fil.05.02  
FOR AWARDING ACADEMIC DEGREES UNDER  
FERGANA STATE UNIVERSITY**

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**NAMANGAN STATE UNIVERSITY**

**KARIMOVA FARIDAKHON ISAKOVNA**

**DEBOCHA (PREFACE) IN THE EASTERN LITERATURE AND ITS  
POETRY**

**10.00.02 – Uzbek literature**

**ABSTRACT OF THE DISSERTATION OF THE DOCTOR OF SCIENCE (DSc)  
ON PHILOLOGICAL SCIENCES**

**Fergana – 2023**

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## INTRODUCTION (abstract of doctoral dissertation)

**Relevance and necessity of the dissertation topic.** One of the important issues in world literary studies is to study the ways of life and creativity of poets and scholars on the basis of sources, collect data, and determine their place in the history of literature. In today's complicated times, "finding a way to people's hearts and using the impressive power of literature to inspire them to noble goals"<sup>74</sup> is relevant, to study and promote the classic poets who enriched the treasury of human art of words and their literary heritage and promotion will undoubtedly serve to realize the noble goals of the nations of the world related to the perfect human education and the perfection of society. A reliable source of information about the artist's life and creative path is, first of all, his works. Among such sources, introductions written to divans are of particular importance.

In the study of world literature, it is extremely important to thoroughly research the biography, activities, literary heritage, creation processes of works of classical poets, the influence of the social, political, cultural environment on their work, and their views on the issues of artistic creation. It is noteworthy that the desire to study the life and creative heritage of classical artists who made a great contribution to the development of world science, literature and culture is growing.

In the literature of the peoples of the East, prefaces were written to divans and various other works. The first examples of them can be found in the works of representatives of Persian-Tajik literature such as Hakim Sanoi, Fakhridin Iraqi, Khusrav Dehlavi, Abd ar-Rahman Jami. Alisher Navoi deeply studied the experiences in this field, reacted creatively to them, and decorated his divans with wonderful prefaces and perfected preface writing. It is one of the main tasks of literary studies to substantiate the scientific and literary importance of introductions in illuminating the life and work of Eastern classical writers and the poetics of their works. Until now, dozens of prefaces created in the history of Eastern literature, the question of their occurrence and development have not been studied as a special research object.

This dissertation research serves to a certain extent in the implementation of the tasks defined in the following and other legal documents: Decree of the President of the Republic of Uzbekistan No. PD-4947 of February 7, 2017 "On the Strategy of Actions for Further Development of the Republic of Uzbekistan", No. PD-4797 of May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", PR-2995 of May 24, 2017 "Measures to further improve the system of preservation, research and promotion of ancient written sources", No. PR-3271 of September 13, 2017 "Comprehensive program of measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture", decree of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-D of February 16, 2018 "On the holding of an international conference on the topic of "Actual issues of studying and promoting Uzbek classic and modern

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<sup>74</sup> Мирзиёев Ш. Ислом ҳамкорлик ташкилоти Ташқи ишлар вазирлари кенгаши 43-сессиясининг очилиш маросимидаги нутқ. // Халқ сўзи, 2017 йил, 19 октябрь.

literature at the international level”, No. PD-4865 of October 19, 2020 “On the wide celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi”.

**Compliance of the research with the priorities of the development of science and technology of the republic.** The dissertation research was carried out in accordance with the priority direction of the republican science and technology development I. “Social, economic, cultural, spiritual and educational development of an informed society and a democratic state, development of an innovative economy”.

#### **Review of foreign research on the topic of the dissertation<sup>75</sup>.**

Scientific research aimed at studying the genesis and poetics of debocha is carried out by the world’s leading scientific centers and higher education institutions, including Istanbul University, Ankara University, Karabuk University (Turkey); Harvard University (Cambridge); Balkh State University (Afghanistan), Aligarh Muslim University, Delhi University (India); Azerbaijan National Academy of Sciences Institute of Literature named after Nizami and Institute of Oriental Studies named after Z. Bunyadov (Azerbaijan); Institut vostochnyx rukoposey v Sankt-Peterburge (Russia); Academician B. Gafurov (Tajikistan) named after the National University of Tajikistan, Institute of Language, Literature, Oriental Studies and Heritage Behavior in Rūdaki, State University of Khujand. It is conducted at the Institute of Uzbek Language, Literature and Folklore, Tashkent State Institute of Oriental Studies, Tashkent State University of Uzbek Language and Literature, Samarkand State University, Kokand State Pedagogical Institute (Uzbekistan). In particular, there is a study of Khusrau Dehlavi’s life and work by Muhammad Habib, a professor at Aligarh Muslim University in India. The author studied separately the poems created in different genres in the poet’s divans and listed the divan’s prefaces as independent works<sup>76</sup>. Muhammad Vahid Mirza’s research focuses on the importance of the preface in studying Khusrau Dehlavi’s way of life and creativity<sup>77</sup>.

Tajik scientist A. Afsahzod studied dozens of copies of Abd ar-Rahman Jami’s divans, which are kept in the manuscript funds of the libraries of Tajikistan, Afghanistan, Uzbekistan, Azerbaijan, Georgia, Russia and other countries. Abd ar-Rahman Jami created relatively perfect scientific and critical texts of divans by selecting the 9 most reliable copies among them and comparing prefaces and poems in 11 genres of classical poetry<sup>78</sup>. M. Baqoyev analyzed the literary heritage of Khusrau Dehlavi, in particular, divans and their manuscript copies, structure,

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<sup>75</sup> Dissertatsiya mavzusi bo’yicha xorijiy ilmiy tadqiqotlar sharhi [https://tg.wikipedia.org/wiki/Хусрави\\_Дехлавй](https://tg.wikipedia.org/wiki/Хусрави_Дехлавй), <http://edebiyatbilgileri.com/divan-edebiyati-nazim-turleri>, <http://ganjoor.net>, <http://dergipark.gov.uz>, <https://dergipark.org.tr>, <http://iranicaonline.org>, <http://encyclopedia.com>, <https://www.academia.edu> va boshqa manbalar asosida amalga oshirildi.

<sup>76</sup> Mohammed Habib. Hazrat Amir Khusrau of Delhi. –Delhi, 2007. – Б.95.

<sup>77</sup> Mohammed Wahid Mirza. The life and works of Amir Xusrau. –Calcutta, 1935. [https://tg.wikipedia.org/wiki/Хусрави\\_Дехлавй](https://tg.wikipedia.org/wiki/Хусрави_Дехлавй).

<sup>78</sup> Аълохон Афсахзод. Проблема литературного и научного наследия Абд ар-Рахмана Джамии. / Абдаррахман Джамии. Три дивана. Второй и третий диван. Критический текст. – М.: Наука, ГРВЛ, 1980.

genre characteristics<sup>79</sup>, while Sabohuddin Abdurahman touched upon the divan “Tuhfat us-sigar” and writes that in introduction is given important information about the history of the creation of divans.<sup>80</sup>

Turkish scientist Muhammad Nur Dogan discussed the preface of the Persian divan of Muhammad Fuzuli<sup>81</sup>. Tahir Uzghur gave information about the word introduction, the essence of the preface, its characteristics, Ahmed Pasha, Alisher Navoi, Nejati, Revani, Jalalzoda Salih Chalabi, Fuzuli, Tashlisali Yahya Bey, Misali, He cites the text of the prefaces written to the divans of about forty poets, such as Sinani, Sidki Pasha, and their versions as an example<sup>82</sup>. Ozar scientist A. Khalilov studied prefaces as one of the types of artistic preludes<sup>83</sup>. S. Boltaboyev published a book containing the texts of the prefaces of Alisher Navoi’s divans and their translation in Ottoman Turkish and added a detailed dictionary to it<sup>84</sup>.

**Level of study of the problem.** In a number of studies dedicated to the study of the history of Uzbek literature, some opinions were expressed about the introductions and the issues raised in them<sup>85</sup>.

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<sup>79</sup>Бақоев М. Ҳаёт ва эҷодиёти Хусрави Дехлавий. – Душанбе: Дониш, 1975.

<sup>80</sup> Appreciative Study of Variagatedness of Amur Khusrau’s Poetry. / Life, times and works of Amir KhusrauDehlavi. Edited by Zoe Ansari. –New Delhi: National Amir Khusrau Society. 1975.

<sup>81</sup> Muhammet Nur Doğan. Fuzulî’nin poetikası. –Istanbul: Ötügen neşriyat A.Ş., 2022. 117-120 с.

<sup>82</sup> Tahir Üzgör. Türkçe Dîvân dîbâceleri. –Ankara: Kültür Bakanlığı, 1990. -566 с.

<sup>83</sup> Xəlilov Araz Vaqif oğlu. Klassik Azərbaycan poeziyasında bədi müqəddimə (dibaçə, saqınamə, kitabın yazılma səbəbi). Filologiya elmləri namizədi diss. avtoref. –Bakı: 2006.

<sup>84</sup> Boltaboyev S. Ali Şir Nevâyî divanlarinin dibaceleri. –Ankara: Akçağ Yayinlari, 2022.

<sup>85</sup> Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; Навоий лирикаси. – Тошкент: Ўзбекистон, 2015; Ҳамид Сулаймон. “Хазойин ул-маоний” матнларини ўрганиш ва нашрга тайёрлашнинг асосий масалалари. Хазойин ул-маоний, 4 жилдлик, 1-жилд. – Тошкент: Фан, 1959; Шомухамедов Ш. Абдурахмон Жомий. – Тошкент: Фан, 1963; shu muallif: Шомухамедов Ш., Мусаев Б. Амир Хусрав Дехлавий. – Тошкент: Фан, 1971; Б.Валихўжаев. XV-XIX асрлар ўзбек адабий-танқидий қарашлари тарихидан. СамДУ асарлари, янги серия, 138-чиқарилиши. –Самарқанд: 1964; Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965; shu muallif: Навоий поэтикаси. – Тошкент: Фан, 1983; Солихова М. Навоий дебочаларида шоир биографиясига доир маълумотлар. // Адабий мерос, 1 жилд. – Тошкент: Фан, 1968; Султон И. Навоийнинг қалб дафтари. – Тошкент: Ғафур Ғулом номидаги нашриёт-матба ижодий уйи, 2010; Абдуғафуров А. Рисолаи Хусайн Бойқаронинг яратилиш тарихидан. // Ўзбек тили ва адабиёти, 1972, 3-сон; shu muallif: “Бадоеъ ул-бидоя”нинг тузилиш санаси. // Ўзбек тили ва адабиёти, 1989, 4-сон; shu muallif: “Хазойин ул-маоний” жумбоқлари. Биринчи мақола. // Ўзбек тили ва адабиёти, 1994, 1-сон. shu muallif: “Хазойин ул-маоний” жумбоқлари. Иккинчи мақола. // Ўзбек тили ва адабиёти, 1994. 4-,5-,6-сон; shu muallif: “Хазойин ул-маоний” жумбоқлари. Учинчи мақола. // Ўзбек тили ва адабиёти, 1998, 1-сон; shu muallif: “Хазойин ул-маоний” жумбоқлари. // Ўзбек тили ва адабиёти, 2000, 5-сон; Зоҳидов В.Дебочанинг сирини. // Ҳаётбахш бадият тароналари. – Тошкент:Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1975; shu muallif: Яна бир дебочанинг шаҳодати. // Жаҳон бадияти зарварақлари. – Тошкент:Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1980; Мусамухамедова П. Жизнь и творчество Факири: Автореф. дисс... канд. филол. наук. –Ташкент, 1974; Ғанихўжаев Ф. Табибий. – Тошкент: Фан, 1978; Ғаниева С. Алишер Навоий ижодиёти ва наср проблемалари. // Ўзбек насри тарихидан. – Тошкент: Фан, 1982. Салоҳий Д. “Бадоеъ ул-бидоя” девони вабадий санъаткорлик масалалари: Филол. фанлари номзоди. ... дисс. – Тошкент, 1993; shu muallif: Навоийнинг шеърини услуби масалалари. – Тошкент: Фан,2005; shu muallif: Навоийнинг девон тақмили соҳасидаги яна бир маҳорати. // Ўзбек тили ва адабиёти, 2019, 1-сон; Жўраев Ҳ. Алишер Навоийнинг кексалик даври лирикаси: Филол. фан. номз... дисс. – Тошкент, 1993. Сирожиддинов Ш.С. Алишер Навоий ҳаёти ва фаолиятига оид XV-XIX асрларда яратилган форс-тожик манбалари(киёсий-типологик, текстологик таҳлил): Филол. фан. докт. дисс. автореф. –Тошкент, 1998; Эшмонов Ғ. Мужрим-Обид адабий мероси: Филол. фан. ном...дисс. –Тошкент, 2007; Дехқонов А. Муҳайирнинг ҳаёти ва ижоди: Филол.фан. номз.дисс. автореф. –Тошкент, 2007; Қобилова З.Б. Амирий ва унинг адабий фаолияти: Филол.фан. номз.дисс. –Тошкент, 2007; Қаюмов А. Асарлар. 10 жилдлик, 3-жилд. – Тошкент:Mumtoz so’z, 2009; Солижонов Ё. Сўзбоши қадри. // Ҳақиқатнинг синчков кўзлари.. – Тошкент:Алишер Навоий номидаги Ўзбекистон миллий кутубхонаси нашриёти, 2009; Сирожиддинов Ш. Алишер Навоий: манбаларнинг киёсий-типологик, текстологик таҳлили. – Тошкент:Академнашр, 2011;

In particular, professor A.H. Hayitmetov was the first to pay attention to the introductions of Alisher Navoi in science<sup>86</sup>. Scientist Alisher Navoi showed the role and importance of the great poet's prefaces in studying his literary and critical views.

The well-known textologist and source scholar Hamid Sulayman, in his study "The main issues of studying and preparing the texts of Khazayin ul-Maoni" for publication, the creation of the collection, the structure and naming of the divans in it, the information in the preface is of particular importance in the in-depth study of the great poet's biography stopped reaching<sup>87</sup>. In the study of "Navoyi's first lyrics" by the mature literary critic Yo.Iskhakov, it is explained that prefaces are an important source for knowing the poet's attitude to the traditions of Persian-Tajik literature and his contribution to the development of ghazals, while in the monograph "Navoi's Poetics" the poet's ghazals are analyzed. Its origin, style, artistry were analyzed, and prefaces were also paid attention to<sup>88</sup>.

M. Solihova's article "Information about the poet's biography in the prefaces written to Alisher Navoi's divans" discussed the importance of prefaces in illuminating information about the poet's life, the history of his works, and his teachers<sup>89</sup>. V.Zohidov's attitude to the work of the great poet was evaluated truthfully and impartially based on the preface "Khazayin ul-Maoni". In the article "Another Introduction's Testimony", relying on the information from the "Badoye' ul-bidoya" preface, Navoi and Husayn Boykaro are given a wider place<sup>90</sup>. Hero of Uzbekistan, professor S.Ganiyeva reflects on 13 different prose works of the poet in the article "Alisher Navoi's creativity and prose problems" and lists prefaces

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Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). Ўқув қўлланма. – Тошкент: Тамаддун, 2016; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. – Toshkent: Tamaddun, 2018 ; Жўрабоев О. Мирзо Сиддик Фано ва унинг адабий мероси. // Ўзбек тили ва адабиёти, 2011, 2-сон; shu muallif: Навоий девончилиги ва Қўқон адабий муҳити. // Ўзбек тили ва адабиёти, 2015, 1-сон; Жўраев Ж. Комёб ҳаёти ва ижодий мероси манбалари тадқиқи: Филол. фан. бўйича фалс. докт.(PhD) дисс. автореф. – Тошкент, 2012; shu muallif: Комёб ҳаёти ва ижодий мероси манбалари тадқиқи. – Тошкент: Мумтоз сўз, 2019; Давлатов О. Алишер Навоий шеърятисида Қуръон оятлари ва ҳадисларнинг бадий талқини: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2017; Эргашев Қ. "Хазойин ул-маоний"нинг яратилиш тарихига доир. // Ўзбек тили ва адабиёти, 2020, 1-сон; Қобилова З. Бадий ижодда таъсир ва издошлик масалалари (Амирий шеърятиси мисолида: Филол фанлари доктори... дисс. – Фарғона, 2021; Шомуродова С. XX аср ўзбек адабиётисида девончилик анъанаси: мавзу, таркиб, вазн ва бадий санъатлар: Филол. фан. бўйича фалс. докт.(PhD) дисс. автореф. – Самарқанд, 2022. Имомназаров М. Мусулмон минтақа маданияти ривожисида мажоз тарихи. Хусрав Деҳлавий. 2-китоб. – Тошкент: Mumtoz so'z, 2023;

<sup>86</sup> Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; shu muallif: Навоийнинг форсий мактублари. // Ўзбек тили ва адабиёти, 1974, 1-сон. – Б.9-13; shu muallif: "Хазойин ул-маоний" такмили ва Ҳусайн Бойқаро. // Ўзбек тили ва адабиёти, 1998, 1-сон. – Б.9-13; shu muallif: Алишер Навоий ижодисида мавзуларга бўлиш ва танлаш принциплари. // Навоийга армуғон. – Тошкент: 2003. – Б. 8-12.

<sup>87</sup> Ҳамид Сулаймон. "Хазойин ул-маоний" матнларини ўрганиш ва нашрга тайёрлашнинг асосий масалалари. // Хазойин ул-маоний, 4 жилдлик, 1-жилд. – Тошкент: Фан, 1959. – Б.5-28.

<sup>88</sup> Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965; shu muallif: Навоий поэтикаси. – Тошкент: Фан, 1983;

<sup>89</sup> Солиҳова М. Навоий дебочаларида шоир биографиясига доир маълумотлар. // Адабий мерос, 1 жилд. – Тошкент: Фан, 1968. – Б.94-95.

<sup>90</sup> Зоҳидов В. Дебочанинг сири. Ҳаётбахш бадий тароналари. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б.119-136; Яна бир дебочанинг шаҳодати. // Жаҳон бадий тароналари. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1980. – Б.282-298.

written to divans among them<sup>91</sup>. Professor A. Abdugafurov draws attention to the fact that the preface of “Badoye’ ul-bidoya” is important in determining the time when Husayn Boykaro’s treatise was written. In the article “Date of establishment of “Badoye’ ul-bidoya” the years of the establishment of the divan are clarified based on the preamble. The scientist also published several articles on the history of the creation of the “Khazayin ul-Maoni” collection<sup>92</sup>.

Literary critic L. Serikova translated the preface of “Khazayin ul-Maoni” into Russian<sup>93</sup>. The scientist emphasized the need to “require translators to translate the works wholly of the great thinker” and translated the preface of “Khazayin ul-Maoni” in detail<sup>94</sup>.

In the research of Sh. Shomuhamedov and B. Musayev, the importance of the prefaces written to Khusrau Dehlavi’s divans in studying the life and work of the poet was explained<sup>95</sup>. In recent years, there has been increasing attention to studying new interpretations of classical representatives of Eastern literature, in particular Alisher Navoi. Specifically, in the works of Sh.Sirojiddinov, N.Jabborov, D.Yusupova, Q.Ergashev, it is important to research the biography and activities, literary heritage, and creative laboratory of the great poet based on the sources, including the divan prefaces<sup>96</sup>. M. Imomnazarov’s research is noteworthy for its unique approach to studying the life and creative heritage of Alisher Navoi and Khusrau Dehlavi, for the fact that it relies on a lot of historical, scientific and literary sources in the process of analysis, in particular, the information in the prefaces<sup>97</sup>.

Representatives of Persian-Tajik literature like Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami, Muhammad Fuzuli Ozar poetry, Alisher Navoi, Shermukhammad Munis, Muhammadrizo Ogakhi, Mokhlaroyim Nadira, Amiri, Tabibi, Faqiri, Muhsini, Mujrim-Obid, Fano, Muhayyir and others of Uzbek poetry have written introductions to their divans. Prefaces are relevant when studying the

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<sup>91</sup> Ганиева С. Алишер Навоий ижодиёти ва наср проблемалари. // Ўзбек насри тарихидан . – Тошкент: Фан, 1982. – Б.36-59.

<sup>92</sup> Абдуғафуров А. “Хазойин ул-маоний” жумбоқлари. Биринчи мақола. // Ўзбек тили ва адабиёти, 1994,1-сон. – Б. 3-10; shu muallif: “Хазойин ул-маоний” жумбоқлари. Иккинчи мақола. // Ўзбек тили ва адабиёти, 1994, 4-, 5-, 6-сон. – Б.9-16; shu muallif: “Хазойин ул-маоний” жумбоқлари. Учинчи мақола. // Ўзбек тили ва адабиёти, 1998, 1-сон. – Б.3-10; shu muallif: “Хазойин ул-маоний” жумбоқлари. // Ўзбек тили ва адабиёти, 2000, 5-сон. – Б.3-11.

<sup>93</sup> Серикова Л. Предисловие к «Сокровишнице мыслей» Алишера Наваи. // Адабий мерос, Фан, 1984, 1-сон. – Б.15-21; 2-сон. –Б54-59.

<sup>94</sup> Серикова Л. Алишер Навоий асарларининг рус тилига таржимаси. // Адабий мерос, Фан, 1980, 2-сон. – Б.78.

<sup>95</sup> Шомухаммедов Ш., Мусаев Б. Амир Хусрав Деҳлавий. – Т.ошкент: Фан, 1971.

<sup>96</sup> Сирожиддинов Ш. Алишер Навоий: манбаларнинг киёсий-типологик, текстологик таҳлили. – Тошкент:Академнашр, 2011; Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). Ўқув қўлланма. – Тошкент: Тамаддун, 2016; Sirojiddinov Sh.,Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. –Toshkent:Tamaddun, 2018; Эргашев Қ. “Хазойин ул-маоний”нинг яратилиш тарихига доир. // Ўзбек тили ва адабиёти, 2020,1-сон. – Б. 32-39 ; Жабборов Н. Маоний аҳлининг сохибқирони. – Тошкент:Адабиёт, 2022; Давлатов О. Алишер Навоий шеърятда Куръон оятлари ва ҳадислар. //Истиклол даври ўзбек навоийшунослиги. 30 жилдлик, 28-жилд. – Тошкент: Тамаддун, 2023. – Б. 7-106.

<sup>97</sup> Имомназаров М. Мусулмон минтақа маданияти ривожда мажоз тариқи. Хусрав Деҳлавий. 1-китоб. – Тошкент: Mumtoz so‘z, 2023; Мусулмон минтақа маданияти ривожда мажоз тариқи. Алишер Навоий. 2-китоб. – Тошкент: Mumtoz so‘z, 2023.

life and work of these poets, and determining their place in the history of literature. However, introductions created in Eastern literature, their emergence and development, their unique characteristics, and their scientific and artistic value have not been studied in a monographic way until now.

**The connection of the work with state programs or scientific research work plans.** The research work was carried out within the framework of the topic “Actual problems of Uzbek literary studies” in the scientific research plan of the Namangan State University.

**The purpose of the research** is to study the prefaces created in Eastern literature, in particular, in divans of Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Mukhammad Fuzuli, Shermukhammad Munis, Muhammadrizo Ogahi, Tabibi, Amiri, Nadira, Muhayyir, to reveal the importance of introductions as a primary source in illuminating the biography and creative heritage of poets, their literary and aesthetic views, to study the poetics of introductions.

The followings were defined as **research tasks**:

to study the occurrence, development history and laws of prefaces in Eastern literature;

researching the introductions of Eastern classical poets such as Hakim Sanoi, Khusrau Dehlavi and Abd ar-Rahman Jami, determining their role in the development of preface traditions, including the development of introduction in Uzbek literature;

researching the issue of the position of Alisher Navoi’s introductions in the formation and development of introductions of Uzbek classical literature;

elucidation of the scientific-theoretical and practical significance of prefaces created in Turkish literature after Navoi;

researching the issues of artistic creativity set in the introductions;

revealing the artistic features of prefaces in Eastern literature.

**The object of the study.** Introductions of Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Mukhammad Fuzuli, Shermukhammad Munis, Muhammadrizo Ogahi, Ahmad Tabibi, Umorkhan Amiri, Mokhlaroyim Nadira, Muhayyir, kept in the manuscript and lithographic divans and scientific-popular publications in Manuscript Funds of Institute of Oriental Studies of Academy of Sciences Republic of Uzbekistan, Kokand State Literature Museum, Samarkand State University.

**The subject of the research** is the study of the status of preludes as an independent genre in Eastern literature, their poetics, literary-aesthetic features, theoretical laws of prelude writing, the common and different features of the style of classical poets in this regard.

**Research methods.** Comparative-historical, biographical methods, statistical and hermeneutic analysis methods were used in the dissertation.

**The scientific novelty of the study:**

the history and development laws of the introduction in Eastern literature, the theoretical features of the preface as an object of literary studies are based;

traditions and peculiarities in the history of preface writing are analyzed, and

the merits of poets such as Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Mukhammad Fuzuli in the development of Eastern preface writing are proved based on primary sources

the position of Alisher Navoi's prefaces in the preface writing of Uzbek classic literature, their scientific and artistic value, the poet's artistic skills in the composition of prefaces have been scientifically proven using the possibilities of comparative analysis;

the scientific-theoretical and practical significance of introductions created in the post-Navoi period, the continuation of Navoi's traditions in a creative way, and their importance as a biographical source are clarified;

introductions in Eastern literature and their emergence, principles of development, essence, scope of meaning, artistry are studied monographically, and it is theoretically proven that prefaces are the primary source for researching the life and work of poets.

**The practical results of the research** are as follows:

the specific characteristics and types of introductions in Eastern literature, their importance in studying the life and work of classical poets were scientifically and theoretically researched and conclusions were drawn.

opinions about the appearance and development of the preface in Persian-Tajik literature are proved based on the analysis of the introductions of Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami and the issues raised in them.

Alisher Navoi's services in the development of Uzbek preface writing were assessed from a scientific point of view through the analysis of the introductions "Badoye' ul-bidoya", "Khazayin ul-Maoni" and their structure, composition, composition, and artistry.

through the analysis of dozens of prefaces created in the post-Navoi period, the tradition of preface writing in Uzbek classical literature and its uniqueness, the importance of the introduction as an important literary source in knowing the life and work of classical poets has been clarified.

scientific and practical conclusions have been made regarding the fact that divan prefaces in Eastern literature are the primary source for studying the life and work of Persian-Tajik, Uzbek and Azerbaijani poets, as well as their literary and aesthetic views.

**The reliability of the research results** depends on the fact that the problem is set correctly, the boundaries of the scientific problem are clearly defined, the analyzes and conclusions are based on primary and reliable sources, the conclusions drawn are scientifically based, the analyzes are based on comparative-historical, biographical methods, statistical and hermeneutic analysis methods. It is determined by the fact that it has been carried out, that theoretical ideas and conclusions have been put into practice, and that the results have been approved by competent bodies.

**Scientific and practical significance of research results.** The scientific significance of the research results is that a large amount of sources on the occurrence and development of introductions in Eastern literature, their scientific and literary significance have been brought into the scope of scientific

investigation. The importance of Khusrau Dehlavi and Abd ar-Rahman Jami's prefaces in the creation and development of prefaces in Eastern literature and their beneficial influence on the traditions of introductions in Uzbek literature are highlighted. Alisher Navoi's prefaces to "Badoye' ul-Bidaya" and "Khazayin ul-Maoni" written by Alisher Navoi, who was the creator of the first prefaces in Uzbek literature, were systematically studied. Attention is focused on prefaces and their unique features created by dozens of Uzbek poets who lived and created in the period after Navoi. Introductions in Eastern literature and their scientific and literary significance have been specially researched for the first time on the basis of primary manuscript sources.

**The practical significance** of the research results is that the prefaces of Persian-Tajik, Azeri and Uzbek poets such as Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Muhammad Fuzuli, Munis, Ogahi, Amiri, and Nadira, information and conclusions on their specific characteristics will undoubtedly serve to shed light on the life and work of the classical poets of the East, in particular, Navoi. The results of the research are used in the preparation of textbooks, manuals, lecture texts for the philological faculties of higher educational institutions, in conducting trainings in special subjects for masters, in the system of secondary general education and secondary special education. It can be used in the process of teaching Uzbek literature.

**Implementation of research results.** Based on the results of scientific research on the topic of introduction and its poetics in Eastern literature:

from the scientific-theoretical conclusions related to the history and development laws of the prelude in Eastern literature, based on the theoretical characteristics of the prelude as an object of literary studies, conducted at the Institute of Uzbek Language, Literature and Folklore numbered FA - F1-GO39 "Alisher Creation of Navoi (2 volumes) and Abdulla Kadiri encyclopedias" (2012 - 2016) was used in the fundamental project (reference Academy of Sciences No. 3/1255-1788 of the dated August 24, 2023). As a result, Alisher Navoi's creative attitude to the traditions of divanism, his preface writing skills, scientific and theoretical conclusions on studying the poet's life and work of the issues raised in the preface increased the theoretical value of the project;

the conceptual-programmatic nature of the introduction, literary-compositional features, methodological types, artistry, traditions and peculiarities in the history of preface writing are analyzed, and the services of classical poets such as Hakim Sanoi, Khusrau Dehlavi, Abd ar-Rahman Jami, Fuzuli in the development of Persian preface writing are based on primary sources, the conclusions of the evidence were used in the practical project on the topic "History of Navoi Studies" (20th - 21st centuries) numbered PZ-20170926459 (Tashkent State University of Uzbek Language and Literature reference No. 01/10-980 dated May 18, 2023). The tradition of preface writing Eastern literature and Navoi's contribution to the development of this tradition, enriched with new scientific views, theoretical information and new sources on the post-Navoi divan prefaces and their importance in studying the life and work of classical poets.

the position of Alisher Navoi's introduction in the preface writing of Uzbek

classic literature, their scientific and artistic value, the poet's artistic skill in the composition of introductions has been scientifically proven using the possibilities of comparative analysis.

the series broadcasted on the TV channel of the Namangan Region Television and Radio Company was used to form the scripts of the programs (Reference No. 02-04-222 dated June 26, 2023 of the Namangan Region Television and Radio Company). As a result, new evidence, opinions and theoretical conclusions served to increase the quality of TV shows, to increase the interest of the audience in Alisher Navoi's work, and to deepen their understanding of the essence and artistry of the poet's works.

the scientific-theoretical and practical importance of introductions created in the post-Navoi period, the creative continuation of Navoi traditions, their importance as a biographical source is clarified; prefaces in Eastern literature and their emergence, principles of development, essence, scope of meaning, artistry are presented in a monographic manner from the conclusions of the study and the fact that prefaces are theoretically proven to be the primary source in researching the life and work of poets in Namangan branch of the Writers' Union of Uzbekistan, in the events dedicated to the promotion of universal ideas in the life and work of Alisher Navoi, under the association In the activities of the "Muzaffar Soz" circle and literary meetings, discussions, book presentations held among the population, as well as in the development and preparation of the project of literary and educational events such as "Literature Days", "Navoiykhlik" used (reference No. 27 dated June 19, 2023 of the Namangan region branch of the Writers' Union of Uzbekistan). As a result, the residents of the region, in particular, students and young people of the neighborhoods, have expanded their understanding and imagination of representatives of Uzbek literature, in particular, Alisher Navoi's biography, the essence of his works, and their importance today.

**Approval of research results.** The results of the research were discussed at 12 international and 12 national scientific-theoretical conferences.

**Publication of research results.** 50 scientific works have been published on the topic of research. In particular, 2 monographs, 1 educational manual, 3 articles in foreign collections, 20 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 14 of them were published in republican and 6 foreign scientific journals.

**Dissertation structure and size.** The dissertation consists of an introduction, four main chapters, a conclusion and a list of used literature, and the total volume of the work is 237 pages.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** is based on the relevance and necessity of the topic, the goals and objectives, object and subject of the research are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, its scientific novelty and practical results are

described, the scientific and practical significance of the obtained results is revealed, the implementation of the results into practice, published works and information on the structure of the dissertation are presented.

The first chapter of the dissertation is called **"The history of the emergence of the preface Eastern literature and the laws of its development"**. The first part of the chapter is devoted to the study of **"Preface's origin, genesis and history of formation"**. In this chapter, the lexical and idiomatic meanings of the preface, origin and processes of formation are discussed.

Introductions in the history of Eastern literature have a long history and are considered one of the important literary sources in the study of the poet's life and work. Prefaces are mainly written in divans and differ from other works in many aspects, such as the placement of issues and their content, composition, and style of narration. Prefaces are especially important in terms of information about the poet's biography, his literary activities, the history of creation of his works, and the expression of his literary and aesthetic views.

First of all, if we look at the definitions of the term introduction given in different sources, we can see that there are some commonalities as well as some differences between them. In "Farhangi zaboni tochiki" its meanings are explained as follows: "Debocha (introduction) - 1. A royal dress made of precious silk fabric and decorated with precious jewels. 2. Preface to ancient books polished with gilding and precious colors. 3. Fig. preface, introduction. 4. Fig. before, the beginning of everything. 5. Fig. face"<sup>98</sup>.

The author of "Ghiyos ul-lugat" Muhammad Ghiyosiddin, relying on various sources, also dwells on the following meaning of the preface: "... the preface, which is said in connection with the decoration of the book sermon, the beginning part, is also called prologue. Also, some of those who determine the truth of this word write that the word prologue is the Arabic word when it is expressed by the above letter yo" and the Arabic letter "jim" and means face, face, cheek. Because the sermon, the introduction of the book is at the level of the face of the book. That is why the sermon, the introduction of the book is also called the preface"<sup>99</sup>.

Also, in the dictionary "Farhangi Farsi Amid" compiled by Sayyid Amir Rizavi, the dictionary and terminological meanings of the words debocha and debo are given in harmony with the above ideas<sup>100</sup>.

In the course of further observations, it was found that the information from some sources serves to clarify our thoughts about the prelude term and the processes of its occurrence. In particular, the "Annotated Dictionary of Literary Terms" provides more complete information than other sources. In addition to the ideas in the sources mentioned above, the word dibaja expresses the dictionary meanings of til urmak (to speak, explain), to shine and to shine, and it is also derived from the Sumerian word "dub", which as a term means tablet and khatt (line). information will be provided. The author of the dictionary notes that

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<sup>98</sup> Фарҳанги забони тоҷики. Иборат аз ду ҷилд, ҷилди I. – М.: СЭ, 1969. – Саҳ. 360-61.

<sup>99</sup> Муҳаммад Ғиёсиддин бинни Жалолиддин бинни Шарофиддин. Ғиёсул-луғат, иборат аз се ҷилд, ҷилди I. – Душанбе, Адиб, 1987. – Саҳ. 460.

<sup>100</sup> Саййид Амир Ризавий. Фарҳанги форсии амид. – Теҳрон: Интишороти Фуъод. 1374(1995). – Саҳ.430.

prefaces were first written to works in the field of logic, and then to books on literature, in particular, to works on art. Based on the sources, it lists eight aspects necessary for writing a foreword: 1. To express the purpose and idea of science. 2. About the benefits of this science. 3. In order to determine the direction of science. 4. To argue about the author of the book. 5. To think about the place of this science, the closeness between sciences ("ilm ul-yakin"), relatedness, relationships, etc. 6. To determine the level of this science among sciences. 7. To show the branches of science. 8. To show the way of teaching this science

In our opinion, these aspects related to the composition of prefaces are more relevant to scientific and non-literary works related to various fields of science. "The prefaces of literary books are written in a different form. Basically, writers of literary texts used their skills and knowledge in writing prologues. After all, the preface was a source that showed the style and language of the writer of the book"<sup>101</sup>. The components of the composition of preludes in the source, such as tawhid (praise), na't, ittihof, are described using the science of Badoye, therefore, the style of the preludes is scientific and artistic compared to the style of the book (work), even the style of the poetic preludes differs from the poems in the original text in terms of volume and artistry thoughts about standing are important. According to the author, the most used poetic art in prologues is baroati istehlol<sup>102</sup>. Also, information is provided about prefaces, poetic and prose types of prefaces written by the author of the book and others. At the end of the comments, it is emphasized that there should be a connection between the preface and the text of the book (work)<sup>103</sup>.

It appears that most of the information given relates to prefaces to all works, particularly to more religious and scientific works. Because the dictionary meaning of the word debocha is preface, introduction, the words introduction and preface are used synonymously.

But it is necessary to distinguish the divan introductions from the usual introductions. Although there are similarities between the prologue and the introduction, they are distinct from each other. Introductions are mostly written specifically for divans. In addition, introductions have their own compositional structure, form and content, as well as relative independence. Therefore, some of our scientists recognize introductions as a separate "genre"<sup>104</sup>. But the opinion of literary critic U. Tuychiev that preludes "...are often written in the masnavi style. The fact that the introductions are written in the style of the ghazal, the masnavi,

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<sup>101</sup>Фарҳангномаи адабии форсий. Чилди дуввум. Чилди 1.–Техрон: Созимони чоп ва вузароти фарҳанг ва иршоди исломий, 1381/2003. – Саҳ, 599.

<sup>102</sup>Алишер Навоий: қомусий луғат. 2 жилдик, 1-жилд. – Тошкент: Шарк, 2016. – Б.105.

<sup>103</sup>Фарҳангномаи адабии форсий. Чилди дуввум. Чилди 1.–Техрон: Созимони чоп ва вузароти фарҳанг ва иршоди исломий, 1381/2003.– Саҳ,600.

<sup>104</sup>Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959. – Б.56; Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. – Тошкент: Ўзбекистон, 1993. – Б.33-35; Муҳаммад Яъқуб Воҳидий Жужжоний. Мусаннифоти Амир Алишер Навоий. // Амир Алишер Навоий “Фоний”. – Қобул: 1346х. – Саҳ. 96; Былинин В.К. Стихотворение «Предисловия многообразна» в рукописях первой половины 17 века. // Записки отдела рукописей. – М.: Книга, 1983. – Стр.5; Демин А.С. Писатель и общество в России 16-17 веков. – М.: Наука, 1985. – Стр.257; Султонмурод Олим. Навоий қанча ва нечта жанрда асар битган? //Янги Ўзбекистон, 2023 йил 1 февраль, 21-сон, 6-саҳифа.

shows that it is an artistic work belonging to the lyric genre," is objectionable. Because poetic introductions are a type of introductions according to the style of writing. It is illogical to consider a part of a certain literary phenomenon at the level of a separate genre. However, in essence, the prefaces, which vividly express the uniqueness of the poet's biography, activities, spiritual image, divan art and the poet's literary and critical views, have an independent meaning and compositional integrity even when taken separately. Although the principle of providing information prevails, prologues are also important as an example of art consisting of prose and poetic parts.

Introductions, first of all, are distinguished by their unique compositional structure, in which the history of creation and specific features of the divan are described, as well as their creative-biographical character. Also, the silence, figurativeness, the predominance of the luxurious oriental style in the scientific-philological, historical, memoir and other prose works, based on the art of *baroati istehlol*, quoting or referring to verses of the Qur'an and hadiths, (i.e. the extensive use of the art of citation) a number of features such as the mixed use of verse and prose, the variety of artistic image tools, and the wide use of the art of *saj* are also vividly expressed in the preface.

Based on the facts given above, the preface can be described as follows: *Introduction is a prose or poetic work of a scientific-artistic nature, which is written as a preface to divans and contains informations about the biography of the poet, the relationship between the poet and the ruler of that time, literary activity, the history of the creation of his works, the unique features of the divan, literary-aesthetic views, it has a certain compositional structure and style.*

Introduction is a literary phenomenon related to the structure of the divan. Divan arranging began mainly in the 10<sup>th</sup> -11<sup>th</sup> centuries. There exist divans of great representatives of Persian-Tajik literature of the 11th century as Unsuri, Farruhi, Manuchehri, Mas'ud Sa'di Salman, and Sanoi. The preface was created due to the need to inform the reader about the history of the creation of the divan and its specific aspects. The manners of the divans were formed on the basis of classification, that is, the rules of book classification. According to this, it became customary to start any work with the verse "Bismillahir rahmanir rahim", after the praise, the reasons for the book's creation, and then to move to the main content of the work. After Hakim Sanoi, who lived and worked in the end of the 11th century and the first half of the 12th century, dozens of Persian-Tajik poets creatively continued the tradition of preface writing. By the 15th century, the classification of manners improved, and an official style of court was formed on the example of Navoi's work. Its first condition is that the divan begins with a prologue. Navoi perfected the traditions of Eastern devoking and brought it to perfection. His divans "Badoye' ul-Bidoya" and "Khazayin ul-Maoni" came to the field as high examples of Eastern preface writing.

The 2nd part of the chapter entitled "**Formal-poetic types of prefaces**" focuses on the types of prefaces according to who wrote them, in what style and for what works. Information about the biography of the poet reflected in the prefaces in Eastern literature, the relationship between the ruler of the time and the

poet, the poet's respect for his teachers, the history of the creation of the divan and its structure, the poet's literary-aesthetic views, the poet's mood and experiences related to the creative process, the details may be given in prose or poetry, sometimes by the poet himself, sometimes by the scribe or other persons. Accordingly, introductions can be classified as follows.

I. By Whom It Was Written:

1. Prefaces written by the poet himself.
2. Prefaces written by the secretary or other persons.

II. According to the style of writing:

1. Prose introductions.
2. Poetic prefaces.

III. According to what works are written:

1. Prefaces to divans.
2. Introductions to epics.
3. Prefaces to other works.

In the history of Eastern literature, prefaces created by such poets as Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Muhammad Fuzuli, Munis, Ogahi are distinguished by their poetic perfection. We will dwell on this in the next chapters of our work.

The second type of preface, written by a scribe or other person, is often not considered a reliable source. In the course of the research, it was proved that the prefaces written by others are important due to their composition, the breadth of the set of issues, their artistry, and the fact that they are based on historical sources. For example, the preface written by the poet's friend Muhammad Gulandom and Khoja Abdullah Marvarid BaYa'ni, who served in the court of Husayn Boykaro, to the court of Hafiz, as well as the prefaces written by the secretary Mukhammad Sadik Marvazi under the pseudonym Haqan and written to the court of the Iranian king Fathalishah Qajar are proof of our opinion.

Most of the prefaces created in the past were written in prose and poetry. More precisely, in order to prove, emphasize and conclude the ideas expressed in the prefaces, various poetic genres are referred to: poems in the form of kit'a, rubai, fard, masnavi, couplet, verse. Poems are usually given the title "Nazm". In particular, the prefaces of Khusrau Dehlavi and Abd ar-Rahman Jami are called nazm, while the preface of Qudsi Mashhadi is characterized by the fact that large volumes of masnavis are called nazm and verse in the form of poetry.

The preface of Alisher Navoi's "Badoye' ul-Bidoya" contains 18 rubai, 7 masnavi, 4 nazm, 4 couplet - more than 30 poetic pieces. In the preface of "Khazayin ul-Maoni" only 30 rubais are listed.

Pure prose introductions are relatively rare. The prefaces of Persian-Tajik poets such as Salman Sovaji, Nozil Khojandi and Uzbek poetess Anbar Otin are small in size and written in prose. Tahir Ozgur's book "Turkish Divan Prefaces" contains information about the prefaces of 40 Turkish poets<sup>105</sup>.

The prefaces of about 15 poets such as Misoli, Hussamzoda Feizi, Hulusi,

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<sup>105</sup>Tahir Üzgör. Türkçe Dîvân dîbâceleri. –Ankara: Kültür Bakanlığı, 1990. – Cax. 10.

Nuri Bey, Safoyi were written in pure prose, while the prefaces of 23 poets, such as Nejati, Revani, Jalalzada, Salih Chalabi, Sinani, Tashlisali Yahya Bey, were created in a combination of verse and prose. Alisher Navoi and Mohammad Fuzuli's prefaces are also recognized among them.

There are not many poetic prefaces in Eastern literature. In the history of Uzbek literature, poets such as Shavqi, Nadir-Uzlat ended their introductions in a poetic way. This is also observed in Ottoman Turkish literature. As Takhir Uzghur informs, introduction of Akhmet Pasha consists of 128 couplets, Khusni's - 3 couplets and Ferdi's preface of 13 couplets<sup>106</sup>. Prefaces can be written to divan, epic and other works. In the course of the research, we focused mainly on the divan prefaces.

The third part of the chapter is entitled "**Prefaces written by calligraphers and others**". In this chapter are analyzed prefaces written by calligraphers and others to divans of famous Persian-Tajik poet Hafiz Shirazi, the Iranian king Fathalishah Qajor, who wrote poems under the pseudonym of Khaqan, Uzbek poetess Mohlaroyim Nadira.

Manuscript No. 9089 of Hafiz Shirazi is stored in the manuscript fund of the Institute of Oriental Studies of Academy of Science of the RUz. The manuscript's pages 1b-5a contain prefaces written by Muhammad Gulandom, and pages 5b-8a by Khoja Abdullah Marvarid BaYa'ni.

Hafiz Shirazi did not compile a collection of his poems during his lifetime. After the death of the poet, Muhammad Gulandom Hafiz, a friend of the poet, collected his poems and wrote a preface to them. The preface begins with a traditional praise, the thoughts are decorated with artistic arts: tashbeh and saj, characteristic of Persian prefaces - evidenced by verses from the Holy Qur'an. In the preface, the thoughts about the word and its value are especially noteworthy. For example: "When the poet understands the above fine points and knows the meaning of these sentences, the face of his phrases will take on a unique brightness and the beauty of his words will be refreshing. Then its single verse will be at the same level as a qasida. One of his ghazals will occupy the entire palace, conquer the country with one continent, and have the power to collect taxes from the inhabitants of the four sides (countries of the four sides)<sup>107</sup>. The author recognized the deep meaning and high artistry of Hafiz Shirazi's ghazals by reflecting on two aspects: poetry and the level of poetry. In the dissertation, the prefaces written to the divans of Hakhan and Nodira were also thoroughly studied and conclusions were drawn.

In the second chapter of the dissertation entitled "**History and development of writing prefaces in Persian-Tajik literature**", the first part entitled "**The emergence of writing prefaces in Persian literature and the development of writing prefaces** " in Persian poetry and its incomparable contribution to the development of oriental preface writing were discussed.

The owner of Persian-Tajik literature deserves praise for the large number of

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<sup>106</sup> The same book. – P. 38-55;522-523; 524-527.

<sup>107</sup>Хофиз. Девон. ЎзР ФАШИ, кўлёзма, инв. № 9089, 26–варақ.

divan poets, the formation of divanism and the emergence of writing prefaces traditions. In the course of the research, the divans of many Persian-Tajik poets in the manuscript fund of IOSASRUz were studied. There are prefaces in the divans of such poets as Sanoi (manuscript №760,1a-13b), Avhadiddin Anvari (manuscript №238/II,7b-8a), Salman Sovaji (manuscript №2130, 1b), Khojui Kirmani (manuscript №159 /IX,93b- 94b), Kasim Anvor (manuscript №926,136b), Qudsi Mashhadi (manuscript №347, 1b-4b), Kasim Devona (manuscript №141/I, 1b-10a), Nozil Khojandi (manuscript №12080, 1b), Sa'diddin Ansari (manuscript №2131, 1b-9a). The size of the prefaces in the divans of the poets we have observed differ significantly from each other in terms of the issues raised. In the prefaces of Salman Sovaji, Khoji Kirmani, Kasim Anvar, and Nozil Khojandi, after praise, brief information about the creation of the poet and divan is given. In the prefaces of poets such as Sanai, Kasim Devona, and Sa'diddin Ansari, various social, cultural, and moral issues are highlighted. They describe in detail the praise to Allah, the praise of the Prophet, the praise of chahoryors, the biography of the poet and the history of the creation of his divan. The art of citation is widely used in the preface of Hakim Sanoi's divan, and information related to the personality of the poet and the divan is almost non-existent. This can be explained by the fact that Sanoi's preface is an early example of prefaces in Persian-Tajik poetry. The preface is on a religious and educational topic. In it, there was a debate about the science of Sharia, the status of sects, the conflict between the soul and the spirit. For example, according to Sana'i, there are four levels of nafs: "Avvali nafs ro'yanda va on shahvonist, do'vvum nafs jo'yanda va on hayvonist, sevvum go'yanda va on insonist va chahorum nafs sho'yanda va on Rabbonist". (Translation: "The first nafs is developing and it is called the sensual soul, the second soul is the demanding one and it is animal. The third soul is the speaking one, it is the human soul. And the fourth soul is the purifying one, that is Rabbani"). It seems that the preface allows not only to know the attitude of the poet to his contemporaries (including the description of the official Ahmed Mas'ud Mustauffi), but also to make a broad observation of his knowledge and mystical views.

The second part of the chapter is called "**Khusrau Dehlavi's Prefaces: Tradition and Uniqueness**". In the chapter, Khusrau Dehlavi's five divans named "Tuhfat us-sigar", "Wasat ul-hayat", "Ghurra ul-kamal", "Baqiya un-naqiya", "Nihayat ul-kamal" and the prefaces written to them are presented, its importance in illuminating literary and aesthetic thoughts is revealed.

There are more than 50 manuscript copies of Khusrau Dehlavi's divans in the manuscript fund of the IOSASRUz. One of their rare copies was copied in the 14th century, and the other was published by the famous poet Hafiz Shirazi. Another rare copy called "Kulliyot" stored under the number 178 was copied in the 14th century by the mature calligraphers of his time with a large suls script<sup>108</sup>. In Volume II of the Catalog of Oriental Manuscripts, the following information was given by the scientists who described this manuscript: "At the beginning of the

<sup>108</sup>Хусрав Дехлавий. Фуррат ул-камол. Девои. ЎзР ФАШИ, қўлёзма, инв. № 178.

work there is a large preface (1a-60b), among which there are excerpts and poetic passages written in Arabic. Perhaps this work is a separate prose work written by Amir Khusrau about his life and work"<sup>109</sup>. This preface differs from the previous divan prefaces in terms of its scope and subject matter. That is why it is considered a masterpiece. As far as we can tell, the poet called the preface written to "Ghurrat ul-kamal" a preface. Compared to other divan prefaces, this preface is notable for its extensive coverage of the poet's literary and aesthetic views. But the beginning of the preface is not preserved in this copy. According to Q. Munirov, "the beginning and the end of the copy fell off, and when we compared it with the manuscript number 9661, one page fell from the beginning of the work"<sup>110</sup>. The second volume of the poet is stored in this fund under the number 9661<sup>111</sup>. Prefaces, ghazals, odes and rubais (1b-640b) written to the divans "Tuhfat us-sigar" (1b-4b), "Wasat ul-hayat" (40b-45b), "Ghurrat ul-kamal" (106b-147b) are included in "Kulliyot". His "Khamsa" is written on the border sight of this copy. "Ghurrat ul-Kamal" is located in the part of Kulliyot from page 106b to page 235b. In the course of our research, it turned out that the beginning of the preface in manuscript number 178 was preserved in this copy. Although Sh.Shomuhamedov and B.Musayev report that the poet also wrote a preface to all five divans, we did not find copies of the prefaces of the "Baqiya un-naqiya" and "Nihayat ul-kamal" divans kept in the manuscript fund of the Institute of Oriental Studies.

As written in the preface of "Ghurratul Kamal", Khusrau began to write poems from a very young age: "...when I was a child, when I was a toothless child, I used to recite poems and pearls fell from my mouth"<sup>112</sup>. In the preface of "Tuhfat us-sigar", he describes how he studied at school, and instead of learning calligraphy from a calligrapher, teacher Sa'diddin Mukhammad writes ghazals that amaze adults. One day, the deputy mayor of the city, Khoja Asil, called the calligrapher Sa'diddin Muhammad to his house. Sa'diddin and Khusrau also go together. The poet Khoja Izaddin was among the guests at Khoja Asil's. The poet, who learned about the poetic talent of young Khusrav, said that he should try it, and gave him moy (hair), bayza (seed), tir (arrow) and kharboza (melon), which are incompatible with each other. will write a poem with their participation. Khusrau recites the following quatrain:

Har mo‘yi ki dar zulfi xami on sanam ast.  
 Sad bayzai anbarin dar on mo‘yi sanam ast.  
 Chun tir bar on rost dilash ro, zero,  
 Chun xarbo‘za dandonash daruni shikam ast<sup>113</sup>.

Translation:

There is the beautiful in each hair on your both faces  
 It is a deed of hundreds of anbar seeds.  
 I couldn't consider it straight like an arrow, because

<sup>109</sup>СВР, II т. –Т.: 1954. –Б.113.

<sup>110</sup>The same work. – P.113.

<sup>111</sup> Хусрав Дехлавий. Куллиёт. ЎЗР ФАШИ, қўлёзма, инв. № 9661.

<sup>112</sup> Хусрав Дехлавий. Фуррат ул-камол. Девон. ЎЗР ФАШИ, қўлёзма, инв. № 178, За-варақ.

<sup>113</sup>Хусрав Дехлавий. Фуррат ул-камол. Девон. ЎЗР ФАШИ, қўлёзма, инв. № 178, 36-варақ.

There are teeth inside like a melon<sup>114</sup>.

The introduction of the third divan is large in size, and the poet's literary comments are emphasized in it. The preface is extremely important in clarifying information about the biography of Khusrau Dehlavi, in understanding and explaining the bright aspects of his worldview, the world of literary and aesthetic thought. In the dissertation, information about the poet's life and work, his works, opinions on artistic creation issues in the prefaces of Khusrau Dehlavi's divans "Tuhfat us-sigar", "Wasat ul-hayat", "Gurrat ul-kamal" were researched in detail and conclusions were drawn. .

The history of arrangement and literary-aesthetic views of the divans of the poet are analyzed in the third season called "**Abd ar-Rahman Jami's preface writing skills**".

The lyrical heritage of the poet is concentrated in three divans named "Fatihat ush-shabab", "Wositat ul-iqd", "Khotimat ul-hayat", and prefaces are written to all of them. In particular, the poet writes that he chose the nickname Jami because he was born in the province of Jam and enjoyed the mystical and enlightened views of Sheikh Ahmadi Jam, and cites the following verse:

Mavludim Jom va rashhai qalamam,  
Jur'ai Jomi Shayxul islomest,  
Lojaram dar jaridai ash'or,  
Badu ma'niy taxallusam Jomest<sup>115</sup>

(Content: My place of birth Jam and the ink from my pen are from the drops of Sheikhul Islam dish. That is why my nickname is Jami due to the two meanings in the poetry journal).

In the preface of Jami's book "Wositat ul-iqd" it is mentioned that after the traditional praise, the poet compiled books of treatises and masnavis, notebooks of creations, qasidas and ghazals. (897) - In 1491, at the suggestion of Navoi, he collected his three volumes into one volume and wrote "...Va ushbu tarixi nabaviy hijratidan 900-yilga uch yildan ortiq vaqt qolmagan bir kunlarda (taxm. h.q. 897-yillar) darveshlarga muhib va e'tiqodli do'st, balki ularning sevikli va mu'taqidi bo'lgan zot ... Nizomul millat va din Alisherkim, menga murojaat bilan shunday arz qildikim, qo'limdagi mana shu ishlarga sharif himmat ko'rguzub, bularni anjomiga chaqirdi; qasidalar va G'azaliyot devonlarimning adadi uchtaga yetgan edi, ularni xuddi uchta mag'iz bir po'st ichida yetishgani kabi bir jildga jamlashimni bu faqirdan so'radi, iltijo, istid'o qildi"<sup>116</sup>. Navoi also suggested to the poet to name each divan separately. Jami names his divans according to the periods of a person's life as follows: "I named my previous divan ``Fatihat ush-shabab" because it appeared in the days of youth and shows the deeds and events of the beginning of time. I named my second divan "Wositat ul-iqd" because I was drawn

<sup>114</sup>Шомухамедов Ш. Одамийлик иншоиси. – Тошкент: Ф.Фуллом номидаги Адабиёт ва санъат нашриёти, 1984. – Б.118.

<sup>115</sup>Абдаррахман Джами. Три дивана.Фатихат аш-шабаб. Первый диван. Критический текст. –М.: Наука, 1978. –Стр.15.

<sup>116</sup>Абдаррахман Джами. Три дивана. Васитат ал-икд и Хатимат ал- хайат. Второй и третий диван. Критический текст. –М.: Наука, ГРВЛ, 1980. –Стр.5.

to the thread of poetry in the middle years of my life. I named my third devotional "Khotimat ul-hayat" because I started to give order at the end of my life<sup>117</sup>. Abd ar-Rahman Jami's prefaces are much shorter than Khusrau Dehlavi's prefaces. They mainly focus on the creation and naming of divans.

The fourth chapter is dedicated to the study of "**Persian prefaces of Zullisanayn poets**".

Turkic poets such as Muhammad Fuzuli, Mirza Siddiq Taghaymurad Fano, Ahmed Tabibi, who lived and created in the first half of the 16th - 19th centuries, wrote poems in both Turkish and Persian languages, composed divans from their poems, and finished prefaces to them. Famous Azerbaijani poet Muhammad Fuzuli, lived in the 16th century, is one of the worthy followers of Alisher Navoi. His faith and devotion to Navoi is also evident in his potential as a preface writing writer. The poet wrote prefaces to Turkish and Persian divans. Fuzuli's Persian preface, like the Turkish preface, is very close to the classical preface style created by Alisher Navoi in terms of style. Prose and verse are combined in the preface. The content of the introduction, just like in Navoi's introductions, consists of praise to Allah, praise of Prophet Muhammad (s.a.v.), poet's status and literary and aesthetic views. The poet's style of praise is unique - it differs from Navoi. The point is that while Navoi's spirit of a punctuated scholar prevails, Fuzuli's praise is poetic. In the preface, the praises to Allah are combined with the definition and description of the word: "...the word is the joy of such a wonderful treasure that it strings the pearls of the treasure in such a way that the meaning never fails, it cannot appear without meaning"<sup>118</sup>. In the preface, the issues of the harmony of content and form, poem and poetry, the relationship between poetry and science, and the art of the ghazal are covered. In particular, Fuzuli's demand for poems and poets is strict: "I know that you were created with pain, and pain is the investment of a poet. Don't say that you need pleasure and purity to write a poem, speak about pain, because it is pain that wins in the game of words"<sup>119</sup>.

Mirzo Siddiq Togaymurad Fano, the end of the 18th century, the end of the 19th century. He lived in the 60s. He wrote in three languages - Turkish, Persian and Arabic. There is a manuscript under the number 1030/II in the manuscript fund IOSASRUz. Pages 255b-284a of the manuscript contain Fano's Turkish divan, and pages 442b-480a contain the Persian divan. In the manuscript, Fano's divans are read together with Saib Tabrizi's, Tahsin's, Kirmani's divans, Vahshi's "Nadir va Manzur", "Khuldi barin", "Farhad va Shirin" epics. Also, Fano's Persian divan in the manuscript fund IOSASRUz, stored under number 7015. The preface to the poet's Turkish preface was not written. The content of the preface of the Persian preface was analyzed in the work, its significance in illuminating the poet's life and work, and determining its place in the history of our literature.

It is known that Alisher Navoi mainly wrote prefaces to Turkish divans. Although no preface was written to "Devoni Foni", a short preface was written to

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<sup>117</sup> Абдаррахман Джами. Три дивана. Васитат ал-икд и Хатимат ал- хайат. Второй и третий диван. Критический текст. –М.: Наука, ГРВЛ, 1980. – Стр.5.

<sup>118</sup> Девони ашъори форсийи Мавлоно Мухаммад Фузулий. – Табриз: Интишороти Эрон, 1387/2008. – Сах.72.

<sup>119</sup> The same work. – P.75.

"Sittai zaruriya" in the divan. Since "Sittai Zaruriya" is a collection of odes, it seems that the great poet did not fully follow the rules of preface writing. In the preface, some aspects of the creative cooperation between Abdurahman Jami and Alisher Navoi are highlighted, and general information about the odes of "Sittai Zaruriya" is given.

The third chapter entitled "**Alisher Navoi prefaces and the development of preface writing in Uzbek classical literature**" consists of three chapters. The first part of the chapter is called "**Preface of the divan Badoye' ul-Bidaya and its scientific value**". In this chapter, the preface of Alisher Navoi's first official book and the issues raised in it are discussed in detail.

It is known that in 1478-79, Alisher Navoi wrote his first official book "Badoye' ul-bidoya" ("The beginning of art"), and between 1480-87 he wrote his second book "Navodir un-nihoya" ("The end of rarities") makes During the years 1492-98, he edited the collection "Khazayin ul-Maani" ("Treasure of Meanings"), consisting of four divans, including the two previous divans and poems created in the later period. Alisher Navoi with his divans created high examples of creating a classic divan. The preface of the poet's book "Badoye' ul-bidaya" is a beautifully illuminated work, which contains several poems typical of the lyric genre, the great poet's biography, in particular, his youth, his teachers, contemporary poets, the relationship between the king and the poet, and the issues of artistic creativity are widely covered.

In both introductions, the history of creation of the poet's works is extensively discussed. Also, the description of the relationship between Navoi and Husayn Boykaro occupies an important place in the preface. Husayn Boykaro collected the poet's poems in order to prevent them from being scattered and lost, gave the task of creating a divan, and provided material and spiritual support and constantly monitored the execution of the task. The preface states this as follows:

Tilarbiz bu parishon bo'lsa majmu',  
Ravon bo'lkim, emastur uzr masmu'...  
Bu nav' istaydur emdi royi oliy,  
Ki qilg'ay fikrating devon xayoli...  
Murattab qilmag'uncha tinma bir dam,  
So'z o'ldi muxtasar, vallohu a'lam<sup>120</sup>.

Finally, due to a lot of hard work, the council was created - thanks to the "shah's attention", the "highest palace" was built:

Binoyedurki, shah bunyod qilmish,  
Zamona qasridek obod qilmish.  
Imorat sa'yida kim bo'lsa zarposh,  
Bino oning oti birla bo'lur fosh...  
Shah otin, chunki bu ma'nini bildim,  
Bu qasr ayvoni uzra sabt qildim (v. 1 - p. 23-24).

<sup>120</sup> Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик. 1-жилд. – Тошкент: Фан, 1987. – Б.19. Keyingi o'rinlarda ham shu nashrga murojaat qilinadi va sahifalar qavs ichida ko'rsatiladi.

Navoi compares the divan to a palace built by the constant attention of the king. Whoever is the leader in the restoration of the building, the building is named after that person. According to this, Navoi records "a royal horse" "over the porch of this palace". In these verses, Navoi's loyalty and sincere respect for Husayn Boykaro are also expressed. In the thought process we read the following: "... maqsad bu debochadinkim, bu ra'no ruxsorig'a bitildi, ul erdikim, chun salotindin qay birikim binoye qo'yubdurlar mani' va ayvone chekibtururlar rafi', ul bino ravoqida va ul ayvon toqida o'z ishlarin tahrir va o'z alqoblarin tanqir qilibdururlarkim, to ul ayvon toqi bo'lg'ay, ul ism ila boqi bo'lg'ay:

Kim qilsa imorateki, maqdur o'lg'ay,  
Chun ismi kitobasida mastur o'lg'ay.  
Ne choqqacha ul binoki ma'mur o'lg'ay,  
Ul ism ulus tiliga mazkur o'lg'ay" (1-j. –B.23).

In the preface, the most important discoveries in the history of divanism are expressed. Most of these are related to the poetics of ghazals. That is, the thinking poet's ghazals should be placed in alphabetical order according to the sounds at the end of the verse and created in all 32 letters of the Arabic-Persian alphabet, and the placement of romantic ghazals, the thematic breadth and compositional integrity of the ghazals in the divan, are discussed in particular<sup>121</sup>.

Another important aspect is the attitude of the great poet to the work of his predecessors and contemporary poets. It is known that Alisher Navoi mentions these three great representatives of Persian-Tajik literature: Khusrau Dehlavi, Hafiz Shirazi and Abd ar-Rahman Jami as his great teachers in poetry in many of his works. In the preface of "Badoye' ul-Bidaya" the influence of their work on the poetry of Alisher Navoi is highlighted<sup>122</sup>.

In the preface, there is also information about the work of Turkic poets - predecessors: "Va uyg'ur iboratining fusahosidin va turk alfozining bulag'osidin mavlono Sakkokiy va mavlono Lutfiy rahimahumol-lohkim, birining shirin abyoti ishtihori Turkistonda beg'oyat va birining latif G'azaliyoti intishori Iroqu Xurosonda benihoyatdurur, ham devonlari mavjud bo'lg'ay" (Vol. 1 - Vol. 14). The evaluations given to Turkic poets in the preface of "Badoye' ul-Bidaya" were developed in the poet's works written in later periods. Opinions about the work of Lutfi, Sakkaki, Sheikh Suhayli are available in such works as "Majalis un-nafais", "Holoti Pahlavon Muhammad", "Muhokamat ul-lughatayn".

The prefaces also contain information about the social and political life of the time. It is known that in 1469, Abusaid Mirza was killed in the battles in Azerbaijan. Husayn Boykaro sits on the throne of Herat. This political event is described by the poet in the preface: "... to ro'zgor havodisi ul jahondor saltanati asosin barham urdi va yel taharrukluk sipehr ul komgor sham'i hayotin o'churdi,

<sup>121</sup>Бу ҳақда қаранг: Каримова Ф. Ўзбек адабиётида дебоча. – Тошкент: Mumtoz so'z, 2008. – Б.28-34. Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. Darslik. – Toshkent: Tamaddun, 2018. – Б. 39-40.

<sup>122</sup>Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965. – Б.68.

mulkistonliq taxti bir shahanshoh maqdami bila tafoxur qildikim, saodat axtari tojining gavhari bo‘lmoqliq bila boshin ko‘kka yetkurdi...” (v. 1 - p. 15.).

In the chapter entitled **"Khazayin ul-Maoni" preface as a special literary phenomenon in Eastern preface writing** the content of the collection preface, the scope of the subject, and the poet's skill in constructing the composition are thoroughly analyzed. , in particular, issues such as the reasons for arranging the collection, Husayn Boykaro's attitude to Navoi and his work, history of creation, structure, scope of creative heritage of "Khazayin ul-Maoni", etc. The introduction ends with three rubais in the form of wish.

The idea of compiling all of Navoi's poems and creating a poetic collection with a certain artistic structure and content appeared as early as the mid-1480s. This is confirmed by this passage taken from the preface of the first chapter of "Khazayin ul-Maoni" "Garayib us-sigar": " Va bu avqot mobaynida (ya'ni, "Xazoyin ul-maoniy" yaratilayotgan davr mobaynida – F.K.) har miqdorkim, fursat toptim, xoh "Xamsa" nazmidin-u xoh "Nazm ul-javohir" va "Majolis un-nafoysis" u "Zubdat ut-tavorix" va soyir tasniflar ishtig'olidin ham ul hazrat duoyi davlatig'a avqotimni sarf qildim "<sup>123</sup> It is known that "Khamasa" in 1483-85, "Nazm ul-javahir" In 1485, "Majalis un-nafais" created in 1490-91. According to the information in the preface, the poet worked on collecting poems to be included in "Khazayin ul-Maoni", dividing them into divans, editing and correcting them in the process of writing these works. Finally, in 1492, he began to arrange the poetry collection.

Navoi touched on the arrangement of "Khazayin ul-Maoni" and specially recognized the efforts of Husayn Boykara. This is clearly confirmed by the thoughts in the preface: "...burunqi ikki devonkim, bizning hukmi xitobimiz bila murattab qilding... Andin so'ngra yig'ilg'an ash'oring-u nazm rishtasig'a tortilg'an durri shahvorning adadi burung'i devonlardin ortqan chog'lig'durur va bu latofati sifoti xo'blar va malohati simoti mahbublar bila yana ikki devon tartib bersa bo'lurdek ma'lum bo'ladur. Emdi avlo budurkim, bu g'arib ishga ko'ngul kelturgaysen, balki hukm bu erurkim, bu ajib amrg'a xoma surgaysenu tafakkur xilvatgohida xayol sho'xu ra'nolari bila bazm tuzgaysen va to falak gardish qilur, bashar jinsining xayoliga kelmagan a'jubani elga ko'rguzgaysen" (MAT, vol. 3, p. 13-14.). Husayn Boykaro said that none of the " nazm harimining xoslariyu she'r bahrining g'avvoslari" left such a large monument, only Amir Khusrau Dehlavi ordered four divans dedicated to Sultan Malik Shah Alp Arslon, but they did not arrive, and he accused Navoi of this. encouraged him to work: "Chun senga tavfiq madad qilipturu bu maqsudning hech kimga yig'ilmag'an moddasi yig'iliptur, tilarbizkim, fursatni g'animat bilgaysen-u bu muddao husulig'a rag'bat qilg'aysen" (v. 3. -B. 14.).

In the last years of his life, due to great worries and hard creative work, the poet, who fell ill, seems to be a "difficult task" to fulfill the royal commission. The

<sup>123</sup>Алишер Навоий. Ғаройиб ус-сиғар. МАТ. 20 жилдлик. 3-жилд. –Тошкент: Фан, 1988. –Б.19-20. Keyingi o‘rinlarda ham shu manbaga murojaat qilinadi va sahifalari qavs ichida korsatiladi.

poet turns to the king, saying that he needs attention and help while doing this work. In response to this, Husayn Boykaro states that he is ready to support Navoi in every way, to provide material and moral assistance: “Chun za’fi holing bizga zohiru paydodur, shafqat-u bandanavozlig‘lar bila ne yerda qolsang o‘tkarilgusidur va chun shikast ahvoling bizga ravshanu huvaydodur, marhamat-u navosozlig‘lar bila har mushkiling bo‘lsa hal qiling‘usidurur” (v. 3 - B. 16.). Inspired by Husayn Boykaro's answer, Navoi collected his previously written ghazals, reviewed them and made some corrections, but also finished new ghazals and added them to them. He brings the collected ghazals to "Sultani sahibqiran". It is known that the literary gatherings in the royal palace were called "supreme meeting". In one of his letters in “Munshaat”, Navoi states that he sent the manuscript of “Khazayin ul-Maoni” to the Supreme Assembly through Mavlana Sahib, who was the pride of the interlocutors: “Ul sababdin mafharus-savohib Mavlono Sohobni qulluqqa yiborildi va ul musavvadani oliy majlisqa yetkursun deyildi”<sup>124</sup>. It is noteworthy that Husayn Boykaro was a constant admirer of Navoi's poetry and was directly aware of every creative example. If there are “Betakallufluq” and “nomunosiblig‘”, he also gave some recommendations to eliminate them: “... aytilg‘an abyot barcha latoyifosor va sabt bo‘lg‘an ash‘or barcha zaroyifshiorim, ellik, oltmish yo yuz G‘azalg‘a yaqin yig‘ilsa erdi, hazrati Sultoni sohibqironning firdavsoso suhbatidavu sipehrfarso hazratida hozir qilib arzg‘a yetkurur erdim va ul hazrat alarg‘a shafqat yuzidin boqib, qaysi ma‘no sho‘xiningkim tarkibi xil‘atida va alfozi kisvatida betakallufluq ko‘rsa, o‘z ganjinayi zamiri xizonasidin munosib alfoz bila ul liboslarg‘a tag‘yir berib va alfoz kisvatida sanoyi‘ javohiridin nomunosiblig‘ ma‘lum qilsa, o‘z xizonai xotiri ganjxonasidin yoqutu la‘li rangin va gavharu durri samin bila ul zebu ziynatqa tabdil yetkurub, har G‘azalni tartib yuzidin o‘z o‘rnig‘a raqam qilur erdi” (v. 3 - P. 17-18.). In general, as the first reader of the poet's poems, “ul hazratning muborak tab‘ining anda (“Xazoyin ul-maoniy”da – F.K.) kulliy daxli bo‘lmag‘an” “hech juzve juz‘iyot yo‘qtur”. The poems in the collection are called "Khazayin ul-Maoni" because they are "the result of the taste and mind of Husayn Boykara": “Bu ma‘no gavharlari barcha ul hazratning tab‘i bahridinu zehni konidin hosil bo‘ldi va aning otin “Xazoyin ul-maoniy” qo‘yuldi”. This thoughtfulness is, of course, a special "grace" given by the poet as a compliment to the king. In "Munshaat", Navoi states that the poems in "Khazayin ul-Maoni" were given this name because they were created from the treasures of his talent (tab‘i): “Dag‘i majmuig‘akim, maxlut bitilibturur, chun tab‘ xazoyinidin hosil bo‘lg‘on maoniy erdi – “Xazoyin ul-maoniy” laqab berildi”<sup>125</sup>.

The work is based on the preface "Khazayin ul-Maoni" and the relationship between Husayn Boykara and Alisher Navoi is analyzed in depth.

Valuable information about the structure of "Khazayin ul-Maoni" is also reflected in the preface. The poet calls the four seasons of the year and human life with four different names: “To‘rt faslining muqobalasidakim, to‘rt devon voqi‘ bo‘luptur, har qaysig‘a bir munosib ot darboyist edi, ul sababdin avvalg‘i

<sup>124</sup> Алишер Навоий. Муншаот. МАТ. 20жилдлик. 14-жилд. –Тошкент: 1998. – Б. 173-174.

<sup>125</sup> Алишер Навоий. Муншаот. МАТ. 20жилдлик. 14-жилд. –Тошкент: 1998. – Б. 173.

devonnikim, tufuliyat bahori g‘unchasining ajib gullari va sig‘ar gulzorining bog‘chasining g‘arib chechlari bila orosta bo‘lub erdi, “G‘aroyib us-sig‘ar” deyildi. Va ikkinchi devonnikim, yigitliku oshuftalig‘ va shabobu oliftalig‘ yoziyu dashtida yuzlangan nodir vaqoyi’ bila piyrosta bo‘lub erdi, “Navodir ush-shabob” ataldi. Va uchunchi devonnikim, vasat-ul-hayot mayxonasida ishq bila shavq paymonasidin yuzlangan badii’ nishotlar kayfiyatini yozilib erdi. “Badoyi’ ul-vasat” ot qo‘yuldi. Va to‘rtunchi devonnikim, umrning oxirlarida yuzlangan ishq dardu ranji foyidalarikim, jonso‘z oh urmoqu jon topshurmoqdurkim, anda sabt bo‘lubtur, “Favoyid ul-kibar” laqab berildi”<sup>126</sup>. The poet also indicated the age limits of the poems included in each divan.

The next season is called "**The artistry of prefaces of Alisher Navoi**". The compositional and stylistic features of prefaces, the role of sajj art in prefaces, artistic image tools, and the artistry of poetic fragments are studied.

At the time of the poet's life, a unique oriental style, rich in Persian-Tajik and Arabic words, prevailed. "It is characteristic of this style to try to express the idea as much as possible in similes, metaphors and ironies, figurative parallelisms. As a result, the language of the work written in this style becomes more complicated"<sup>127</sup>. Divan prefaces are written in this style, and the language of the work is quite complicated.

Introductions are mostly written in sajj and graceful metric prose. Metric prose is less used than sajj prose. The character of sajj in the style of prefaces is also more complex. Almost all parts of most sentences are sajjed, and three types of sajj – saj’i mutavoziy, saj’i mutarrafi and saj’i mutavozin - are used in combination. These significantly complicate the quick understanding of the expressed idea. On the other hand, the use of words from other languages in the preface clearly demonstrates Navoi's skill in mastering the subtle aspects of Arabic and Persian-Tajik prose poetry. For example, “Ul humoyun zamirning oyinayi getiynamoyida ravshanu paydodur va ul pokiza ko‘ngulning jomi jahonoroyida mubarhanu huvaydokim, bu bandayi faqirg‘a ne notavonlig‘lar shikast berdiyu bu zarrai haqirg‘a ne sargardonlig‘lar dast berdi” (v. 3 - B.5). In this passage, sajj and metric prose is used together. The interplay of all the words in the sentence creates metric prose and increases the melodiousness, fluency, musicality, and impressiveness of the thought. If we compare the sentences, we can see that they have a certain rhythm, and this rhythm indicates the harmony of worshipping groups:

ul humoyun zamirning oyinayi getiynamoyida ravshanu paydo...

ul pokiza ko‘ngulning jomi jahonoroyida mubarhanu huvaydo...

bu bandayi faqirg‘a ne notavonlig‘lar shikast berdi...

bu zarrai haqirg‘a ne sargardonlig‘lar dast berdi...

In the preface, in some places, the idea is expressed with simpler sentences, and the number of words used is relatively small, typical of one category - more

<sup>126</sup> Алишер Навоий. Ғаройиб ус-сиғар. МАТ. 20 жилдлик, 3-жилд. – Тошкент: Фан, 1988. – Б.18-19.

<sup>127</sup> Izzat Sulton. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005. – Б.380.

nouns, verbs, adverbs. For example: “Bag‘rim qizig‘anidin jismimda xummoyi lozim va ko‘nglum ozg‘anidin boshim aylanmog‘iyu ko‘zum qarormog‘i doyim. Ne tongdin aqshomg‘acha o‘zumga bir dam g‘izodin kom, ne aqshomdin tongg‘acha turfat-ul-ayne ko‘zumga uyqudin orom” (v. 3 - B. 20). In the last years of his life, the poet's health worsened. This mood is vividly expressed through the medium of saj art.

Many spiritual and verbal arts such as allusion, characterization, metaphor, exaggeration, tafrit, tardi aks, fakhriya, talmeh, e'not, tanasib are effectively used in prefaces. Navoi explains his mental state during his illness as follows: “... agarchi za‘fimg‘a quvvat imkoni zohir bo‘luptur, ammo hanuz buzug‘ koshonamdin chiqarg‘a qo‘pmoq tilasam, osilg‘an u idbori ankabut torlari dastgirim bo‘lub madad yetkurmaguncha, tebranmakka tobu tavon va harakatqa maqdur, balki imkon yo‘qtur, pashsha yuz pili damon torta olmag‘an yukni nechuk tortqay, bataxiskim, majruhu ranjur dag‘i bo‘lg‘ay, mo‘rcha ming sheri jayon qila olmag‘an ishni nechuk qila olg‘ay, xususankim, bemoru sihhat tariqidin mahjur dag‘i bo‘lg‘ay” (v. 3, p. 15). In the cited passage, arts such as simile, exaggeration, and exaggeration served to express the poet's experiences realistically and effectively.

The fourth chapter of the dissertation is entitled **"Scientific-theoretical and practical significance of prefaces created in the post-Navoi period"**. In the first part of the chapter entitled **"Traditions of preface writing in the literature of 16th century of Azerbaijan"**, attention is paid to the preface written by the Azerbaijani poet Muhammad Fuzuli to the Turkish divan.

Mukhammad Fuzuli, as a zullisonayn poet, wrote divans in three languages - Arabic, Persian, Turkish. Compilation of divans in three languages is a rare phenomenon, and it can be seen only in the works of Fuzuli and Mukhammad Sharif Shavqi. Fuzuli, a friend of Alisher Navoi, was inspired by the poet's traditions in the field of divan writing and wrote prefaces to his Turkish and Persian divans. In particular, the preface of the poet's Turkish divan reminds us of the prefaces of Navoi in terms of the combination of verse and prose, the expression of thoughts with complex, chained sentences, and the decoration of beautiful poetic arts. Characteristically, in order to prove his thoughts, the poet introduces poetic passages in three languages: Arabic, Persian-Tajik and Turkish. The content of the preface consists of praise, praise, criticism, and artistic expression of literary and aesthetic views. Fuzuli, who perfected the ghazal genre after Navoi, evaluates the ghazal as a criterion that determines the power and skill of the poet's talent:

G‘azaldur safobaxsh ahli nazar,  
G‘azaldur guli bo‘stoni hunar...  
G‘azalbildurur shoirning qudratin,  
G‘azalortirur noziming shuhratin...  
G‘azaldeki, mashhuri davron o‘la,

O'qumoq-da, yozmoq-da oson o'la<sup>128</sup>.

In the preface, the poet expresses his views on incompetent scribes, illiterate "poets" who claim to be poets, and jealous poets. The comments about incompetent scribes are beautifully described in a combination of prose and poetry: The structure of the editor is enlightened, and the influence of kilki power, the architect's building is zakharif. Sometimes love works hard with a dot, and sometimes it blesses with a letter. Kit'a:

Qalam o'lsun ali ul kotibi bad tahriring –  
Ki, fasodi raqami so'zimizni sho'r aylar.  
Goh bir harfsuqutila qilur nodiri nor,  
Goh bir nuqta qusur ila ko'zi ko'raylar"<sup>129</sup>.

According to the poet, an incompetent secretary destroys the building built by the architect - the poems in the cabinet. Because of misplacing the dot in the word love, it turns into labor, and the word blessing turns into a blessing, or it turns into a word of mouth, a rare one, a sight, and the meaning is damaged. Fuzuli writes about the second category as follows: "Va biri ul noqisi bad savodki, tab'i nomavzunila majlisu mahofilda istido'i iste'dod qilib she'r o'quduqcha, nazmdan nasri sechilmaya va adoyi susti ila shohidi ma'ni jamolindan niqob ochilmaya.

Benasib o'lsin naimi-xulddin ul zishtkim,  
Nomuloyim lahjasi mavzuni nomavzun edar.  
Teshai lafzi binoi nazmi vayron aylayub,  
Sust guftori fasohat ahlini mag'bun edar"<sup>130</sup>.

For poetry, talent alone is not enough, but a poet must have perfect knowledge of art, aruz, and rhyme, and work tirelessly on it. Otherwise, by inappropriately using dialect words, he destroys the weight of the poem from the theme, and destroys the building of the poem with "teshai lafzi". At this point, if we take into account that Fuzuli knew Arabic, Persian-Tajik, in particular, the Uzar language and its dialects, and was able to skillfully use dialect-specific words in his poems, the poet's thoughts become clearer. The third group is jealous poets. The poet illuminates his thoughts about them like this: "Biri ul hosidi jafopesha va muonidi xato andishaki, tab'i nomavzunila davoyi she'r eda, ammo haqoiqi ash'ora sohib shuur o'lmaya va idroki rakikla lofi nazm ura, ammo haqoiqi guftora rohi tasarruf bo'lmaya. Lojaram, hasad diydai insofing ko'r edib, idrokina e'timod edan johillar huzurinda behuda-behuda taarruzlar eda va harza-harza dahllar aylaya, toki she'rdan zavqi istimo' keda.

Oh az on bodiya paymoi biyoboni hasad  
Ki, nadorad dili zulmoniyash az irfon nur.  
Chun anokib be do baytiki, baham mebofad –  
Xishra diyda beh az boniyi bayt-ul-ma'mur.

<sup>128</sup>Муҳаммад Фузулий. Асарлар. Икки жилдлик. Биринчи жилд. – Тошкент: Ғ.Ғулом номидаги бадиий адабиёт нашриёти, 1968. – Б.20-21.

<sup>129</sup> The same work. – Б.22.

<sup>130</sup> The same work. – P. 23.

Ayb boshad hamajo matrahi maddi nazarash,  
Gardad az gardi hasad diydai insofash ko‘r”<sup>131</sup>.

(Meaning: One who goes to the deserts of senseless jealousy, there is no light of wisdom in his dark heart. Like a spider, he weaves a verse or two, and builds himself Baitul-Ma'mur the master calculates. His view of the world is completely wrong. His honest eye is blinded by greed)

The poet ends the prologue with a poem seeking refuge from the haters who are on the verge of creating the gulshan of poetry in connection with science and lore, whose actions aim to harm the people of enlightenment. are beautiful examples of Eastern debauchery that express aesthetic views and give a vivid picture of Fuzuli's personality.

In the second part of the chapter, "**Specific features of prefaces created in the first half of the 19th century**" are analyzed. The poets of this period were inspired by the ideological and artistic aspects of Navoi's poetry, and attached ghazals to the poet's ghazals. Also, poets such as Amiri, Nadira, Nadir-Uzlat, Munis, Ogahi, Shavqi, Muhsini, Faqiri, Tabibi continued the tradition of Navoi's preface divan arrangement.

In the dissertation, the prefaces of the XIX and early XX centuries were studied in two parts: 1. Prefaces created in the first half of the XIX century. 2. Prefaces created in the second half of the 19th century and the beginning of the 20th century.

In the first half of the 19th century, famous poets of their time, such as Amiri, Nadira, Nadir-Uzlat, Ogahi, Munis, as well as Muhammad Sharif Shavqi from Kattakorgan, who lived and worked in the literary environment of Kokand and Khiva, created a cabinet. A preface is also written for these divans. Of course, the development of Turkish preface writing cannot be imagined without the influence of Alisher Navoi. This is especially evident in the composition of the prefaces of Shermuhammad Munis and Muhammadrizo Ogahiy, language features. Munis' preface is similar to Navoi's prefaces in many respects. For example, the poet Kutlugmurad said in response to Inaq's proposal to establish a council: “Oning uchun ne ibo qilgali qudratim bor erdi va ne qabul etgali jur’atim”<sup>132</sup> When Navoi received the task of arranging "Khazain ul-Maoni" from Husayn Boygaro, he described his state of mind like this: “Ne uzr ayturg’a zahravu jur’atim va ne qabul qilurg’a havsalavu quvvatim, agarchi uzr dilpazir emas erdi, ammo o‘z ajzi holimni arzg’a yetkurmakdin ham guzir emas erdi”<sup>133</sup>.

In the preface of Alisher Navoi's "Badoye' ul-Bidaya", Husayn Boygaro compares the poet's poems to a child and orders them to be collected in one place, that is, to create a divan. The great poet expresses it as follows:

Bu nav’ istaydur emdi royi oliy,  
Ki qilg’ay fikrating devon xayoli.

<sup>131</sup> Муҳаммад Фузулий. Асарлар. Икки жилдлик. Биринчи жилд. – Тошкент: Ф.Ғулом номидаги бадиий адабиёт нашриёти, 1968. – Р.23-24

<sup>132</sup>Мунис. Мунис ул-ушшоқ. ЎЗР ФАШИ, литография, инв. № 63, 13-варақ.

<sup>133</sup>Алишер Навоий. Ғаройиб ус-сиғар. МАТ, 20 жилдлик, 3-жилд. – Тошкент: Фан, 1988.- Б.14.

Jahonda kimga bo'lsa muncha farzand.  
Ki bo'lg'ay barcha ruhafzovu dilband.  
Ravomudur bizing farruh zamonda,  
Alarni darbadar qilmoq jahonda.<sup>134</sup>

Ogahi, who compares poems to children in the preface, is also a follower of his great predecessor. Mohammad Rahim ordered Soni Ogahi to organize a divan and finish it with a preface.

Kishiga she'rdin yo'q yaxshi farzand  
Ki, doyim boqi ul farzandi dilband.  
Ravo ko'rma alarg'a darbadarlik,  
Yatimoso hamisha navhagarlik.  
Alar haqqida mehr oyinini tuz,  
Borisin yig'nabon devong'a kirguz.<sup>135</sup>

Also, the prefaces reflect the inner experiences of the poet, the spirit of the time, and the creative laboratory. For example, Ogahiy describes how in his youth, before he even graduated from madrasa, the "charkhi kajraftor" made him suffer "colorful" troubles, and the "career's job" took his whole body like a "busy chain": and without completing the enjoyment of the pleasures of the grace of the nose world, the tyranny of the cruel man and the colorful calamity of the evil-doer reached my time, and the heavy burden of the intensity of the pain of living fell on my head like a mountain, and the beauty "I suffered from Uzmak's anxiety and became involved in the busy chain of the job of a police officer"<sup>136</sup>.

Amiri, who considers himself "the fruit of Temur Koragon's family tree", "the successor of Babur Sultan's garden", wrote love poems, wrote nazira and mukhammas to ghazals of the masters, tied poems, "on a rare occasion, his face is full of pieces of paper", states that at the request of "zakitab' zufununlar" in the palace, the devan order was given. Mohlaroyim Nadira, while talking about how she got into poetry, during her conversations with Amir Umarkhan, "...rarely from the law of poetry he admits that he was aware, sometimes he recited a verse, sometimes a couplet with taqlid, and that he was "adept at the function of verse and a magician in the magic of content"<sup>137</sup> on rare occasions.

Shavqi's preface is a vivid example of such works created in poetic style. In the preface, information about the poet's biography, literary heritage, and teachers is also important in determining his place in the history of our literature. For example, the poet writes that the Divan issued orders in three languages, which was a unique innovation in the history of classical Uzbek literature:

Uchlafz ila olamichra devon  
Ayg'onyo'xedibirorinson.  
Himmatkamarinibelgabog'lab,

<sup>134</sup>Алишер Навоий. Бадоеъ ул-бидоя. МАТ, 20 жилдлик, 1-жилд – Тошкент: Фан, 1987. – Б. 19.

<sup>135</sup>Муҳаммад Ризо Огаҳий. Девон. Таъвиз ул-ошиқин. – Тошкент: Адабиёт, 2023. – Б.22.

<sup>136</sup>Муҳаммад Ризо Огаҳий. Девон. Таъвиз ул-ошиқин. – Тошкент: Адабиёт, 2023. – Б.15.

<sup>137</sup>Нодира. Девон. ЎзР ФАШИ, қўлёзма, инв. № 4182, 36-варақ.

Uslubiulumilanyarog‘lab,  
Tuttum rahi hamdu na’tu alqob,  
Yor o‘lsa karimi hayyi vahhob.<sup>138</sup>

In the course of the research, the scientific-historical and literary significance of the prefaces of the poets mentioned above was revealed.

In the third season, **"The uniqueness of prefaces created in the second half of the 19th century and the beginning of the 20th century"** was studied.

Poets such as Muhsini, Faqiri, Tabibi, Muhayyir, Komyob who lived in the second half of the 19th century and the beginning of the 20th century wrote prefaces to their divans. Fakiri and Komyob prefaces were created more traditionally, while Muhsini, Tabibi, and Muhayyir have a creative approach to the traditions of prefaces.

Although Ahmad Tabibi (1869-1911), one of the representatives of Khorezm's literary environment, was a talented lyrical poet, so far, his work entitled "Majmuai si shuaro shahi payravi Firuzshahi" has been studied<sup>139</sup>. The research of Divan is now started<sup>140</sup>. Ahmad Tabibi was a prolific poet, he wrote in Uzbek and Tajik languages. He made five divans. 3 of them are Uzbek, 2 are Tajik. In the preface of the "Munis ul-Ushshaq" book, inventory number 6226, kept in the manuscript fund of IOSAS is written: "...bu faqir qo‘lida jam’ bo‘lg‘on adaddin kitobning jumlası besh devondurkim, uch devoni turkiy lafzi bila fasohatorodur. Va ikki kitob forsiy alfozi bila balog‘atpiyrodur. Avvalg‘i devong‘akim, Sultoni oliyjohi janobi muolli alqobig‘a hadiyalig‘ sababidin “Tuhfat us-sulton” deb tasmiya qilindi. Ikkinchi devong‘a ushshoq unsiyati jihatidin “Munis ul-ushshoq” ismi bila musammam bo‘ldi. Va uchlonchi devong‘a ishq holotin muoyana ko‘rguzuvchi vajhidin “Mir‘ot ul-ushshoq” oti bila mavsum etuldi. To‘rtinchi devong‘a oshiqlar o‘qub mutolia qilur hangomlarida hayriyat fazolig‘ mujibi bila “Hayrat ul-ushshoq” deb ism berildi. Beshlonchi devonni bedillar inbisoti jilvagohi bo‘lg‘oni boisi bila “Mazhar ul-ishtiyog‘” deb ataldi”<sup>141</sup>. The poet wrote the preface to the Turkish book "Munis ul-ushshaq" and the Persian book "Mazhar ul-ishtiaq". But prefaces, except for some aspects, do not differ from each other in content. This gives rise to the idea that Tabibiy must have included the translation of the Turkish prologue into the Persian divan as well. Therefore, we did not dwell on Tabibi's Persian preface in the above chapters. It would be safe to say that the poet was familiar not only with Navoi's prefaces, but also with Persian-Tajik prefaces, in particular Khusrau Dehlavi's prefaces. Because the praise part of the prefaces dedicated to the praise of Allah and the Prophets in Navoi is somewhat concise. Dehlavi's preface to "Ghurrat ul-Kamal" contains a relatively wide section of

<sup>138</sup> Дебочаи девон ва ғазалиёти Шавқий. ЎзР ФАШИ, қўлёзма, инв. № 4634, 5а-варақ.

<sup>139</sup>Маткаримова С. Табибий – тазкиранавис (“Мажмуаи си шуаро шоҳи пайрави Фирӯзшоҳий”): Филол. фан. номз. дисс. автореф. – Тошкент, 2007. – 276.

<sup>140</sup>Амонов Ш. Аҳмад Табибийнинг “Ҳайрат ул-ушшоқ” девони қўлёзмаси ҳақида айрим мулоҳазалар.// Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. III республика илмий-амалий анжумани материаллари. – Наманган, 2020 йил, 12 июнь. – Б.220-223; Аҳмад Табибийнинг “Ҳайрат ул-ушшоқ” девонидаги таржиъбандлар ҳақида.// Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. Халқаро илмий-амалий анжумани материаллари. – Наманган, 2021 йил, 19 июнь. – Б.202-206.

<sup>141</sup>Табибий. Мунис ул-ушшоқ. ЎзР ФАШИ, қўлёзма, инв. № 6226, 8а-8б-варақлар.

praise and praise, as well as the praise of Allah and the Prophet Muhammad, the four caliphs who are his companions. Caliphs are also praised in Uzbek literature in Shavqi and Tabibi prefaces.

In Tabibi's preface, the influence of Navoi's prefaces is clearly felt. For example, the poet notes that his parents are related to the palace:

Otam bu borgohg'a erdi banda,  
Onam bu ostong'a sarafkanda<sup>142</sup>.

These verses bring to mind the following verses in the prologue of Nawai's "Badoye' ul-Bidaya":

Otam bu ostonning xok bezi,  
Onam ham busaro bo'ston kanizi<sup>143</sup>.

In the preface, information is given about the poetic conversations in the palace of Muhammad Rahimkhan Soni (Feruz), which is important in determining the level of literary life in the palace environment of that time. Noting that the poet created ten genres of poetry, such as ghazal, mustahzad, murabba', muashshar, tarjiband, ode, masnavi, rubai, kit'a, fardi itlaq, he was proud of them as "wholly ten colored flower"<sup>144</sup> is enough.

One of the poets of Khorezm, Abdurazzaq Faqiri (1884-1925), arranged his poems in the style of a divan and wrote a preface to it. Although Fakir's preface preserves the tradition to a certain extent, it differs from the above prefaces in some respects: the poet's preface does not praise the ruler of the era. This can be explained by the fact that Faqiri lived in extreme poverty, despite being a madrasah-educated person. In the preface, information about the poet's biography and mood is expressed: "...baxt iqbolim pastlig'ig'a darig'lar chekib, chora topolmay, gohlar o'tga tushgan qil masalliq to'lg'onib va gohlar haqorat va mazammat xokiga bulg'anib, xor-zor, afgori bemor, balki devonavor majnunshior bo'lib, bu muddatg'acha man faqir ul-haqir qalandarxonaning bir kunjida xokisor bo'lib yotg'udek ranj-u alamlarg'a, zulm-u sitamlarg'a duchor bo'ldum"<sup>145</sup>.

In general, the prefaces of classical poets of the 19th and early 20th centuries have a certain degree of commonality in terms of content and compositional structure: that is, these prefaces generally begin with praise and end with the traditional conclusion of an apology for mistakes in the poem will be completed. Also, the poet informs about himself in the prologue, the ruler of the time is described. It is said that the poet did not have the idea to create a divan, some people took part in this work with the encouragement, thus the divan was created. In addition to the above, the composition of prefaces of Munis, Ogahiy, Shavqiy, Muhsiniy, and Tabibii divans is also characterized by the history of creation of divans and other works, their characteristics, genres, description of events related

<sup>142</sup> The same work. – P. 6a.

<sup>143</sup> Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20жилдлик, 1-жилд. – Тошкент: Фан, 1987. – Б.17.

<sup>144</sup> Табибий. Мунис ул-ушшук. ЎЗР ФАШИ, қўлёзма, инв. № 6226, 7а-варақ.

<sup>145</sup> Девони Фақирий Хоразмий. ЎЗР ФАШИ, қўлёзма, инв. № 7693, 13 б-14а-варақлар.

to the history of the country, and indication of the date of writing of the preface.

## CONCLUSION

1. Debocha(preface)s have a long history in the history of Eastern literature and are one of the important literary sources for studying the poet's life and work. Introductions are mainly written in divans and differ from other works in many aspects, such as setting of the issue, content, composition, narrative style. Prefaces are especially important in terms of information about the poet's biography, his literary activity, the history of creation of his works, and the expression of his literary and aesthetic views.

2. As explained in a number of dictionaries in different languages related to literary studies, the introductory parts of all books are called introductions. The words preface and introduction are used synonymously because they express the meanings of the words preface, introduction, and prologue. First, prefaces were written to scientific and religious works in the field of logic, then to treatises in the field of science, and later to epics, divans, and other works. In the narrow sense, it means the introductions written to divans. Sometimes the prefaces written to kulliyat, bayaz, tazkira and historical works are also called prefaces. However, introductions (debochas) differ from prologues in their essence, style and poetic features.

3. Information about the biography of the poet reflected in the prefaces in Eastern literature, the relationship between the ruler of the era and the poet, the poet's respect for his teachers, the history and structure of the divan, the literary and aesthetic views of the poet, mood and experiences related to the creative process are sometimes described by the poet himself, sometimes by the calligrapher or other persons in prose, poetry or prose-poetry form. If the prefaces written by the poet himself are important as a primary source for studying the life and work of the poet, the prefaces written by divan arrangers or calligraphers are also important in clarifying some aspects of the poet's life and work. The prefaces written by Marvarid BaYa'ni, who served in the palace of Dosti Muhammad Gulandom and Husayn Boykara, can be a vivid proof of this.

4. Some factors, such as the beginning of the formation of the ghazal in the poetry of Rudaki, the increasing attention to the genre of the ghazal along with odes in the divans of Unsuri, Farruhi, and Manuchehri, the reaching the ghazal a high stage in the poetry of Hafiz that developed in the works of Khusrau Dehlavi and Saadi prepared the ground for the development of divanism traditions in Persian poetry. In the course of the development of divan writing traditions, its specific laws began to form. The development of divan writing was of particular importance in the emergence of preface writing. Prefaces written in the divans of Sanai, Salman Sovaji, Khojui Kirmani, Kasim Anvar, Qudsi Mashhadi, Kasim Devona, Nozil Khojandi, Sa'diddin Ansari are typically as a special stage in Persian-Tajik preface writing.

5. One of the great poets of Persian-Tajik literature Khusrau Dehlavi created five divans named "Tuhfat us-sigar", "Wasat ul-hayat", "Ghurrat ul-kamal",

"Baqiya un-naqiya", "Nihayat ul-kamal" and started the tradition of arranging "muta'did" (many) divans in Eastern literature. His poetic legacy of 32,645 couplets is concentrated in these five divans. There are copies of the poet's first three divans with prefaces in the manuscript fund of IOSASRUz. These prefaces are of great importance in studying Khusrau Dehlavi's life and work. In the prefaces of "Tuhfat us-sigar" and "Wasat ul-hayat" he devotes a lot of space to the description of the poet's life and work. The preface "Ghurrat ul-kamal" is huge, and it describes the poet's literary and theoretical views on the issues of artistic creativity. The lyrical legacy of Abd ar-Rahman Jami, a great lyricist and thinker, is written in the preface to the poems collected in three divans named "Fatihat ush-shabab", "Wositat ul-iqd", "Khotimat ul-hayat". Abd ar-Rahman Jami's prefaces are significantly different from Khusrau Dehlavi's prefaces in terms of brevity and setting of issues. In the prefaces of Jami, he mainly tries to describe the history of creation of divans, their naming and when they were organized, and their literary and theoretical views. Also, the poet's qualities as a scholar of the Qur'an and hadith are reflected in the preface.

6. Zullisayn (bilingual) is a widespread tradition in Eastern literature. Turkic poets such as Muhammad Fuzuli, Togaymurad Mirza Siddiq Fano, Ahmed Tabibi, who lived and created in the first half of the 16th - 19th centuries, wrote poems in both Turkish and Persian languages, composed divans from their poems, and prefaces to them. These poets made a great contribution to the development of not only Turkish, but also Persian preface writing.

7. The first examples of prefaces in Uzbek literature can be found in the works of Alisher Navoi. The poet deeply studied the experiences of his predecessors in the field of writing prefaces to divans, he had a creative attitude to them, Alisher Navoi's prefaces to the divans "Badoye' ul-Bidaya" and "Khazayin ul-Maoni" appeared as a product of this process. "Badoye' ul-bidoya" ("The Beginning of Artistry") is the first official book of Alisher Navoi, organized by Husayn Boykara's invitation and assignment. By the time of 20th century, the classification of manners improved, and an official divan style was formed on the example of Navoi's work. Its first condition is that the divan begins with a debocha. It should be noted that other features of official divans are also reflected in the preface and they are inextricably linked with the divan composition. The ghazals in the poet's divan are placed in alphabetical order according to the sounds at the end of the verse and are created in all 32 letters of the Arabic-Persian alphabet. He paid special attention to issues such as divan and each letter ghazal is first dedicated to the praise of Allah and the praise of Rasulullah, then there are sufistic and love ghazals, the placement of ghazals, thematic breadth and compositional integrity of ghazals. Navoi perfected the traditions of Eastern divanism with the "Badoye' ul-Bidaya" divan.

8. "Khazayin ul-Maoni" ("Treasure of Meanings") is a collection of poems created by Alisher Navoi throughout his life and includes 16 genres of lyric poetry. It is unique not only in its content, but also in terms of its structure and naming. That is, he provided four divans with a summarizing title, and wrote a special preface. It describes in detail the reasons for organizing "Khazayin ul-Maoni", the

relationship between Husayn Boykara and the poet, the history and structure of the collection, creative activity, and his mood in old age. The comprehensiveness of the issues raised in the preface of "Khazayin ul-Maoni" and the consistency in the order of their placement gave its composition all-round perfection. After all, the preface written to "Khazayin ul-Maoni" is the most beautiful example of ideologically and artistically high divan prefaces created in Uzbek literature.

9. Alisher Navoi became a great teacher in the field of artistic creativity for poets after him. His tradition of prefaced divan arranging is continued by a mature representatives of the 16th century Azerbaijani literature, Muhammad Fuzuli, dozens of Uzbek poets such as Munis, Ogahi, Shavqi, Tabibi, Amiri, Nadira, Uzlat, Muhsini, Faqiri, Muhayyir who lived in the 19th and early 20th centuries. These poets tried to preserve the traditional elements of Navoi's prefaces to a certain extent, and at the same time, they tried to create their own prefaces. Focusing more on biographical information, providing information about the historical events of the time when the poet lived, trying to assess the socio-political life to a certain extent, giving a list of all his works, using many verses of the Qur'an to prove his points these prefaces are unique due to the characteristics of the preface, such as showing the recorded time.

10. In Eastern literature, the prefaces written to the divans of Khusrau Dehlavi, Abd ar-Rahman Jami, Alisher Navoi, Muhammad Fuzuli, Shermukhammad Munis, Muhammadreza Ogahi are perfect in every respect and are considered the most beautiful examples of preface writing. They vividly reflect a number of aspects such as the poet's biography, activities, attitude to contemporaries, literary heritage, worldview. In particular, the depth of literary and aesthetic views, the disclosure of theoretical issues specific to the science of poetry, further increases the interest in prefaces. In general, prefaces are extremely important in understanding a number of aspects specific to the environment in which the poet lived: social, political, and literary life, as well as in understanding the subtle aspects of the poet's artistic skills.

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ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**НАМАНГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**КАРИМОВА ФАРИДАХОН ИСАКОВНА**

**ДЕБОЧА (ПРЕДИСЛОВИЕ) В ВОСТОЧНОЙ ЛИТЕРАТУРЕ И ЕЁ  
ПОЭТИКА**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОЛОГИЧЕСКИХ НАУК (DSc)**

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## **ВВЕДЕНИЕ (аннотация докторской диссертации)**

**Цель исследования** связана с изучением в качестве предисловий в научно-историческом и художественном аспектах, первоисточника для исследования жизни и творчества поэтов, в том числе изучения поэтики предисловий в диванах Хакима Санои, Хусрава Дехлеви, Абдуррахмана Джамии, Алишера Наваи, Мухаммада Физули, Шермухаммада Муниса, Мухаммадризы Огахи, Ахмада Табиби, Амири, Мохлароим Надиры и других поэтов.

**Объектом исследования** являются предисловия десятков поэтов, таких как Хахим Санои, Хусрав Дехлеви, Абдуррахман Джамии, Алишер Наваи, Мухаммад Физули, Шермухаммад Мунис, Мухаммадризо Огахи, Ахмад Табиби, Мохлароим Надира, Мухаййир имеющиеся в рукописных фондах института Востоковедения АНРУз, Кокандского государственного музея Литературы, Самаркандского государственного университета, а также в научно-популярных изданиях.

**Предметом исследования** является изучение предисловий в Восточной литературе как своеобразного вида литературных произведений, отдельных и самостоятельных произведений, исследование и освещение их поэтики, используемых в них средств поэтической образности, эстетических особенностей, общетеоретических закономерностей в предисловиях, общие и различные черты стиля поэтов-классиков в этом отношении.

**Научная новизна исследования** заключается в следующем:

научно обоснованы история и закономерности развития предисловия в Восточной литературе, а также их концептуально-программная сущность, литературно-композиционные особенности, художественность, теоретические особенности как объект литературоведения;

анализируются традиции и особенности в истории написания предисловий, кроме того, на основе первоисточников доказываются заслуги таких поэтов-классиков, как Хахим Санои, Хусрав Дехлеви, Абдуррахман Джамии, Физули в развитии написания предисловий Востока;

с помощью сопоставительного анализа научно доказана роль предисловий Алишера Наваи в узбекских литературных предисловиях, их научная и художественная ценность, мастерство поэта в сочинении предисловий, вопросы традиции и оригинальности в области предисловий;

выяснено научно-теоретическое и практическое значение предисловий, созданных в постнавайский период, продолжение навайских традиций в творческом плане, их значение как биографического источника;

на этой основе всесторонне изучены предисловия в Восточной литературе и их возникновение, закономерности развития, сущность, объем поднимаемых вопросов, художественные аспекты, а также теоретически доказано, что предисловия являются первоисточником для изучения жизни и творчества поэтов.

**Внедрение результатов исследования:**

На основе результатов, полученных в процессе исследования темы

предисловие и её поэтика в Восточной литературе:

научно-теоретические выводы, связанные с историей и закономерностями развития предисловия в Восточной литературе, ее концептуально-программной сущностью, литературно-композиционными особенностями, художественностью, теоретическими особенностями как объектом литературоведческого исследования, были использованы в фундаментальном проекте «Создание энциклопедий Алишера Навои (в двух томах) и Абдуллы Кадири» (2012 – 2016) под номером FA – F1-GO39 в Институте узбекского языка, литературы и фольклора (справка Академии наук № 3/1255-1788 от 24 августа 2023 года). В итоге творческое отношение Алишера Навои к традициям дивана, его мастерство написания предисловия, научно-теоретические выводы по изучению жизни и творчества поэта поднятых в предисловии вопросов повысили теоретическую ценность проекта;

выводы об анализе традиций и особенностей в истории написания предисловия, а также доказательства заслуг на основе первоисточников таких поэтов-классиков, как Хаким Санои, Хусрав Дехлеви, Абдуррахман Джами, Физули в развитии персидского написания предисловия были применены в практическом проекте «История наваиведения» (XX-XXI вв.) под номером ПЗ-20170926459 (справка Ташкентского государственного университета узбекского языка и литературы № 01/10-980 от 18 мая 2023 года). Традиция написания предисловий в Восточной литературе и вклад Навои в развитие этой традиции обогащаются новыми научными взглядами, теоретическими сведениями и новыми источниками о посленаваиских предисловиях диванов и их значении в изучении жизни и творчества поэтов-классиков;

мнения о роли предисловий Алишера Навои в узбекских литературных предисловиях, их научной и художественной ценности, мастерстве поэта в сочинении предисловий, проблемах традиции и оригинальности в области предисловий были использованы при формировании сценариев передач, транслируемого на телеканале Наманганской областной телерадиокомпании (справка Наманганской областной телерадиокомпании № 02-04-222 от 26 июня 2023 г.). В результате новые доказательства, мнения и теоретические выводы послужили повышению качества телепередач, повышению интереса зрителей к творчеству Алишера Навои, углублению их понимания сути и художественности творчества поэта;

было монографически изучено научно-теоретическое и практическое значение предисловий, созданных в постнаваискую эпоху, творческое продолжение наваиских традиций, их значение как биографического источника, прелюдии в восточной литературе и их возникновение, принципы развития, сущность, объем смысла, художественность, а также теоретически обоснованы, что предисловия являются первоисточником в исследовании жизни и творчества поэтов. Данные выводы были использованы в мероприятиях, посвященных пропаганде творчества Навои, в деятельности клуба “Музаффар сўз” при ассоциации Наманганской областной организации Союза писателей Узбекистана, а также в литературных встречах, беседах,

книжных презентациях, проводимых среди населения, в частности в разработке и подготовке литературно-просветительских мероприятий, таких как “Дни литературы”, “Наваиханлик”. (справка Наманганской областной организации Союза писателей Узбекистана № 27 от 19 июня 2023 года). В результате жители области, особенно студенты ВУЗов и молодежь махаллей, расширили свои представления о биографии, сущности и значении произведений великих представителей узбекской литературы, таких как Алишер Навои.

**Апробация результатов исследования.** Результаты исследований обсуждались на 12 международных и 12 республиканских научно-теоретических конференциях.

**Публикация результатов исследований.** По теме исследования опубликовано 50 научных работ. В частности, 2 монографии, 1 учебное пособие, 3 статьи в зарубежных сборниках, 20 статей в научных изданиях, рекомендованных к публикации основных научных результатов докторских диссертаций ВАК Республики Узбекистан, в том числе 14 в республиканских, 6 в зарубежных научных журналах.

**Структура и объем исследования.** Диссертация состоит из введения, четырех основных глав, заключения, списка литературы и приложений, а общий объем работы составляет 237 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
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