

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH
O‘ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI
ALISHER NAVOIY NOMIDAGI DAVLAT ADABIYOT MUZEYI**

AXMADALIYEV LOCHINBEK MAXAMADYUSUF O‘G‘LI

**“TAZKIRAI QAYYUMIY”DAGI QO‘QON SHOIRLARI
ASARLARINING MATNIY-QIYOSIY TADQIQI**

10.00.10 – Matnshunoslik va adabiy manbashunoslik

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
ILMIY DARAJASINI OLISH UCHUN YOZILGAN**

DISSERTATSIYASI AVTOREFERATI

Toshkent – 2024

Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Content of Dissertation Abstract of Doctor of Philosophy (PhD) in philological sciences

Axmadaliyev Lochinbek Maxamadyusuf o‘g‘li

“Tazkirai Qayyumi”dagi Qo‘qon shoirlari asarlarining matniy-qiyosiy tadqiqi

Ахмадалиев Лочинбек Махамадюсуф ўғли

Текстологическое и сравнительное исследование творчества поэтов Коканда в “Тазкирай Кайюми”

Axmadaliyev Lochinbek Maxamadyusuf o‘g‘li

A textual and comparative study of the works of Kokand poets in “Tazkirai Qayyumi”

E‘lon qilingan ishlar ro‘uxati

Список опубликованных работ

List of published works

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2022.2.PhD/Fil2684 raqam bilan ro‘yxatga olingan.

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Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume)) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) hamda “Ziyonet” Axborot ta’lim portalida (www.ziyonet.uz) manzillariga joylashtirilgan.

Ilmiy rahbar: **Jo‘raboyev Otabek Rustambek o‘g‘li**
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Rasmiy opponentlar: **Zohidov Rashidjon Fozilovich**
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Hasanov Nodirxon Dadaxonovich
filologiya fanlari doktori, dotsent

Yetakchi tashkilot: **Namangan davlat universiteti**

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (___ raqami bilan ro‘yxatga olingan). (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel: (99871) 281-42-44; faks: (99871) 281-42-44; (<http://www.tsuull.uz>).

Dissertatsiya avtoreferati 2024-yil “___” _____ da tarqatildi.
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Adabiyotshunoslikda uzoq davrlardan buyon adabiy manbalarni sohaga oid turli aspektlar orqali o'rganilmoqda hamda mazkur ma'naviy xazinalar butun insoniyat tamaddunining boy merosi ekanligi tobora o'z isbotini topmoqda. Kishilik jamiyatining qaror topishidan to hozirga qadar yaratilgan turli ko'rinisdagi moddiy va yozma manbalarni ilmiy tadqiq etish va buning natijasida ulardagi mavjud eng muhim hamda zaruriy ma'lumotlarni kelajak avlodga yetkazib berish xususida ko'plab tadqiqotlar amalga oshirimoqda. Ushbu ilmiy izlanishlar natijasi sabab har bir millat va elatning ma'naviyati, tili, madaniyati, diniy-e'tiqodiy qarashlari, mentaliteti boyib bormoqda. Mazkur jarayon bilan parallel ravishda adabiy manbashunoslik, bibliografiya, arxivshunoslik va matnshunoslik kabi sohalar rivojining umumfanlar kesimidagi ulushi tobora o'sib borishi orqali kitoba, qo'lyozma, toshbosma, bosma manbalarni yig'ish, ilmiy tavsiflash, ilmiy-tanqidiy o'rganish, matniy-qiyosiy tadqiq etish, nazariy asoslarini tahlil qilish soha mutaxassisleri tomonidan qo'llanilayotgan tadqiq usullari hamda ilmiy tekshirishlarida dolzarb ahamiyat kasb etmoqda.

Adabiy manbashunoslik va matnshunoslik sohasida shoir va yozuvchilar adabiy merosi hamda olimlar ilmiy merosini jamlash, ilmiy tavsif qilish, muallif o'z asarini yozishlik fikri shakllanib, material yig'ishni boshlaganidan to hozirga qadar ushbu manba ustida amalga oshirilgan tadqiqotlar, yondashuvlardan iborat matn tahririni tizimlashtirish hamda tasniflash asosida o'rganish, insoniyat adabiy-estetik qarashlari taraqqiyotiga xizmat qila oladigan yutuqlari, foydali tomonlarini olib chiqish hamda keng jamoatchilikka yoyish bo'yicha amaliy ishlar muntazam davom ettirilmoqda. Mazkur ishlarning dolzarbligi bir qancha omillarda ko'rinadi. Masalan, ilm-fan o'chog'i sanalgan qadimiy Sharq xalqlari va elatlaridan meros bo'lib qolgan qadimiy manbalarni o'rganish ularning jahon sivilizatsiyaning shakllanishi hamda rivojlanishida tutgan o'rni bilan belgilanadi. Sharq mutafakkirlari, olim, yozuvchi va shoirlari tomonidan bitilgan qo'lyozmalarni atroflicha o'rganish xususidagi ilmiy izlanishlarni soha mutaxassisleri tomonidan davomli qo'lga kiritilayotgan yutuqlar asosida izchil davom ettirish hamda muttasil rivojlantirish zaruriyat kasb etmoqda.

O'zbekistonda ham matnshunoslik va adabiy manbashunoslik uzoq yillik tarixga, ko'plab yutuqlarga ega soha ekanligi ma'lum. "Buyuk alloma va adiblarimiz, aziz avliyolarimizning bebaho merosi, yengilmas sarkarda va arboblarimizning jasoratini yoshlar ongiga singdirish, ularda milliy g'urur va iftixor tuyg'ularini kuchaytirishga alohida e'tibor qaratishimiz kerak"¹. Nafaqat o'zbek, balki butun Markaziy Osiyo xalqlari adabiyotida muhim o'rin tutgan Xo'qandi latif adabiy muhitida kamol topgan ijodkorlar salmoqli o'rinni egallaydi. Ularning orasida hayoti, ijodi va ilmiy merosi hanuzgacha to'liq tadqiq etilmaganlari ham uchraydi. Ijodiy laboratoriyasi, xususan, qo'lyozma va arxivlari hali-hanuz tadqiq etilmagan ijodkorlar hayoti va adabiy faoliyatini keng miqyosda o'rganish, bibliografiyasini shakllantirish, asarlarining yozilish tarixi va matn tahririni ochib berish, qo'lyozma nusxalarini yig'ish hamda qiyosiy o'rganish orqali ishonchli matnni yuzaga keltirish, ularning ahamiyatini belgilash sohaning dolzarb masalalaridan sanaladi. Bu o'rinda ushbu

¹ Mirziyoyev Sh.M. Taraqqiyot yo'limizning shiddati yanada oshaveradi. Oliy Majlisga Murojaatnoma. // Xalq so'zi. №65. –B.2.

davr adabiy muhitidan darak beruvchi tazkiralarning ahamiyati katta. Xuddi shunday tazkiralardan biri Po‘latjon domulla Qayyumiy (1885-1964)ning “Tazkirai Qayyumiy” asaridir. Tazkira 1953-1960-yillarda yozilgan bo‘lsa-da, uning tarkibiga kiritilgan materiallar muallif tomonidan butun umrlik ilmiy faoliyati davomida yig‘ilib, tahrirlab borilgan.

Tazkira, asosan, turkiy (o‘zbek) ijodkorlar haqidagi ma’lumotlar hamda ularning she’rlaridan namunalarni o‘z ichiga olgan bo‘lib, mumtoz shoirlardan to tazkiranavisning zamondoshlari (XII asrdan XX asr II yarmi)gacha bag‘ishlangan. Asarda adabiyotshunoslik fani uchun yaxshi tanish bo‘lgan shoirlardan tortib, hayoti va adabiy merosi haligacha o‘rganilmagan, biroq yuksak saviyali, o‘tkir did va nuktasanj qalam ahllarigacha uchratish mumkin.

“Tazkirai Qayyumiy” qo‘lyozmasining to‘liq ilmiy tavsifini shakllantirish, asarning manbashunoslik tadqiqini amalga oshirish, matniy o‘ziga xosligini aniqlash, tazkira qo‘lyozmasi va nashrini qiyosiy o‘rganish asosida qo‘lga kiritilgan ilmiy yangiliklar bilan to‘ldirilgan asarning nashrini amalga oshirish, undan o‘rin olgan qo‘qonlik shoirlar she’rlarining devonlaridagi variantlari bilan muqoyasalash orqali o‘xshash va farqli tomonlarini ko‘rsatib berish, asarning adabiy, tarixiy manba sifatidagi ahamiyati va qiymatini aniqlash, Po‘latjon Qayyumiy ilmiy faoliyatini tasniflash asosida izchil va muntazam o‘rganish singari masalalar ushbu dissertatsiya mavzusining dolzarbligini ko‘rsatib beradi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ–2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ–2909-son “Oliy ta‘lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 24-maydagi PQ–2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”; O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 22-maydagi 304-son “Oliy o‘quv yurtidan keyingi ta‘lim tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 6-noyabrdagi 891-son “O‘zbekiston Respublikasi Fanlar akademiyasining Alisher Navoiy nomidagi Davlat adabiyot muzeyi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”; O‘zbekiston Respublikasi Prezidentining 2020-yil 16-apreldagi PQ–4680-son “Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to‘g‘risida”gi Qarorlari hamda sohaga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qila oladi.

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

Muammoning o‘rganilganlik darajasi. Hozirga qadar matnshunoslik va adabiy manbashunoslikning nazariy masalalari, xususan, Qo‘qon xonligida yuzaga kelgan adabiy muhitiga oid salmoqli ishlar olib borilgan. Jumladan, Y.Ekman, K.Eraslan, A.To‘g‘on, A.Samaylovich, Y.Bertels, S.Ayniy; M.Solihov, A.Qayumov,

A.Abdugʻafurov, M.Qodirova, A.Madaminov, R.Tojiboyev, A.Turdialiyev, E.Ibrohimova, Sh.Sirojiddinov, N.Jabborov, R.Zohidov, O.Joʻrabojev, Z.Qobilova, A.Erkinov, S.Rafiddinov, N.Hasanov, Q.Pardayev, D.Abdullayeva, A.Dehqonov, D.Zohidova, N.Muhiddinova² singari adabiyotshunoslar tomonidan olib borilgan ilmiy tadqiqotlari buning isbotidir.

XIX asr boshqa sohalarda boʻlgani kabi adabiyotshunoslikda ham muhim ilmiy tadqiqot va yoʻnalishlar uchun yoʻl ochilish asri boʻldi. Jumladan, asr oxirlariga kelib Amiriy boshchiligidagi adabiy muhit borasida baʼzi ilmiy-nazariy kuzatuvlar ilk bora rus adabiyotshunosligida amalga oshirila boshlandi. Davr adabiyotini tom maʼnoda oʻrganish boʻyicha dastlabki harakatlar XX asr oʻrtalariga toʻgʻri keldi. Chunonchi, Poʻlatjon Qayyumiy bu borada bir necha muhim ishlarni amalga oshirdi (2-faslda batafsil toʻxtalinadi). A.Qayumov 1960-yilda birinchi bor mazkur adabiy muhitga nisbatan “Qoʻqon adabiy muhiti” atamasini amaliyotda qoʻlladi.

T.Jalolov, V.Zohidov, B.Valixoʻjayev, E.Shodiyev, A.Xalilbekov, M.Hamidova, X.Ipekten³ kabi olimlar tomonidan tuzilgan darslik, ilmiy monografiya va risolalarda ham mavzuga oid qarashlarni uchratishimiz mumkin. Qoʻqon adabiy

² Eckmann J. Harezmi, kipcak ve cagatay turkcesi uzerine arastirmalar. –Ankara, 1996. –S.232.; Eraslan K. Azim hâceʼnin hikmetleri. –Istanbul: Türk dili ve edebiyatı dergisi, 1971. –S.193-230.; A.Zeki Velidi Togan. Bugunku Turk tili: Turkistan ve yakın tarihi. –Istanbul, 1981. –501 s.; Самойлович А.Н. Собрание 30 Царских поэтов сопутствующих Ферузу Хива. //ЗВОРАО.-СПБ.,Т.19(1909).вып.4. –С.0198-0209; Бертельс Э.Е. Избранные труды. Навои и Джами. –Москва,1965.; Садриддин Айний. Намунаи адабиёти тожик. –Москва, 1926. –С.195–197.; Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш.–Тошкент: Ўздавнашр, 1930. –Б.74-86.; Ўзбек адабиёти тарихи хрестоматияси (XV-XIX асрлар). –Тошкент, 1945. –Б.179-190.; Қаюмов А. Қўқон адабий мухити (XVIII-XIX асрлар). –Тошкент: Фан, 1961. –360 б.; Абдуғафуров А. Зокиржон Фурқат. –Тошкент: Фан, 1977. –154 б.; Қодирова М. XIX аср ўзбек адабиётида инсон ва халқ тақдири (Ўзбек шоирлари мисолида). Филол.фан. д-ри...дисс. –Тошкент, 1975. –307 б.; Мадаминов А. Узлат ва унинг лирик мероси. Филол.фан. номз...дисс. –Тошкент, 1971. –163 б.; Тожибоев Р. Маърифатга бахшида умр. // Қўқон садоси. 2006. №8. –Б.2.; Turdialiyev A. Yanglish tasavvur (Muhyi taxallusining yozilishi haqida). // Oʻzbekiston adabiyoti va sanʼati. –Toshkent, 2013. №46. –B.26-32.; Иброҳимова Э. Увайсий ҳаёти ва ижоди: Филол.фан. номз... дисс. –Тошкент, 1966. –123 б.; Сирождидинов Ш. Хилватий меросига этиқод самараси. // Имом ал-Бухорий сабоқлари. –Тошкент, 2002. №2. –Б.142-144.; Shu muallif. Oʻzbek matnshunosligi shakllanishining tarixiy ildizlari. // Adabiy manbashunoslik va matnshunoslikning dolzarb muammolari. –Toshkent: TUBO NASHR, 2022. –B.4-9.; Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол.фан. д-ри...дисс. –Тошкент, 2004. –280 б.; Зоҳидов Р. “Сабот ул-оҷизин” асарининг манбалари, шарҳлари ва илмий-танқидий матнини комплекс ўрганиш муаммолари. Филол.фан.д-ри ...дисс. автореф. –Тошкент, 2018. –75 б.; Shu muallif. Matnshunoslik va adabiy manbashunoslik asoslari. –Toshkent: Yashil yarroq nashr-matbaa uyi, 2023. –224 б.; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси. Филол. фан. номз...дисс. –Тошкент, 2003. –156 б.; Qobilova Z. Badii ijodda taʼsir va izdoshlik masalalari (Amiriy sheʼriyatı misolida). Filol.fan. d-ri...diss. –Fargʻona, 2020. –260 б.; Erkinov A. “Majmuayı shoiron” tazkiramı yoki bayoz? // Adabiy meros. 2022. №1. –B.50-65.; Рафиддинов С. Азимхожа эшон. –Тошкент: Ўзбекистон, 1993. –88 б.; Hasanov N. Çağatay şairi Azim hacc ve hikmetleri. // Türk dünyası araştırmaları. 2011. –S.137-143.; Шу муаллиф. Яссавийликка доир манбалар ва “Девони Ҳикмат”. –Тошкент: Akademi nashr, 2012. –304 б.; Shu muallif. Ferganali mutasavvif şair Ziyaüddin Hazini Töre Hokandi hakkında. // Buharaʼdan Konyaʼya irfan mirasi ve XIII. YÜ. medeniyet merkezi Konya. –Konya: Aralık, 2018. –S.213-223.; Shu muallif. Qoʻqonda saqlanayotgan “Devoni hikmat”ning ayrim nusxalari haqida. // Qoʻqon adabiy muhiti va Uchinchi Renessans. –Qoʻqon: Fargʻona, 2022. –B.453-459. Пардаев Қ. Муқимий шеърятининг матн тарихи, тахрири ва талқини. Филол.фан. д-ри...дисс. – Тошкент, 2020. –310 б.; Абдуллаева Д. Усмонхўжа Зорий ҳаёти ва ижоди. Филол.фан.номз. ...дисс.автореф. – Тошкент, 2003. –24 б.; Деҳқонов А. Муҳаййирнинг ҳаёти ва ижоди. Филол.фан.номз. ...дисс.автореф. – Тошкент, 2007. –25 б.; Зоҳидова Д. Ғарбий ва унинг девони. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2006. –23 б.; Муҳиддинова Н. Мирҳасан Садоийнинг адабий мероси. –Тошкент: Mumtoz soʻz, 2015. –143 б.

³ Жалолов Т. Ўзбек шоирлари. –Тошкент: Адабиёт ва санъат, 1959. –168 б.; Зоҳидов В. Ўзбек адабиёти тарихидан. –Тошкент: Ўзадабийнашр, 1961. –266 б.; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. –Тошкент, Фан, 1974. –159 б.; Шодиев Э. Фазлий Намангоний ва Хўжанд шоирлари. –Хўжанд: Хўжанд давлат университети, 1993. –72 б.; Халилбеков А. Наманган адабий гулшани. –Наманган: Наманган, 2007. –467 б.; Ipektein H. Şair tezkireleri. –Ankara: Araştırma ve İncelme Dizisi, 2002. –372 s.

muhitiga oid tazkira va antologiyalar O.Jo‘raboyev maqolalarida⁴ ilmiy-nazariy jihatdan tavsif etilgan. S.Samandarova, M.Qodirova, M.Shoniyofov, T.Toshboltayeva⁵ kabi olimlar tomonidan amalga oshirilgan ilmiy tadqiqot ishlar ushbu muhitning tazkirada aks etishi va uning qo‘lyozmalari xususida qimmatli manbalardir. O.Jo‘raboyev tomonidan Said Muhammad Alixon devonining ilk bor nashr etilishi soha bo‘yicha amalga oshirilgan eng so‘nggi amaliy ish bo‘ldi⁶.

Yuqoridagilar singari amalga oshirilishi lozim bo‘lgan, o‘z tadqiqotini kutayotgan ishlar kam emas. Adabiyotshunoslik sohalari, xususan, mumtoz adabiyot masalalari yechimini, eng birinchi navbatda, asar matniy tadqiqidan boshlash yaxshi samara beradi. Shu sababdan adabiyot tarixining ko‘plab davr va mavzulari qatorida mazkur muhitga oid tadqiqotlar bugungi kunda ham davom etmoqda. Qo‘qonlik ijodkorlarning “Devon” va she‘riy to‘plamlari tadqiqini boshlash uchun, eng avvalo, ularning dastxat va kotiblar ko‘chirgan nusxalarini tanqidiy o‘rganish, yig‘ma jildini tuzish, tabdil qilish, akademik nashrini amalga oshirish singari zaruriy vazifalar mavjud.

Tadqiqotning dissertatsiya bajarilgan ilmiy tadqiqot muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya tadqiqoti O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi yangi ekspozitsiyasi, xususan, “XVI-XIX asrlar o‘zbek adabiyoti” va “XX asr o‘zbek adabiyoti” ekspozitsion-tematik rejasiga muvofiq bajarilgan.

Tadqiqotning maqsadi. “Tazkirai Qayyumiy” qo‘lyozmasi manbashunoslik tadqiqini amalga oshirish, qo‘lyozma va joriy nashr variantlarini matniy-qiyosiy aspektda o‘rganish, olim biografiyasi va asarlarini birlamchi manbalar asosida tiklash hamda olimning ilmiy-estetik tafakkurini ochib berishdan iborat.

Tadqiqotning vazifalari:

Po‘latjon Qayyumiy hayoti va faoliyatiga oid manbalarni to‘plash va ular asosida olimning ilmiy tarjimaiy holini tiklash, olim faoliyatiga oid yangi ma‘lumotlarni ilmiy muomalaga olib kirish;

olim ilmiy merosi umumiy ko‘lamini aniqlash va mavzu jihatidan guruhlash hamda mavzuga doir manbalarini ilmiy tasnif etish;

olim asarlarining asliyat va nashr variantlari matniy-qiyosiy tadqiqini amalga oshirish va “Tazkirai Qayyumiy”ning qayta tabdili asosida yangi nashr nusxasini tayyorlash;

olim tomonidan qo‘lga kiritilgan Qo‘qon adabiy muhitiga doir qo‘lyozma manbalarning ilmiy ahamiyatini ochib berish hamda ularni shoirlar devonlari joriy nashrlari bilan o‘zaro tahlilini amalga oshirish.

⁴ Жўрабоев О. Кўкон адабий мухитида девончилик анъанаси ва девонлар таснифи. // Ўзбек тили ва адабиёти. 2008. №4. –Б.8-17; Шу муаллиф. Мирзо Сиддиқ Фано ва унинг адабий мероси. // Ўзбек тили ва адабиёти. 2011. №2. –Б.117-125; Шу муаллиф. Навоий даври девончилиги ва Кўкон адабий мухити. // Ўзбек тили ва адабиёти. 2015. №1. –Б.27-32; Шу муаллиф. Амир Умархон ва Кўкон адабий мухити. // Ўзбек тили ва адабиёти. 2019. №6. –Б.45-46.

⁵ Самандарова С. XX аср ўзбек тазкиралари. Филол.фан.номз. ...дисс.автореф. –Тошкент, 1996. –26 б.; Қодирова М. Иброҳим Даврон. –Тошкент: Янги аср авлоди, 2003. –87 б.; Шониёзов М. Мажмуаи шоироннинг матний хусусиятлари: Филол.фан.номз. ...дисс.автореф. –Тошкент, 2009. –23 б.; Тошболтаева Т. Фазлий Намангоний: “Мажмуаи шоирон”да анъанавийлик ва ўзига хослик: Филол.фан.номз. ...дисс.автореф. – Фарғона, 2020. –24 б.

⁶ Саид Муҳаммад Алихон. Девон (нашрга тайёрловчи ва сўзбоши муаллифи: Жўрабоев О.). –Тошкент: Tamaddun, 2024. –244 б.

Tadqiqotning obyektini “Tazkirai Qayyumiy” asarining O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan №734, “Xo‘qand tarixi va uning adabiyoti”ning O‘zR FA ShI Qo‘lyozmalar fondida saqlanayotgan №10041, “O‘zbek adabiyoti namuna daftari” (“Turkiy she‘rlar to‘plami”)ning Qo‘qon davlat muzey qo‘riqxonasi qoshidagi “Buyuk allomalar” muzeyi fondida saqlanayotgan №953 qo‘lyozmalari, Amiriy, Nodira, Muqimiy, Furqat, Zavqiy kabi ijodkorlar asarlarining qo‘lyozma va nashrlari, xususan, Amiriy “Devon”ining O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi №153; Nodira “Devon”ining O‘zR FA ShI Qo‘lyozmalar fondi №4182 inventarda saqlanayotgan qo‘lyozma nusxalari tashkil qiladi.

Tadqiqotning predmetini Po‘latjon Qayyumiy hayoti va ilmiy faoliyati haqidagi manbalar, “Tazkirai Qayyumiy” asarining qo‘lyozma va nashr nusxalari, Qo‘qon adabiy muhiti shoirlarining devon qo‘lyozmalari va ularning matniy xususiyatlari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda germeneytik, qiyosiy-tipologik, biografik, tarixiy-xronologik usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Tazkirai Qayyumiy” qo‘lyozmasi to‘liq ilmiy tavsifi shakllantirilib, qo‘lyozma manbashunoslik aspektida tekshirilgan hamda tazkiraning yozilish tarixi, ijodkorlar biografiyasi va ijod namunalari, she‘rlarining tazkira va devondagi variantlarida she‘riy band, misra va baytlarning matn xususiyatlari ochib berilgan;

tazkiraning qo‘lyozma va nashr nusxalari o‘zaro taqqoslanib, shoirlar soni (324 nafar emas, 328 nafar) va ularning sirasi, fiqralar raqamlanishidagi xatoliklari tuzatilgan, A.Qayumov tomonidan nashr jarayonida qo‘shib ketilgan va aksincha, tushirib qoldirilgan ma‘lumotlar, qo‘lyozmadagi tahrirtalab o‘rinlar, nashrdagi xatoliklar, qo‘lyozma va nashrdagi uslubiy (774 ta) va imloviy (2327 ta) kamchiliklar aniqlangan hamda tazkiraning yangi nashr varianti chop etish uchun tayyorlangan;

tazkiradan o‘rin olgan Qo‘qon shoirlarining she‘rlari mazkur shoirlar devonlaridagi variantlari bilan birgalida qiyosiy tekshirilib, qo‘lyozma nusxalar ko‘chirilishida kotiblar tomonidan tushirib qoldirilgan misralar, noto‘g‘ri ko‘chirilgan jumlar kabi kamchiliklar aniqlangan va tazkiraga kiritilgan she‘rlarning muallif matniga nisbatan yaqin matni tayyorlangan;

Po‘latjon Qayyumiy hayoti va ilmiy faoliyati bilan bog‘liq arxiv materiallari aniqlanib, statistikalarda xato berilgan, masalan, Po‘latjon Qayyumiyga 1942-yilda “O‘zbekistonda xizmat ko‘rsatgan o‘qituvchi” unvonining berilishi hamda ushbu unvonning aynan shu yilda berilishiga uning o‘qituvchilik faoliyatiga yigirma besh yil to‘lgani sabab qilib ko‘rsatilishi, aslida ushbu unvon 1944-yilda O‘zbekiston Sovet Sotsialistik Respublikasi tuzilganligining yigirma yilligi munosabati bilan berilgani kabi ma‘lumotlar hamda uning faoliyatiga doir sanalarning turli manba va nashrlarda turlicha kelishiga chek qo‘yilgan, noto‘g‘ri va chalkash ma‘lumotlarga oydinlik kiritilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

“Tazkirai Qayyumiy”ning O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi №734 inventar raqami ostida saqlanayotgan yagona nusxasi, qolaversa, tazkiraning yuzaga kelishida birlamchi manba vazifasini o‘tagan muallif

asarlari, xususan, Qo‘qon davlat muzeyi qo‘riqxonasi qoshidagi “Buyuk allomalar” muzeyi fondi №953 inventarda saqlanayotgan “O‘zbek adabiyoti namuna daftari” qo‘lyozmasiga to‘liq ilmiy tavsif berilgan;

tazkiraning ilmiy ahamiyati, matnii xususiyatlari, o‘ziga xosligi, o‘zbek adabiyotshunosligi va adabiyot tarixidagi ahamiyati kabi masalalar ochib berilgan;

tazkiraning qo‘lyozma va nashr nusxasi qiyosiy-tipologik aspektda o‘rganilib, qaytadan tabdil etilgan va nisbatan to‘liq varianti nashrga tayyorlangan;

tazkiradagi Qo‘qon shoirlari asarlari ushbu shoirlar devonlari qo‘lyozmalari bilan qiyosiy-tekstologik tahlil qilish natijasida she‘rlarning sahih matni yaratilgan;

Po‘latjon Qayyumiy ilmiy biografiyasi to‘liq shakllantirilgan, bahs-munozarali va noto‘liq o‘rinlar hal etilgan hamda ilmiy-nazariy qarashlar bilan boyitilgan.

Tadqiqot natijalarining ishonchliligi “Tazkirai Qayyumiy”ning O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi №734, qolaversa, tazkiradan joy olgan Qo‘qon adabiy muhiti shoirlari devonlari, jumladan, Amiriy “Devon”ining O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi №153; Nodira “Devon”ining O‘zR FA ShI Qo‘lyozmalar fondi №4182; Po‘latjon Qayyumiy tomonidan tuzilgan “Devoni Furqat Xo‘qandiy” (1959) to‘plamining O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi Aziz Qayumov arxivi; “Devoni Firoqiy”ning Do‘st Muhammad Firoqiyning nabirasi Baxtiyorjon Do‘stmatov shaxsiy kutubxonasida saqlanayotgan qo‘lyozma nusxalari matnshunoslik va adabiy manbashunoslik doirasida ishlab chiqilgan nazariy usullarni qo‘llagan holda matnii tadqiq qilingani, keltirilgan tahlil, xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati yangi aniqlangan adabiy materiallarning ilk bor ilmiy tahlilga tortilishi, ularning milliy istiqloq g‘oyalari bilan bog‘liqlikda o‘rganilishi, “Tazkirai Qayyumiy”ning matnshunoslik va adabiy manbashunoslik yuzasidan tadqiq etilgani soha doirasida ilmiy-nazariy asos bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, qo‘lga kiritilgan materiallardan oliy ta‘lim muassasalarida bakalavriat va magistratura bosqichlari uchun “Matnshunoslik va adabiy manbashunoslik”, “Ilmiy-tanqidiy matn nazariyasi”, “O‘zbek adabiyoti tarixi” fanlari bo‘yicha o‘quv qo‘llanma, darslik, shuningdek, maxsus kurslarni o‘qitish, Qo‘qon adabiy muhiti yuzasidan seminarlar tashkil qilishda tayyor manba sifatida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. “Tazkirai Qayyumiy”dagi Qo‘qon shoirlari asarlarining matnii-qiyosiy tadqiqi bo‘yicha olingan ilmiy natijalar asosida “Tazkirai Qayyumiy” qo‘lyozmasi to‘liq ilmiy tavsifi shakllantirilgan va qo‘lyozma manbashunoslik aspektida tekshirilib, tazkiraning yozilish tarixi, ijodkorlar biografiyasi va ijod namunalari she‘rlarining tazkira va devondagi variantlarida o‘xshash va farqli jihatlari kabi matn xususiyatlariga oid ilmiy xulosalardan Muqimiy nomidagi Qo‘qon davlat pedagogika institutida 2022-yilda bajarilgan №AL-322103020 raqamli “Qo‘qon adabiy muhiti ijodkorlari hayoti va ijodi bo‘yicha veb-sayt va elektron platforma yaratish” mavzusidagi amaliy loyihada foydalanilgan (Muqimiy nomidagi Qo‘qon davlat pedagogika institutining 2024-yil 25-yanvardagi 93/04-son ma‘lumotnomasi). Natijada “Tazkirai Qayyumiy”dagi

qo‘qonlik shoirlar hayoti va adabiy merosidan namunalar veb-sayt va elektron platforma yaratishda xizmat qilgan.

Tazkiraning qo‘lyozma va nashrining qiyosi natijasida shoirlar soni (324 nafar emas, 328 nafar) va ularning sirasi, fiqralar raqamlanishidagi xatoliklar tuzatilgani, A.Qayumov tomonidan nashr jarayonida qo‘shib ketilgan va aksincha, tushirib qoldirilgan ma‘lumotlar, qo‘lyozmada yo‘l qo‘yilgan xatoliklar, nashrdagi xato o‘rinlar, qo‘lyozma va joriy nashrning matniy-qiyosiy o‘rganilishi natijasida aniqlangan hamda bartaraf etilgan uslubiy (774 ta) va imloviy (2327 ta) kamchiliklarga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan ПФ-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2024-yil 14-iyundagi 04/1-1577-son ma‘lumotnomasi). Natijada Po‘latjon Qayyumiy hayoti va ilmiy faoliyatiga doir ochiq qilinmagan ma‘lumotlar, statistikalarda xato berib ketilgan hamda ilmiy jamoatchilikda olim faoliyati haqida munozarali o‘rinlarga kiritilgan ilmiy aniqliklar, tazkiradan joy olgan Qo‘qon shoirlari asarlarining tuzilgan sahif matni asosida tayyorlangan variantlari elektron platforma materiallarini boyitishga asos bo‘lgan.

Tazkiradan o‘rin olgan Qo‘qon shoirlarining she‘rlari mazkur shoirlar devonlaridagi variantlari bilan birgalikda qiyosiy tekshirilib, kamchiliklar aniqlangan va tazkiraga kiritilgan she‘rlarning muallif matniga nisbatan yaqinroq matni tayyorlangani, Po‘latjon Qayyumiy hayoti va ilmiy faoliyati bilan bog‘liq arxiv materiallari aniqlangani va statistikalarda xato berilgan ma‘lumotlar to‘g‘irlangani haqidagi materiallardan O‘zbekiston Milliy teleradiokompaniyasi “Madaniy-ma‘rifiy va badiiy eshittirishlar” muharririyatining “Ta‘lim va taraqqiyot”, “G‘azal bo‘stoni” dasturlarini tayyorlashda foydalanilgan (O‘zMTRKning 2024-yil 21-maydagi O‘z/RM–19-24-son ma‘lumotnomasi). Natijada bugungi kunda ommaviy axborot vositalari orqali “Tazkirai Qayyumiy” va undagi Qo‘qon adabiy muhiti shoirlarining targ‘ibi hamda bu orqali uning yoshlar tarbiyasidagi roli va ulug‘ ajdodlarimiz nomlarini barhayot saqlash, jamiyat, fan oldidagi asosiy vazifa ekanligi, ijodkor haqidagi ma‘lumotlarni aniq, ishonchli tarzda yetkazib berish imkoniyatini yanada oshirishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 12 ta xalqaro, 5 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 24 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 6 tasi Respublika hamda 1 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, uch bob va xulosalardan iborat bo‘lib, 146 (foydalanilgan adabiyotlar va ilovalar bilan birgalikda 197) betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirishda tadqiqot mavzusining dolzarbligi va zarurati asoslangan, maqsad va vazifalari, obyekt va predmetlari belgilangan, Respublika fan va texnologiyalari

rivojlanishining ustuvor yoʻnalishlariga mosligi koʻrsatilgan, ishning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi boʻyicha maʼlumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Qoʻqon adabiy muhitida tazkirachilik va Poʻlatjon Qayyumiyning ilmiy merosi”** deb nomlanib, u ikki paragrafdan iborat. *“Tazkirachilik tarixi va Qoʻqon adabiy muhitida tuzilgan tazkiralar”* deb nomlangan 1.1.-paragrafda tazkirachilik genezisi va tadriji, Sharqda, xususan, Markaziy Osiyoda yaratilgan tazkiralar, jumladan Qoʻqon adabiy muhitida tazkirachilik jarayonining shakllanishi hamda ushbu muhit shoirlari haqida maʼlumot beruvchi tazkiralarning ilmiy ahamiyati kabi masalalar tadqiq etilgan.

Tazkira arabcha "ذکر" (“zikr”) soʻzidan olingan boʻlib, “eslatmoq”, “zikr etmoq”, “tilga olmoq”, “esdalik daftari” degan maʼnolarni anglatadi. Sharq mumtoz adabiyotida keng tarqalgan adabiy-tanqidiy janr. Tazkira hayotning turli-tuman sohalarini qamrab olishiga koʻra uni keng va tor maʼnoda tushunish mumkin. Keng maʼnoda tazkira tarix, tasavvuf, falsafa, sanʼatning turli sohalariga bagʻishlangan boʻlishi mumkin. Tor maʼnodagi tazkira adabiy-tanqidiy qarashlarni ifoda etuvchi, adabiyot tarixi, maʼlum davr shoirlari hayoti va ijodi haqida maʼlumot, asarlaridan namunalar keltirib tuzilgan toʻplam. Adabiyotshunoslik fani uchun, asosan, tor maʼnodagi tazkiralar ahamiyatlidir.

Ilk tazkiralar arab tilida yozilgan Muhammad ibn Sallom Jumahiy (758-846), Abu Muhammad Abdulloh ibn Muslim ibn Qutayba Dinovariy (828-889) va Abu Abbos Abdulloh ibn Muhammad ibn Muʼtazz (861-908) tabaqotlaridir. Marzuboniyning “Moʻjam ush-shuaro” tazkirasida alifbo tarzida tartib berilgan ilk tazkiradir⁷. Ilk arab tazkiralari, asosan, antologiya shaklida yozilib, sheʼriy namunalar unutilib ketmasligi nazarda tutilgan.

Bizgacha yetib kelgan, janr talablariga toʻlaqonli javob bera oladigan dastlabki tazkira Abu Mansur as-Saolibiyning (961-1038) “Yatimat ad-dahr fi mahosin sheʼr ahl ul-asr” asari boʻlib, u toʻrt qismdan iborat. Soʻnggi qism arab tilida ijod etgan 124 nafar movarounnahrlik va xurosonlik ijodkorga bagʻishlangan⁸.

Hozirga qadar saqlanib qolgan fors tilidagi eng qadimiy tazkira Nuriddin Muhammad Avfiy Buxoriyning (1171-1233) “Lubob ul-albob”⁹ asari sanalib, u XIII asrning yagona tazkirasidir hamdir. Buning birlamchi sababi moʻgʻullar bosqini natijasida madaniy hayotning izdan chiqqanligidir¹⁰. Asar uzoq asrlar davomida adabiyotshunoslar, xususan, tazkiranavislar uchun dasturulamal boʻlgan. Hatto Qoʻqon adabiy muhitida “Lubob ul-albob” maʼlum va moʻtabar bir kitob boʻlib tanilganini Fazliy va Mahzuna oʻrtasidagi mushoiradan bilib olish mumkin:

Yuz ofarin soʻzingga “Lubbi lubob” koʻrmay,

⁷ Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. –Тошкент: Ўзбекистон, 1993. –Б.18-20.

⁸ Абу Мансур ас-Саолибий. Татиммат ал-Ятима (нашрга тайёрловчи: Абдуллаев И.). –Тошкент: Фан, 1990. – 203 б.; Абдуллаев И. Бухоронинг арабийнавис шоирлари. –Тошкент: Фан, 1965. –Б.43-45.; Берунийга замондош шоирлар. –Тошкент: Фан, 1975. –Б.61-62.; Мерос ва талқин. –Тошкент: Фан, 2006. –Б.87-89. Болтабоев Х. Тазкиралар зикри. –Тошкент: Mumtoz soʻz, 2015. –Б.18.

⁹ Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. –Тошкент: Ўзбекистон, 1993. –Б.91.

¹⁰ Давлатшоҳ Самарқандий. Тазкират аш-шуаро (нашрга тайёрловчи: Аҳмедов Б.). –Тошкент: Фан, 1967. – Б.5.

*Arzi jamol etarmu oyina ob ko'rmay?*¹¹

Turkiy tilda bitilgan ilk tazkira Alisher Navoiyning “Majolis un-nafois”¹² (1491-1492; 1498) asari bo‘lib, tarkibiy jihatiga ko‘ra, zamonaviy tazkiralarning qatoridan joy oladi. “Majolis un-nafois” asari ko‘pgina xususiyatlari bilan XVI-XIX asrlar davomida o‘zbek, fors-tojik va ozarbayjon tillarida yozilgan tazkiralarning deyarli barchasi uchun dasturulamal vazifasini o‘tadi¹³. Jumladan, “Tazkirai Qayyumiy”ni tuzishda ham asosiy manbalardan biri bo‘lgan.

Qo‘qon adabiy muhiti haqida ma‘lumot beruvchi ilk tazkira Amir Umarxonning talabi va taklifi asosida Fazliy boshchiligidagi Mushrif, Behjat, Fikriylardan iborat ijodiy guruh tomonidan tuzilgan “Majmuai shoiron” asaridir. Tazkiraning O‘zR FA ShI №7510 inventarda saqlanayotgan qo‘lyozmasi 1821-yilda ko‘chirilgani, bizgacha yetib kelgan va ma‘lum bo‘lgan nusxalarning eng qadimiysi, qolaversa Amir Umarxon tahriridan o‘tgan bo‘lishi ehtimoli bilan qolgan nusxalarga nisbatan tayanch manba vazifasini o‘tay oladi. Bundan tashqari, O‘zR FA ShI №9139, №9914, №6745, №1153; №238, №5045, №358 nusxalari ham nisbatan to‘liq va mukammaldir. Ushbu asar “Tazkirai Qayyumiy” yaratilishi uchun birlamchi manba vazifasini o‘tagan.

Qo‘qon adabiy muhiti bo‘yicha yana bir muhim tazkira Qori Rohmatulloh Vozev Buxoriy (1817-1894)ning “Tuhfat ul-ahbob fi tazkirat ul-as‘hob” asari (1871) bo‘lib, unda ushbu muhiti vakillaridan Ado, Amiriy, Akmal, Behjat, Hoziq, Xotif, Xon, Zokir, Ramziy, Zohidiy, Uzlat, Fitrat mulla Qurbon, Kasrat, Gulxaniy, Muzmar, Nola, Nusrat, Vazir kabilarni uchratishimiz mumkin. Po‘latjon Qayyumiy Ado, Kasrat, Mansur, Nozik, Zohid, Hoziq, Ramziy, Murassa‘, Qayyum, Yusuf, Xumuliyy kabi fiqralarni yaratishda undan samarali foydalangan.

Bundan tashqari, Afzal Pirmastiy (1840-1915)ning “Tazkirai Afzaliy” asari (1904) ham mavjud davr haqida ma‘lumot beruvchi eng qimmatli manbalardan biri bo‘lib, Po‘latjon Qayyumiy Shams II, Rojiy, Zarif, Yusuf kabi shoirlar fiqralarini tuzishida asosiy manbalardan biri bo‘lgan.

Shuningdek, Sadridin Ayniy (1878-1954)ning “Namunai adabiyoti tojik” (1926) asariga mazkur muhit vakillaridan Amiriy, Nodira, Ado, Akmal, Asiriy, Behjat, Hoziq, Xotif, Hijlat, Zokir, Ramziy, Rindiy, Fazliy, Qurbonjon Fitrat, Fikriy, Kasrat, Gulxaniy kabi shoirlar kiritilgan. “Tazkirai Qayyumiy”ning So‘fi Olloyor, Mashrab I, Nozik, Ado, Fayyoz fiqralarida ushbu asardan foydalanilgan.

Qo‘qon adabiy muhiti haqida aniq, izchil va tizimli ma‘lumot beruvchi so‘nggi tazkira – Po‘latjon Qayyumiyning “Tazkirai Qayyumiy”¹⁴ asari bo‘lib, o‘zigacha bo‘lgan tazkiralardagi ma‘lumotlarni yaxlitlay olgani, yakdil xulosalar, oldingi tazkiralarda nomlari zikr etilmagan, ammo adabiyotshunoslik uchun muhim ahamiyat kasb eta oluvchi ijodkorlarni keng ilmiy jamoatchilikka tuhfa eta olishi bilan ahamiyatlidir. Olimning “O‘zbek adabiyoti namuna daftari”, “Xo‘qand tarixi va uning adabiyoti” kabi asarlari ham ushbu mavzuda bitilgan bo‘lib, garchand ular

¹¹ Мақсуд Шайхзода. Асарлар. Олти томлик. Тўртинчи том. Ғазал мулкининг султони. –Тошкент: Ғафур Ғуллом номидаги Адабиёт ва санъат нашриёти, 1972. –Б.295-346.

¹² Алишер Навоий. Мажолис ун-наfois (ношир: Ғаниева С.). // МАТ. 13- том. –Тошкент: Фан, 1997. –518 б.

¹³ Қаюмов А. Дилкушо такрорлар ва руҳафзо ашъорлар. –Тошкент: Шарқ, 2014. –Б.222-230.

¹⁴ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –631 s.; Пўлатжон Қайюмий. Тазкирай Қайюмий (нашрга тайёрловчи: Қаюмов А.). – Тошкент: ЎзР ФА Қўлғезмалар институти таҳририй нашриёт бўлими, 1998. –713 б.

“Tazkirai Qayyumiy”ning yuzaga kelishida birlamchi manba vazifasini o‘tagan bo‘lsa-da, aslida ularning har biri mustaqil asardir.

1.2.-paragraf “*Po‘latjon Qayyumiy – Qo‘qon adabiy muhiti tadqiqotchisi*” deb nomlanadi. Po‘latjon Qayyumiy hayoti va butun umrlik faoliyati hamda oilasi haqida Qo‘qon davlat muzeyi qo‘riqxonasi №42 “Po‘latjon Qayyumiy arxivi” yig‘ma jildi tarkibidagi №2931/1 raqamli konvertida muallifning 1945-yil martda o‘z qo‘li bilan yozgan mufassal tarjimai holi mavjud bo‘lib, dissertatsiya ilovalar bo‘limida (II qism 1-ilovada) to‘xtalindi.

Po‘latjon Qayyumiy 1945-1955-yillarda Qo‘qon o‘lkani o‘rganish muzeyida tarix bo‘limining mudiri vazifasida faoliyat olib borgan davrlarida o‘zbek adabiyoti tarixiga oid nodir qo‘lyozmalarni to‘plash borasida samarali ishlar amalga oshirildi. Ular asosida olim 69 ta she‘rdan iborat Maxmur devoni (1950), Anbar otin she‘rlar to‘plami (1963)ni topdi, Furqat she‘rlarini yig‘ib, shoir qo‘lyozma devonini tuzdi (1959). Mazkur manbalar olinga o‘z asarlarini yozishida tayanch vazifasini o‘tadi. Shu bilan birga, G‘oziy, Musoxon, Sayqaliy, Nozik, Niyoziy, Akmal, Toib, Xijlat, Nozil, Nasriddin, Muqimiy, Zavqiy, Hamza kabi ko‘plab ijodkorlar asarlari qo‘lyozmalari to‘plandi¹⁵. Bu davrda mumtoz adabiyotimizda salmoqli o‘rin tutgan shoirlar bilan bir qatorda nomlari hali u qadar tanish bo‘lmagan ijodkorlarning devonlari hamda ular haqida ma’lumot beruvchi tazkira va bayozlar qo‘lga kiritildi. Chunonchi, Mirza Olim Mushrifni tarixchi sifatida bilgan olim uning badiiy ijod bilan ham shug‘ullanganligi to‘g‘risidagi faktlarga duch keladi hamda uning ijodidan namunalarni izlashga kirishadi. 1951-yil 4-iyunda uning devonini qo‘lga kiritishga musharraf bo‘ladi¹⁶.

Yetarlicha manbalarni to‘plagan olim 1953-1960-yillarda o‘z ilmiy merosining asosini tashkil etuvchi: “O‘zbek adabiyoti namuna daftari”, “Xo‘qand tarixi va uning adabiyoti”, “Tazkirai Qayyumiy”, “Tazkirat ush-shuaro” asarlarini yozdi hamda vafoti (1964-yil)ga qadar muntazam ilmiy tahrirlash ishlarini olib bordi.

“Tazkirai Qayyumiy”ning so‘nggida: *2 نجي جيلدگه بيه هم متيرياً للاريميز باردور. قيوماو . قوقان شهري .* پولا د. 04.1960.

“II jildga yana materiallarimiz bordur. Qayyumov Po‘lod. 1960/IV. Qo‘qon shahari”¹⁷, -deya muallif izohi keltirilgan. Bundan shu narsa anglashiladiki, tazkira nihoyalanmagan. Muallif uni davom ettirish maqsadida Qo‘qon, Marg‘ilon, Andijon, Namangan, Toshkent, Samarqand, Buxoro kabi shaharlarda istiqomat qilayotgan shoirlarga maktub orqali murojaat qilib, ularning hayoti va adabiy faoliyati xususida ma’lumotlar yig‘ib borgan. Biroq olimning vafoti mazkur ishning yakunlanmay qolishiga sabab bo‘lgan. Ulardan faqat qo‘qonlik bo‘lgan 49 nafari Nasimxon Qayumov (1941-2009) yangi ma’lumotlar bilan to‘ldirilgan holda 2007-yilda “Qo‘qon shoirlari” nomi ostida nashr etilgan.

Olimning eng katta yutuqlaridan biri arab va fors tillaridan yaxshi xabardor bo‘lganligidir. “Afzal ut-tazkor fi zikr ush-shuaro val ash‘or”, “Tuhfat ul-ahbob fi tazkirat ul-as‘hob”, “Namunai adabiyoti tojik” asarlari olim tomonidan zo‘r mahorat

¹⁵ Тожибоев Р. Маърифатга бахшида умр. // Қўқон садоси. 2006. №8. –Б.2.

¹⁶ Пулатжон Қайюмий. Хўқанд тарихи ва унинг адабиёти (нашрга тайёрловчи Қайюмов А.). –Тошкент: Tamaddun, 2011. –Б.262.

¹⁷ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.631.

bilan tarjima qilgan. Ushbu tarjimalar jamlansa 2500 nafar atrofidagi shoir haqida ma'lumot berilgan bo'ladi.

Ikkinchi bob **“Tazkirai Qayyumiy” asarining tuzilishi va matniy xususiyatlari**” deb atalgan. *“Tazkirai Qayyumiy”* qo'lyozmasining manbahunoslik tadqiqi” deb nom olgan 2.1.-paragrafda tazkira qo'lyozmasining manbaviy jihatlari, o'ziga xos xususiyatlari, davr manbahunosligi namunalari bilan o'xshash va farqli tomonlari, yutuq va kamchiliklari kabi masalalarga e'tibor qaratildi.

“Tazkirai Qayyumiy” qo'lyozmasining yagona nusxasi O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyida №734 inventarda saqlanmoqda. Muallifi – Po'latjon domulla Qayyumiy. Tazkira XX asrda arab alifbosiga asoslangan eski o'zbek yozuvida bitilgan kam sonli, nodir adabiy manbalardan biridir. Asar muallifning deyarli butun umrlik mashaqqatli ilmiy izlanishlari samarasidir. Kotibxattot vazifasini ham muallifning o'zi ado etgan. Qo'lyozmaning oqqa ko'chirilishi uning ichki jildiga muallif qo'li bilan yozilgan dastxatga ko'ra, 1953-yilda boshlanib, 1960-yilning 15-sentyabrida nihoyalangan.

Tazkiradagi shoirlarning katta qismi mumtoz adabiyot vakillari sanalsa-da, muallifning ular to'g'risida unikal ma'lumotlarni qo'lga kiritgani, o'tmish shoirlariga o'z davri adabiy jarayonidan kelib chiqib, zamonaviy ruhda yondoshganligi uning o'ziga xosligini ta'minlaydi.

Qo'lyozma oddiy daftar qog'oziga kitobat qilib ko'chirilgan. Keyinroq uning ustidan qora rangli karton muqova qilingan. Asar jildining ichki tarafiga 1935-yilda chop etilgan “Mash'ala” jurnalining №2 sonida bosilgan Po'latjon Qayyumiyning pedagoglik faoliyatiga bag'ishlab yozilgan maqoladan parcha surat qismi bilan birgalikda muallifning o'g'li, akademik A.P.Qayumov tomonidan yopishtirib qo'yilgan. Maqolaning to'liq qismida olimning “Nozil Xo'jandiy” haqidagi maqolasi ham bosilgan (II qism 4-ilovaga qaralsin).

Tazkira uzoq yillar davomida A.P.Qayumovning shaxsiy kutubxonasida saqlangan. Akademik olim vafotidan bir necha yil muqaddam ushbu mo'tabar manbani o'zi uzoq yillar mobaynida faoliyat olib borgan ilmiy tadqiqot maskani – O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyiga tuhfa qilgan.

Qo'lyozma o'rta asrlarga xos bo'lgan tazkiralarning tuzilishi, kitobatchilik ko'rinishlaridan ancha farq qiladi. Manbada XX asrga xos kitobatchilik unsurlari yaqqolroq ko'zga tashlanadi. Manbani tashqi belgilariga ko'ra oddiy daftar sifatida baholash mumkin. Biroq mazmun e'tibori, unda aks etayotgan masalalar, muallifning yondashuvi butkul orginal va individual ekanligini isbotlaydi.

Qo'lyozma karton muqovaga jamlangan, muallif tomonidan alohida muqova holatiga keltirilgan. Dastlabki besh sahifa qaychi yordamida qirqib olib tashlangan. Ushbu sahifalarga qanday ma'lumotlar qayd etilgani, muallif ularni nega olib tashlagani noma'lum. 1-7-sahifalarda mundarija berilgan (Mundarija nihoyasiga yetkazilmagan, sahifalarda bo'sh qoldirilgan o'rinlar ko'p). 7-8-sahifalarda esa har bir harfga qanchadan shoir to'g'ri kelgani berilgan (Biroq ushbu sahifalar raqamlanmagan, sahifalash Navoiy fiqrasidan boshlangan). Shundan so'ng 6 sahifa bo'sh qoldirilgan. Tazkiraning o'ziga xos jihatlardan biri – an'anaviy basmala, hamd, munojot, na't qismlarining tashlab ketilganligidir. Ehtimol, muallif mazkur bo'sh sahifalarni aynan shu maqsadda tashlab ketgan bo'lishi mumkin. Ammo kommunistik mafkura hukmron bo'lgan bir sharoitda muallifning bunga jur'at qila

olmaganligi haqiqatga yaqinroq. Manba tuzilishi jihatidan muallifning qoralama nusxasi hisoblanadi. Muallif keyinchalik uni oqqa ko‘chirib chiqishni ko‘zda tutgan. Chunki asar davomida bir qancha sahifalarda tuzatishlar mavjud.

Sahifalar hajmi – 20x16,5. Matnlar hajmi – 17x10,5. Har bir sahifadagi satrlar soni – 22 qator. Bu standart o‘rta asrlar kitobchiligi xos bo‘lib, Po‘latjon Qayyumiy ham shu maqsadni ko‘zda tutgan. Matnlar safsar siyoh bilan ko‘chirilgan. Har bir sahifa qizil chiziqlar bilan besh bo‘lakka ajratilgan. Uch bo‘lak kichik hajmli. O‘ngdan ikkinchi bo‘lakka tartib raqami, uchinchi bo‘lakka shoir nomi yozilgan. Matn o‘n santimetrli to‘rtinchi katta bo‘lakka joylashtirgan. Beshinchi bo‘lak bo‘sh qoldirilgan. Sahifalar muallif tomonidan raqamlanib, so‘nggi sahifada qo‘lyozma kitob 631 sahifa ekanligi qayd etilgan: "631 بيتتینگ تشکيل ايتدي".¹⁸ Ammo, shuni ham qayd etish o‘rinliki, tazkira ko‘plab shoirlar haqida birinchi marta ma‘lumot bergan yoxud ba‘zi shoirlar bilan tanishtiruvchi yagona manbadir. Aynan shunday shoirlar fiqrasi yozib bo‘linganiga qaramay, ularning she‘rlari muallif tomonidan keyinchalik turli qo‘lyozmalardan topilib alohida qog‘ozga ko‘chirilgan hamda tazkiraga kiritilgan. Ular fiqra sahifalari orasiga yopishtirib chiqilgan. Mazkur sahifalar ham qo‘shilsa, uning hajmi 650 betdan oshadi. 368, 432, 615-sahifalar bo‘sh qoldirilgan.

Tazkirada shoirlar ijodidan keltirilgan she‘rlar ikki qator qilib joylashtirgan. Misralar orasiga ajratuv belgilari qo‘yilgan. Ba‘zi o‘rinlarda baytlar va muxammas bandlari orasiga siyohda gul solingan. Ayrim sahifalarda satrlar g‘oyat zich yozilgan. Qo‘lyozma boshida tazkiraga kiritilgan shoirlarning ro‘yxati alifbo tarzida keltirilgan. Bu ro‘yxatda shoirlar to‘g‘risidagi ma‘lumot berilgan sahifalar ko‘rsatilishi bilan birga ularning arab harfidagi tartib raqami ham berilgan.

Qo‘lyozma yozuvi ham o‘ziga xos. Yozuv turlaridan mayda, ixchamligi, ko‘p ma‘lumot bera olishlik imkoniyatlari hisobga olinib, nasta‘liq xati tanlangan. Lekin ba‘zi-bir holatlarda o‘tgan asrning 20-30-yillarida amalda bo‘lgan arab alifbosiga asoslangan eski o‘zbek yozuvining islohiy ko‘rinishi elementlari ham aks etgan. Ya‘ni qo‘lyozmada o‘rta asrlarga xos nasta‘liq xati va XX asr boshlari islohiy eski o‘zbek yozuvining o‘zaro qorishig‘ini bevosita kuzatish mumkin. Shu bilan bir qatorda, matnlar bir tekisda, muallif tomonidan sidirg‘asiga nihoyatda tushunarli holda yozilgan bo‘lib, nihoyatda xushxat. Chunki Po‘latjon Qayyumiy uzoq yillar davomida Qo‘qon shahar maktablarida o‘quvchilarga o‘zbek tili va adabiyotidan saboq berganligidan xat-savodi mukammal ko‘rinishda bo‘lgan.

Birinchi fiqra Alisher Navoiyga bag‘ishlangan. Sahifa boshiga 2-bet deb raqam qo‘yilgan. Boshlanishi:

"نواي اولوغ شاعر علي شير ميلادي ايللا 1441چي يلدە 9نچي فيورالده حيرات شهريده جدمتچي امير عايله سنده دونياگه كيلدي".

“Navoiy – ulug‘ shoir Alisher milodiy ila 1441nchi yilda 9nchi fevralda Hirot shaharida xizmatchi amir oilasinda dunyoga keldi”.

Tazkira oxiriga muallif eskartma (izoh) qoldirgan: " I جيلد. پولاتجان قيبومي. 324نفر شارني اوز ايچيگه الگن بولوب 20 نفر شار زمانداس برهيات شار لاريميز دور. 631 بيتتینگ تشکل ايتدي. 2نچي جيلدگه ينه هم متيريا لاريميز بار دور. قيبوماو پولاد. 04.1960. قوقان شهري".

¹⁸ Po‘latjon Qayyumov arxivi. Qo‘qon davlat muzeyi qo‘riqxonasi. 42-hujjatlar to‘plami.

“I jild. Po‘latjon Qayyumiy. 324 nafar shoirni o‘z ichiga olgan bo‘lub, 20 nafar shoir zamondosh, barhayot shoirlarimizdur. 631 betning tashkil etdi. 2nchi jildga yana ham materiallarimiz bordir. Qayyumov Po‘lad. 1960.04. Qo‘qon shahari”.

Tazkira qo‘lyozmasi qoralama nusxa bo‘lganligidan ko‘plab shoirlar kiritilmay, tarqoq materiallar holida qolib ketgan. Po‘latjon Qayyumiyning Anisiyga yozgan xati ham shundan dalolat beradi. Olim Anisiyni o‘z tazkirasiga kiritganini aytib, undan o‘z tarjimai holi haqida batafsil ma‘lumotlarni yozib yuborish hamda o‘z she‘rlaridan yana namunalar jo‘natishini so‘ragan (II qism 6-ilovaga qaralsin). Biroq Anisiy fiqrasi tazkira qo‘lyozmasida ham, nashrida ham uchramaydi. Ehtimol, muallifning qo‘lida tazkiraning boshqa bir qoralama nusxasi bo‘lgan yoki shoir haqidagi ma‘lumotlar parokanda varaqlardan o‘rin olib, tazkiraga kiritilmay qolib ketgan.

E.Samandar A.Qayyumov bilan o‘tkazgan ilmiy-adabiy suhbatida A.Qayyumov “Tazkirai Qayyumiy”dan Charxiy va Yoriyning mushoirasini keltiradi. H.Orasli ham adabiy uchrashuvlarning birida Oshiqning qabriga yozilgan baytni o‘qiydi hamda ushbu ma‘lumotlarni “Tazkirai Qayyumiy”dan olganligini aytadi¹⁹.

Lekin Charxiy va Yoriy mushoirasi ham, Oshiqning qabrida yozilgan bayt ham tazkira qo‘lyozmasida berilmagan. Mazkur faktlar ham tazkiraning boshqa qoralama nusxasi bo‘lgan bo‘lishi mumkin degan ehtimolni yuzaga keltiradi. Ushbu ma‘lumotlar, o‘z navbatida, olim o‘z tazkirasini yanada salmoqdor, oldingidan-da yirik hajmli manbaga aylantirishni reja qilgan, degan fikrga kelishga undaydi. Biroq bu jarayon muallifning keksaligi va o‘zi qayd etgan “tuber kuluz”, “gipertoniya” kasalliklari va oxir-oqibat vafoti sabab amalga oshmay qolgan.

2.2.-paragraf “*Tazkirai Qayyumiy*” qo‘lyozmasining matniiy tadqiqi” deb nomlangan. Tazkirada har bir o‘ringa muallif tomonidan mumkin qadar izoh berib ketilgan, ya’ni har bir sahifaga qizil qalam bilan alohida jadval ajratilgan. Dastavval, muallif haqida ma‘lumot va undan so‘ng uning she‘rlaridan namunalar keltirilgan. Bu tazkiraning o‘ziga xos tasviriy namunasi. Tazkiradagi deyarli barcha ma‘lumot va she‘rlar muallifning o‘zi tomonidan ko‘chirib yozilgan. Lekin ba’zi istisno o‘rinlar ham mavjud. Jumladan, Mahjur Xo‘qandiyga bag‘ishlangan fiqrada shoirning yetti bandli “aylar” radifli musaddasini berishda she‘rning Charxiy (1900-1979) tomonidan alohida qog‘ozga ko‘chirib yozilgan xat namunasi kiritib ketilgan. She‘r katak daftar sahifasiga safsar siyoh bilan xushxat mayda nasta‘liqda yozilib, 402-403-sahifalar o‘rtasiga yopishtirib ketilgan. Sahifa ostida she‘r ko‘chirilgan sana va imzo ko‘rsatilgan: 08.07.1959. “Alxatu-l-Charxiy Xo‘qandiy” (ال خطل)²⁰. (Fiqralar izchilligi va yaxlitligini ta’minlash maqsadida tazkiranavis ushbu she‘rni ilova tarzida havola etgan, deyish mumkin.

Bundan tashqari, Habibiyning “hushyor bo‘l” radifli g‘azali, “yosh” tajnisli tuyug‘ining ham she‘r muallifi tomonidan daftar qog‘oziga ko‘chirilgan nusxasi to‘g‘ridan-to‘g‘ri tazkiraning 612-613-sahifalari orasiga yopishtirib qo‘yilgan. Bu haqida muallif shunday eskartma qoldirgan:

¹⁹ Самандаров Э. Улар шундай эдилар. // Хўканд тарихи ва унинг адабиёти. –Тошкент: Tamaddun, 2011. – Б.373.

²⁰ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.402-403.

"شاعر حبیبینینگ اوز قلمی ایلا یازمیش شعریدن. 1914نچی یلده اندیجانده یازمیشدور. فقرگه یوبارمیشدور. 1958نچی یل 1نچی آکتیابر".

"Shoir Habibiyning o'z qalami ila yozmish she'ridan. 1914nchi yilda Andijonda yozmishdur. Faqirga yubormishdur. 1958nchi yil 1nchi oktyabr"²¹. Ko'plab shoirlar qatorida Habibiyga ham tazkiranavis o'z asariga kiritish maqsadida uning ijodidan namunalar so'rab xat yo'llagan (II qism 5-ilovaga qaralsin). Po'latjon Qayyumiy o'z davridagi barcha shoirlar qatori Habibiy bilan ham do'stona aloqada bo'lgan. Buni Habibiy tomonidan yozilgan marsiya-tarix ham isbotlaydi. Qolgan barcha xatlar Po'latjon Qayyumiy qalamiga mansub.

"Tazkirai Qayyumiy"ga "Xo'qand tarixi va uning adabiyoti", "O'zbek adabiyoti namuna daftari", "Tazkirat ush-shuaro"lardan ma'lumotlarni ko'chirib o'tkazishdan oldin faktlar, xususan, shoirlar faoliyati bilan bog'liq sanalarda nomutanosibliklarning yuzaga kelib qolganligi sabab yana bir bor tahrir va tahlildan o'tkazgan, xato va kamchiliklarni bartaraf etgan. Tazkira qo'qonlik shoirlar: Asg'arali Charxiy, Nasriddin Bokiy, marg'ilonlik shoir, adabiyotshunos va tarixchi Mufazzal maxdum kabi zamonasining yetuk ziyolilari tahriridan ham o'tkazilgan. Jumladan, Mufazzal maxdum haqida muallif shunday yozgan:

"تذکیره مزگه علمی یاردمده بولوب, تعریخی معلوماتلاری ایلا باییتدیلار".

"Tazkiramizga ilmiy yordamda bo'lub, tarixiy ma'lumotlari ila boyitdilar"²².

Olim shoir shaxsiyati va hayotiga bevosita aloqador hodisalarni eng daqiq nuqtalarigacha tadqiq etadi. Jumladan, Qoriyi Qunduziy, Fazliy, Hoziq, Muqimiy, Sayqaliy, Tajalliy fiqralarida mana shunday holatni ko'rish mumkin.

Nasimiy va Zululiy borasidagi ilmiy izlanishlar natijasida yangi materiallar to'plangan. Ular keyinroq alohida qog'ozlarga bitib, 530 –"a", 530 –"b", 530 –"v" shartli raqamlari bilan yopishtirib chiqilgan. Bunday sahifalarga ko'proq shoirlarning keyinchalik topilgan she'rlari bitilgan. So'fi Olloyorga bag'ishlangan №23-fiqrada 51-52-sahifalar orasiga olim keyinroq bir varaq yopishtirgan:

"بو غزل ترتیبیدن صونگره تاپیلدی. شونگه بنا 52 بیتگه قوشیب قویولدی".

"Bu g'azal tartibdan so'ngra topildi. Shunga binoan 52-betga qo'shib qo'yuldi". Mazkur jarayonlar tazkira tuzilishini o'zgartirib yuborgan. Tazkiradagi fiqralarni tuzishda olim avval ma'lumotlarni berib, so'ng she'riy namunalarni keltirishni maqsad qilgan. Biroq shoirlar hayoti va ijodini yoritish davomida Po'latjon Qayyumiy tinimsiz materiallar yig'ib borgan va yangidan-yangi ma'lumotlarni qo'lga kiritgan. Muallifning barcha ma'lumotlarni tazkirada berishga intilganligidan aksariyat hollarda fiqralar betartiblikka uchranganligini ko'rish mumkin. Ya'ni, shoirning hayoti va faoliyati to'g'risidagi ma'lumotlar bilan uning ijodidan namunalarning aralash, tartibsiz joylashishi kuzatiladi. Nisbatiy fiqrasida shoir haqida ma'lumot bergan muallif uning ortidan she'rini keltiradi. She'rdan so'ng yana u haqida ma'lumot o'rin olgan. Ma'lumotlardan so'ng yana she'r taqdim etiladi. Undan so'ng olim keyinroq topgan ma'lumotlarini joylashtiradi. Bayondan so'ng yangi topilgan she'r keyin yana ma'lumotlar va undan so'ng shoirning boshqa bir she'ri beriladi.

²¹ O'sha manba, 614-sahifa.

²² O'sha manba, 610-sahifa.

Tazkirada, odatda, she'rlar to'liq taqdim etilgan. Ko'pincha, ikki yoki uchta she'r (ko'proq g'azal) berilib, ba'zan ular adadi to'qqiztagacha yetgan. Masalan, G'oziy, Ravnaqdan beshta; Amiriy, Gulxaniy, Uvaysiy, Ma'dandan oltita; Furqatdan yettita; Muqimiydan to'qqizta she'r to'liq holda berilgan. Mazkur jarayon asarning badiiy material jihatidan boy va mukammalligini ta'minlagan.

Dissertatsiyaning uchinchi bobi "**Tazkirai Qayyumiy**"dagi **Qo'qon shoirlari she'rlarining matniy jihati va qiyosi**" deb nomlangan. "*Tazkira matni va nashrining qiyosi*" deb ataluvchi 3.1.-paragrafda qo'lyozma va nashrning o'zaro qiyosiy aspektida o'rganilishi va buning natijasida qo'lga kiritilgan farqlar xususida so'z boradi. Bunday holatlarning yuzaga kelishiga qo'lyozmaning A.Qayumov tomonidan nihoyatda qisqa muddatda tabdil qilib tugatilgani, A.Qayumov tazkira ma'lumotlarini keng ilmiy jamoatchilikka tezroq tuhfa etishni maqsad qilgani, tazkira yozilayotgan davrda mavjud bo'lgan hukmron mafkura talabi bilan o'rin olgan muallif qaydlari nashrga tayyorlovchi tomonidan tahrir etilgani, Po'latjon Qayyumiy keksalik tufayli yo'l qo'ygan kamchiliklar hamda tazkira yozilayotgan vaqtda noaniq bo'lgan, keyinchalik adabiyotshunos olimlar tomonidan ilmiy aniqlik kiritilgan o'rinlar A.Qayumov tomonidan tuzatilgani, tazkira nashrida mavjud xato va kamchiliklarning katta qismi nashriyot xodimlari tomonidan yo'l qo'yilganligi kabi omillar sabab bo'lgan. Mavjud farqlar quyidagicha tasniflandi:

1. *Aziz Qayumov tomonidan qayta ishlangan, to'ldirilgan o'rinlar.* Tadqiq jarayonida bunday o'rinlarning 75tasi aniqlandi. Chunonchi, qo'lyozmada Aziziy "she'ridan namuna" deyilgan, biroq she'r yozilishi kerak bo'lgan sahifa qismi bo'sh qoldirilgan. Aziziy she'ridan namunani A.Qayumov 1959-yilda chop etilgan "O'zbek adabiyoti" III jild 169-betidan olib kiritgan (15-ilovaga qaralsin).

2. *Tabdilda tushirib qoldirilgan o'rinlar.* Tazkira qo'lyozmasi va nashri qiyosiy-tipologik usul asosida o'rganilganida bunday o'rinlarning 32tasi aniqlandi. Jumladan, Yusuf Bade'iy va Vidoiylarga bag'ishlangan fiqralar butunicha qoldirib ketilgan (I qism 2-ilovaga qaralsin).

3. *Tabdilda xato berilgan ma'lumotlar.* Matniy-qiyosiy tadqiqda ulardan 23tasi aniqlandi. Masalan, Vola fiqrasida: "ابد ال ولي تورہ نینگ ھوليسيندگی سحبتدن ايان بوليشيچہ،" "Abduvali to'raning havlisidagi suhbatdan ayon bo'lishicha, shoir Volaning nomi mulla Qurbonxondur" jumlasidagi Abduvali to'ra ismi Abduxoliq to'ra deya tabdil qilingan²³.

4. *Shoirlar sirasini yoritishda yo'l qo'yilgan kamchiliklar.* Bunday kamchiliklardan 18tasi aniqlandi. Chalkashliklar turlicha bo'lib, eng muhimlari bir xil raqam qo'yilgan ham raqamlash yoddan ko'tarilgan shoirlar fiqralaridir. Chunonchi, Mujrim Xo'qandiy, Manzur; Tajalliy, Sadoiy; Xislat II, Ahqar; Maxmur II, Berdiy; Muhyi, Aziz, Xodimiy; Muazzam, Nozima; Komiy, Kotib II larga bir xil raqam qo'yilgan bo'lsa, Gadoiy, Ramziy II, Qurbon, Munis II, Vahhoj, Dakkaniylarga raqam qo'yilmagan. Natijada, tazkira so'ngso'zida shoirlar soni 324 nafar deb keltirilsa-da, tartiblash 321 gacha amalga oshirilgan, xolos. Aslida mazkur kamchiliklar hamda nashrda tushirib qoldirilgan ijodkorlar ham qo'shib hisoblanganida shoirlar soni 328 nafar ekanligi aniqlandi.

²³ Qo'lyozma. –S.176.; Nashr. –B.200.

5. *Qo'lyozmada yo'l qo'yilgan g'alizliklarning nashr jarayonida A.Qayumov tomonidan to'g'rilanishi.* Qo'lyozmada fikrni taqdim etishda 161 o'rinda uslubiy g'alizlikka yo'l qo'yilgan bo'lib, ularning barchasi nashr jarayonida A.Qayumov tomonidan to'g'rilangan. Jumladan, Muqimiyning Buxoroda tahsil olib qaytgani haqida "بر شاعر بوليب تنليلب كيليبور" "Nihoyat, bir shoir bo'lib tanilib kelibdur" misrasi "Nihoyat, zo'r shoir bo'lib tanilib kelibdur" deya to'g'rilab ketilgan²⁴.

6. *Nashr jarayonida yo'l qo'yilgan uslubiy g'alizliklar.* Nashr jarayonida 613 o'rinda uslubiy g'alizlik yo'l qo'yilgan bo'lib, ularning o'rniga Po'latjon Qayyumiy tomonidan aslyatda berilgan variantlarni qabul qilish maqsadga muvofiq. Masalan, Said Ahmad Mirzoning "اي كوركلي لار خيالي اله موبتلا كونگل" "Ey ko'rklilar xayoli ila muhtalo ko'ngil" misrasi nashrda "Ey ko'rklilar hayli ila muhtalo ko'ngil" deya berilgan²⁵.

7. *Tazkira qo'lyozmasi va nashri o'rtasidagi imloviy farqlar.* Tazkira qo'lyozmasi va nashrining matniy-qiyosiy o'rganish natijasida eng ko'p farqli holatlar aynan matndagi so'zlar imlosining turlicha berilishida kuzatilib, bunday holatlarning 2327tasi aniqlandi. Chunonchi, Navoiy fiqrasidagi birgina "1469nchi yilda Husayn Boyqoro Xuroson shohi bo'lub, Hirot taxtiga o'lturdi. Alisher Navoiyning o'z yoniga chaqirdi" jumlasidagi "شاه" ("shoh") so'zi "podshoh"ga, "اوز يانيگه" ("Hirot taxtiga o'lturdi") "Hirot taxtiga o'lturdi", "چقيردي" ("o'z yoniga chaqirdi") sintagmasi esa "o'ziga chaqirdi" deb berilgan.

3.2.-paragraf "*Qo'qon shoirlari she'rlarining tazkira va devon variantlari qiyosi*" deb nomlanadi. Po'latjon Qayyumiy 1945-1955-yillarda Qo'qon o'lkani o'rganish muzeyida tarix bo'limining mudiri vazifasida xizmat qilgan davrida Qo'qon adabiy muhiti shoirlari asarlarining avtograf nusxalarini, Qo'qon xonligida Amiriy, Muhammad Alixon kabi xonlar davrida ko'chirilgan qo'lyozmalar va chor Rossiyasi tuzumi paytida litografiyada bosilgan toshbosmalarni to'plab, ulardan o'z tazkirasini tuzishda foydalangan. Mazkur nusxalarning shoirlar qalamiga mansub boshqa qo'lyozmalar, xususan, O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi, O'zR FA ShI fondlarida saqlanayotgan manbalar bilan o'xshash va farqli jihatlari mavjud. Qo'qon adabiy muhiti vakillarining tazkiraga kiritilgan she'rlari mazkur fondlardagi shoirlar devonlari bilan qiyosiy-tipologik metodda o'rganilib, o'xshash va farqli xususiyatlari aniqlandi.

Shuni yoddan chiqarmasligimiz lozimki, tazkira tuzilgan paytda unga kiritilgan shoirlar devonlari joriy yozuvda nashr qilinmagan, asarlari keng miqyosda matniy-qiyosiy o'rganilmagan edi. Olim o'zida mavjud bo'lgan jamiki ma'lumotlarni kelajak avlodga yetkazib qoldirishga intilgan. Shunday bo'lsa-da, tazkiraga kiritilgan Qo'qon shoirlari she'rlarini mazkur shoirlar dastxat nusxasi, muallif variantiga yaqin qo'lyozmalari yoki joriy yozuvda amalga oshirilgan nashrlari bilan solishtirilganida bir-biriga yaqin ekanligi, hatto ayrim o'rinlarda tazkiradagi variantlarning shaklan va mazmunan she'ning umumiy qurilishiga mos ekanligi olimning nechog'lik zahmatli mehnat qilganligiga dalolatdir.

Tazkirada keltirilgan Qo'qon shoirlaridan Amiriy, Nodira, Muqimiy, Furqat, Zavqiy, Firoqiy kabi ijodkorlar she'rlari devondagi nusxalari bilan qiyosiy-tipologik

²⁴ Qo'lyozma. –S.186.; Nashr. –B.211.

²⁵ Qo'lyozma. –S.10.; Nashr. –B.19.

metod asosida o‘rganildi. Chunonchi, Nodirabegimning “Go‘zal yoring‘a, ey bodi sabo, yetkur salomimni” misrasi bilan boshlanuvchi g‘azali ikkinchi baytida tafovutlar yaqqol ko‘zga tashlanadi:

"كونگل در دیني قیل و قالیغه تکرار ایمس حاجت

تحدیر برله روشن ایله مزموني کلامیمني"

*“Ko‘ngul dardini qil-u qolig‘a takror emas hojat,
Tahayyur birla ravshan ayla mazmuni kalomimni”*²⁶.

"كونگل در دیني تقریر یغه قیل و قال ایمس حاجت

تقگر برله روشن ایله مزموني کلامیمني"

*Ko‘ngul dardini taqririg‘a qil-u qol emas hojat,
Tafakkur birla ravshan ayla mazmuni kalomimni*²⁷.

Xuddi shu kabi holatlar Muqimiy fiqrasida ham kuzatilib, shoirning “sen ham” radifli g‘azali yettinchi bayti tazkirada tubandagicha berilgan:

مقیمي، قیسی گل عشقیده کویدینگ میسلی بولبولدیک،

فیغانو نالا ایلاب داد بیسیار ایلادینگ سین هم.

Muqimiy, qaysi gul ishqida kuyding misli bulbuldek,

Fig‘on-u nola aylab dod bisyor aylading sen ham²⁸.

Shoir she‘rlarining Q.Pardayev va A.Turdialiyev tomonidan matniy-qiyosiy tadqiq etilishi natijasida qo‘lga kiritilgan ilmiy xulosalari asosida nashr etilgan to‘plamda quyidagi variantni ko‘rish mumkin:

Muqimiy, qaysi gul ishqida mundog‘ o‘tlu bulbuldek,

Fig‘on qilding, kuyub faryodi bisyor aylading sen ham²⁹.

Firoqiyning “kamdan-kam” radifli g‘azali devonda yetti bayt, tazkirada sakkiz bayt. Ushbu bayt shoir qo‘lyozma devonida uchramaydi:

وفاسیز بو جحان زیباییگه دل بیرمه کوپ زینهار،

تپالمسین قیدیرمه یاری بی آزار کمدن-کم.

Vafosiz bu jahon zebosiga dil berma ko‘p zinhor,

Topolmassen qidirma yori beozor kamdan-kam³⁰.

Shoirning “mayliga” radifli muxammasi tazkirada berilgan. Biroq “Devon”da uchramaydi. Po‘latjon Qayyumiy ushbu she‘rni biror boshqa manbadan ko‘chirgan yoxud devonga kirmay qolgan. Shoir she‘rlarining farqlardan kelib chiqib shunday xulosa qilish mumkinki, tazkira 1953-1960-yillarda tuzilgan, “Devon”ga esa 1961-1964-yillarda tartib berilgan. Shu sababdan Po‘latjon Qayyumiy shoir she‘rlarini ko‘chirishda qoralama nusxalardan foydalangani, devon tartib berilishi oldidan she‘rlar muallif tahririga uchragani haqiqatga yaqin.

XULOSA

Dissertatsiyadagi tahlillarni umumlashtirib, quyidagi xulosalarga kelish mumkin:

²⁶ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.136.

²⁷ Nodira. Devon. Qo‘lyozma. O‘zR FA ShI Asosiy fondi. Inv. №4182. –S.124.

²⁸ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.195.

²⁹ Муқимий. Тўла асарлар тўплами (Тузувчи: Турдиалиев А., Пардаев Қ.). –Тошкент: Иқтисодиёт, 2021. –Б.83.

³⁰ Po‘latjon Qayyumiy. Tazkirai Qayyumiy. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.597.; Firoqiy. Devoni Firoqiy. Bahtiyorjon Do‘stmatov shaxsiy kutubxonasi. –S.148.

1. Tazkiralalar adabiyotshunoslikning barcha sohalarini o'rganishda muhim manba bo'lib xizmat qiladi. Arab, fors-tojik, usmonli turk, ozarbayjon va o'zbek tazkirachiligini keng planda muntazam, izchil va tizimlilik asosida o'rganish zarur. Qo'qon adabiy muhitiga aloqador tazkira va antalogiyalarga alohida diqqat qaratish mazkur muhitning yanada chuqurroq tadqiq etilishi uchun asos bo'ladi.

2. Qo'qon adabiy muhiti o'rganilayotgan davrda mumtoz an'analarni rivojlantirgan holda, o'ziga xos adabiy jarayonni aks ettiruvchi, ko'plab adabiy manbalarni yetkazib bergan boy va uzoq davrni tashkil etadi. Mana shundan kelib chiqib, adabiy muhitni manbalar, xususan, tazkiralarga tayangan holda izchil va tizimli tadqiq etish soha rivojida muhim ahamiyat kasb etadi.

3. Po'latjon Qayyumiy hayoti va ilmiy biografiasining to'liq tadqiqi Qo'qon adabiy muhitining keng ko'lamda o'rganish imkonini beradi. Olimning adabiyot, tarix, matnshunoslik va adabiy manbashunoslik, o'lkashunoslik, onomastika kabi fan tarmoqlari hamda ma'rifatchilik va xalq ta'limi kabi yo'nalishlarga qo'shgan hissasi bilan mazkur sohalar rivojida munosib o'rin egallaydi.

4. Po'latjon Qayyumiy ilmiy merosi asosini tashkil etuvchi: "O'zbek adabiyoti namuna daftari" ("Turkiy she'rlar to'plami"), "Xo'qand tarixi va uning adabiyoti", "Tazkirat ush-shuaro" kabi qo'lyozmalar adabiyotshunoslik, xususan, matnshunoslik va adabiy manbashunoslik nuqtai nazaridan muhim manbalardir. Birinchi bora olim ilmiy merosining ko'lami qo'lyozmalari bilan asoslab aniqlandi.

5. "Tazkirai Qayyumiy"ning O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi Qo'lyozmalar fondi 734 inventar raqamli avtograf nusxasi manbashunoslik nuqtayi nazaridan to'liq ilmiy tavsif qilindi.

6. Tazkiraning asosini tashkil etgan Qo'qon adabiy muhiti shoirlari ularning ushbu muhitdagi o'rni, faoliyatining mazkur muhit rivojida nechog'lik ahamiyat kasb etgani nazarda tutilib tasniflash asosida o'rganildi, she'rlarining g'oya va mavzusi hamda tuzilishi nuqtayi nazaridan qayta baholandi.

7. Po'latjon Qayyumiyning o'z tazkirasini tuzishda murojaat etgan manbalar, olimning ulardan qay darajada foydalangani, ma'lumotlarning qayta ishlanish darajasi qiyosiy-tipologik aspektida o'rganildi.

8. "Tazkirai Qayyumiy"ning matniy tadqiqi: shoirlar sirasi, asarlar matni, janr tabiati, mundarijasi va mazmuni, tazkiraning o'ziga xos xususiyatlari, unikal ma'lumotlari, muallif yondashuvi kabi jihatlar adabiyotshunoslik me'zonlari asosida qayta baholandi.

9. Tazkira qo'lyozmasi va nashri qiyosiy tadqiq etildi: Aziz Qayumov tomonidan qayta ishlangan, to'ldirilgan o'rinlar; tabdilda tushirib qoldirilgan qismlar; xato berilgan ma'lumotlar; shoirlar sirasini yoritishda yo'l qo'yilgan kamchiliklar; tazkira qo'lyozmasi va nashrida yuzaga kelgan uslubiy g'alizliklar va imloviy farqlar aniqlandi va tahlil etildi.

10. Tazkira qo'lyozmasi va nashrining qiyosiy o'rganilishi natijasida aniqlangan yangiliklar asosida "Tazkirai Qayyumiy" qayta tabdil qilindi.

11. "Tazkirai Qayyumiy"dagi Qo'qon shoirlari asarlarining tazkiradagi va o'z devonlaridagi variantlari qiyosiy-tarixiy yondashuv asosida o'rganildi.

12. Amiriy, Nodira, Muqimiy, Furqat, Zavqiy, Firoqiy kabi shoirlar she'rlari asosida tazkira va devonlardagi she'rlarning matniy jihati ilmiy baholandi, ularning sahif matni yuzasidan she'riy variantlar taqdim etildi.

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UZBEK LANGUAGE AND LITERATURE NAMED ALISHER NAVOI**

**ACADEMY OF SCIENCES OF THE REPUBLIC OF UZBEKISTAN
STATE MUSEUM OF LITERATURE
NAMED AFTER ALISHER NAVOI**

AXMADALIYEV LOCHINBEK MAXAMADYUSUF O‘G‘LI

**COMPARATIVE STUDY OF THE WORKS OF KOKAND POETS IN
“TAZKIRAI KAYYUMI”**

10.00.10 – Textology and literary source studies

**ABSTRACT OF THE DISSERTATION OF
DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGY**

TASHKENT 2024

The theme of the dissertation of Doctor of Philosophy (PhD) on Pedagogy was registered by the number B.2022.2.PhD/Fil2684 at the Supreme Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan

The dissertation was conducted in the Alisher Navoi State Literature Museum of the Academy of Sciences of the Republic of Uzbekistan.

The abstract of the dissertation is posted in three languages (uzbek, russian, english (resume)) on the web site (www.tsuull.uz) of the scientific council and on the informational-educational portal “ziyonet” (www.ziyonet.uz).

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INTRODUCTION (Abstract of the dissertation of Doctor of Philosophy (PhD))

Relevance and necessity of the dissertation topic. Literary studies have been studying literary sources from various aspects related to the field for a long time, and it is increasingly proving that these spiritual treasures are the rich heritage of the entire human civilization. A lot of research is being carried out on the scientific research of material and written sources of various forms created since the establishment of human society and, as a result, the delivery of the most important and necessary information contained in them to the next generation. As a result of these scientific researches, the spirituality, language, culture, religious views and mentality of each nation and people are becoming richer. In parallel with this process, the development of fields such as literary source studies, bibliography, archival studies, and textual studies, as a result of the increasing share of the general sciences, collection of books, manuscripts, lithographs, printed sources, scientific description, scientific-critical study, textual-comparative research, analysis of its theoretical foundations is gaining actual importance in the research methods and scientific investigations used by experts in the field.

In the field of literary source studies and textual studies, the literary heritage of poets and writers and the scientific heritage of scientists are summarized, scientifically described, the author's idea of writing his work was formed and he began to collect material until now. practical work on studying on the basis of classification, bringing out the achievements and useful aspects that can serve the development of literary and aesthetic views of mankind and spreading them to the general public is regularly continued. The relevance of these works can be seen in several factors. For example, the study of the ancient sources inherited from the ancient peoples and peoples of the East, which are the center of science, is determined by their role in the formation and development of world civilization. It is necessary to consistently continue and continuously develop scientific research on the detailed study of manuscripts written by Eastern thinkers, scientists, writers and poets based on the achievements made by experts in the field.

In Uzbekistan, it is known that textual studies and literary source studies are a field with a long history and many achievements. “We should pay special attention to inculcating the priceless legacy of our great scholars and writers, our dear saints, the bravery of our invincible commanders and figures into the minds of young people, and strengthening their feelings of national pride and pride”³¹. Not only Uzbek, but also all Central Asian peoples have an important place in the literature of Kokand literary environment. Among them, there are those whose life, work and scientific heritage have not been fully researched yet. Creative laboratory, in particular, the life and literary activity of creators whose manuscripts and archives have not yet been explored on a large scale, creating a bibliography, revealing the history of writing and text editing of their works, collecting and comparing

³¹ Mirziyoyev Sh.M. Taraqqiyot yo‘limizning shiddati yanada oshaveradi. Oliy Majlisga Murojaatnoma. // Xalq so‘zi. №65. –B.2.

manuscript copies of a reliable text. creation, determination of their importance are among the current issues of the field.

In this place, the significance of tazkiras, which indicate the literary environment of this period, is great. One of such tazkiras is “Tazkirai Kayyumi” by Pulatjon domulla Kayyumi (1885-1964). Although the Tazkira was written in 1953-1960, the materials included in it were collected and edited by the author during his entire scientific career.

Tazkira mainly contains information about turkic (uzbek) creators and samples of their poems, from classic poets to contemporaries of tazkiranavis (XII century to II half of XX century). In the work, you can find poets who are well-known for the science of literature, and writers whose lives and literary heritage have not yet been studied, but who have a high level, sharp taste and delicate taste.

Forming a complete scientific description of the “Tazkirai Kayyumi” manuscript, carrying out a source study of the work, determining its textual identity, publishing the work filled with scientific innovations obtained on the basis of a comparative study of the tazkirai manuscript and its edition. to implement, to show the similar and different aspects of the poems of Kokand poets that took place from it by comparing them with the versions in their divans, to determine the importance and value of the work as a literary and historical source, on the basis of classifying the scientific activity of Pulatjon Kayyumi Issues such as consistent and regular learning demonstrate the relevance of this dissertation topic. Decree of the President of the Republic of Uzbekistan №2789 of February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of research and development”, Decree of April 20, 2017 №2909 “On measures for further development of the higher education system”, PQ-2995 of May 24, 2017 “Measures for further improvement of the system of preservation, research and promotion of ancient written sources” about”; №304 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 22, 2017 “On measures to further improve the post-university education system”, №891 dated November 6, 2017 “On “On measures to further improve the activities of the Alisher Navoi State Literature Museum of the Academy of Sciences of the Republic of Uzbekistan”; Decisions of the President of the Republic of Uzbekistan dated April 16, 2020 №PQ-4680 “On measures to fundamentally improve the system of personnel training in the field of Oriental studies and increase scientific potential” and other regulatory legal documents related to the field. This research can serve to a certain extent in the implementation of tasks.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation was carried out in accordance with the priority direction of the republican science and technology development I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state”.

Level of study of the problem. So far, considerable work has been carried out on the theoretical issues of textual studies and literary source studies, in particular, on the literary environment of the Kokand Khanate. Including Y.Ekman, K.Eraslan, A.Tugon, A.Samaylovich, Y.Bertels, S.Ayni; M.Solikhov, A.Kayumov, A.Abdugafurov, M.Kadirova, A.Madaminov, R.Tojiboyev, A.Turdialiyev, E.Ibrahimova, Sh.Sirojiddinov, N.Jabborov, R.Zokhidov, O.Juraboyev, Z.Kobilova, A.Erkinov, S.Rafiddinov, N.Khasanov, K.Pardayev, D.Abdullayeva, A.Dekhkanov, D.Zokhidova, N.Mukhiddinova³² etc. are proof of this.

The 19th century was the century of opening the way for important scientific research and trends in literary studies as well as in other fields. In particular, by the end of the century, some small studies and scientific-theoretical observations about the literary environment under the leadership of Amiri began to be carried out for the first time in Russian literary studies. The first attempts to literally study the literature of the period coincided with the middle of the 20th century. For example, Pulatjon Kayyumi did several important things in this regard (this will be discussed in detail in Chapter 2). In 1960, A.Kayumov used the term “Kokand literary environment” for the first time in relation to this literary environment.

³² Eckmann J. Harezmi, kipcak ve cagatay turkcesi uzerine arastirmalar. –Ankara, 1996. –S.232.; Eraslan K. Azim hâce'nin hikmetleri. –Istanbul: Türk dili ve edebiyatı dergisi, 1971. –S.193-230.; A.Zeki Velidi Togan. Bugunku Turk tili: Turkistan ve yakin tarihi. –Istanbul, 1981. –501 s.; Самойлович А.Н. Собрание 30 Царских поэтов сопутствующих Ферузу Хива. //ЗВОРАО.-СПБ.,Т.19(1909).вып.4. –С.0198-0209; Бертельс Э.Е. Избранные труды. Навои и Джами. –Москва,1965.; Садриддин Айний. Намунаи адабиёти тожик. –Москва, 1926. –С.195–197.; Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. –Тошкент: Ўздавнашр, 1930. –Б.74-86.; Ўзбек адабиёти тарихи хрестоматияси (XV-XIX асрлар). –Тошкент, 1945. –Б.179-190.; Қаюмов А. Қўқон адабий муҳити (XVIII-XIX асрлар). –Тошкент: Фан, 1961. –360 б.; Абдуғафуров А. Зокиржон Фурқат. –Тошкент: Фан, 1977. –154 б.; Қодирова М. XIX аср ўзбек адабиётида инсон ва халқ тақдири (Ўзбек шоирлари мисолида). Филол.фан. д-ри...дисс. –Тошкент, 1975. –307 б.; Мадаминов А. Узлат ва унинг лирик мероси. Филол.фан. номз...дисс. –Тошкент, 1971. –163 б.; Тожибоев Р. Маърифатга бахшида умр. // Қўқон садоси. 2006. №8. –Б.2.; Turdialiyev A. Yanglish tasavvur (Muhiy taxallusining yozilishi haqida). // O'zbekiston adabiyoti va san'ati. –Toshkent, 2013. №46. –B.26-32.; Иброҳимова Э. Увайсий ҳаёти ва ижоди: Филол.фан. номз... дисс. –Тошкент, 1966. –123 б.; Сирожиддинов Ш. Хилватий меросига этиқод самараси. // Имом ал-Бухорий сабоқлари. –Тошкент, 2002. №2. –Б.142-144.; Shu muallif. O'zbek matnshunosligi shakllanishining tarixiy ildizlari // Adabiy manbashunoslik va matnshunoslikning dolzarb muammolari. –Toshkent: TUBO NASHR, 2022. –B.4-9.; Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол.фан. д-ри...дисс. –Тошкент, 2004. –280 б.; Зоҳидов Р. “Сабот ул-оҷизин” асарининг манбалари, шарҳлари ва илмий-танқидий матнини комплекс ўрганиш муаммолари. Филол.фан.д-ри ...дисс. автореф. –Тошкент, 2018. –75 б.; Shu muallif. Matnshunoslik va adabiy manbashunoslik asoslari. –Toshkent: Yashil yarg'oq nashr-matbaa uyi, 2023. –224 б.; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси. Филол. фан. номз...дисс. –Тошкент, 2003. –156 б.; Qobilova Z. Badiiy ijodda ta'sir va izdoshlik masalalari (Amiriy she'riyat misolida). Filol.fan. d-ri...diss. –Farg'ona, 2020. –260 б.; Erkinov A. “Majmu'ayi shoiron” tazkiram yoki bayoz? // Adabiy meros. 2022. №1. –B.50-65.; Рафиддинов С. Азимхожа эшон. –Тошкент: Ўзбекистон, 1993. –88 б.; Hasanov N. Çağatay şairi Azim hacc ve hikmetleri. // Türk dünyası araştırmaları. 2011. –S.137-143.; Шу муаллиф. Яссавийликка доир манбалар ва “Девони Ҳикмат”. –Тошкент: Akademnashr, 2012. –304 б.; Shu muallif. Ferganali mutasavvif şair Ziyaüddin Hazini Töre Hokandi hakkında. // Buhara'dan Konya'ya irfan mirasi ve XIII. Yü. medeniyet merkezi Konya. –Konya: Aralik, 2018. –S.213-223.; Shu muallif. Qo'qonda saqlanayotgan “Devoni hikmat”ning ayrim nusxalari haqida. // Qo'qon adabiy muhiti va Uchinchi Renessans. –Qo'qon: Farg'ona, 2022. –B.453-459. Пардаев Қ. Муқимий шеърятининг матн тарихи, таҳрири ва талқини. Филол.фан. д-ри...дисс. –Тошкент, 2020. –310 б.; Абдуллаева Д. Усмонхўжа Зорий ҳаёти ва ижоди. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2003. –24 б.; Деҳқонов А. Муҳаййирнинг ҳаёти ва ижоди. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2007. –25 б.; Зоҳидова Д. Ғарбий ва унинг девони. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2006. –23 б.; Муҳиддинова Н. Мирҳасан Садоийнинг адабий мероси. –Тошкент: Mumtoz so'z, 2015. –143 б.

We can find views on the topic in textbooks, scientific monographs and pamphlets compiled by scientists such as T.Jalolov, V.Zokhidov, B.Valikhodjayev, E.Shodiyev, A.Khalilbekov, M.Khamidova, Kh.Ipekten³³.

The reviews and anthologies related to the literary environment of Kokand are described scientifically and theoretically in the articles of O.Juraboyev³⁴. Scientific research works carried out by scientists such as S.Samandarova, M.Kadirova, M.Shoniyozov, T.Tashboltayeva³⁵ are valuable literary sources for the reflection of this environment and its manuscripts. The first publication of Said Mukhammad Alikhan's book by O.Juraboyev was the latest practical work in the field³⁶.

Similar to the above, there are many things that need to be done and are waiting for their own research. It is good to start solving the problems of literary studies, in particular, classic literature, first of all, from the textual study of the work. For this reason, among many periods and topics of the history of literature, researches related to this environment continue even today. In order to start the research of "Devon" and poetry collections organized by Kokand artists in various genres with fine taste and artistic skills, first of all, critical study of their autographs and copies copied by scribes, compilation of a collective volume, there are necessary tasks such as conversion, implementation of academic publication.

The connection of the research with the scientific research plans of the scientific research institution where the dissertation was completed. The dissertation research was carried out in accordance with the new exposition of the State literature museum named after Alisher Navoi, in particular, "Uzbek literature of the 16th-19th centuries" and "Uzbek literature of the 20th century" exposition-thematic plan.

The purpose of the study. It consists in carrying out the source studies of the "Tazkirai Kayyumi" manuscript, studying the manuscript and the current version in a textual-comparative aspect, restoring the biography and works of the scientist based on primary sources, and revealing the scientist's scientific and aesthetic thinking.

Tasks of the research:

³³ Жалолов Т. Ўзбек шоирлари. –Тошкент: Адабиёт ва санъат, 1959. –168 б.; Зоҳидов В. Ўзбек адабиёти тарихидан. –Тошкент: Ўзадабийнашр, 1961. –266 б.; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. –Тошкент, Фан, 1974. –159 б.; Шодиев Э. Фазлий Намангоний ва Хўжанд шоирлари. –Хўжанд: Хўжанд давлат университети, 1993. –72 б.; Халилбеков А. Наманган адабий гулшани. –Наманган: Наманган, 2007. –467 б.; Ipekten H. Şair tezkireleri. –Ankara: Araştırma ve İncelme Dizisi, 2002. –372 s.

³⁴ Жўрабоев О. Қўкон адабий муҳитида девончилик анъанаси ва девонлар таснифи. // Ўзбек тили ва адабиёти. 2008. №4. –Б.8-17; Шу муаллиф. Мирзо Сиддиқ Фано ва унинг адабий мероси. // Ўзбек тили ва адабиёти. 2011. №2. –Б.117-125; Шу муаллиф. Навоий даври девончилиги ва Қўкон адабий муҳити. // Ўзбек тили ва адабиёти. 2015. №1. –Б.27-32; Шу муаллиф. Амир Умархон ва Қўкон адабий муҳити. // Ўзбек тили ва адабиёти. 2019. №6. –Б.45-46.

³⁵ Самандарова С. XX аср ўзбек тазкиралари. Филол.фан.номз. ...дисс.автореф. –Тошкент, 1996. –26 б.; Қодирова М. Иброҳим Даврон. –Тошкент: Янги аср авлоди, 2003. –87 б.; Шониёзов М. Мажмуаи шоироннинг матний хусусиятлари: Филол.фан.номз. ...дисс.автореф. –Тошкент, 2009. –23 б.; Тошболтаева Т. Фазлий Намангоний: "Мажмуаи шоирон"да анъанавийлик ва ўзига хослик: Филол.фан.номз. ...дисс.автореф. –Фарғона, 2020. –24 б.

³⁶ Саид Муҳаммад Алихон. Девон (нашрга тайёрловчи ва сўзбоши муаллифи: Жўрабоев О.). –Тошкент: Tamaddun, 2024. –244 б.

Collecting sources related to the life and activities of Pulatjon Kayyumi and restoring the scientific biography of the scientist based on them, bringing new information about the scientist's activities into scientific circulation;

determining the general scope of the scientist's scientific heritage and grouping it according to the topic, as well as scientific classification of sources related to the topic;

carrying out a textual-comparative study of the originality and publication options of the scientist's works and preparing a new edition based on the retranslation of "Tazkirai Kayyumi";

to reveal the scientific significance of the manuscript sources on the literary environment of Kokand acquired by the scientist and to carry out their cross-analysis with the current editions of poets' offices.

The object of the study is №734 of the work "Tazkirai Kayyumi" stored in the fund of the Alisher Navoi State literature museum of the SA UzR, "History of Kokand and its literature" stored in the Manuscripts fund of the EI SA UzR №10041, "Sample notebook of Uzbek literature" ("Collection of turkish poems") manuscripts №953 kept in the fund of the "The great scholars" museum under the Kokand state museum reserve, manuscripts of the works of artists such as Amiriy, Nadira, Mukimi, Furkat, Zavki and publications, in particular, Amiriy "Devon" Fund №153 of the State literature museum named after Alisher Navoi of the SA UzR; Manuscripts Fund №4182 of EI SA UzR of Nadira "Devon" organizes copies of manuscripts stored in the inventory.

The subject of the research is the sources about the life and scientific activity of Pulatjon Kayyumi, manuscripts and published copies of the work "Tazkirai Kayyumi", manuscripts of the Divan of the poets of the Kokand literary environment and their textual features.

Research methods. Hermeneutic, comparative-typological, biographical, historical-chronological methods were used to illuminate the research topic.

The scientific novelty of the research is as follows:

A complete scientific description of the "Tazkirai Kayyumi" manuscript has been formed, the manuscript has been examined in the aspect of source studies, issues such as the history of creation, the biography of the creators and examples of creativity, the textual characteristics and uniqueness of their works, their scientific and literary significance have been revealed;

The manuscript and published copies of the tazkira were compared, and as a result, the number of poets (328 instead of 324) and their sequence, errors in the numbering of sentences were corrected, information added by A.Kayumov during the publication process and, conversely, omitted. , the editorial requirements in the manuscript, errors in the publication, methodological (774) and spelling (2327) deficiencies in the manuscript and publication were identified and eliminated, and a new version of the tazkira was prepared for printing;

the poems of the Kokand poets included in the tazkira were compared with the variants in the divans of these poets, their text closer to the author's text was developed and presented to the scientific community;

Information on the life and scientific activity of Pulatjon Kayyumi has been compiled, errors in statistics have been given, and some controversial points related to the scientist's activity have been clarified in the scientific community.

The reliability of the research results is the State literary museum №734 named after Alisher Navoi of "Tazkirai Kayyumi", as well as the offices of the poets of the Kokand literary environment, which are located in the tazkira, including the State literature museum of Amiriy "Devon" named after Alisher Navoi museum fund №153; Nodira "Devon" EI SA UzR Manuscripts Fund №4182; Aziz Kayumov Archive of the State literature museum named after SA Alisher Navoi of the SA UzR of the collection "Devoni Furkat Kokandi" (1959) compiled by Pulatjon Kayyumi; The manuscript copies kept in the personal library of Bakhtiyarjon Dustmatov, the grandson of Dust Mukhammad Firaki, of "Devoni Firaki" have been textually researched using the theoretical methods developed in the framework of textual studies and literary source studies, the presented analysis, conclusions have been put into practice, the results obtained are authoritative. it is explained by the fact that it is approved by organizations.

Scientific and practical significance of research results is the first scientific analysis of the newly identified literary materials, their study in connection with the ideas of national independence, the study of "Tazkirai Kayyumi" in terms of textual studies and literary source studies serves as a scientific-theoretical basis within the field. is determined by doing.

The practical significance of the results of the research is that, from the obtained materials, studies in the subjects of "Textual studies and literary source studies", "Scientific-critical text theory", "History of Uzbek literature" in higher education institutions for bachelor's and master's degrees. it is explained by the fact that it can be used as a ready source for teaching manuals, textbooks, as well as teaching special courses, organizing seminars on the literary environment of Kokand.

Implementation of research results. Based on the scientific results of the textual-comparative study of the works of Kokand poets in "Tazkirai Kayyumi", the differences between the copy and the edition of the manuscript №734 of the State literature museum named after Alisher Navoi of the SA UzR, the poets in the manuscript are poems the conclusions drawn as a result of comparative study with these poets' divans, from the scientific-theoretical conclusions on the scientific activity of Pulatjon Kayyumi in the Kokand state pedagogical institute named after Mukimi №AL-322103020 "Life of the creators of the Kokand literary environment and was used in the practical project on the topic of "creating a website and electronic platform on creativity" (№93/04 of Kokand state pedagogical institute named after Mukimi dated January 25, 2024 and Tashkent state university of uzbek language and literature named after Alisher Navoi 2024 Confirmation certificate №04/1-1578 of June 14). As a result, examples of the lives and literary heritage of

Kokand poets in “Tazkirai Kayyumi” served to create a website and an electronic platform.

As a result of the comparison between the manuscript and the edition of the tazkira, the number of poets (328 instead of 324) and their sequence, the errors in the numbering of the sentences were corrected, the information added by A.Kayumov during the publication process and vice versa, the information omitted in the manuscript or Alisher Navoi from the scientific and theoretical conclusions regarding the mistakes made, errors in the publication, methodological (774) and orthographic (2327) shortcomings identified and eliminated as a result of the textual-comparative study of the manuscript and the current edition. It was used in the practical project №PF-201912258 “Creating a multilingual (in uzbek, russian, english) electronic platform of uzbek literature” carried out in 2021-2023 at Tashkent state university of uzbek language and literature (Tashkent state university of Uzbek language and literature named after Alisher Navoi university reference №04/1-1577 dated June 14, 2024). As a result, undisclosed information about Pulatjon Kayyumi’s life and scientific activity, errors in statistics and scientific accuracy included in controversial places about the scientist’s activity in the scientific community, versions prepared on the basis of the compiled authentic text of the works of Kokand poets included in the tazkira, were published on the electronic platform materials was the basis for enrichment.

From the tazkira containing uzbek literature from the 12th-13th centuries to the second half of the 20th century and the facts about its author, the consistent manuscript number 734 of the State literature museum named after Alisher Navoi of the UzR and scientific and historical materials related to systematic information were used in the preparation of the programs “Education and development”, “Ghazal bustoni” of the “Cultural-educational and artistic broadcasting” editorial office of the National Broadcasting Company of Uzbekistan (NBCU 2024 reference №Uz/RM-19-24 dated May 21). As a result, today through mass media, the promotion of “Tazkirai Kayyumi” and the poets of the Kokand literary environment in it, and through this, its role in the education of young people and keeping alive the names of our great ancestors, the main task before society and science, information about the creator served to further increase the possibility of accurate, reliable delivery.

Approval of research results. The results of the research were discussed at 12 international and 5 national scientific-practical conferences.

Publication of research results. A total of 24 scientific works on the topic of the dissertation, including 7 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 6 in the Republic and 1 in foreign journals.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters and conclusions and is 143 pages (196 together with references and applications).

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the research topic is based, the goals and objectives, objects and subjects are defined, the compatibility with the priority directions of the development of science and technology of the Republic is shown, the scientific innovation and practical results of the work are described, the scientific and practical significance of the obtained results is revealed, the research information on the implementation of the results, published works and the structure of the dissertation.

The first chapter of the dissertation is called “Tazkiraism in the literary environment of Kokand and the scientific heritage of Pulatjon Kayyumi” and it consists of two paragraphs. In paragraph 1.1, entitled “History of tazkiras and tazkiras composed in the Kokand literary environment”, there is information about the genesis and development of tazkiras, tazkiras created in the muslim East, especially in Central Asia, including the formation of the process of tazkiras in the literary environment of Kokand, as well as information about the poets of this environment. issues such as the scientific significance of the tests were researched.

Tazkira is derived from the Arabic word "ذكر" (“zikr” – “remind”), which means “to remind”, “to mention”, “to mention”, “copybook of remind”. Literary-critical genre widespread in Eastern classic literature. Tazkira can be understood in a broad and narrow sense, as it covers various areas of life. In a broad sense, tazkira can be dedicated to various fields of history, mysticism, philosophy, and art. Tazkira in the narrow sense is a collection of literary and critical views, information about the history of literature, the life and work of poets of a certain period, and samples of their works. For the science of literary studies, mainly, narrow meaning of tazkiras is important.

The first tazkiras written in Arabic are the *tabaqats* of Mukhammad ibn Sallam Jumakhi (758-846), Abu Mukhammad Abdullah ibn Muslim ibn Kutayba Dinovari (828-889) and Abu Abbas Abdullah ibn Mukhammad ibn Mu’tazz (861-908). Marzubani’s “*Mujam ush-shuaro*” tazkira is the first tazkira arranged alphabetically³⁷. The first Arabic tazkiras were mainly written in the form of anthologies, and it was assumed that the poetic examples would not be forgotten.

The first tazkira that has reached us and fully meets the requirements of the genre is the work of Abu Mansur al-Saalibi (961-1038) “*Yatimat ad-dakhr fi makhosin she’r akhl ul-asr*”, which consists of four parts³⁸. The last part is dedicated to 124 artists from Movarounnakh and Khorasan who wrote in Arabic³⁹. The oldest tazkira in the persian language that has been preserved until now is the work “*Lubab ul-albab*” by Nuriddin Mukhammad Awfi Bukhari (1171-1233), and it is also the only tazkira of the XIII century. The primary reason for this is the destruction of

³⁷ Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. –Тошкент: Ўзбекистон, 1993. –Б.18-20.

³⁸ Абу Мансур ас-Саолибий. Татиммат ал-Ятима (нашрга тайёрловчи: Абдуллаев И.). –Тошкент: Фан, 1990. – 203 б.; Абдуллаев И. Бухоронинг арабийнавис шоирлари. –Тошкент: Фан, 1965. –Б.43-45.; Берунийга замондош шоирлар. –Тошкент: Фан, 1975. –Б.61-62.; Мерос ва талқин. –Тошкент: Фан, 2006. –Б.87-89. Болтабоев Х. Тазкиралар зикри. –Тошкент: Mumtoz so‘z, 2015. –Б.18.

³⁹ Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. –Тошкент: Ўзбекистон, 1993. –Б.91.

cultural life as a result of the Mongol invasion. The work has been a program for literary critics, especially tazkiranavis, for many centuries. Even at the beginning of the 19th century, “Lubab ul-albab⁴⁰” was known as a well-known and respected book in the Kokand literary environment, as can be seen from Fazli’s gesture in the conversation between Fazli and Makhzuna:

*Yuz ofarin so ‘zingga “Lubbi lubob” ko ‘rmay,
Arzi jamol etarmu oyina ob ko ‘rmay?⁴¹*

The first tazkira written in turkish was Alisher Navoi’s “Majolis un-nafois⁴²” (1491-1492; 1498), which, according to its composition, is among modern tazkiras. The work “Majolis un-nafois” with its many characteristics serves as a program for almost all tazkiras written in the uzbek, persian-tadjik and azerbaijani languages during the XVI-XIX centuries. In particular, this tazkirah was considered one of the main sources for Pulatjon Kayyumi’s work “Tazkirai Kayyumi”⁴³.

The first tazkira, which provides information about the literary environment of Kokand, is the work “Majmuai shairon” composed by the creative group of Mushrif, Bekhjat, and Fikriy led by Fazli based on the request and proposal of Amir Umar Khan. The fact that the manuscript of tazkira kept in the inventory of EI SA UzR №7510 was copied in 1821, it is the oldest of the known copies that have reached us, moreover, it is based on the possibility that it was edited by Amir Umar Khan. can act as a resource. In addition, EI SA UzR №9139, №9914, №6745, №1153; Copies №238, №5045, №358 are relatively complete and perfect. This work served as the primary source for the creation of “Tazkirai Kayyumi”.

Another important essay on the Kokand literary environment is the work “Tukhfat ul-akhabab fi tazkirat ul-as’hab” written by Qari Rokhmatullah Vozekh Bukhari in 1871, in which representatives of this environment include Ado, Amiri, Akmal, Bekhjat, We can meet Khaziq, Khatif, Khan, Zakir, Ramzi, Zahidi, Uzlat, Fitrat Mullah Kurban, Kasrat, Gulkhani, Muzmar, Nola, Nusrat and Wazir. Pulatjon Kayyumi used it effectively in creating fiqras such as Ado, Kasrat, Mansur, Nozik, Zakhid, Khaziq, Ramzi, Murassa’, Kayyum, Yusuf, Khumuli.

In addition, Afzal Pirmasti’s work “Tazkirai Afzali” (1904) is one of the most valuable sources of information about the current era, and it is one of the main sources for the compilation of poems by poets such as Pulatjon Kayyumi Shams II, Raji, Zarif, Yusuf.

Also, in Sadridin Ayni’s work “Sample tadjik literature” (1926), representatives of this literary environment include Amiri, Nadira, Ado, Akmal, Asiri, Bekhjat, Khaziq, Khatif, Khijlat, Zakir, Ramzi, Rindi, Fazli, Kurbanjon Fitrat, Fikri, Kasrat, poets like Gulkhani are included. This work was used to compile the sections of “Tazkirai Kayyumiy” by Sufi Ollayar, Mashrab I, Nozik, Ado and Fayyoz.

⁴⁰ Давлатшоҳ Самарқандий. Тазкират аш-шуаро (нашрга тайёрловчи: Аҳмедов Б.). –Тошкент: Фан, 1967. – Б.5.

⁴¹ Мақсуд Шайхзода. Асарлар. Олти томлик. Тўртинчи том. Ғазал мулкининг султони. –Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. –Б.295-346.

⁴² Алишер Навоий. Мажолис ун-нафоис (ношир: Ғаниева С.). // МАТ. 13- том. –Тошкент: Фан, 1997. –518 б.

⁴³ Қаямов А. Дилкушо такрорлар ва руҳафзо ашборлар. –Тошкент: Шарқ, 2014. –Б.222-230.

The latest tazkira, which provides clear, consistent and systematic information about the literary environment of Kokand, is Pulatjon Kayyumi's "Tazkirai Kayyumi"⁴⁴ and he was able to round up the information from previous tazkiras, unanimous conclusions, previous it is significant for the fact that it can present to the wider scientific community the artists whose names are not mentioned in the reviews, but who are of great importance for literary studies. The scientist's works such as "Sample notebook of Uzbek literature", "Kokand history and its literature" were also written on this topic, although they served as the primary source for the creation of "Tazkirai Kayyumi". In fact, each of them is an independent work.

Paragraph 1.2 is called "Pulatjon Kayyumi – researcher of the literary environment of Kokand". About the life and activities of Pulatjon Kayyumi and his family, Kokand state museum reserve №42 "Pulatjon Kayyumi archive" in the envelope №2931/1 in March 1945. There is a detailed biography written by lee, which is discussed in the appendices section of the dissertation (Part II, Appendix 1).

In 1945-1955, when Pulatjon Kayyumi worked as the head of the history department at the Kokand regional museum, effective work was carried out on the collection of rare manuscripts related to the history of Uzbek literature. Based on them, the scientist found the Makhmur collection of 69 poems (1950), the collection of Anbar atin poems (1963), collected Furkat's poems and compiled the poet's manuscript collection (1959). These sources support the scientist in writing his works. At the same time, manuscripts of the works of many artists such as Ghazi, Musakhan, Saiqali, Nozik, Niazi, Akmal, Taib, Khijlat, Nozil, Nasriddin, Mukimi, Zavki, Khamza were collected⁴⁵. During this period, together with the poets who took an important place in our classical literature, the divans of artists whose names are not yet well-known, as well as tazkiras and bayozs providing information about them, were acquired. For example, a scientist who knows Mirza Alim Mushrif as a historian will come across the facts that he was also involved in artistic creation and will start looking for examples of his work. On June 4, 1951, he managed to get his office⁴⁶.

Having obtained enough sources, the scientist formed the basis of his scientific heritage in 1953-1960: "Sample notebook of Uzbek literature", "History of Kokand and its literature", "Tazkirai Kayyumi", "Tazkirat ush-shuaro" he wrote works and carried out regular scientific editing work on them until his death (1964).

At the end of "Tazkirai Kayyumi: قىيوماو. باردور. مٲيرىالاريميز باردور. قىيوماو."
پولاد. 04.1960. فوقان شھري".

⁴⁴ Po'latjon Qayyumiy. Tazkirai Qayyumiy. Qo'lyozma. O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –631 s.; Пулатжон Қайюмий. Тазкираи Қайюмий (нашрга тайёрловчи: Қаюмов А.). –Тошкент: ЎзР ФА Қўлёзмалар институти тахририй нашриёт бўлими, 1998. –713 б.

⁴⁵ Тожибоев Р. Маърифатга бахшида умр. // Кўкун садоси. 2006. №8. –Б.2.

⁴⁶ Пулатжон Қайюмий. Хўқанд тарихи ва унинг адабиёти (нашрга тайёрловчи: Қаюмов А.). –Тошкент: Tamaddun, 2011. –Б.262.

“We have more materials for volume II. Kayyumov Pulod. 1960/IV. Kokand city”⁴⁷ the author commented. This means that the tazkirah is not finished. In order to continue it, the author wrote to poets living in cities such as Kokand, Margilan, Andijan, Namangan, Tashkent, Samarkand, Bukhara and collected information about their life and literary activities. However, the death of the scientist caused this work to be unfinished. Among these materials, only 49 poets from Kokand were selected by the author's youngest son Nasimkhan Kayumov (1941-2009) and published with new information in 2007 under the name “Poets of Kokand”.

One of the greatest achievements of the scientist is his perfect knowledge of arabic and persian languages. He translated “Afzal ut-tazkar fi zikr ush-shuaro wal ash’ar” by Afzal Pirmasti (1840-1915), “Tukhfat ul-akhabab fi tazkirat ul-as’hab” by Qari Rahmatullah Vozekh Bukhari (1817-1894), Sadridin Ayni’s “Sample tadjik literature” works with great skill. If these translations are combined, information about about 2500 poets will be given.

The second chapter is entitled “Structure and textual characteristics of the work “Tazkirai Kayyumi”. In paragraph 2.1, entitled “Research of source studies of the “Tazkirai Kayyumi” manuscript, attention was paid to issues such as source aspects of the tazkira manuscript, its characteristics, similarities and differences with examples of source studies of the period, achievements and shortcomings.

The only copy of the manuscript “Tazkirai Kayyumi” is kept in inventory №734 in the State museum of literature named after Alisher Navoi of the Republic of Uzbekistan. The author is Pulatjon Kayyumi. Tazkira is one of the rare literary sources written in the old Uzbek script based on the arabic alphabet in the 20th century. The work is the result of the author’s almost lifelong painstaking scientific research. The author himself performed the duties of scribe and calligrapher. Copying of the manuscript started in 1953 and finished on September 15, 1960, according to the author’s handwritten signature on its inner volume.

Although most of the poets in tazkira are representatives of classic literature, the fact that the author has obtained unique information about them, and that he approached the poets of the past based on the literary process of his time in a modern spirit, shows his uniqueness.

The manuscript was copied on ordinary notebook paper. Later, a black cardboard cover was placed over it. On the inside of the volume of the work, a fragment of the article dedicated to the pedagogical activities of Pulatjon Kayyumi, published in issue №2 of the “Mash’ala” magazine published in 1935, together with a photograph, was pasted by the author’s son, academician A.P.Kayumov. The scientist’s article about “Nozil Khojandi” is also printed in the full part of the article (see Part II, Appendix 4).

Tazkira was stored in A.P.Kayumov’s personal library for many years. A few years before the academician’s death, he donated this prestigious source to the State

⁴⁷ Po‘latjon Qayyumi. Tazkirai Qayyumi. Qo‘lyozma. O‘zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.631.

literature museum named after Alisher Navoi, a place of scientific research, where he has been working for many years.

The structure of the manuscript is very different from the forms of book writing and the structure of tazkiras typical of the middle ages. In the source, the elements of 20th century literacy are more clearly visible. The source can be judged as a simple notebook based on its external features. However, attention to the content, the issues reflected in it, prove that the author's approach is completely original and individual.

The manuscript is packed in a cardboard cover, presented by the author as a separate cover. The first five pages were cut out with scissors. It is not known what information was recorded on these pages, why the author removed them. Pages 1-7 contain the table of contents (the table of contents is incomplete, there are many blank spaces on the pages). Pages 7-8 show how many poets correspond to each letter. After that, 6 pages were left blank. One of the unique aspects of tazkira is the omission of the traditional parts of basmala, hamd, munojot, and na't. Perhaps the author left these blank pages for this purpose. But it is closer to the truth that the author did not dare to do this in a situation where communist ideology prevailed. The source is a copy of the author's draft in terms of structure. The author plans to copy it later. Because there are corrections on several pages throughout the work.

Size of pages – 20x16.5. The size of the texts is 17x10.5. The number of lines on each page is 22 lines. This standard is characteristic of medieval book-reading, and Pulatjon Kayyumi had this goal in mind. The texts are copied in yellow ink. Each page is divided into five sections by red lines. Three small pieces. The serial number is written on the second column from the right, and the name of the poet is written on the third column. The text is placed in the fourth large piece of ten centimeters. The fifth section is left blank. The pages are numbered by the author, and on the last page it is noted that the manuscript has 631 pages: "631 بيتتینگ تشکيل ايتدي". "It was 631 pages"⁴⁸. However, it should also be noted that tazkira is the only source that provides information about many poets for the first time or introduces some poets. Despite the fact that the fiqra of such poets was written down, their poems were later found by the author in different manuscripts, copied on separate paper and included in the tazkira. They are pasted between the pages of the paragraph. Including these pages, its volume exceeds 650 pages. Pages 368, 432, 615 are left blank.

Poems from the work of poets are placed in two rows in the tazkira. Lines are punctuated. In some places, flowers are placed in ink between verses and verses. Some pages have very dense lines. At the beginning of the manuscript, the list of poets included in the tazkirah is given in alphabetical order. This list shows the pages with information about those poets. Also, the serial number of the names in arabic letters is given.

The handwriting is also unique. From among the types of writing, a letter of encouragement was chosen, taking into account its smallness, compactness, and the

⁴⁸ Po'latjon Qayyumov arxivi. Qo'qon davlat muzeyi qo'riqxonasi. 42-hujjatlar to'plami.

ability to provide a lot of information. But in some cases, elements of the reformed form of the old uzbek writing based on the arabic alphabet, which was in use in the 20s and 30s of the last century, are also reflected. That is, in the manuscript it is possible to directly observe the interplay of the nastalyq letter typical of the middle ages and the reformed old uzbek writing of the beginning of the 20th century. In addition, the texts are evenly written by the author in an extremely understandable manner, which is extremely pleasant. Because Pulatjon Kayyumi taught the uzbek language and literature to students in the schools of Kokand city for many years, his writing skills were perfect.

The first paragraph is dedicated to Alisher Navoi. The page is numbered as page two. Beginning: "نوايې – اولوغ شاعر علي شير ميلادي ايللا 1441 چي يلده 9نجي فيورالده حيرات شهر يده جدمتچي امير عايله سنده دونياگه كيلدي".

“Navoi – the great poet Alisher was born on February 9, 1441 in the city of Herat in the family of a servant amir”.

I جيلد. پولاتجان قبيومي. At the end of the poem, the author left a note: 324 نفر شارني اوز ايچيگه آلگن بولوب 20 نفر شار زمانداش برهيات شار لاريميز دور. 631 بيتتینگ تشکل ايتدي. 2نجي جيلدگه ينه هم متيرياً لاريميز باردور. قبيوماو پولاد. 04.1960. فوقان شهري".

“Volume I. Pulatjon Kayyumi. It includes 324 poets, 20 of them are contemporary, living poets. It was 631 pages. We may have more material for volume 2. Kayyumov Pulad. 1960.04. City of Kokand”.

Since the tazkira manuscript was a draft copy, many poets were not included and remained scattered materials. Pulatjon Kayyumi’s letter to Anisy also testifies to this. The scientist said that he had included Anisiy in his tazkiras and asked him to write down detailed information about his biography and to send more samples of his poems (see Appendix 6 of Part II). However, Anisy’s fiqra is not found in the tazkira manuscript or publication. Perhaps the author had another draft copy of the tazkira in his hand, or the information about the poet got lost in the pages and was not included in the tazkira.

In his scientific and literary conversation with E.Samandar A.Kayumov, A.Kayumov quotes Charkhi and Yori from “Tazkirai Kayyumi”⁴⁹. H.Orasli also reads a verse written on Ashik’s grave at one of the literary meetings and says that he got this information from “Tazkirai Kayyumi”.

However, neither Charkhi and Yori’s mushoira, nor the verse written on Ashik’s grave, were given in the tazkira manuscript. These facts give rise to the possibility that the tazkira may have been a copy of another draft. These data, in turn, encourage us to think that the scientist planned to turn his research into a more significant and larger source than before. However, the completion of this process was not possible due to the author’s old age and the “tuberculosis” and “hypertension” diseases that he noted, and ultimately his death.

Paragraph 2.2 is entitled “Textual study of the manuscript of “Tazkirai Kayyumi”.

⁴⁹ Самандаров Э. Улар шундай эдилар. // Хўқанд тарихи ва унинг адабиёти. –Тошкент: Tamaddun, 2011. –Б.373.

In tazkira, the author commented as much as possible on each place, that is, a separate table was allocated to each page with a red pen. First, information about the author, followed by examples of his poems. This is a typical pictorial example of tazkira. Almost all the information and poems in tazkira were copied by the author himself. But there are some exceptional places. For example, in the fiqra dedicated to Mahjur Kokandi, a sample of the letter written by Charkhi (1900-1979) on a separate piece of paper was included in the presentation of the poet's seven-line radicle "Aylar". The poem was written on a page of a notebook with yellow ink in fine handwriting and pasted in the middle of pages 402-403. Under the page, the date and signature of the poem are copied: 07.08.1959. "Alkhatu-l-Charkhi Kokandi" چرخي خوقندي (ال خطل) ⁵⁰. In order to ensure the integrity of the information provided in the review, it can be said that Pulatjon Kayyumi referred this poem in the form of an appendix.

In addition, a copy of Habibi's ghazal "hushyor bo'l" and "yosh" tajnys, copied by the author of the poem on notebook paper, is directly from the 612th of the tazkira. 613 is pasted between the pages. The author left a note about it:

"شاعر حبيبىنىڭ اوز قلمى اىلا يازمىش شعرىدىن. 1914نچى يىلدا اندىجاندا يازمىش دور. فقرگە يوبارمىش دور. 1958نچى يىل 1نچى اكتوبر".

"From a poem written by the poet Habibi himself. He wrote in Andijan in 1914. He sent it to the poor. October 1, 1958"⁵¹. Among many poets, Tazkiranavis sent a letter to Habibi asking for examples of his work to be included in his work (see Appendix 5 of Part II). Also, Pulatjon Kayyumi had friendly relations with all the poets of his time, especially with Khabibiy. This is also proved by the eulogy-history written by Khabibiy dedicated to the death of Pulatjon Kayyumi. All other letters are written by Pulatjon Kayyumi.

Before transferring information from "Kokand history and its literature", "Uzbek literature sample book", "Tazkirat ush-shuaro" to "Tazkirai Kayyumi", the facts, in particular, about the activities of poets due to the occurrence of inconsistencies in certain dates, he once again edited and analyzed, eliminated errors and shortcomings. The Tazkira was also edited by such eminent enlighteners of the time as poets from Kogan: Asgharali Charkhi, Nasriddin Baki, poet, literary critic and historian Mufazzal Makhdum from Margilan. For example, the author wrote about Mufazzal Makhdum:

"تذکیره مزگه علمى ياردمده بولوب, تعريخى معلوماتلاري اىلا بايىتديلار".

"They provided scientific support to our country and enriched it with historical information"⁵².

⁵⁰ Po'latjon Qayyumi. Tazkirai Qayyumi. Qo'lyozma. O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.402-403.

⁵¹ O'sha manba, 614-sahifa.

⁵² O'sha manba, 610-sahifa.

The scientist studies the events directly related to the personality and life of the poet to the smallest detail. For example, we can see such a situation in the verses dedicated to such poets as Koriyi Kunduzi, Fazli, Khaziq, Mukimi, Saiqali, Tajalli.

As a result of scientific research on Nasimi and Zululi, new materials were collected. They were later written on separate papers and pasted with conditional numbers 530-“a”, 530-“b”, 530-“v”. Poems of more poets found later were written on such pages. In fiqra №23 dedicated to Sufi Olloyar, between pages 51-52, the scientist later pasted a sheet:

"ابو غزل ترتيبدن صونگره تاپيلدي. شونگه بنا 52 بيتگه قوشيب قويولدي".

“This ghazal was found after the order. Accordingly, it was added to page 52”.

These processes have changed the structure of tazkira. When composing the verses in the tazkira, the scientist aims to provide information first, and then provide poetic examples. However, while covering the lives and works of poets, Pulatjon Kayyumi collected materials and acquired new information. It can be seen that in most cases, the paragraphs are confused due to the author’s desire to provide all the information in the tazkira. That is, the information about the life and work of the poet is mixed and irregularly arranged with samples from his work. The author, who gives information about the poet in the relative clause, cites his poem after him. After the poem, there is more information about him. After the information, another poem is presented. After that, the scientist posts the information he finds later.

After the presentation, a newly discovered poem will be given as a gift. The turn is followed by further information, after which a sample of the poet’s poems will be given. Poems are usually presented in full in tazkira. Most often, two or three poems (more ghazals) are given, sometimes up to nine. For example, Ghazi, five from Ravnak; Amiri, Gulkhani, Uvaisi, six from Ma’dan; seven from Furkat; nine poems from Mukimi are given in their entirety. This process ensured the richness and perfection of the work in terms of artistic material.

The third chapter of the dissertation is called “Textual aspect and comparison of poems of Kokand poets in Tazkirai Qayyumiy”. Paragraph 3.1, which is called “Comparison of the tazkira text and the publication”, talks about the study of the manuscript text and the publication in a comparative aspect and the differences obtained as a result.

The occurrence of such situations is due to the fact that the manuscript was edited by A.Kayumov in an extremely short period of time, A.Kayumov aimed to present the tazkira information to the wider scientific community as soon as possible, and the author took the place with the requirements of the prevailing ideology that existed at the time when the tazkira was being written. notes were edited by the editor of the publication, mistakes made by Pulatjon Kayyumi due to old age and places that were unclear at the time of writing the tazkira, later scientifically clarified by literary scholars were corrected by A.Kayumov, errors in the tazkira edition and most of the shortcomings were caused by factors such as the fact that the publishing staff made mistakes. The existing differences were categorized as follows:

1. *Reworked, filled places by Aziz Kayumov.* During the research, 75 such places were identified. For example, the manuscript says “an example of Azizi’s poem”, but the part of the page where the poem should be written is left blank. Here, A.Kayumov took a sample of Azizi’s poem from page 169 of “Uzbek literature”, volume III, published in 1959 (see Appendix 15).

2. *Places omitted in translation.* When the Tazkira manuscript and publication were studied on the basis of the comparative-typological method, 32 such places were identified. In particular, the paragraphs dedicated to Yusuf Bade’i and Vidoi have been completely omitted (see Appendix 2 of Part I).

3. *Data given in error in translation.* 23 such places were identified during the textual-comparative research. For example, in the sentence Vola: "ابد ال ولي تورہ نینگ" "هوليسيندگی سحبتدن ايان بوليشيچه, شاعر والانينگ نطي مولا" قوربان خوان دور"

The name of Abduvali Tura in the sentence: “It was clear from the conversation in the yard of Abduvali Tura that the name of the poet Vola is Mullah Kurbankhandur”⁵³ was changed to Abdukhaliq Tura.

4. *Shortcomings in the coverage of poets’ biography.* 18 of such deficiencies were identified. There are various confusions, and the most important are the verses of poets with the same number and forgetting the numbering. For example, Mujrim Kokandi, Manzur; Tajalli, Sadoi; Khislat II, Ahkar; Makhmur II, Berdiyari; Muhyi, Aziz, Khadimi; Muazzam, Nozima; Komi, Katib II were assigned the same number, while Gadoi, Ramzi II, Kurban, Munis II, Vakhhoj, Dakkani were not assigned a number. As a result, although the number of poets is given as 324 in the afterword of the tazkira, the ranking was made only up to 321. In fact, it was found that the number of poets is 328, when these shortcomings and the artists who were left out of the publication are added.

5. *Correction of errors in the manuscript by A.Kayumov during the publication process.* In the presentation of ideas in the manuscript, there were 161 methodological errors, all of which were corrected by A.Kayumov during the publication process. For example, the verse "نيهایت, بر شاعر بوليب تنليب كيليدور" about Mukimi’s return from studies in Bukhara, “Finally, he became known as a poet” was corrected to “Finally, he became known as a great poet”.

6. *Methodological mistakes made during the publishing process.* In the process of publishing, 613 places of stylistic errors were made, and instead of them, it is appropriate to accept the options originally given by Pulatjon Kayyumiy. It is not far from the truth that all these flaws in the publication were not made by the editor, but by the publishing staff during the publishing process. "اي كوركلي لار خيالي أله موبتلا" "O heart filled with the imagination of the beautiful” is translated as “O heart filled with the imagination of the beautiful” in the publication.

7. *Spelling differences between the Tazkira manuscript and the edition.* As a result of the textual-comparative study of the Tazkira manuscript and publication, the most different cases were observed in the spelling of the words in the text, and 2327 such

⁵³ Qo’lyozma. –S.176.; Nashr. –B.200.

cases were identified. For example, the only sentence in Navoi's sentence is "In 1469, Husayn Baykaro became the king of Khurasan and put him on the throne of Herat. In the sentence Alisher Navoi called to his side, the word "شاه" ("king") is "emperor", the syntactic combination "حیرات تختیگه اولتوردی" ("he sat on the throne of Herat") "he sat on the throne in Herat" and the syntagm "اوز یانیگه چقیردی" ("he called to himself") is given as "he called to himself".

Paragraph 3.2 is called "Comparison of tazkira and divan versions of the poems of Kokand poets". When Pulatjon Kayyumi served as the head of the history department at the Kokand museum of local studies in 1945-1955, he collected autograph copies of the works of the poets of the Kokand literary environment, during the reign of Amiri, Mukhammad Alikhan and later khans. collected copied manuscripts and lithographic copies printed during the regime of Russia. Naturally, he used them to create his tazkiras. These copies have similarities and differences with other manuscripts written by poets, in particular, the sources kept in the Alisher Navoi State literary museum of the SA UzR, the funds of the EI SA UzR. The poems of the representatives of the literary environment of Kokand included in the tazkira were studied with the divans of poets in these funds in a comparative-typological method, and their similar and different characteristics were determined.

We should not forget that when Pulatjon Kayyumi compiled his tazkir, the divans of poets included in it were not published in the current version, and their works had not been studied textually and comparatively on a large scale. The scientist tried to pass on all the information he had to the next generation. Nevertheless, the poems of the Kokand poets included in the tazkira are close to each other when compared with the autograph copies of these poets, manuscripts close to the author's version, or publications made in the current script, even in some places the fact that the options mentioned by Pulatjon Kayyumi are compatible with the general structure of the poem in terms of form and content is a proof of how hard the scientist worked.

Among the Kokand poets mentioned in tazkira, the poems of artists such as Amiri, Nadira, Mukimi, Furkat, Zavki, Firoki were studied based on the comparative-typological method with their copies in the divan. For example, the differences are clearly visible in the second stanza of Nodirabegim's ghazal, which begins with the verse "Go 'zal yoring'a, ey bodi sabo, yetkur salomimni".

"كونگل دردیني قیل و قالیغه تکرار ایمس خاجت،

تدیر برله روشن ایله مزمونی کلامیمنی".

"Ko 'ngul dardini qil-u qolig'a takror emas hojat,

Tahayyur birla ravshan ayla mazmuni kalomimni.

"كونگل دردیني تقریریغه قیل و قال ایمس خاجت

تفکر برله روشن ایله مزمونی کلامیمنی"

Ko 'ngul dardini taqririg'a qil-u qol emas hojat,

*Tafakkur birla ravshan ayla mazmuni kalomimni*⁵⁴.

⁵⁴ Nodira. Devon. Qo'lyozma. O'zR FA ShI. Inv. №4182. –S.124.

The same situation is observed in Mukimi's verse, and the seventh stanza of the poet's ghazal with the ending "sen ham" is given in the tazkira:

مقيمي، قيسي گل عشقیده کويدينگ ميسلي بولبولديك،
فيغانو نالا ايلاب داد بيسيار ايلادينگ سين هم.

*"Muqimiy, qaysi gul ishqida kuyding misli bulbuldek,
Fig'on-u nola aylab dod bisyor aylading sen ham"*⁵⁵.

The following version can be seen in the collection published on the basis of the scientific conclusions obtained as a result of the textual-comparative research of the poet's poems by K.Pardayev and A.Turdialiyev:

*Muqimiy, qaysi gul ishqida mundog' o'tlu bulbuldek,
Fig'on qilding, kuyub faryodi bisyor aylading sen ham*⁵⁶.

Firoqi's ghazal with a "kamdan-kam" radif has seven verses in the divan and eight verses in the tazkira. This verse is not found in the poet's manuscript library:

وفاسيز بو جحان زيباسيگه دل بيرمه کوپ زينهار،
تپالمسدين قيديرمه ياري بي آزار كمدن-كم.

*Vafosiz bu jahon zebosiga dil berma ko'p zinhor,
Topolmassen qidirma yori beozor kamdan-kam*⁵⁷.

The poet's "mayliga" radif muhammas is given in the tazkira. However, it is not found in "Devon". Pulatjon Kayyumi copied this poem from another source or it did not enter the divan. Based on the different aspects of the poet's poems observed in tazkira and divan, it can be concluded that tazkira was composed in 1953-1960, and "Devan" was organized in 1961-1964. For this reason, it is close to the truth that Pulatjon Kayyumi used draft copies to copy the poet's poems, and that the poems were edited by the author before the devan order was issued.

CONCLUSION

Summarizing the analyzes in the dissertation, the following conclusions can be reached:

1. Tazkiras serve as an important source in the study of all areas of literary studies. It is necessary to study arabic, persian-tadjik, turkish, azerbaijani and uzbek tazkiras on a regular, consistent and systematic basis. Paying special attention to the essays and anthologies related to the literary environment of Kokand is the basis for a more in-depth study of this environment.

2. The literary environment of Kokand in the period under study is a rich and long period, reflecting a unique literary process and providing many literary sources, while developing classical traditions. Based on this, consistent and systematic research of the literary environment based on sources, in particular, reviews, is of great importance in the development of the field.

⁵⁵ Po'latjon Qayyumi. Tazkirai Qayyumi. Qo'lyozma. O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.195.

⁵⁶ Муқимий. Тўла асарлар тўплами (тузувчи: Турдиалиев А., Пардаев Қ.). –Тошкент: Иқтисодийёт, 2021. – Б.83.

⁵⁷ Po'latjon Qayyumi. Tazkirai Qayyumi. Qo'lyozma. O'zR FA Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondi. Inv. №734. –S.597.; Firoqiy. Devoni Firoqiy. Bahtiyorjon Do'smatov shaxsiy kutubxonasi. –S.148.

3. A complete study of the life and scientific biography of Pulatjon Kayyumi allows to study the Kokand literary environment on a large scale. With the scientist's contribution to such branches of science as literature, history, textual studies and literary source studies, local studies, onomastics, as well as such directions as enlightenment and public education, he occupies a worthy place in the development of these fields.

4. The main part of Pulatjon Kayyumi's scientific heritage: "Sample notebook of Uzbek literature" ("Collection of Turkish poems"), "History of Kokand and its literature", "Tazkirat ush-shuaro" manuscripts are important sources from the point of view of literary studies, especially textual studies and literary source studies. For the first time, the scope of the scientist's scientific heritage was determined based on his manuscripts.

5. The only autograph copy of "Tazkirai Kayyumi" stored under inventory number №734 of the State literature museum named after Alisher Navoi of the SA UzR Alisher Navoi was completely scientifically described from the point of view of source studies.

6. The poets of the literary environment of Kokand, which formed the basis of the tazkira, were studied on the basis of their classification, taking into account their place in this environment, how important their activities were in the development of this environment, from the point of view of the idea, theme, and structure of their poems. was assessed.

7. The sources used by Pulatjon Kayyumi in compiling his analysis, the extent to which the scientist used them, the level of information processing were studied in a comparative-typological aspect.

8. Textual study of "Tazkirai Kayyumi": aspects such as the series of poets, the text of the works, the nature of the genre, the content and content, the specific characteristics of the tazkira, unique information, the author's approach were re-evaluated based on the criteria of literary studies.

9. Tazkira manuscript and edition were comparatively researched: Aziz Kayumov reworked, filled places; parts omitted in conversion; incorrect information; shortcomings in the coverage of poets; stylistic errors and spelling differences in the tazkira manuscript and publication were identified and analyzed.

10. The translation of "Tazkirai Kayyumi" was made again based on the news revealed as a result of the comparative study of the Tazkira manuscript and edition.

11. The versions of the works of the poets of the Kokand literary environment in the "Tazkirai Kayyumi" were studied on the basis of a comparative-historical approach.

12. Based on the poems of poets such as Amiri, Nadira, Mukimi, Furkat, Zavki, Firaki, the textual aspect of the poems in tazkira and divans was scientifically evaluated, and poetic options were presented based on their authentic text.

**СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ НОМЕР
DSc.03/30.12.2019.Fil.19.01 В ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ
ИМЕНИ АЛИШЕРА НАВОИ**

**АКАДЕМИЯ НАУК РЕСПУБЛИКИ УЗБЕКИСТАН
ГОСУДАРСТВЕННЫЙ МУЗЕЙ ЛИТЕРАТУРЫ
ИМЕНИ АЛИШЕРА НАВОИ**

АХМАДАЛИЕВ ЛОЧИНБЕК МАХАМАДЮСУФ УГЛИ

**СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ ТВОРЧЕСТВА КОКАНДСКИХ
ПОЭТОВ В “ТАЗКИРАИ КАЙЮМИ”**

10.00.10 – Текстология и литературное источниковедение

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ
ДОКТОРА ФИЛОСОФСКИХ НАУК (PhD) ПО ФИЛОЛОГИЯ**

ТАШКЕНТ 2024

Тема диссертации доктора философии (PhD) по педагогике зарегистрирована под номером В.2022.2.PhD/Fil2684 в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан

Защита диссертации проводилась в Государственном музее литературы имени Алишера Навои Академии наук Республики Узбекистан.

Аннотация диссертации размещена на трех языках (узбекский, русский, английский (Резюме)) на сайте (www.tsuull.uz) научного совета и на Информационно-образовательном портале «ziyonet» (www.ziyonet.uz).

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Защита диссертации состоится _____ «__» 2024 года в _____ часов на заседании Учёного совета DSc.03/30.12.2019.fil.19.01 по присуждению учёных степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. (Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуфа Хос Хаджиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; факс: (99871) 281-42-44, (<http://www.tsuull.uz>).

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ВВЕДЕНИЕ (Автореферат диссертации доктора философских наук)

Актуальность и необходимость темы диссертации. Литературоведение уже давно изучает литературные источники с различных аспектов, связанных с этой областью и все больше доказывает, что эти духовные сокровища являются богатым наследием всей человеческой цивилизации. Проводится много исследований по научному исследованию материальных и письменных источников различных форм, созданных с момента создания человеческого общества и как следствие, доведению до следующего поколения наиболее важной и необходимой информации, содержащейся в них. В результате этих научных исследований обогащаются духовность, язык, культура, религиозные взгляды и менталитет каждой нации и народа.

Параллельно с этим процессом развивается развитие таких направлений, как литературное источниковедение, библиография, архивоведение и текстология, в результате увеличения доли общих наук, коллекционирования книг, рукописей, литографий, печатных источников, научного описания, научно-критического изучения, текстологически-сравнительного исследования, анализа его теоретических основ, в результате чего приобретает актуальное значение в исследовательских методах и научных изысканиях, используемых специалистами в этой области. В области литературного источниковедения и текстологии обобщается, научно описывается литературное наследие поэтов и писателей, научное наследие учёных, формируется замысел автора по написанию своего произведения и он начинает собирать материал до настоящего времени. Регулярно продолжается практическая работа по изучению на основе классификации, выявлению достижений и полезных аспектов, которые могут служить развитию литературных и эстетических взглядов человечества и распространению их среди широкой общественности. Актуальность этих работ можно увидеть в нескольких факторах. Например, изучение древних источников, унаследованных от древних народов и народов Востока, которые являются центром науки, определяется их ролью в становлении и развитии мировой цивилизации. Необходимо последовательно продолжать и непрерывно развивать научные исследования по детальному изучению рукописей, написанных мыслителями Востока, учёными, писателями и поэтами, на основе достижений специалистов в этой области.

В Узбекистане известно, что текстология и литературное источниковедение являются областью с давней историей и множеством достижений. «Мы должны уделять особое внимание внедрению в сознание молодежи бесценного наследия наших великих учёных и писателей, наших дорогих святых, храбрости наших непобедимых полководцев и деятелей,

укреплению у них чувства национальной гордости»⁵⁸. Не только узбекские, но и все среднеазиатские народы занимают важное место в литературе литературной среды Хоканди Латифа. Среди них есть те, чья жизнь, творчество и научное наследие еще не полностью исследованы. Творческая лаборатория в частности жизнь и литературная деятельность творцов, чьи рукописи и архивы ещё не исследованы в широких масштабах, создание библиографии, выявление истории написания и редактирования текста их произведений, сбор и сравнение рукописных копий достоверного текста. Создание определение их значимости являются одними из актуальных вопросов области в этом месте велико значение тазкирасов, которые указывают на литературную среду этого периода. Одним из таких тазкирасов является «Тазкираи Кайюми» Пулатжона домуллы Кайюми (1885-1964). Хотя тазкира была написана в 1953-1960 годах, материалы включенные в неё собирались и редактировались автором в течение всей его научной карьеры.

В тазкирах в основном содержатся сведения о тюркских (узбекских) творцах и образцы их стихов, от поэтов-классиков до современников тазкиранави (XII век - II половина XX века). В произведении можно встретить, как известных для науки литературы поэтов, так и писателей, чья жизнь и литературное наследие ещё не изучены, но которые обладают высоким уровнем, острым вкусом и тонким вкусом. Формирование полного научного описания рукописи «Тазкираи Кайюми», проведение источниковедческого исследования произведения, определение его текстовой идентичности публикация произведения наполненного научными новшествами, полученными на основе сравнительного изучения рукописи тазкираи и её издания реализовать показать схожие и различные стороны стихотворений кокандских поэтов, произошедшие от неё путём сравнения их с версиями, в их диванах, определить важность и ценность произведения, как литературного и исторического источника, на основе классификации научной деятельности Пулатжона Кайюми. Такие вопросы, как последовательное и регулярное изучение демонстрируют актуальность данной темы диссертации. Указ Президента Республики Узбекистан от 17 февраля 2017 года № 2789 «О мерах по дальнейшему совершенствованию деятельности Академии наук, организации, управления и финансирования научных исследований и разработок», Указ от 20 апреля 2017 года № 2909 «О мерах по дальнейшему развитию системы высшего образования», ПП-2995 от 24 мая 2017 года «О мерах по дальнейшему совершенствованию системы сохранения, изучения и пропаганды древних письменных источников»; Постановление Кабинета Министров Республики Узбекистан от 22 мая 2017 года №304 «О мерах по дальнейшему совершенствованию системы послевузовского образования»,

⁵⁸ Mirziyoyev Sh.M. Taraqiyot yo'limizning shiddati yanada oshaveradi. Oliy Majlisga Murojaatnoma. // Xalq so'zi. №65. –B.2.

Постановление от 6 ноября 2017 года №891 «О мерах по дальнейшему совершенствованию деятельности Государственного музея литературы имени Алишера Навои Академии наук Республики Узбекистан»; Постановления Президента Республики Узбекистан от 16 апреля 2020 года № ПП-4680 «О мерах по коренному совершенствованию системы подготовки кадров в области востоковедения и повышению научного потенциала» и другие нормативно-правовые документы, касающиеся данной сферы. Данное исследование может в определенной степени послужить реализации поставленных задач.

Соответствие исследования приоритетам развития науки и техники республики. Диссертация выполнена в соответствии с приоритетным направлением развития науки и техники республики: I. «Формирование системы инновационных идей и путей их реализации в социальном, правовом, экономическом, культурном, духовном и образовательном развитии информированного общества и демократического государства».

Уровень изученности проблемы. К настоящему времени проведена значительная работа по теоретическим вопросам текстологии и литературного источниковедения, в частности, по литературной среде Кокандского ханства. В том числе Я.Экман, К.Ераслан, А.Тогон, А.Самайлович, Ю.Бертельс, С.Айный; М.Солихов, А.Каюмов, А.Абдугафуров, М.Кадилова, А.Мадаминов, Р.Тожибоев, А.Турдалиев, Э.Ибрагимова, Ш.Сироджиддинов, Н.Джабборов, Р.Зохидов, О.Джурабоев, З.Кобилова, А.Эркинов, С.Рафиддинов, Н.Хасанов, К.Пардаев, Д.Абдуллаева, А.Дехканов, Д.Зохидова, Н.Мухиддинова⁵⁹ и др. являются тому подтверждением.

⁵⁹ Eckmann J. Harezmi, kipcak ve cagatay turkcesi uzerine arastirmalar. –Ankara, 1996. –S.232.; Eraslan K. Azim hâce'nin hikmetleri. –Istanbul: Türk dili ve edebiyatı dergisi, 1971. –S.193-230.; A.Zeki Velidi Togan. Bugunku Turk tili: Turkistan ve yakin tarihi. –Istanbul, 1981. –501 s.; Самойлович А.Н. Собрание 30 Царских поэтов сопутствующих Ферузу Хива. //ЗВОРАО.-СПБ.,Т.19(1909).вып.4. –С.0198-0209; Бертельс Э.Е. Избранные труды. Навои и Джамии. –Москва: Наука,1965.; Садриддин Айний. Намунаи адабиёти тожиқ. –Москва, 1926. –С.195–197.; Миён Бузрук. Ўрта Осиё ва ўзбек адабиёти тарихига умумий қараш. –Тошкент: Ўздавнашр, 1930. –Б.74-86.; Ўзбек адабиёти тарихи хрестоматияси (XV-XIX асрлар). –Тошкент, 1945. –Б.179-190.; Каюмов А. Қўкон адабий мухити (XVIII-XIX асрлар). –Тошкент: Фан, 1961. –360 б.; Абдугафуров А. Зокиржон Фуркат. –Тошкент: Фан, 1977. –154 б.; Қодирова М. XIX аср ўзбек адабиётида инсон ва халқ тақдири (Ўзбек шоирлари мисолида). Филол.фан. д-ри...дисс. –Тошкент, 1975. –307 б.; Мадаминов А. Узлат ва унинг лирик мероси. Филол.фан. номз...дисс. –Тошкент, 1971. –163 б.; Тожибоев Р. Маърифатга бахшида умр. // Қўкон садоси. 2006. №8. –Б.2.; Turdaliyev A. Yanglish tasavvur (Muhiy taxallusining yozilishi haqida). // O'zbekiston adabiyoti va san'ati. –Toshkent, 2013. №46. –B.26-32.; Иброҳимова Э. Увайсий ҳаёти ва ижоди: Филол.фан. номз... дисс. –Тошкент, 1966. –123 б.; Сироджиддинов Ш. Хилватий меросига этиқод самараси. // Имом ал-Бухорий сабоқлари. –Тошкент, 2002. №2. –Б.142-144.; Shu muallif. O'zbek matnshunosligi shakllanishining tarixiy ildizlari. // Adabiy manbashunoslik va matnshunoslikning dolzarb muammolari. –Toshkent: TUBO NASHR, 2022. –B.4-9.; Жабборов Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси. Филол.фан. д-ри...дисс. –Тошкент, 2004. –280 б.; Зоҳидов Р. “Сабот ул-ожизин” асарининг манбалари, шарҳлари ва илмий-танқидий матнини комплекс ўрганиш муаммолари. Филол.фан.д-ри ...дисс. автореф. –Тошкент, 2018. –75 б.; Shu muallif. Matnshunoslik va adabiy manbashunoslik asoslari. –Toshkent: Yashil yarqoq nashr-matbaa uyi, 2023. –224 б.; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси. Филол. фан. номз...дисс. –Тошкент, 2003. –156 б.; Qobilova Z. Badiiy ijodda ta'sir va izdoshlik masalalari (Amiriy she'riyati misolida). Filol.fan. d-ri...diss. –Farg'ona, 2020. –260 б.; Erkinov A. “Majmuay shoiron” tazkiram yoki bayoz? // Adabiy meros. 2022. №1. –B.50-65.; Рафиддинов С. Азимхожа эшон. –Тошкент: Ўзбекистон, 1993. –88 б.;

XIX век был веком открытия пути для важных научных исследований и направлений в литературоведении, а также в других областях. В частности, к концу века появились некоторые небольшие исследования и научно-теоретические наблюдения о литературной среде под руководство Амири стало осуществляться впервые в русском литературоведении. Первые попытки буквального изучения литературы этого периода совпали с серединой 20 века. Например, Пулатжон Кайюми сделал несколько важных вещей в этом отношении. В 1960 году А.Кайюмов впервые использовал термин «Кокандская литературная среда» по отношению к этой литературной среде. Мы можем найти мнения по этой теме в учебниках, научных монографиях и брошюрах составленный такими учёными, как Т.Джалолов, В.Зоҳидов, Б.Валиходжаев, Э.Шодиев, А.Халилбеков, М.Хамидова, Х.Ипектен⁶⁰. Обзоры и антологии, связанные с литературной средой Коканда, научно и теоретически описаны в статьях О.Джурабоева⁶¹. Ценными являются научно-исследовательские работы, проведённые такими учёными, как С.Самандарова, М.Кадилова, М.Шониёзов, Т.Ташболтаева. литературные источники для отражения этой среды и её рукописей⁶². Первая публикация книги Саида Мухаммада Алихана О.Джурабоева была последней практической работой в этой области⁶³.

Подобно вышесказанному есть много вещей, которые нужно сделать и которые ждут для собственного исследования. Решение задач литературоведения, в частности классической литературы, хорошо начинать прежде всего с текстологического изучения произведения. По этой причине

Hasanov N. Çağatay şairi Azim hacc ve hikmetleri. // Türk dünyası araştırmaları. 2011. –S.137-143.; Шу муаллиф. Яссавийликка доир манбалар ва “Девони Ҳикмат”. –Тошкент: Akademi nashr, 2012. –304 б.; Shu muallif. Ferganali mutasavvif şair Ziyaüddin Hazini Töre Hokandı hakkında. // Buhara’dan Konya’ya irfan mirasi ve XIII. Yü. medeniyet merkezi Konya. –Konya: Aralık, 2018. –S.213-223.; Shu muallif. Qo’qonda saqlanayotgan “Devoni hikmat”ning ayrim nusxalari haqida. // Qo’qon adabiy muhiti va Uchinchi Renessans. –Qo’qon: Farg’ona, 2022. –B.453-459. Пардаев Қ. Муқимий шеърятининг матн тарихи, тахрири ва талқини. Филол.фан. д-ри...дисс. –Тошкент, 2020. –310 б.; Абдуллаева Д. Усмонхўжа Зорий ҳаёти ва ижоди. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2003. –24 б.; Дехқонов А. Муҳаййирнинг ҳаёти ва ижоди. Филол.фан.номз. ...дис.автореф. –Тошкент, 2007. –25 б.; Зоҳидова Д. Ғарбий ва унинг девони. Филол.фан.номз. ...дисс.автореф. –Тошкент, 2006. –23 б.; Муҳиддинова Н. Мирҳасан Садоийнинг адабий мероси. –Тошкент: Mumtoz so’z, 2015. –143 б.

⁶⁰ Жалолов Т. Ўзбек шоирлари. –Тошкент: Адабиёт ва санъат, 1959. –168 б.; Зоҳидов В. Ўзбек адабиёти тарихидан. –Тошкент: Ўзадабийнашр, 1961. –266 б.; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. –Тошкент, Фан, 1974. –159 б.; Шодиев Э. Фазлий Намангоний ва Хўжанд шоирлари. –Хўжанд: Хўжанд давлат университети, 1993. –72 б.; Халилбеков А. Наманган адабий гулшани. –Наманган: Наманган, 2007. –467 б.; Iprektekin H. Şair tezkireleri. –Ankara: Araştırma ve İnjelme Dizisi, 2002. –372 s.

⁶¹ Жўрабоев О. Қўкон адабий муҳитида девончилик анъанаси ва девонлар таснифи. // Ўзбек тили ва адабиёти. 2008. №4. –Б.8-17; Шу муаллиф. Мирзо Сиддиқ Фано ва унинг адабий мероси. // Ўзбек тили ва адабиёти. 2011. №2. –Б.117-125; Шу муаллиф. Навоий даври девончилиги ва Қўкон адабий муҳити. // Ўзбек тили ва адабиёти. 2015. №1. –Б.27-32; Шу муаллиф. Амир Умархон ва Қўкон адабий муҳити. // Ўзбек тили ва адабиёти. 2019. №6. –Б.45-46.

⁶² Самандарова С. XX аср ўзбек тазкиралари. Филол.фан.номз. ...дисс.автореф. –Тошкент, 1996. –26 б.; Қодинова М. Иброҳим Даврон. –Тошкент: Янги аср авлоди, 2003. –87 б.; Шониёзов М. Мажмуаи шоироннинг матний хусусиятлари: Филол.фан.номз. ...дисс.автореф. –Тошкент, 2009. –23 б.; Тошболтаева Т. Фазлий Намангоний: “Мажмуаи шоирон”да анъанавийлик ва ўзига хослик: Филол.фан.номз. ...дисс.автореф. –Фарғона, 2020. –24 б.

⁶³ Саид Мухаммад Алихон. Девон (нашрга тайёрловчи ва сўзбоши муаллифи: Жўрабоев О.). –Тошкент: Tamaddun, 2024. –244 б.

среди многих периодов и тем истории литературы, Исследования связанные с этой средой продолжаются и сегодня. Для того, чтобы приступить к исследованию «Девона» и поэтических сборников, составленных кокандскими художниками разных жанров с тонким вкусом и художественным мастерством, прежде всего необходимо критическое изучение их автографов и копий переписанных переписчиками составление коллективного тома необходимые задачи, такие как конвертация, реализация академической публикации.

Связь исследования с планами научных исследований научно-исследовательского учреждения, где выполнена диссертация. Диссертационная работа выполнена в соответствии с новой экспозицией Государственного музея литературы имени Алишера Навои, в частности, экспозиционно-тематическим планом «Узбекская литература XVI-XIX вв.» и «Узбекская литература XX в.».

Цель исследования: Заключается в проведении источниковедческого исследования рукописи «Тазкираи Кайюми», изучении рукописи и современной редакции в текстологически-сравнительном аспекте, восстановлении биографии и творчества учёного на основе первоисточников, выявлении научно-эстетического мышления учёного.

Задачи исследования:

Сбор источников, связанных с жизнью и деятельностью Пулатжона Кайюми, и восстановление на их основе научной биографии учёного, введение в научный оборот новых сведений о деятельности учёного;

определение общего объёма научного наследия учёного и группировка его по тематике, а также научная классификация источников, связанных с темой;

проведение текстологически-сравнительного исследования оригинальности и вариантов публикации трудов учёного и подготовка нового издания на основе повторного перевода «Тазкираи Кайюми»;

выявление научной значимости рукописных источников по литературной среде Коканда, приобретенных учёным, и проведение их перекрёстного анализа с текущими изданиями кабинетов поэтов.

Объектом исследования являются №734 произведения «Тазкираи Кайюми», хранящиеся в фонде Государственного музея литературы имени Алишера Навои УзРесп, «История Коканда и его литературы», хранящиеся в фонде рукописей ВИ УзР №10041, «Образцовая тетрадь узбекской литературы» (Сборник тюркских стихотворений) рукописи №953, хранящиеся в фонде Музея «Великие учёные» при Кокандском государственном музее-заповеднике, рукописи произведений таких художников, как Амирий, Надира, Мукимий, Фуркат, Завкий и издания, в частности, Амирий «Девон» Фонд №153 Государственного музея литературы имени Алишера Навои АН УзР; Фонд рукописей №4182 ИВ АН УзР Надиры «Девон» систематизирует копии

рукописей, хранящихся в описи предметом исследования являются источники о жизни и научной деятельности Пулатжона Кайюми, рукописи и изданные экземпляры произведения «Тазкираи Кайюми», рукописи дивана поэтов кокандской литературной среды и их текстовые особенности.

Методы исследования. Для освещения темы исследования были использованы герменевтический, сравнительно-типологический, биографический, историко-хронологический методы.

Научная новизна исследования заключается в следующем:

Сформировано полное научное описание рукописи «Тазкираи Кайюми», рукопись рассмотрена в аспекте источниковедения, выявлены такие вопросы, как история создания, биография создателей и примеры творчества, текстовые особенности и уникальность их произведений, их научное и литературное значение;

сравнивались рукописный и изданный экземпляры тазкиры, в результате чего были выявлены количество поэтов (328 вместо 324) и их последовательность, исправлены ошибки в нумерации предложений, информация, добавленная А.Каюмовым в процессе издания и наоборот, пропущенная выявлены и устранены редакционные требования в рукописи, ошибки в издании методические (774) и орфографические (2327) недостатки в рукописи и издании, и подготовлен к печати новый вариант тазкиры;

стихи кокандских поэтов, включённые в тазкиру, были сопоставлены с вариантами в диванах этих поэтов, разработан и представлен научному сообществу их текст, более приближенный к авторскому;

собраны сведения о жизни и научной деятельности Пулатжона Кайюми, приведены ошибки в статистике, а также разъяснены в научном сообществе некоторые спорные моменты, связанные с деятельностью учёного.

Достоверность результатов исследования подтверждает Государственный литературный музей №734 имени Алишера Навои «Тазкираи Кайюми», а также кабинеты поэтов кокандской литературной среды, которые находятся в тазкира, в том числе Государственный литературный музей Амира «Девон» имени Алишера Навои фонд музея №153; Нодира «Девон» Узбекского литературного общества ИВ Фонд рукописей №4182; Архив Азиза Каюмова Государственного литературного музея имени Алишера Навои Узбекского литературного общества сборник «Девони Фуркат Хоканди» (1959) составленный Пулатжоном Кайюми; Рукописные экземпляры «Девони Фироки», хранящиеся в личной библиотеке Бахтияржона Достматова, внука Дост Мухаммада Фироки, были текстуально исследованы с использованием теоретических методов, разработанных в рамках текстологии и литературного источниковедения, представленный анализ, выводы были внедрены в практику, полученные результаты являются авторитетными это объясняется тем, что он одобрен организациями.

Научная и практическая значимость результатов исследования заключается в первом научном анализе вновь выявленных литературных материалов, их изучении в связи с идеями национальной независимости, изучение «Тазкираи Кайюми» с точки зрения текстологии и литературного источниковедения служит научно-теоретической основой в рамках области определяется выполнением.

Практическая значимость результатов исследования заключается в том, что из полученных материалов проводятся исследования по предметам «Текстология и литературное источниковедение», «Научно-критическая теория текста», «История узбекской литературы» в высших учебных заведениях для получения степени бакалавра и магистра. Это объясняется тем, что его можно использовать, как готовый источник для учебных пособий, учебников, а также для преподавания спецкурсов, организации семинаров по литературной среде Коканда.

Внедрение результатов исследований. На основе научных результатов текстологическо-сравнительного изучения произведений кокандских поэтов в «Тазкираи Кайюми», различий между копией и изданием рукописи №734 Государственного литературного музея имени Алишера Навои АН УзР, поэтов в рукописи стихотворений сделаны выводы, сделанные в результате сравнительного изучения с диванами этих поэтов, из научно-теоретических выводов о научной деятельности Пулатжона Кайюми в Кокандском государственном педагогическом институте имени Муками №АЛ-322103020 №АЛ-322103020 «Жизнь творцов литературной среды Коканда и был использован в практическом проекте по теме «Создание веб-сайта и электронной платформы по творчеству» (№93/04 Кокандского государственного педагогического института имени Муками от 25 января 2024 года и Ташкентского государственного Университет узбекского языка и литературы имени Алишера Навои 2024 г. Подтверждающее свидетельство № 04/1-1578 от 14 июня). В результате примеры жизни и литературного наследия кокандских поэтов в «Тазкираи Кайюми» послужили для создания веб-сайта и электронной платформы. В результате сравнения рукописи и издания «Тазкиры» были исправлены количество поэтов (328 вместо 324) и их последовательность, ошибки в нумерации предложений, информация, добавленная А. Каюмовым в процессе публикации и наоборот, информация, упущенная в рукописи или Алишером Навои из научно-теоретических выводов относительно допущенных ошибок, ошибок в публикации, методических (774) и орфографических (2327) недостатков, выявленных и устранённых в результате текстологически-сопоставительного исследования рукописи и действующего издания. Он был использован в практическом проекте №ПФ-201912258 «Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы»,

выполняемом в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы (Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои Университет ссылка №04/1-1577 (дата 14 июня 2024 г.). В результате на электронной платформе были опубликованы материалы не раскрывавшие ранее информацию о жизни и научной деятельности Пулатжона Кайюми, ошибки в статистике и научной точности, включённые в спорные места о деятельности учёного в научном сообществе, версии, подготовленные на основе составленного аутентичного текста произведений кокандских поэтов, включенных в тазкиру послужило основой для обогащения.

Из тазкира содержащего узбекскую литературу с XII-XIII веков до второй половины XX века и факты об её авторе, последовательный номер рукописи 734 Государственного музея литературы имени Алишера Навои АН УзР и научно-исторические материалы, связанные с систематической информацией, были использованы при подготовке программ «Образование и развитие», «Газал бостони» редакции «Культурно-просветительского и художественного вещания» Национальной телерадиокомпании Узбекистана (справка УзНТРК 2024 № Уз/РМ-19-24 от 21 мая). В результате сегодня через средства массовой информации популяризация «Тазкирай Кайюми» и поэтов литературной среды Коканда в нём, а через это и его роль в воспитании молодёжи и сохранении живых имён наших великих предков, главной задачи перед обществом и наукой информации о создателе послужили дальнейшему увеличению возможности точной достоверной доставки.

Утверждение результатов исследования. Результаты исследования обсуждались на 12 международных и 5 республиканских научно-практических конференциях.

Публикация результатов исследования. Всего по теме диссертации 24 научных работы, в том числе 7 статей в научных изданиях, рекомендованных к публикации основных научных результатов докторских диссертаций ВАК Республики Узбекистан, в том числе 6 в республиканских и 1 в зарубежных журналах.

Структура и объём диссертации. Диссертация состоит из введения, трех глав и заключения и составляет 143 страницу (196 вместе со списком литературы и приложениями).

E'LON QILINGAN ISHLAR RO'YXATI
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