

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSs.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

AXMADJONOV PARVIZJON MAXAMADZODA

SAYF FARG‘ONIYNING ADABIY MEROSI VA UNING POETIK TADQIQI

10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti (tojik tili va tojik adabiyoti)

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Farg‘ona – 2025

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

**Content of dissertation abstract of doctor of philosophy (PhD) on
philological sciences**

**Оглавление автореферата диссертации доктора философии (PhD) по
филологическим наукам**

Axmadjonov Parvizjon Maxamadzoda

Sayf Farg‘oniyning adabiy merosi va uning poetik tadqiqi.....3

Akhmadjonov Parvizjon Makhamadzoda

Literary heritage of Saif Farghani and his poetic research.....27

Ахмаджонов Парвизжон Махамадзода

Литературное наследие Сайфа Фергани и исследование его поэтики.....51

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ.....55

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSs.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

AXMADJONOV PARVIZJON MAXAMADZODA

SAYF FARG‘ONIYNING ADABIY MEROSI VA UNING POETIK TADQIQI

10.00.05 – Osiyo va Afrika xalqlari tili va adabiyoti (tojik tili va tojik adabiyoti)

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Farg‘ona – 2025

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy attestatsiya komissiyasida B2022.2PhD/fil2504 raqam bilan ro'yxatga olingan.

Dissertatsiya Farg'ona davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezюме)) Farg'ona davlat universiteti veb-sahifaning (www.fdu.uz) hamda "Ziyonet" axborot ta'lim portali (www.ziyonet.uz) manzillariga joylashtirilgan.

Ilmiy rahbar:

Isomiddinov Farhod

filologiya fanlari nomzodi, dotsent.

Rasmiy opponentlar:

Matlubai Mirzoyunus (Xojayeva)

filologiya fanlari doktori, professor

Xo'jaqulov Sirojiddin Xolmaxmatovich

filologiya fanlari doktori, dotsent

Yetakchi tashkilot:

Termiz davlat universiteti

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi ilmiy darajalar beruvchi DSc.03.12.2019.Fil.10.00.05 raqamli Ilmiy kengashning 2025-yil 27 mart soat 11:00 dagi majlisida bo'lib o'tadi (Manzil: 100151, Farg'ona shahri, B.Marg'inoniy ko'chasi, 105-uy. Telefon: +99873 244-57-82; e-mail: fardu_info@gmail.uz)

Dissertatsiya bilan Farg'ona davlat universitetining Axborot-resurs markazida tanishish mumkin (472 raqam bilan ro'yxatga olingan). (Manzil: 100151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Telefon: (99873) 244-44-94.

Dissertatsiya avtoreferati 2025-yil 11 mart kuni tarqatildi.

(2025-yil 11 mart dagi 11 raqamli reyestr buyuznomasi).



S.M.Muminov

ilmiy darajalar beruvchi ilmiy kengash
raisi, filol. f.d., professor

M.T.Zokirov

ilmiy darajalar beruvchi ilmiy kengash
ilmiy kotibi, filol. f.n., professor

A. G. Sabirdinov A.G.Sabirdinov

ilmiy darajalar beruvchi ilmiy kengash
qoshidagi ilmiy seminar raisi,
filol. f.d., professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Dunyo adabiyotshunosligida buyuk Sharq allomalari badiiy tafakkurning rivoji va takomillashuviga, insoniyatning ma'naviy kamoloti va ma'rifatiga qo'shgan hissasi bilan alohida o'rin tutadi. Ular ma'naviy merosidagi umuminsoniy g'oyalarni axloqiy qadriyat sifatida yoshlar ongiga singdirish bugungi kunning dolzarb masalalaridandir. Shu bois mumtoz adabiyot an'alaridan bugungi kunning madaniy, adabiy va tarixiy qadriyatlarni tiklash jarayonida foydalanish, ayniqsa, yosh avlodning ma'naviy kamolotini rivojlantirishda qo'llash alohida ahamiyatga ega. Jumladan, Sharq xalqlarining buyuk mutafakkiri Sayfiddin Muhammad Farg'oniyning bosib o'tgan hayot yo'li, adabiy merosi hamda insonni komillikka yetaklovchi ma'naviy-ma'rifiy, diniy-irfoniy, falsafiy-axloqiy va tasavvufiy qarashlari asosida yoshlarni barkamollik, insonparvarlik mehr-muruvvat, saxovat kabi gumanistik g'oyalar asosida tarbiyalash dolzarblik kasb etmoqda. Xorijiy adabiyotshunoslikda ham Sharq adabiyoti vakillari va ularning ma'naviy merosini tadqiq etish, qo'lyozma asarlarini nashr qilish ishlari amalga oshirilmoqda.

Jahon adabiyotshunosligida ilm-fan taraqqiyoti tarixiga ulkan hissa qo'shgan Sharq mutafakkirlarining ilmiy faoliyati, ular yaratgan boy ma'naviy merosini ijtimoiy hayot sohalariga joriy etishga alohida e'tibor qaratib kelinganligi diqqatga sazovordir. Xususan, o'tgan asrlarda yashab o'tgan ijodkorlar asarlaridagi ezgu g'oyalarni bugungi davrning madaniy-ma'naviy ehtiyojlariga xizmat qildirish muhim ahamiyat kasb etmoqda. Binobarin, badiiy asarning poetik xususiyatlari, tasviriy hamda ifoda vositalari, adabiy turlar va janrlarini chuqur o'rganish adabiyotshunoslik fanining asosiy masalalaridan biri bo'lib qolmoqda.

Mustaqillik yillarida mamlakatimizda buyuk ajdodlarimizning adabiy merosini har tomonlama chuqur o'rganish va ularni yosh avlod vakillari orasida targ'ib qilish, shu orqali yoshlarni milliy va umuminsoniy qadriyatlarga hurmat ruhida tarbiyalab, kelajagimiz bunyodkorlari etib shakllantirish bo'yicha keng chora-tadbirlar va islohotlar amalga oshirilib kelinmoqda. Bu xususda Prezidentimiz ta'kidlaganidek: "Buyuk ajdodlarimizning betakror va noyob ilmiy-ma'naviy merosi biz uchun doimiy harakatdagi hayotiy dasturga aylanishi kerak. Bu o'lmas meros hamisha yonimizda bo'lib, bizga doimo kuch-quvvat va ilhom bag'ishlashi lozim".¹ Yangi O'zbekistonda milliy adabiyotimizni o'rganish, tadqiq va targ'ib etishga qaratilgan e'tibor kuchaydi. O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga va O'zbekiston xalqiga Murojaatnomasining asosiy mazmun-mohiyati inson manfaatlarini ulug'lash: "Avval – inson, keyin – jamiyat va davlat" degan mushtarak g'oyalarni o'zida mujassam etadi. Biz bu g'oyalarni yangi Konstitutsiyamiz va qonunlarimizga ham, kundalik hayotimizga ham chuqur singdirishimiz zarur".² Shu ma'noda XIII asrda yashab ijod qilgan Sayfiddin Muhammad Farg'oniyning adabiy merosini keng doirada o'rganish, u tomonidan ilgari surilgan g'oyalarning asl mazmun-mohiyatini bugungi kun nuqtayi nazaridan o'rganish muhim ahamiyatga ega.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-noyabrdagi PF-5847-son

¹ Мирзиёев Ш.М. Ўқитувчи ва мураббийлар – янги Ўзбекистонни барпо этишда катта куч, таянч ва суянчимиздир // Халқ сўзи. 1 октябрь 2020 йил. -№207 (7709)

² O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning Oliy Majlis va O'zbekiston xalqiga Murojaatnomasi. 21.12.2022. <https://www.xabar.uz/jamiyat/>

“O‘zbekiston Respublikasi Oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi farmonlari, 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”gi, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil-13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”, 2018-yil 12-maydagi PQ-3721-son “Buyuk allomalar, adib va mutafakkirlarimiz ijodiy merosini keng o‘rganish va targ‘ib qilish maqsadida yoshlar o‘rtasida kitobxonlik tanlovlarini tashkil etish to‘g‘risida”, 2021-yil 26-martdagi PQ-5040-son “Ma’naviy-ma’rifiy ishlar tizimini tubdan takomillashtirish chora-tadbirlari to‘g‘risida”gi qarorlari, shuningdek, mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishi doirasida amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligi tarixida va bugungi kunda Sayf Farg‘oniyning hayoti va faoliyatini ilmiy jihatdan keng qamrovli yoritib bera oladigan tadqiqot ishi amalga oshirilmagan. Sayf Farg‘oniy hayotligida va undan keyingi davrlarda yozilgan ko‘pgina tarixiy manbalar, jumladan, tazkiralarda u haqida yetarlicha ma’lumotlar mavjud emas. Faqat Abulqosim Kozaruniy “Sullam-us-samovot”³ tazkirasida Sayf Nishopuriy va Sayf Isfarangiy bilan bir qatorda Sayf Farg‘oniy nomini ham keltirib, Sayf Isfarangiyning she‘rlariga baho berib o‘tgan va mashhur tarixchi Fuvotiy 660/1261-62-yilda o‘zining “Talxis majmua al-adab fi-mu‘jam al alqob” (“Har xil laqab-taxallusli adiblar to‘plamining xulosasi”) asarida Sayfiddin Muhammad Farg‘oniyning taniqli shoirlardan biri bo‘lganligini aytgan xolos.⁴

Xorijiy mamlakatlarda ham Sayf Farg‘oniy shaxsi, ilmiy-ijodiy faoliyati, ma’naviy merosi tadqiqotchilarni qiziqtirib kelgan. Sayf Farg‘oniy haqidagi ilk tadqiqotlar turk olimi Ahmad Otashning Turkiya kutubxonalarida Sayf Farg‘oniy devoni nusxalari borligini o‘z maqolasida e‘lon qilganligidan keyin (1959-y) boshlandi.⁵

Eron adabiyotshunosligida Zabeululloh Safo, Zahro Dari, Zaynab Hodiyy, Qadamaliy Saramiy, Zahro Shayxi, Sayid Muhammad Turobiy, Abulqosim Rodfar, Zahro Porsopurlar⁶ tomonidan Sayf Farg‘oniy ijodining muayyan bir jihatini

³ Kozaruniy A. Sullam-us-samovot. Rossiya Fanlar akademiyasining Sharqshunoslik instituti Sankt-Peterburg bo‘limi xazinasining yozma nusxasi, 684-raqam. 91-92-varaq.

⁴ Ахмедов Б. Сайфуддин Мухаммад Фарғоний. – Тошкент: Қизил Ўзбекистон, Правда Востока ва Ўзбекистони Сурх бирлашган нашриёти, 1962. – Б. 3.

⁵ Ates A. Anadolunin unutulmus buyuk bir sairi: Sayf al-Din Muhammad al-Fargani // Turk tarih kurumu belleten. – Anqara, 1959. – S. 434.

⁶ ذبيح الله صفا. تاريخ ادبيات در ايران. تهران: انتشارات فردوسی، 1369. صحيفة 705. زهرا درى، زينب هادى. (1389). ابعاد مختلف نقد اجتماعى در ديوان سيف الدين محمد فرغانى. پژوهش نامه ادبيات تعليمى (پژوهشنامه زبان و ادبيات فارسى)، 2(5)، 119-146. سزائى قدمعلى،

yoritishga qaratilgan tadqiqotlarini kiritish maqsadga muvofiq. Bu tadqiqotlarning ilmiy va nazariy jihatdan qimmati shundaki, ularda Sayfning shoirlik faoliyati hamda lirik merosining mazmun-mohiyati to'g'risida munosabat bildirilgan bo'lib, fors-tojik adabiyoti tarixida muhim o'rin tutuvchi bu adabiy siymoning faoliyatini tadqiq etishdagi dastlabki urinishlardir.

O'zbek va tojik adabiyotshunosligida Sayf Farg'oniyni ilmiy merosini o'rganishga katta e'tibor berildi. Uning hayoti, ilmiy merosi to'g'risida ilmiy izlanishlar A.Afsahov, B.Ahmedov, M.Madg'oziyev, H.Yusupov, M.Mamatov, M.Maqsudova, G.Sharifova, H.Homidiy, R.Hodizoda va boshqalar⁷ tomonidan amalga oshirilgan. Bu ilmiy izlanishlar Sayf yashagan davr adabiy va ilmiy muhiti, zamondoshlari hayoti va ijodini o'rganishda hamda mazkur davr madaniy hayotining ajralmas bo'lagi sanalgan Sayf Farg'oniyni shoirlik faoliyatini hamda uning Sharq adabiyotidagi o'rnini chuqurroq tushunishimizga zamin yaratadi va zarur ma'lumotlarni beradi.

Shu bilan birga XIII va XIV asr fors-tojik adabiyotida o'ziga xos o'ringa ega bo'lgan Sayf Farg'oniyni hayoti va ijodiy faoliyati yaxlit va keng planda o'rganilmaganligi, adabiyotshunoslik fani nuqtayi nazaridan maxsus tadqiq etilmaganligi mazkur dissertatsiyaning ilmiy ahamiyatini ko'rsatadi.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya mavzusi Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Mumtoz adabiyot muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi. Tadqiqotimizdan maqsad Sayf Farg'oniyni hayoti va ilmiy-adabiy merosini o'z davri adabiy jarayoni bilan bog'liq holda o'rganish va shu nuqtayi nazardan shoirning Sharq adabiyotida tutgan o'rnini masalasiga oydinlik kiritishdan iborat.

Tadqiqotning vazifalari:

XIII asrda Movarounnahr va Xurosondagi ijtimoiy-siyosiy jarayon, adabiy-madaniy muhit va unda Sayf Farg'oniyni hayoti yo'lini sharhlash;

Sayf Farg'oniyni qizg'in ijodiy va ijtimoiy-siyosiy faoliyatini va u yashagan davr adabiy muhitini manbalarga asoslanib tahlil qilish;

Sayf Farg'oniyni mansub bo'lgan adabiy muhitning mavzular ko'lami va g'oyaviy-falsafiy tizimi hamda salafilar va zamondosh ijodkorlarning Sayf Farg'oniyni ijodiga ta'siri masalasini tadqiq etish;

Sayf Farg'oniyni devonini adabiyot tarixi bo'yicha qimmatli materiallar bera

رفاعی دیار. سیف فرغانی و انتقادهای اجتماعی. فصلنامه علمی عرفانیات در ادب فارسی. ۱۳۹۱: ۳ (۱۲): ۲۸-۱۱. زهرا شیجکی، حبیب جدیدالاسلامی قلعه نو، و بهروز رومیانی، "سیمای نبوی پیامبر اسلام (ص) در دیوان اسماعیل اصفهانی و سیف فرغانی،" پژوهش های اعتقادی کلامی (علوم اسلامی)، 9، vol. 35، no. 121، pp. سیف فرغانی، محمد، قرن 8ق. برگ خزان دیده: گزیده اشعار سیف فرغانی / مقدمه ذبیح الله صفا؛ انتخاب و توضیح محمد ترابی. تهران: سخن، 1375. 356 ص. سیف الدین محمد فرغانی. گزیده اشعار سیف فرغانی: شاعر قرن هفتم و هشتم / به کوشش ابوالقاسم رانفر. تهران: موسسه انتشارات امیر کبیر، 1365. 106 ص زهرا پارساپور. سیف، شاعری صوفی و نقادی بی پروا. تفسیر و تحلیل متون زبان و ادبیات فارسی (دهخدا) مقاله 3، دوره 2، شماره 4، شهریور 1389، صفحه 67-86.

⁷Афсахов А. Сайфи Фарғонӣ. – Душанбе: Дониш, 1976; Аҳмедов Б. Сайфуддин Муҳаммад Фарғоний. – Тошкент: Қизил Ўзбекистон, Правда Востока ва Ўзбекистони Сурх бирлашган нашриёти, 1962; Мағозиев М, Юсупов Х. Шайх Саъдий Шерозийнинг фарғоналик дўсти. 1994; Маматов М. Муҳаммад Сайфи Фарғоний ижодида тасаввуф тамойиллари. // Марказий Оснѐ фалсафий тафаккури тараққиѐтида тасаввуф таълимотининг ўрни ва аҳамияти. – Бухоро, 2022; Маматов М. Сайфиддин Муҳаммад Фарғоний // Мозийдан садо илмий-амалий, маънавий-маърифий журнали. – Тошкент, №1 (69), 2016; Мақсудова М. Шарҳи ишқ ва аҳволи ошиқ дар ғазалиѐти Сайфи Фарғонӣ // Endless light in science, (май), (2023); Шарифова Г. Сайфи Фарғонӣ – подшохи мулки суҳан. – "Овози тоҷик", №30 2023; Ҳомидий Х. Мазлумлар кўз ѐши оташ // Кўҳна Шарқ дарғалари: Бадиий-илмий лавҳалар. – Тошкент: Шарқ, 1999; Ҳодизода Р. Таърихи адабиѐти асрҳои XII-XIV. – Душанбе: Дониш, 1975.

oladigan muhim adabiy manba sifatida o'rganish;

Shoir adabiy merosining g'oyaviy-falsafiy xususiyatlari, janrlar hamda badiiy mahorat masalalarini tahlil qilish asosida uning XIII asr adabiyotidagi mavqeyini aniqlash.

Tadqiqotning obyekti sifatida Sayf Farg'oniyning Istanbul universiteti kutubxonasida F171 raqami bilan saqlanayotgan devon nusxasi hamda Anzor Afsahov tomonidan 1978-yil Dushanbeda, sharqshunos olim Zabehulloh Safo tomonidan 1986-yil Tehronda va Ibrohim Naqqosh tomonidan 2023-yil Dushanbeda nashr qilingan "Devon"lari asos qilib olindi.

Tadqiqotning predmetini Sayf Farg'oniyning "Devon"ida mavjud ilmiy-nazariy, falsafiy va adabiy xususiyatlarni davr adabiyotshunosligi nuqtayi nazaridan tadqiq qilish tashkil etadi.

Tadqiqotning usullari. Tadqiqotni amalga oshirishda ilmiy-tahliliy, qiyosiy-tipologik, statistik, matn tahlili, qisman avtobiografik tavsiflash kabi usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sayf Farg'oniyni hayoti va ijodidagi dolzarb muhim masalalar, jumladan, u yashagan davr, qoldirgan lirik merosi va adabiy-estetik qarashlari, adabiy hamda tarixiy manbalar (qo'lyozma asarlar, manbashunoslik tadqiqotlari, davr hujjatlari) vositasida asoslangan;

ma'no va mazmun nuqtayi nazaridan Sayf Farg'oniyni she'riyatida uning dunyoqarashi, ijtimoiy, ilmiy-falsafiy qarashlari ifodalanganligi, adabiy janrlarning shakl va tuzilishiga hech qanday o'zgartirish yoki yangilik kiritmaganligi, o'zidan oldin ijod qilgan shoirlarning an'alarini davom ettirganligi dalillangan;

Sayf Farg'oniyni qasida yozishda, asosan, Sanoiy, Hoqoniy, Anvari va Sa'diy Sheroziydan ilhomlanganligi, uning qasidalarida, asosan, tabiat va atrof-muhit tasviri, axloqiy fikrlar bilan bir qatorda davrning ijtimoiy holati, xususan, zahmatkash xalqning hayoti aks etganligi, Sayf Farg'oniyni qasida janrining xalqchil bo'lishidagi xizmatlari aniqlangan;

shoir she'riyatining go'zalligi uning mazmun va ma'no yaratishda tashbeh, talmeh, istiora, mubolag'a va boshqa badiiy san'at turlaridan mohirona foydalanganligi, badiiy san'atlar orqali teran ma'nolar yaratishiga "Qur'on" oyatlari hamda hadislardan bahramand bo'lganligi, shuningdek, "Zabur", "Tavrot", "Injil" kabi muqaddas kitoblar zamin bo'lib xizmat qilganligi isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Sayf Farg'oniyni devonining turli nusxalari va saqlanish joylari aniqlangan;

shoir ijod namunalarining g'oyaviy yo'nalishlariga muayyan baho berilgan;

Sayf Farg'oniyni mahoratli shoir va yetuk adabiyotshunos sifatida XIII asr fors-tojik adabiyoti taraqqiyotidagi o'rni ko'rsatilgan;

Tadqiqot natijalaridan adabiyot tarixi, adabiyot nazariyasi, adabiyotshunoslik, she'rshunoslik fanlaridan darslik va o'quv qo'llanmalar, ilmiy maqola va dissertatsiyalar yaratishda manba sifatida foydalanish mumkin. Shuningdek, kurs ishlari, bitiruv malakaviy ishi, magistrlik dissertatsiyalarini yozishda, ma'ruza materiallarini tayyorlashda va o'qitish jarayonida foydalanish mumkin.

Tadqiqot natijalarining ishonchligi muammoning to'g'ri qo'yilganligi, ilmiy muammoning o'rganilish chegaralari aniq belgilanganligi, xulosalar ilmiy asoslanganligi, tahlillar ilmiy-tahliliy, qiyosiy-tipologik, statistik, matn tahlili,

qisman avtobiografik tavsiflash vositasida olib borilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, tahlil jarayonida mumtoz va zamonaviy adabiyot tabiatidan kelib chiqilganligi, natijalarning vakolatli davlat muassasalari tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tajribaga asoslangan bilimlar asosida mamlakatimizda yuksak ma'naviyatli yetuk kadrlar tarbiyasi uchun buyuk allomalarning madaniy-ma'naviy hamda ilmiy-nazariy merosi, jumladan, Sayf Farg'oniy ma'naviy ijodi, unda ilgari surilgan falsafiy g'oyalar, inson hayoti va taqdiri, ijtimoiy adolat haqidagi qarashlar yoritilgan ilmiy xulosalardan Sharq mumtoz adabiyoti poetikasi, adabiyot tarixi, adabiyotshunoslik, tasavvuf va falsafa tarixi yo'nalishlaridagi tadqiqotlarda nazariy manba sifatida foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy o'quv yurtlarida ta'lim dasturlari va vositalarini tayyorlashda, mumtoz adabiyot, adabiyotshunoslik, tasavvuf sohalariga oid izohli lug'atlar yaratishda, adabiyotshunoslik va tasavvuf tarixiga bag'ishlangan maxsus kurslarni tashkil etishda, "Mumtoz adabiyot tarixi", "Adabiyot nazariyasi", "She'rshunoslik" kabi fanlar uchun o'quv va uslubiy qo'llanmalar yaratishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Sayf Farg'oniyning adabiy merosi va uning poetik tadqiqi yuzasidan olingan ilmiy xulosa va natijalar asosida:

Sayf Farg'oniy hayoti va ijodidagi dolzarb muhim masalalar, jumladan, u yashagan davr, qoldirgan lirik merosi va adabiy-estetik qarashlari xususidagi xulosalaridan Bobojon G'afurov nomidagi Xo'jand davlat universiteti talabalari uchun tojik va o'zbek adabiyoti tarixi fanidan ma'ruza va amaliy mashg'ulotlarda, magistr va doktorantlarning adabiy tanqid, adabiy aloqalar, she'rshunoslik nazariyasi bo'yicha ilmiy tadqiqot ishlarida foydalanilgan (akademik Bobojon G'afurov nomidagi Xo'jand davlat universitetining 2024-yil 6-sentabrdagi 01/4667-son ma'lumotnomasi). Natijada Sayf Farg'oniyning adabiy merosini chuqur anglash, uning ijodiy uslubini o'rganish va uni zamonaviy adabiyotshunoslik hamda ta'lim jarayonlariga tatbiq etishga zamin yaratildi;

ma'no va mazmun nuqtayi nazaridan Sayf Farg'oniy she'riyatida uning dunyoqarashi, ijtimoiy, ilmiy-falsafiy qarashlari ifodalanganligi, adabiy janrlarning shakl va tuzilishiga hech qanday o'zgartirish yoki yangilik kiritmaganligi, o'zidan oldin ijod qilgan shoirlarning an'analarini davom ettirganligiga doir xulosalaridan 2022-2023-yillarga mo'ljallangan AL-FDU2022307-010 raqamli "Lingvistik tahrir va tarjimashunoslik" ilmiy-tadqiqot markazida "Antiplagiat" dasturini amaliyotga joriy etishda, ilmiy-amaliy loyihasini amalga oshirishda foydalanilgan (Farg'ona davlat universitetining 2025-yil 9-yanvardagi 04/118-son ma'lumotnomasi). Natijada "Antiplagiat" dasturini amaliyotga joriy etish jarayonida hamda tarjimashunoslik va lingvistik tahrir bo'yicha ilmiy-amaliy loyihalarni samarali amalga oshirishda muhim ilmiy asos bo'lib xizmat qilgan;

Sayf Farg'oniy qasida yozishda, asosan, Sanoiy, Hoqoniy, Anvariy va Sa'diy Sheroziylardan ilhomlanganligi, uning qasidalarida, asosan, tabiat va atrof-muhit tasviri, axloqiy fikrlar bilan bir qatorda davrning ijtimoiy holati, xususan, zahmatkash xalqning hayoti aks etganligi, Sayf Farg'oniy qasida janrining xalqchil bo'lishidagi xizmatlari haqidagi xulosalaridan 2021-2024-yillar mobaynida tayyorlab, "So'x" televideniya tojik tilida efirga uzatilgan maxsus ko'rsatuvlarda

amaliyotga joriy etilgan (Farg‘ona viloyati teleradiokompaniyasining 2024-yil 6-sentabrdagi 176-son ma‘lumotnomasi). Natijada efirga uzatilgan maxsus ko‘rsatuvlar tinglovchilarning badiiy tafakkuri, falsafiy qarashlari hamda mumtoz adabiyot borasidagi bilimlarining shakllanishiga xizmat qilgan;

shoir she‘riyatining go‘zalligi uning mazmun va ma‘no yaratishda tashbeh, talmeh, istiora, mubolag‘a va boshqa badiiy san‘at turlaridan mohirona foydalanganligi, badiiy san‘atlar orqali teran ma‘nolar yaratishiga “Qur‘on” oyatlari hamda hadislardan bahramand bo‘lganligi, shuningdek, “Zabur”, “Tavrot”, “Injil” kabi muqaddas kitoblar zamin bo‘lib xizmat qilganligi yuzasidan asoslangan ilmiy-amaliy natijalari, umumiy xulosa va to‘plangan tajribalaridan Respublika tojik milliy-madaniy markazi Farg‘ona viloyat bo‘linmasi tomonidan Farg‘ona davlat universiteti filologiya fakulteti tojik tili yo‘nalishi talaba-yoshlari hamda Farg‘ona viloyatida yashovchi tojik millati vakillari orasida o‘tkazilgan o‘quv mashg‘ulotlari, davra suhbatlari, turli targ‘ibot tadbirlari va anjumanlarda hamda 2022-yil 20-iyundan 20-dekabrgacha amalga oshirilgan “Do‘stlik – osoyishtalik garovi” mavzusidagi 1-raqamli amaliy loyihani bajarishda foydalanilgan (Respublika tojik milliy-madaniy markazi Farg‘ona viloyat bo‘linmasining 2023-yil 14-noyabrdagi 56-son ma‘lumotnomasi). Natijada xalqlar o‘rtasidagi milliy-madaniy rishtalar, do‘stlik va diniy bag‘rikenglik mustahkamlangan, ijtimoiy-ma‘naviy muhitni sog‘lomlashtirishga qaratilgan chora-tadbirlar samaradorligi oshgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 7 ta respublika va xalqaro ilmiy-amaliy anjumanlarida, jumladan, 2 ta respublika hamda 5 ta xalqaro konferensiyada ma‘ruza ko‘rinishida bayon etilgan va abrobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 12 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, ularning 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovalardan iborat bo‘lib, ishning umumiy hajmi 159 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad, vazifalari, obykti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi hamda amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Sayf Farg‘oniy hayoti, adabiy faoliyati va ijodiy merosi**”ga bag‘ishlanib, uning “**Sayf Farg‘oniy yashagan davr voqeligi va ijtimoiy-siyosiy muhit**” deb nomlangan ilk faslida shoir yashagan davrdagi siyosiy, ijtimoiy va madaniy vaziyat qisqacha tavsiflanadi.

XII-XIII asrlar oxirida Somoniylar davrida rivojlangan madaniy, adabiy va ilmiy markazlar vayron bo‘lgan va bo‘sh qolgan. Chingiziylar O‘rta Osiyo hududlariga kirishi bilan shaharlarni talon-taroj qilib, xalqni boshpanasiz qilib

qo'yishdi, mo'g'ul qo'shinini madrasa va masjidlarga joylashtirdi. "Jome'-ut-tavorix" sohibi Rashiduddin yozishicha, mo'g'ullar qo'lyozma kitoblar bilan to'la sandiqlarni bo'shatib, otlari uchun oxurlar yasashgan, ziyofatlarni masjidlarda uyushtirgan, sozanda va raqqosalarni kuyga qo'yib, otlarni qo'riqlashni mashhur olimlar, nufuzli shayxlarga buyurgan.⁸ Shahardagi talonchilik va tartibsizlik yong'inlarga sabab bo'ldi. Tarixchi Mirxond bu vahshiylikni quyidagicha ta'riflagan: "Chingizxon shaharga o't qo'yishni buyurdi va binolarning ko'pi yog'ochdan bo'lgani uchun bir kunda yonib ketdi, pishiq g'ishtdan qurilgan masjid va ba'zi uylar qolgan".

Bu qo'zg'alishlar natijasida bir tomondan ijtimoiy, iqtisodiy, siyosiy hayot tanazzulga yuz tutdi, madaniy, adabiy asarlar, qimmatbaho kutubxonalar yo'q bo'lib ketdi, ikkinchi tomondan, ko'plab yozuvchilar, olimlar, tarixchilar, ijodkorlar yo'q qilindi, ularning asarlari yoqib yuborildi. Aytish joyizki, Shams Qaysi Roziy, Mavlono Jaloliddin Rumiyning butun oilasi, yozuvchi va shoir Muhammad Avfiyi Buxoroyni ota-onasi va yana bir qancha donishmand kishilar mo'g'ullar hujumi oldidan o'z vatanlarini tark etib, xavfsiz hududlarga chiqib ketishgan.

Sayf Farg'oniy bunday mudhish voqealardan keyin hamma qatori o'zi ham duchor bo'lgan yomon sharoitlar tufayli ilk ta'lim olgan ona diyori Farg'onani o'z davrining boshqa allomalari kabi ilm va hikmat yo'li bilan tark etishni ma'qul ko'rgan. Quyidagi fikrlarni shoir Farg'onani tark etishining asosiy sabablaridan biri bo'la oladi, deb o'ylaymiz: "...дар ин гуна шароит зиндагонӣ кардан, албатта, тоқатнопазир аст ва яке аз сабабҳои асосии Фарғонаро тарк намуда, роҳ ба тарафи Эрон пеш гирифтани Сайфиддини Фарғонӣ низ ҳамин зулму ситами муғулҳо будааст".⁹ (Tarjimasi: ...bunday sharoitda yashash, albatta, chidab bo'lmasdi, Sayfiddin Farg'oniyning Farg'onani tark etib, Eron tomon yo'l olishining asosiy sabablardan biri ham mo'g'ullarning mana shu zulmi edi). Sayf Farg'oniyning o'z iqrorida ham ma'lum bo'lmoqdaki, mumtoz adabiyot tarixida juda ko'p siymolar jaloi vatan qilishga majbur bo'lganlar. Demak, o'sha davrdagi mo'g'ul istilosi, bir tomondan, mamlakatdagi notinchliklar, ikkinchi tomondan, ijod qilish uchun adabiy muhit va sharoitning yetarli emasligi va shunga o'xshash juda ko'p obyektiv va subyektiv sabablarga ko'ra, Sayf Farg'oniy ona diyorini ixtiyoriy tark etishga majbur bo'lganligi anglashiladi. Albatta, buning subyektiv tomonlari ham bor, chunki Sayf Farg'oniy o'z zamonasining ilg'or fikrli, ijodiy salohiyatga ega bo'lgan vakil sifatida ilmiy ijodiy muhit hamda ilm-fan taraqqiy etgan markaziy maskanlarga intilishi ham tabiiy edi.

XIII asrning birinchi yarmida Movarunnahr va Xuroson hokimlarining tartibsizliklari tufayli fors-tojik adabiyoti va madaniyatida ma'lum darajada erkinlik vujudga kelganligini alohida ta'kidlash lozim. Ijodkorlar erkin bo'lganidan adabiyot mavzusi ham boyib ketdi. bu davrda yashab o'tgan mashhur shoirlar Sa'diy Sheroziy, Mavlono Jaloliddin Rumi, Hofiz Sheroziy, Sayf Farg'oniy, Ubayd Zokoni kabi eng buyuk fors-tojik shoirlari tarixning mana shu mudhish davrida ta'lim olganlar va yetuklikka erishganlar. Bu qadar shafqatsizlik va yovuzlik muhitida, shuncha vayronagarchilik va talon-tarojlar ichida, mo'tadil hayot oqimi jiddiy shikastlangan, to'xtab qolgan hamda tirik qolish ham katta muvaffaqiyat

⁸ Абдуллоев А. Адабиёти форсу тоҷик дар нимаи аввали асри XI. – Душанбе: Дониш, 1979. – С. 243.

⁹ Ахмадҷонов П. Рӯзгор ва осори Сайфиддин Муҳаммади Фарғонӣ // Filologiya ta'limi masalalari: muammo va uning yechimlari" mavzusidagi xalqaro-amaliy anjuman materiallari to'plami. I-qism. – Farg'ona, 2022. – B. 215.

hisoblangan bir davrda tarbiyalangan shoirlarning bunday mahoratga qanday ega bo'lganligi hali ham yechimi topilmagan muammodir. Lekin bizning bu borada o'z nuqtai nazarimiz va tahlillarimiz ham mavjud. Bosqinchilar istilosidan aziyat chekkan, parokandalikka uchragan xalqni umumiy bir maqsad yo'lida birlashtirish, ularning qalbiga taskin berish, yashash uchun umidvorlikni kuchaytirish, ertangi kunga umid bilan qarash singari hissiyotlar, tuyg'ularni uyg'otish uchun ham Sayf Farg'oniy va yuqoridagi sanab o'tgan mutafakkir-shoirlar majburiyat va burch hissini tuyar edilar. Shu ma'noda ham adabiyot va san'at parokanda xalqni birlashtirish, kerak bo'lsa, yagona bir kuchga aylantirish, ilm-fan va madaniyat atrofida jipslashtirish uchun nihoyatda muhim ekanligini ana shu buyuk allomalar chuqur anglab yetganlar. Natijada o'z davrining atoqli namoyandalari bo'lgan mumtoz adabiyot siymolari to bugungi kungacha o'zining ma'naviy, tarbiyaviy ahamiyatini yo'qotmay kelayotgan ulug'vor asarlarini yaratishga muvaffaq bo'lganlar. Demak, bir tomondan Sayf Farg'oniy va uning zamondoshlari badiiy ijodning ijtimoiy-siyosiy ahamiyatga ham ega ekanligini chuqur tushunib yetganlar va bu imkoniyatdan baholi qudrat foydalanaganlar.

Birinchi bobning ikkinchi fasli **“Tarixiy-badiiy manbalarda shoir haqidagi ma'lumotlar tahlili”** deb nomlanib, unda shoir yashagan davrni yorituvchi tarixiy-badiiy manbalar ko'zdan kechirilib, ularning ijodkor shaxsiyatini anglashda nechog'lik ilmiy ahamiyatga ega ekanligi yoritilgan.

Mumtoz adabiyotshunoslik tarixi, umuman badiiy adabiyot namunalarini o'rganishga kirishar ekanmiz, ularning mualliflari haqidagi biografik ma'lumotlarni ham nazardan qochirmasligimiz kerak bo'ladi. Biografik metodning talabi ham badiiy ijod namunalarini yaratgan siymolarning tarjimayi holi, yashash tarzi, hayotiy kechinmalari asosida tahlil qilishni taqozo etadi. Chunki muallif o'z boshidan kechirgan voqea-hodisalarni, ko'nglidan o'tkazgan his-tuyg'ularni o'zining badiiy ijod namunalariga xohlama ham, xohlamasa ham singdirishiga to'g'ri keladi. Bu esa asarning hayotiylikini, badiiy-estetik ta'sirchanligini, haqqoniylikini ta'minlashdagi muhim omil hisoblanadi.

Sayf Farg'oniy XIII asrning 30-40-yillari oraliq'ida Farg'ona vodiysida tug'ilgan. Shoirning tarjimayi holi, hayot yo'li va adabiy merosini o'rganish va ilmiy tadqiq qilish uchun, birinchi navbatda, shoirning tug'ilgan joyini, to'liq ismi-sharifini, taxallusini o'rganish va topishga e'tibor qaratish lozim. O'rta asr manbalari mualliflari o'rtasida bu masala bo'yicha fikrlar juda kam. Ushbu muammoni hal qilish uchun biz, avvalo, qo'lyozma manbalarga murojaat qilishimiz zarur. Sayf Farg'oniy haqida ma'lumot berilgan eng qadimiy va tarixiy manbalardan biri – bu shoirning o'z devonidir. Shoir devonini Istanbul universiteti kutubxonasida saqlanayotgan qo'lyozma nusxasida shoirning to'liq ismi Abul Mahomid Muhammad al-Farg'oniy ekanligi ta'kidlangan:

تم هذه ديوان من انشاء امام العالم الزاهد المتقى سيد المشايخ والمحققين مولانا سيف الله والحق والدين
ابوالمحامد محمد الفرغانى نورالله روحه العزيز على يدى العبد الضعيف المحتاج الى رحمة ربه اللطيف محمد
بن على الكاتب الاقسرايى...بتاريخ يوم الاحد الثالث من ... رجب...لسنه تسع و اربعين و سبعمائة الهجرية ...

10

(Tarjimasi: Abul Mahomid Muhammad al-Farg'oniy olim, zohid, taqvodor, shayx va muhaqqiqlarning ustoz, millat, haq va din qilichidir. Alloh ruhini pok qilsin).

¹⁰ Sayf Farg'oniy. Devon. Istanbul universiteti kutubxonasi, №F171 nusxa.

Ansor Afsahov va Usmon Karimovlar tomonidan Tojikistonda nashr etilgan devon muqaddimasida esa shunday keltirilgan: “Номи шоир Сайфиддин Муҳаммад буда, бо тахаллуси Сайф ва Сайфи Фарғонӣ шеър мегуфтааст.”¹¹ (Tarjimasi: Shoirning ismi Sayfiddin Muhammad boʻlib, Sayf va Sayf Fargʻoniy taxallusi bilan sheʼrlar yozgan). Bundan kelib chiqadiki, shoirning asl ismi Sayfiddin Muhammad, otasining ismi Abul Mahomid, taxallusi esa Sayf va Sayf Fargʻoniydir. Darhaqiqat, shoir sheʼrlarida, asosan, fargʻonalik Sayf maʼnosini anglatuvchi Sayf Fargʻoniy taxallusini, baʼzan esa faqat Sayf taxallusini qoʻllagan. Agar shoirning devonidagi sheʼrlari oʻrganilsa, gʻazallarining 369 tasi Sayf Fargʻoniy, 145 tasi Sayf taxallusi, qasidalarining 57 tasi Sayf Fargʻoniy, 11 tasi Sayf taxallusi va qitʼalarining 2 tasi Sayf Fargʻoniy taxallusi bilan yozilganligini koʻrish mumkin.

Sayf Fargʻoniy taxallusiga “Fargʻoniy” soʻzining qoʻshilishi uning Fargʻona vodiysiga mansubligini aks ettiradi. Qadimdan Fargʻona tarixdagi muhim madaniyat markazlaridan biri sifatida tanilgan. Fargʻonadan koʻplab allomalar, shoirlar, yozuvchilar, mutasavvuf, mutafakkirlar yetishib chiqqan. Ahmad al-Fargʻoniy Abdulabbos ibn Muhammad ibn Kasir,¹² Abu Hafs Umar ibn Muhammad Andukoniy Fargʻoniy, Abu Jaʼfar Muhammad Fargʻoniy, Shayx Saiduddin Fargʻoniy, Muhammad Sodiq ibn Abdulboqi Fargʻoniy,¹³ Bob Fargʻoniy, Abu Bakr Vositiy Fargʻoniy,¹⁴ Abu Solih Abdulaziz ibn Ubbod al-Fargʻoniy, Abu Saʼid Musʼida ibn Bakr al-Fargʻoniy, Abu Abdurahmon Qosim ibn Muhammad al-Fargʻoniy, Abul Abbos Hojib ibn Molik al-Fargʻoniy, Abul Muzaffar Mushtib ibn Muhammad al-Fargʻoniy¹⁵ kabi siymolar fargʻonalik shaxslar boʻlib, Fargʻoniy taxallusi bilan tilga olinadigan mashhur shaxsiyatlardandir. Fargʻonalik Sayf ham tepadagi Fargʻoniylar qatori Fargʻoniy taxallusini maʼqul koʻrgan. Lekin Sayfning fargʻonalik ekanligini bilsak-da, uning aniq tugʻilgan joyi va yili maʼlum emas. Chunki bugungi kunda koʻpchilik Fargʻona vodiysi deganda Oʻzbekistonning Fargʻona, Andijon va Namangan viloyatlarini tasavvur qilishadi. Aslida qadimdan Sayhun daryosining shimoli, Tyanshan va Olay togʻlari oraligʻida joylashgan va hozirgi kunda hududi Oʻzbekiston, Tojikiston va Qirgʻiziston oʻrtasida boʻlingan hudud Fargʻona vodiysi deb ataladi. Bugungi kunda Oʻzbekistonda Fargʻona viloyati mavjud boʻlib, Oʻzbekistonning muhim madaniy va iqtisodiy markazlaridan biri hisoblanadi. “Jiloyi axtaroni Soʻx” tazkirasida filologiya fanlari doktori Nurullo Azimov tomonidan Sayf Fargʻoniyning tugʻilib oʻsgan joyi hozirgi Fargʻona viloyatining Soʻx tumani ekanligini aniqlashga muvaffaq boʻlganligi aytilgan.¹⁶ Ammo manbaning nomi koʻrsatilmaganligi uchun bu maʼlumotning haqiqatga qanchalik toʻgʻri kelishini aniqlash qoʻshimcha tadqiqotlarni taqozo etadi.

Birinchi bobning uchinchi fasli **“Shoir adabiy faoliyati va ijodiy merosi”** deb nomlanadi. Jahon adabiyoti tarixida fors-tojik adabiyoti alohida oʻrin tutadi. Bu adabiyot namoyandalari yaratgan asarlar yuksak mazmuni, sof falsafiy maʼnolari bilan jahon xalqlari adabiyoti xazinalaridan joy olgan. Fors-tojik adabiyoti tarixida sohibdevon shoirlar safi juda koʻp boʻlib, ularning ijodiy merosini oʻrganish

¹¹ Фарғонӣ С. Девон. – Душанбе: Дониш, 1978. – С. 3.

¹² Хошимов Қ, Нишонов С, Иномова М, Ҳасанов Р. Педагогика тарихи. – Тошкент: Ўқитувчи, 1996. – Б. 75.

¹³ Бухорий А. Тарикат одоблари. – Тошкент, 2003. – Б. 104.

¹⁴ Каримов С. Тасаввуф фалсафаси. – Самарқанд: СамДУ нашри, 2021. – Б. 47.

¹⁵ Ас-Самъоний Абдулкарим. Насабнома (ал-Ансоб). – Тошкент, 2017. – Б. 153.

¹⁶ Ҷамолов Ҷ. Ҷилои ахтарони Сӯх. – Тошканд: Адабиёт ва санъат, 2002. – С. 5.

bugungi kungacha davom etmoqda. Biroq shu paytgacha adabiyotshunoslarimiz tomonidan XIII asrning birinchi yarmida Farg‘ona vodiysida tug‘ilib, shu yerda ilm o‘rgangan ulug‘ shoirlarimizdan biri Sayf Farg‘oniy nomi bilan mashhur Sayfiddin Muhammad Farg‘oniyning ijodiga unchalik ahamiyat berilmagan. Uning hayoti va ijodiga oid bir qancha maqolalar davriy matbuot va gazetalarda e‘lon qilingan. Lekin ijodining ayrim jihatlarigina ko‘rib chiqilgan xolos. 1959-yilga kelib turk olimi Ahmad Otash Turkiya kitobxonalaridan Sayf Farg‘oniy devoni nusxalarini topib, uning hayoti va ijodiga bag‘ishlangan maqolasida shoirning devoni mavjudligini ma‘lum qiladi. Eronlik taniqli adabiyotshunos olim, doktor Zabehulloh Safo fors-tojik adabiyotining eng qimmatli asarlaridan biri hisoblangan bu devon nusxalarini qo‘lga kiritib, Tehronda uch jildda nashr ettiradi. Tojik adabiyotshunoslari Ansor Afsahov va Usmon Karimov Sayf Farg‘oniy devoni (Dushanbe, “Donish”, 1978) to‘plamini yaratdilar. Bu kitob 26 ta qasida, 2 ta qit‘a, 10 ta ruboiy va 197 ta g‘azaldan iborat. Kitob so‘zboshisida tuzuvchilar o‘z tadqiqot va mulohazalari bilan birga Zabehulloh Safo tuzgan kitobdagi ayrim noaniqliklar haqida ham ma‘lumot berishgan. O‘zbek adabiyotshunoslaridan B.Ahmedov Sayf Farg‘oniy ijodi va hayotini o‘rgangan. Tadqiqotchilar B.Ahmedovni Sayf Farg‘oniy asarini birinchilardan bo‘lib o‘rgangan o‘zbek olimlaridan biri deb, hisoblaydilar. Ishimizning asosiy manbayi bo‘lgan shoirning devoni esa 2023-yilda Ibrohim Naqqosh tomonidan nashrga tayyorlangan va mazkur devonda shoirning g‘azallari soni 582 ta (6798 bayt), qasidalari 117 ta (3300 bayt), qit‘alari 7 ta (94 bayt) va ruboiylari 23 ta (92 bayt) bo‘lib, jami 10284 baytdan iborat. Darhaqiqat, Sayf Farg‘oniy to‘tuzgan devoni ma‘lum bo‘lgunga qadar, tojik she‘riyati minbarlarida boshqa taniqli namoyandalar kabi mashhur bo‘lmagan va alohida o‘rin tutmagan.

Juda og‘ir hayot yo‘lini bosib o‘tgan va o‘z davrining atoqli shoirlaridan biri sifatida tushunilgan Sayf Farg‘oniyning devonidan boshqa hech bir asar bugungi kungacha yetib kelmaganligi va manbalarda shoir haqida boshqa ma‘lumotlar yo‘qligini hisobga olsak, uni faqat she‘riyat sohasida ijod qilgan, deyish mumkin. Haqiqatdan ham, shoirning o‘zi faqat she‘r yozganligini ta’kidlab, she‘riyatiga urg‘u beradi va o‘zidan she‘rlari meros qolishini devonida ta’kidlaydi:

Ман шоире будам, зи ман ашъор бозмонд...¹⁷

(Mazmuni: Shoir erdim, qoldi yodgor mendan ash‘or...)

Аз чаҳон рафт Сайфи Фарғонӣ,

Монд ашъор аз ӯ нишон дар вай.¹⁸

(Mazmuni: Sayf Farg‘oniy jahondan ketdi va undan she‘rlari yodgorlik bo‘lib qoldi).

Dunyoda har bir inson o‘zidan qandaydir bir iz – nishon qoldirib ketadi. Kimningdir yaxshiligi, kimningdir yomonligi avlodlar yodida qoladi. Sayf Farg‘oniy o‘z o‘tmishiga nazar tashlar ekan, she‘rlarini ko‘z oldiga keltiradi. U o‘tgan umriga achinmaydi. Zero, hayoti bu dunyoda yashab o‘tgan boshqa kishilarniki kabi izsiz ketmadi. Undan avlodlarga boy adabiy meros qoldi. Bu asarlar asrlar osha avlodlardan avlodlarga o‘tib, o‘lmas ma‘naviy durdonalar qatoridan o‘rin oldi. Shu bois shoirning yuqoridagi baytini faxriya sifatida e’tirof etish mumkin.

Sayf Farg‘oniy ijodiy merosining asosiy qismini g‘azal va qasidalar tashkil etadi. U Sanoiy G‘aznaviy, Hoqoniy Shirvoniy va, ayniqsa, Sa‘diy Sheroziyga

¹⁷ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 80.

¹⁸ Фарғонӣ С. Ҷша асар. – Б. 261.

ergashgan, ularning ijodlariga e'tiqod qilgan.

Sayf Farg'oniy ijodining eng muhim xususiyati shundaki, u maddoh shoir emas. Shoir saroy shoirlaridan farqli ravishda daromad va foyda olish maqsadida shohlarni, sultonlarni, vazirlarni yoki boshqa zotlarni maqtashdan qochadi. Orif shoiri sifatida e'tiborni tortgan Sayf juda cheklangan miqdorda maqtov she'rlari yozgan, lekin u maqtovchi shoir emasligini ta'kidlagan va boshqa shoirlarga madh yozmaslikni maslahat bergan. Sayfning bu hassosligi she'rdagi quyidagicha aks etgan:

Хайру шарри кас нагуфтам аз ҳавои табъу нафс,
Мадху замми кас накардам аз барои симу зар.¹⁹

(Mazmuni: Tab'u nafsini uchun bironing xayru sharrini aytmadim, simu zar uchun kimsani madh yo malomat etmadim).

Insonning bu foniy dunyodagi eng ashaddiy dushmanlaridan biri – uning nafsidir. Zero, dunyodagi katta-kichik barcha mojarolar zamirida nafsning menligi yotadi. Shu bois haqiqiy qalam ahli hamisha o'zini nafs qutqularidan asrashi, uning ko'yiga kirib, kimlarnidir maqtab, kimlarnidir yomonlashi aslo mumkin emas. Sayf o'zini ana shu ijodiy e'tiqodida sobit qoladi.

Dissertatsiyaning ikkinchi bobi “**An'ana, izdoshlik va ijodiy ta'sir**” deb nomlangan bo'lib, unda shoir mansub bo'lgan adabiy muhitning mavzular ko'lami va g'oyaviy-falsafiy tizimi, saloqlar va zamondosh ijodkorlarning Sayf Farg'oniy ijodiga ta'siri masalalari ilmiy manbalarga asoslangan holda tadqiq etilgan.

Ushbu bobning birinchi fasli “**Adabiy muhitning mavzular ko'lami va g'oyaviy-falsafiy tizimi**” deb nomlangan. Sayf Farg'oniygacha va u yashagan asr adabiy asarlarini bu davr tasavvufiy asarlarisiz adabiyot olamiga taqdim etib bo'lmaydi. Shoirlar, oriflar va hatto faylasuflar ham o'z asarlarida tasavvufiy she'rlardan foydalanganlar. Tasavvuf shoirlarning fikr va tuyg'ularini o'zgacha ohang, teran va aniq mazmun bilan ifodalashda katta ahamiyatga ega bo'lgan va shu o'rinda biz Najmiddin Komilovning quyidagi fikrlariga qo'shilamiz: “Tasavvufni sof nazariyotchi olimdan va shayxlardan ko'ra shoirlar chuqurroq idrok etganlar”.²⁰ Tasavvufiy risolalarda she'rlarni keltirishdan maqsad yozuvchining fikrini aniq va uni o'quvchiga yanada ta'sirchanroq yetkazishdir.

Tasavvuf va badiiy ijodni diniy-tasavvufiy qarashlarsiz tasavvur etib va o'rganib bo'lmaydi. Sayf Farg'oniy devonida, albatta, din va tasavvufning ta'siri yaqqol seziladi. Din va tasavvuf insonning ikki markaziy, ya'ni zararsiz tarbiyaviy va axloqiy omili sifatida e'tirof etilgan. Aytish kerakki, Sayfning devonini adabiyot tarixida nodir adabiy asar sifatida qabul etish lozim. Uning devonida adolat va insofni targ'ib qilish, munofiq va mutaassiblarni tanqid qilish, hayotning adolatsizliklaridan, hasadgo'ylarning yomonligi, hukmdor va amaldorlarning qing'ir ishlaridan shikoyat qilish kabi mavzular kuzatiladi.

Shu o'rinda, professor Mamajon Mamatovning quyidagi fikrlari e'tiborga loyiq: “Olamni kezgan keng dunyoqarash sohibi Sayfiddin Muhammad Farg'oniyning so'fiyona qarashlarisiz uning asarlari tahlili to'liq bo'lishi mumkin emas. Shoir asarlarining tili, yo'li, shakli mazmunini o'rganish jarayonida biz shunday xulosaga keldikki, uning “shayxlar shayxi” (shayxishshuyux) degan ta'rifi tasodif emas. Uning she'rlari tahlili asosida musofir yurtida tasavvuf ilmining

¹⁹ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 121.

²⁰ Комилов Н. Тасаввуф ёки комил инсон ахлоқи. – Тошкент: Ёзувчи, 1996. – С. 158.

peshqadamlaridan biri bo‘lganini, shubhasiz, ta’kidlash mumkin”.²¹

Sayf Farg‘oniyning ijodida mazmunan xojagon-naqshbandiya tariqatining ilk asoslari bayon qilingan. She’rlarida to‘g‘ridan to‘g‘ri tariqat nomi zikr qilingan baytlar uchramaydi, qaysi tariqatga mansubligi haqida ham hech qanday ma’lumotlar yo‘q, lekin tariqatga aloqador mafhumlar tez-tez qo‘llaniladi. Ayniqsa, tariqatga oid mafhumlardan e’tiborni tortadigani darvesh so‘zi bo‘lib, ko‘proq inkor va tanqid mazmunida qo‘llaniladi. Sayf jigar qoni rizqi bo‘lgan darveshlarning nomi ostida yurgan soxta, kibrli, dinor tashvishida yurganlarning xirqa va joynamozlari benamoz bo‘lgan darveshlarning nomlarini e’lon qilmasdan, ularga haqiqiy darveshlarning xirmonidan non yeyayotganlarini va haqiqiy darveshlarning himmati ularni himoya qilayotganligini bildirib, tanqid ostiga oladi:

Ба гов оранд дар хона ба аҳди ту қаҳу дона
Зи хирманҳои дарवेशон харони бефасори ту.²²

(Mazmuni: Sening ahding bilan uyga egarsiz eshaklaring darveshlar xirmonidan mollarga somon-u don tashir).

Yuqoridagi baytda keltirilgan *харони бефасори ту (egarsiz eshaklaring)* iborasida faqat buyruqni bajaruvchi toifasidagi kishilar nazarda tutilmoqda. Bu o‘rinda egar ma’lum darajada eshakni biror ishdan cheklab turuvchi vosita sifatida talqin etilsa, egarsiz eshaklar uchun esa bu cheklov amal qilmaydi. Shuning uchun ularga buyruq berilsa bas, istagan ishni amalga oshiraveradi. Darveshlar xirmonidan o‘z sohibining uyiga yem-xashak tashiyotgan egarsiz eshaklar ana shu toifadagi kishilardir.

Осмон бор шавад пушти заминро чун кӯх,
Гар ҳимоят накунад ҳиммати дарवेशонаш.²³

(Mazmuni: Agar darveshlarning himmati himoya qilmasa, tog‘ yerning yelkasiga yuk bo‘lgani kabi osmon unga yuk bo‘ladi.)

Yuqoridagi bayt mazmuniga qaraganda, shoir yashagan davrda xalqning og‘irini yengil qilib turgan ayrim darveshlar – avliyosifat kishilar ham bo‘lgan. Ularning duosi tufayli xalqning ustidan ayrim falokatlari arib turgan. Sayf Farg‘oniy baytda ana shunday zotlar haqida fikr yuritib, bu jamiyatning darveshlaridagi himmat bo‘lmasa, osmon zamin ustiga tog‘day yuk bo‘lar edi, degan xulosaga keladi va halollik, himmatlilik hamda saxovat kabi ulug‘ insoniy fazilatlarni ulug‘laydi.

Эй зи ту ҳам хирқа, ҳам сачҷотай ту бенамоз,
Дар ҳақиқат бар ману ту исми дарवेशӣ маҷоз.²⁴

(Mazmuni: Ey, seni dastingdan ham xirqa va ham sajjoda benamoz, dar haqiqat senu mening darveshlik nomimiz majoziy, xolos).

Boshqa tomondan, Sayf darveshlikni tasdiqlab, bir go‘shada qolib, darvesh bo‘lib o‘tir, darveshlardan yuz o‘girma deb, menga darveshlik saltanatini ber va meni sultonga muhtoj qilma, ko‘ngil sohibi bo‘lgan darveshlarga do‘st qil, nafsining quli bo‘lgan do‘stlarga muhtoj qilma shaklida duo qiladi.

Dissertatsiyaning 2.2-fasli “**Adabiy aloqa va ijodiy ta’sir masalalari**” deb nomlanadi. Sayf Farg‘oniy devonidan olingan ma’lumotlarga ko‘ra, u o‘zi uchun

²¹ Маматов М. Муҳаммад Сайфи Фарғоний ижодида тасаввуф тамойиллари. // Марказий Осие фалсафий тафаккури таракқиетида тасаввуф таълимотининг ўрни ва аҳамияти. – Бухоро, 2022. – Б. 9-12.

²² Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 210.

²³ Ўша асар. – Б. 150.

²⁴ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 140.

peshqadam bo‘lgan shoirlarga yetib borish, ularning she‘rlarini o‘qish imkoniga ega bo‘lganini ko‘rish mumkin. U Rudakiy, Sa‘diy Sheroziy, Hoqoniy, Sanoiy, Attor, Am‘aqi Buxoroiy, Anvari, Kamoliddin Ismoil, Humomi Tabriziy kabi shoirlarning devonlarini mutolaa qilish bilan bir qatorda ularning she‘rlari ta‘sirida bo‘lgan. Lekin u she‘r yozishda nomlari keltirilgan shoirlarga o‘xshab o‘ziga xos uslubiga ega edi. Sayf Farg‘oniy devonida nomlari tilga olingan yoki ulardan iqtibos keltirilgan va biz aniqlagan shoirlar quyidagilardir:

Rudakiy. Fors-tojik adabiyotining asoschisi Abu Abdulloh Rudakiy 858-yilda Samarqandda (shuning uchun ham u ba‘zi manbalarda Rudakiyi Samarqandiy deb ham ataladi), hozirgi Sug‘d viloyatining Panjakent tumanidagi qishloqda tug‘ilgan. U fors-tojik she‘riyatining otasi va yetuk shaxsi sifatida tanilgan.²⁵

Sayf Farg‘oniy devonida Rudakiyning “Бӯи чӯйи Мулиён ояд ҳаме” nomli mashhur qasidasiga nazira shaklida yozilgan baytlarni ko‘rishimiz mumkin. Rudakiyning qasidasi quyidagicha:

Бӯи чӯйи Мулиён ояд ҳаме,
Ёди ёри меҳрубон ояд ҳаме.
Реги Омӯву дуруштӣ роҳи ӯ
Зери поям парниён ояд ҳаме...²⁶

Mo‘liyonning xush hidi kelgay buyon,
Esga tushgay yodi yori mehribon.
Ham Amuning qumlari, qumloq yo‘li,
Poyimizga yoyilar baxmalsimon...²⁷

(Samandar Vohidov tarjimai)

Nasr ibni Ahmadga bag‘ishlab yozilgan Rudakiyning bu qasidasiga javoban Sayf xuddi shu radifda ellik baytlik qasida yozgan. Shoir baytlarida o‘zi murojaat qilgan kishining nomi zikr qilinganda obi hayot og‘ziga kelishini aytib, yod olgan. Shoir qasidada bir tola sochingni maqtash qiyin, qalbimda sening otashin sevging bor deb, o‘zini egri, qiyshiq odam, deya suhbatdoshiga tavoze bilan muhabbatini yetkazgan. Farg‘oniy Rudakiyning matla‘ baytining har ikki misrasini she‘rining keyingi qismlarida iqtibos keltirgan holda ishlatgan va bu ulug‘ shoirga o‘z hurmatini ifodalagan:

Номи ту чун бар забон ояд ҳаме
Оби ҳайвон дар даҳон ояд ҳаме.
Дар тани мурда чӣ кор ояд зи чоң,
Дар дил аз ёди ту он ояд ҳаме...²⁸

(Mazmuni: Noming tilga kelishi bilan, og‘izga kelar obi hayot, O‘lik tanadagi jon ne ham qilardi? Yurakda yodingdan shu kelar hamon, Yuragimda sening savdo otashing, ko‘zlarimdagi suv shundan kelar. Endi meni bu yuz-u ko‘zimdan suv o‘rniga qon kelmoqda hamon. Kiprigimdan ko‘z yoshlarim xuddi ipga o‘tkazilgan marjon kabi kelmoqda).

Baytlar mazmunidan ko‘rinib turibdiki, Sayf Farg‘oniyning ushbu qasidasi Rudakiy qasidasidan farqli o‘laroq Xudoga bag‘ishlab yozilgan.

Sa‘diy Sheroziy. Sayf Farg‘oniy o‘zi bilan bir davrda yashagan Sa‘diy

²⁵ Рӯдакӣ А. Ашғор. – Душанбе: Адиб, 2007. – С. 30.

²⁶ Рӯдакӣ А. Бӯйи чӯйи Мулиён. – Душанбе: Адиб, 2005. – С. 4.

²⁷ <https://kh-davron.uz/kutubxona/jahon/abu-abdulloh-rodakiy-sheerlar.html> (08.08.2023 murojaat qilindi)

²⁸ ذبیح‌الله صفا. دیوان سیف فرغانی. به تصحیح و مقدمه ذبیح‌الله صفا. انتشارات فردوسی، تهران، 1392، ص 158

Sheroziyni soʻz ustasi sifatida tilga olgan va uni chuqur hurmat qilgan. Sheʼrlarini tasdiqlash va maʼqullanishi uchun unga joʻnatgan. Devonidagi Saʼdiyga yozgan 35-, 46- va 65-raqamli qasidalaridan maʼlum boʻladiki, ular bir-birlari bilan yozishmalar olib borganlar.

Sayf Fargʻoniy vaʼz qilayotganda Saʼdiy kabi soʻzlashga harakat qilganligini, shuning uchun soʻzlayotgan paytida u yerda boʻlganlarning omadli odamlar boʻlganini, soʻz Saʼdiy kabi aytilsa, qadr topishini aytadi:

Сайфи Фарғонӣ дар вазъ чу Саъдӣ з-ин сон
Сухане гуфту бувад давлати он кас, ки шунуд.²⁹

(Mazmuni: Sayf Fargʻoniy vazda Saʼdiy kabi bir soʻz soʻyladiki, buni tinglagan kishining omadi keldi).

Sanoiy. Hakim Sanoiy 1080-yilda Gʻazninda tavallud topgan. Yoshlik yillarini ona shahrida oʻtkazib, keyinchalik Balx, Hirot, Nishopur va Hajga ham borgan. Hakim Sanoiy mashhur sohibdevon shoirlardan.³⁰ Atoqli sharqshunos olim Yevgeniy Bertels taʼkidlaganidek, Sanoiy asarlari boʻlmaganida tasavvufiy sheʼriyat Fariduddin Attor va Jaloliddin Balxiy yaratgan shakl va mazmunda rivojlanmagan boʻlardi.³¹

Sayf Fargʻoniyning zamondoshlaridan biri “Jaloliddin Rumi oʻzini Sanoiyning buyuk adabiy-tasavvufiy ijodi davomchisi ekanligini qayta-qayta taʼkidlagan va quyidagi juda mashhur boʻlgan bayt uning Sanoiyga boʻlgan eʼtiqodi va hurmatining yorqin dalilidir:

Аттор рӯҳ буду Саной ду чашти ў,
Мо аз пай Санойю Аттор омадем”.³²

(Mazmuni: Attor ruh boʻlsa, Sanoiy uning ikki koʻzidir. Biz Sanoiy va Attor izidan keldik).

Sayf Fargʻoniy ham atoqli shoir Sanoiyning ulugʻlagan va u turgan joyda undan boshqasi soʻzlashga loyiq boʻlmaydi, deb shoirni eʼtirof etgan. Fargʻoniyning devonida Sanoiy nomi ikki baytda zikr qilingan, birinchi baytda Sanoiyning Attorga nisbatan ortda qolganini ifodalagan boʻlsa, ikkinchi baytda esa bevosita Sanoiyning bir baytini iqtibos keltirib shoirni ulugʻlagan.

З-ин суханҳо, ки Саной барад аз нураш ранг,
В-ар будӣ зинда, чу гул бўй гирифтӣ Аттор.³³

(Mazmuni: Rang oldi Sanoiy bu soʻzlar nuridan, Attor agar tirik boʻlganingda gul kabi hid taratganingni koʻrar edi).

Sayf Fargʻoniyning Sanoiyga hurmatini izhor qilish uchun yozgan qasidasi devonining 93-raqamidan oʻrin olgan. Sanoiyga mansub boʻlgan “Чун сухан з-он зулфу рух гӯй, мағӯ аз куфру дин (yonoq va zulf haqida gapirsang, din va kufr haqida gapirma)” misrasini qasidasining maqtaʼ baytida ishlatar ekan, Sanoiy turgan joyda hech kim hech narsa aytolmaydi, deya sharaflagan:

Сайфи Фарғонӣ, Санойвор аз ин пас назди мо
“Чун сухан з-он зулфу рӯ гӯй, мағӯ аз куфру дин”.³⁴

(Mazmuni: Sayf Fargʻoniy, bundan keyin Sanoiydek bizning oldimizda usha

²⁹ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 89.

³⁰ <https://tg.wikipedia.org/wiki/%D0%A1%D0%B0%D0%BD%D0%BE%D3%A3> murojaat qilindi 10.08.2023

³¹ Саной Ҳ. Мунтахаби ашъор. – Душанбе: Адиб, 2011. – С. 5.

³² Пиров С. Фахруддини Розӣ ва андешаҳои ахлоқиву тарбиявии ӯ. – Душанбе: Аржанг, 2015. – С. 52.

³³ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 114.

³⁴ Ҷша асар. – Б. 208.

zulf-u yuzdan so‘zla, kufr-u dindan so‘zlama).

Dissertatsiyaning uchinchi bobi “**Sayf Farg‘oniy adabiy merosining janrlari va poetik mahorat**” deb atalgan bo‘lib, shoir adabiy merosining janrlar tasnifi va poetik mahorat omillari ilmiy-nazariy jihatdan tahlil etiladi.

Dissertatsiyaning uchinchi bobi birinchi fasli “**Shoir adabiy merosining janrlar tasnifi**” deb nomlangan. Sayf Farg‘oniydan qolgan adabiy meros mazmuni, tuzilishi va shakli jihatidan rang-barang va qimmatlidir. Umuman olganda, ko‘p shoirlarning ijodini ikki guruhga yoki ikki shaklga – manzum (nazm) va mansur (nasr) asarlarga bo‘lish mumkin. Aytish joizki, Sayf Farg‘oniy ijodiyotida bu ikki shakldan bizga birgina fors-tojik tilida yozilgan manzum asar, ya‘ni uning devoni yetib kelgan xolos. Sayf Farg‘oniyning devonidan boshqa asarlari mavjud yoki mavjud emasligi haqida manbalarda aytilmagan. Tadqiqotchi va mutaxassislarining fikriga ko‘ra, ushbu devon badiiyligi, ifodasi, tavsifi, turli ilmiy bilimlarni qo‘llash nuqtayi nazaridan juda yuqori saviyada yozilgan bo‘lib, u shoirning qobiliyati, iste‘dodi va salohiyatini to‘la namoyon etadi.

Sayf Farg‘oniy devoni 582 g‘azal, 117 qasida, 23 ruboiy, va 7 qit‘adan iborat bo‘lib, jami 10284 baytni tashkil qiladi. Mazkur raqamlar Sayf Farg‘oniy lirikasida g‘azal yetakchi o‘rin egallaganligini namoyon qiladi va shoir she‘riyatining janriy tasnifi jadvalda quyidagicha ko‘rinish oladi:

№	Janrlar	Soni	Hajmi (misra)
1	G‘azal	582	6798
2	Qasida	117	3300
3	Ruboiy	23	92
4	Qit‘a	7	94
Jami:		729	10284

Sa‘diy Sheroziy bilan bir asrda yashagan va ba‘zi manbalarga ko‘ra hatto Sa‘diyning do‘sti bo‘lgan Sayf Farg‘oniy o‘z devonining asosiy qismini adabiy g‘azal janrida tartibga soladi. Farg‘oniy boshqa adabiy janrlarga nisbatan g‘azal janrida yuksak ustozlik mahoratini ko‘rsatib, u orqali go‘zal va latif ma‘nolar, shoirona tuyg‘ular, yangi jozibali tasvirlar, dunyoqarash, orifona hamda ishqiy fikrlar va shu kabilarni lafziy va ma‘naviy san‘atlar bilan bezata olgan. Aksariyat adabiy manbalar mualliflari, ayniqsa, hozirgi zamon olim va tadqiqotchilari boshqa adabiy janrlarga nisbatan Farg‘oniyning g‘azal kuylash mahoratiga haqiqiy baho berganlar. Masalan, filologiya fanlari nomzodi Gulpari Sharifova “Sayf Farg‘oniy g‘azallari qalblarga iliqlik baxsh etuvchi baytlarga to‘la”,³⁵ deb ta‘riflagan.

Sayf Farg‘oniy g‘azallarini mazmuniga ko‘ra tavhid, tasavvuf, ishqiy, falsafiy, axloqiy, hasbiholiy, tavsifiy kabi turlarga bo‘lish mumkin. Sayf Farg‘oniy g‘azallarining aksariyati ishqiy va tasavvufga bag‘ishlangan. Shoir g‘azaliyotida, ayniqsa, ishq mavzusi alohida o‘rin tutadi va biz mazkur mavzuni sharhlashda uning g‘azalidan olingan quyidagi baytlar asosida fikr bildiramiz:

Мабод дил зи ҳавои ту як замон холӣ,
Ки бе ҳавои ту дил, тан бувад зи чон холӣ.
Хумои ишқи туро ҳаст ошёна дилам,
Мабод сояи ин мурғ аз ошён холӣ...³⁶

³⁵ Шарифова Г. Сайфи Фарғонӣ – подшоҳи мулки суҳан // Овози тоҷик, 2023. №30 – С. 3-4.

³⁶ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 700.

(Mazmuni: Dilim orzungdan bir on ham xoli emas, agar dilda orzung bo'lmasa, jon tanamdan xoli. Ishqing ma'nosidin dil biyobonni kezmaydi, agarchi ajal, suratimdan jonni xoli qilsa ham).

Bu g'azalning asosiy mavzusi pokiza insoniy ishqning tarannumi bo'lib, u g'azalning butun baytlarida jilvalanadi. Shoir birinchi baytda (Мабод дил зи ҳавои ту як замон холӣ – Ки бе ҳавои ту дил, тан бувад зи ҷон холӣ) qalbimiz hech qachon sening havoyingdan xoli bo'lmasin, chunki uning hayoti shu havoga bog'liq, sening havoingsiz, ya'ni sening ishqingsiz mening qalbim va vujudim jondan xoli bo'ladi, deya ta'kidlamoqda va bu yerda **“havo” ishq** ma'nosida qo'llangan. Shoir keyingi baytda (Хумои ишқи туро ҳаст ошёна дилам – Мабод сояи ин мурғ аз ошён холӣ) ishq humoying oshyoni mening qalbimda va hamisha orzu qilamanki, bu saodat qushining soyasidan yuragim oshyonasi hech qachon bo'sh qolmasin, deya ishora qilgan.

Sayf Farg'oniy g'azallari ana shunday uslub namunasi bo'lib, ularda ishqiy ma'nolar badiiy tarzda uyg'unlashgan va Farg'oniy o'z his-tuyg'ularini ifodalash uchun boshqa adabiy janrlarga qaraganda g'azaldan ko'proq foydalangan.

Qasida boshqa adabiy janrlarga nisbatan Sayf Farg'oniy ijodida hajm jihatidan g'azaldan keyingi asosiy o'rinni egallaydi va shoir devonining asosiy qismini tashkil qiladi. Sayf Farg'oniyning devonida qasidaning miqdori 117 ta bo'lib, jami 3300 baytdan iborat.

Manbalardagi ma'lumotlar va zamonaviy tadqiqotchilar fikrlariga nazar tashlaydigan bo'lsak, ularning aksariyati Farg'oniyni madh qilmaydigan shoir sifatida ko'rsatganlar. Farg'oniy madh qilishdan qochganligining asosiy sababi, avvalo, uning o'z zamonasi ilmlarini bilganligi va dunyoqarashining kengligi, ilm yo'lida ko'pchilik zamondoshlaridan oldinda bo'lganligidir. Shu bois u o'z davrining boshqa shoirlariga qaraganda ko'proq e'tiborga sazovor bo'lgan, o'sha davr hokimlarining takliflariga, iltimoslariga rad javobi berib, zulm tanqidi, podshoh va amaldorlarning kirdikorlari, adolat, inson qadri va qimmatini, ilm va kasb-hunarning fazilatlarini, muhabbat, tabiat manzaralarini madh etgan va qasidalar yozgan. Mana shu mavzulardagi qasidalar sababli xalqning Sayf Farg'oniy ijodiga e'tibori oshib, shoirning qasida janriga fidoyiligining asosiy omillaridan biriga aylangan.

Shoirlar qalamiga mansub qasidalar, asosan, ikki yo'l orqali yaratilgan. Birinchisi, biror shaxsning buyrug'i yoki xohishi bilan yozilgan qasidalar va ikkinchisi shoirlarning o'z didi va xohishiga ko'ra yozgan qasidalar. Birinchi guruh qasidalarini ikkinchi guruh qasidalaridan quyiroq o'rinda turadi, chunki ular zaruratdan kelib chiqib yozilgan va, tabiiyki, bunday qasidalar shoirlarning hayajoni va qiziqishini uyg'ota olmagan. Lekin shoirlarning o'z ixtiyori bilan yozgan qasidalarini ularning yuksak didini namoyon etadi va bu yo'l bilan yozilgan qasidalar yuqorida aytilganlardan farq qiladi. Sayf Farg'oniyning qasidalarini ikkinchi guruh qasidalariga mansubdir. Chunki Sayf Farg'oniy qasidalarining aksariyati madhiya xarakteriga ega emas va bunday qasidalar mazmuni shoirning madh va ta'rif qilish uchun qasida yozishga majbur bo'lmaganligini ko'rsatadi. Qolaversa, Sayf Farg'oniy saroy shoiri bo'lmagan, umrining ko'p qismini xalq orasida o'tkazgan.

Sayf Farg'oniyning qasidalarini 7 baytdan 87 baytgacha bo'lgan hajmni tashkil qiladi. Shu nuqtayi nazardan uning ijodidagi bu janrni uch guruhga – qisqa, o'rta va uzun guruhlarga bo'lish mumkin. Biz 7 baytdan 30 baytgacha bo'lgan qasidalarini

qisqa qasidalar, 30 baytdan 50 baytgacha bo‘lgan qasidalarini o‘rta qasidalar va 50 baytdan ortiq qasidalarini uzun qasidalar guruhiga kiritdik. Farg‘oniy devonidagi uzun qasidalar soni ko‘p emas, ular bor-yo‘g‘i 14 ta, o‘rta qasidalar soni 26 ta, qisqa qasidalar soni esa 78 tani tashkil etadi.

Sayf Farg‘oniy qasida yaratishdagi faoliyatining yana bir xususiyati shundaki, u fors-tojik adabiyotining buyuk adiblari kabi bu adabiy janrning shakl va mazmun nisbati (tanosub), vazn va boshqa xususiyatlarining tuzilishida o‘z mahoratini namoyon etib, shakl va mazmun birligini yuqori darajaga olib chiqqan. Husni maqta’ yoki Sayf Farg‘oniy qasidalarining oxiri, ko‘pincha, shariat talablari va duolarini o‘z ichiga oladi va ular shoir qasidalarining alohida xususiyatlaridan biri hisoblanadi. Shoir qasidaning maqta’ qismidan tinglovchining yetarlicha zavq va dam olishini, qasidani tinglash orqali ko‘ngli taskin topishini anglagan holda bu qismga alohida ahamiyat berib, uni juda mahorat bilan, hatto yuksak saviyada yaratgan. Sayf qasidalarining yakuniy qismi boshqa qismlaridan ko‘ra ko‘zga ko‘ringan va badiiyyoq ko‘rinadi. Masalan:

Имрӯз золим, ар чу тавонгар азиз бошад,
Фардо-т хортар зи гадоёни кӯ намояд.³⁷

(Mazmuni: Agar bugun zolim futuvvat ahriday aziz bo‘lsa, ertaga xorlardan ham xor bo‘lgay).

Farg‘oniy qasidalarini janr tuzilishi va mazmun jihatdan katta yangilikka ega bo‘lmasa ham, uni fors-tojik adabiyotining boshqa yirik qasida ijodkorlari qatoriga qo‘yish va bu adabiy janrdagi mavqeyini e‘tirof etish adolatdandir.

Dissertatsiyaning 3.2-fasli **“Poetik mahorat omillari”** deb nomlangan. Shoirlik mahoratining uzluksiz jihatlaridan biri badiiy san’atlardan foydalanish hisoblanadi. Sayf Farg‘oniy ham boshqa shoirlar singari obraz yaratuvchi unsurlardan foydalanishda mohirdir. U mohirlik va zukkolik bilan badiiy san’at usullaridan foydalangan, fikr takrorlashdan hamisha o‘zini uzoq tutgan. Uning bu harakatlari, eng avvalo, yangidan yangi ma’nolarni yaratishga qaratilgan. Binobarin, shoir o‘z fikrlarining rang-barang bo‘lishi uchun ma’lum uslublardan foydalangan. Sayf Farg‘oniy boshqa shoirlar qatori ijodkorlikning muhim unsurlaridan biri bo‘lgan badiiy san’atlarni ko‘p qo‘llagan va shu orqali she’riyatining jozibadorligi, mazmunlilik, ta’sirchanligi va go‘zalligini ta’minlagan. Shu ma’noda Sayf Farg‘oniy she’riyatida badiiy san’atning ko‘plab turlari qo‘llangan bo‘lib, jumladan, tashbeh, istiora, talmeh, mubolag‘a, tazod, tashxis kabi san’at turlarini sanab o‘tish mumkin. Sayf tilga olingan har bir san’atdan foydalanishda o‘zining shoirlik mahoratiga xos bo‘lgan, fors-tojik adabiyotining boshqa shoirlarida kam ko‘zga tashlanadigan yo‘llarni tanlagan.

Sayf Farg‘oniy she’riyatida tashbeh badiiy san’ati muhim o‘rin tutadi. Tashbeh (o‘xshatish) – nazmiy va nasriy asar tilida ko‘p qo‘llaniladigan ma’naviy san’atlardan biridir. Tashbeh hozirgi o‘zbek tilida, asosan, “o‘xshatish” deb yuritiladi.

Sayf qo‘llagan tashbehtar adot (o‘xshatish vositalari) va boshqa badiiy tasvir vositalari bilan uyg‘unlashuviga ko‘ra muhim xususiyatlarga ega. Sayf tashbehtar adot yoki predmetlarning o‘xshashligini ko‘rsatish jihatidan ikki turga bo‘linadi: sareh (ochiq o‘xshatish) va muzmar (yashirin o‘xshatish), ya’ni adot – o‘xshatish vositalari orqali qilingan tashbehtar va mazkur vositalarsiz qilingan tashbehtar.

³⁷ Фарғоний С. Девон. – Душанбе: ЭР-граф, 2023. – С. 95.

Sayf she'rlari matnida har ikki turdagi tashbehlar keng qo'llanilgan. Sayf qo'llagan tashbehlarda *гӯяд, мисоли, монӣ, монад, пиндорӣ, чу, чун, чунон, чунонки (чунон-к), ҳамчу, ҳамчунон* kabi so'z va birikmalar adot sifatida ishlatiladi. Sayf she'riyatidagi barcha o'xshatishlar ichida “чу” va “чун” so'zlari ko'proq qo'llangan. Masalan, quyidagi baytda ham “чу”, ham “чун” o'xshatish vositalarini qo'llagan holda yor ko'yida o'zini gadoga va gulzorda o'tirgan bulbuldek tasvirlaydi:

Аё дар кӯйи ту **чун** ман гадое
Чу булбул баҳри гулзор истода.³⁸

(Mazmuni: Ayo, seni ko'yingda gulzordagi bulbuldek gadoman).

Sayf Farg'oniy ijodida ham an'anaviy timsollar uchrab turadi. Mazkur baytdagi gul va bulbul ana shunday timsollardandir.

Sayf Farg'oniy fikrni to'liqroq va aniqroq gavdalantirish maqsadida bir tushunchani boshqa tushunchaga o'xshatish vositalarisiz (adot) qiyoslanadigan yopiq tashbehdan ko'p foydalangan. Misol uchun quyidagi baytda bo'y sarvga, zulf shabistonga, yuz quyosh va oyga o'xshatiladi:

Чу қадду зулфи ту дидам, кунун рӯи туро гӯям,
Ки хуршед аст бар сарвеву мохе дар шабистоне.³⁹

(Mazmuni: Qadd-u zulfing ko'rdim, sening yuzingni sarv uzra quyoshga va qaro tundagi oyga o'xshatdim).

Ma'shuqa qaddini sarvga, zulfini qora tunga, yuzini kunduzi quyosh va tunda to'lin oyga o'xshatish an'anaviylikdir. Sayf Farg'oniy ana shu an'anaviylik asosida ma'shuqaning go'zal portretini chizadi.

So'zlarni majoziy qo'llash usullaridan biri istiora orqali yangi mazmunlar yaratishdir. “Istiora majozning bir turi bo'lib”,⁴⁰ “Madorij-ul-balog'a” kitobida “Маънои луғавии истиора ба орият хостани чизе аст”⁴¹ (Istioraning lug'aviy ma'nosi biror narsani oriyatga olmoqdir) deyiladi. Oriyat so'zining ikki ma'nosi bo'lib, bu joyda uyat, sharm, nang ma'nosida emas, balki “чизеро барои истифода муваққатан аз касе гирифта”⁴² (foydalanish uchun birovdan vaqtinchalik biror narsani olmoq) ma'nosida keladi. Shu ma'noda, istiora terminologik ma'noda shunday so'zki, turli, ammo o'xshash ma'noni ifodalash uchun bir-birining o'rnida ishlatiladi. Boshqacha qilib aytganda, istiorada “...ikki hodisaning o'xshashligiga asoslanib, so'z majoziy ma'no kasb etadi. Ya'ni istiora tashbehga juda yaqin, to'g'rirog'i, u yopiq tashbehning keyingi rivojlanishi asosida yuzaga keladi”.⁴³ Shunga ko'ra Arastu istiorani tashbehning bir turi deb atagan.

Sayf Farg'oniy she'rlarida istioraning har ikki turi ochiq va yopiq tarzda kuzatiladi. Farg'oniy she'rlaridagi ochiq istioralar oy, quyosh, sarv va shunga o'xshash bo'lib, ularning aksariyati takrorlanib turadi va ularda Farg'oniyning tashabbuskorligi unchalik sezilmaydi. Biroq bu o'rinda alohida e'tiborga loyiq jihat, mazkur istioralardan foydalanish usulida Sayf Farg'oniyning o'ziga xos uslubi va shirin so'zlashuvi birinchi o'rinda turadi. Ifoda uslubining ayni o'ziga xosligi

³⁸ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 654.

³⁹ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 705.

⁴⁰ Ходизода Р, Шукуров М, Абдучабборов Т. Фарҳанги истилоҳоти адабиётшиносӣ. – Душанбе: Ирфон, 1966. – С. 36.

⁴¹ Ҳидоят Р. Мадориҷ-ул-балоға (дар илми бадеъ). – Шероз: Матбааи Муҳаммадӣ. – 1331 х. – С. 12.

⁴² Фарҳанги тафсирии забони тоҷикӣ. Ҷилди 2. – Душанбе: Пажӯҳишгоҳи забон ва адабиёти ба номи Рӯдакӣ, 2008. – С. 33.

⁴³ Занд М. Шесть веков славы. – Москва: Наука, 1964. – С. 83.

shoirning ochiq istioralariga toza rang bag'ishlab, takrorlansa-da, o'quvchi nazdida yangicha jilva beradi. Jumladan, quyidagi baytda shoir **оу** (моҳ) so'zini istiora sifatida qo'llab, ma'shuqaga murojaat qilgan:

Бар осмони суратат, эй **моҳи** некӯвон,
Истора эмин аст ба рӯз аз зихоби ҳусн.⁴⁴

(Mazmuni: Surating osmonida ey mahvash, yulduz osudadir husning jilosidan).

Sayf Farg'oniy go'zal ma'nolarni va his-tuyg'ularni ifodalashda ham ochiq istioradan o'z o'rnida mohirona foydalangan. Quyidagi misolda dilbarning yuzi gul, pista, bodom va qandga to'la tovoqqa o'xshatilgan, ya'ni ruhsor o'rniga gul, og'iz o'rniga pista, ko'z o'rniga bodom va lab o'rniga shakar istiora sifatida kelgan:

Дӯш дар маҷлиси мо буд зи рӯйи дилбар
Табақе пур зи гулу пиставу бодому шакар.
Зикри он пиставу бодом мукаррар накунам,
Шакараш қути равон буду гулаш ҳаззи назар.⁴⁵

(Mazmuni: Yaqinda bizning majlisimizda dilbarning yuzidan bir tabaq to'la gul, pista, bodom va shakar. Lek bu yerda pista va bodom zikrini qilmayman, shakar lazzati ravon edi-yu gul esa nazarining tig'i singari edi).

Shoir she'rlaridagi istioralarni takroriyligi va o'ziga xosligiga ko'ra alohida ikki guruhga bo'lish mumkin. Birinchi guruhga takroriyligi jihatidan seziladigan istioralar kiradi. Ehtimol Sayf Farg'oniy ularni o'zidan oldingi shoirlar ijodidan oriyatga olgan bo'lishi ham mumkin. Jumladan, "даррахти ақл" (*aql daraxti*), "гӯшу дил" (*yurakning qulog'i*), "чаъми дил" (*yurakning ko'zi*), "майдони ишқ" (*ishq maydoni*), "санғи маломат" (*malomat toshi*), "камони абрӯ" (*qosh yoyi*), "дасти карам" (*himmat qo'li*), "меваи ишқ" (*ishq mevasi*), "мурғи дил" (*yurak shavqi*), "дарёи ишқ" (*ishq daryosi*) [Сайфи Фарғонӣ. Девон. Бо таҳия ва тадвини Иброҳими Наққош. – Душанбе: "ЭР-граф", 2023. 268, 270, 278, 280, 281, 303, 308, 316, 317, 320] kabi istioralar shu guruhga kiradi, chunki ularning namunalarini boshqa shoirlar she'rlarida ham ko'rish mumkin. Biroq, "теғи бода" (*shamolning ta'siri*), "қисвати раъноӣ" (*botiniy go'zallik*), "дафтари доноӣ" (*donolik daftari*), "дили гунча" (*g'unchaning dili*), "хаданғи мижа" (*nazarning tig'i*), "хори меҳр" (*mehr tikani*), "қавси абрӯ" (*qosh qavsi*) [Сайфи Фарғонӣ. Девон. Бо таҳия ва тадвини Иброҳими Наққош. – Душанбе: "ЭР-граф", 2023. 269, 288, 289, 295, 307, 313, 321] kabi istioralarda shoir ijodidagi o'ziga xos yangilik seziladi. Chunki ularning aksariyati shoir izlanishlari mahsuli bo'lib, uning yorqin adabiy faoliyatidan dalolat beradi.

XULOSA

1. Sayf Farg'oniy mumtoz adabiyotning buyuk shoirlaridandir. Uning hayoti XIII va XIV asrning boshlariga to'g'ri keladi va bu davr O'rta Osiyoning mo'g'ullar tomonidan talon-taroj qilinishi sababli eng notinch davrlardan biri hisoblanadi. Movarounnahr va Xuroson o'lkalarini boshqargan Muhammad Xorazmshoh mo'g'ullar bosqiniga yetarlicha qarshilik ko'rsata olmadi. Zero, uning davrida go'yoki Xorazmshohni qo'llab-quvvatlagan mahalliy hokimlar va mansabdorlarning o'zaro ichki nizolari va tartibsizliklari ostida mamlakat bo'linib ketgan va bu birlikka emas, balki davlatning parchalanishiga olib kelgan. Muhammad

⁴⁴ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 612.

⁴⁵ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 488.

Xorazmshohning mo'g'ullar bosqiniga bardosh bera olmaganligining asosiy sabablaridan biri ham shu bilan bog'liq.

2. Sayf Farg'oniy hayoti va ijodiy faoliyatining asosiy qismini ona shahridan tashqarida, ya'ni Tabriz va Oqsaroy shaharlarida o'tkazib, o'sha davr adabiy jarayonida munosib qatnashadi. Lekin tarjimai hollarida, tazkiralarda nomi tilga olinmaganligining asosiy sabablaridan biri, uning o'z shahrini tark etib, bir muddat Tabrizda yashagani va keyinchalik hozirgi Turkiyaning Oqsaroy shahrida qo'nim topganligi va o'z ona shahriga qaytib kelmaganligidir. Tarixdan ma'lumki, yozuvchi va mutafakkir Shayx Fariduddin Attor Chingizxon askarlari qo'lida shahid bo'lgan, Shams Qaysi Roziy, Mavlono Jaloliddin Rumi va uning oilasi, yozuvchi va shoir Muhammad Avfiy Buxoroiyning ota-onasi va yana bir qancha donishmand kishilar esa mo'g'ullarning halokatli hujumidan o'z vatanlarini tark etib, xavfsiz hududlarga chiqib ketishgan va shular qatori Sayf Farg'oniy ham o'z ona yurtini ilm-hikmat yo'lida tark etib, qaytib kelishga muyassar bo'la olmagan, deb hisoblaymiz.

3. Adabiy-tarixiy va boshqa manbalarda Sayfning ismi, ota-onasi, ota-bobolarining ismi, taxalluslari va boshqa faxriy unvonlari masalasi munozarali masalalardan biri bo'lib, hozirgacha yagona nuqtayi nazar mavjud emas. Manbalar, ayniqsa, Sayf devonining Istanbul universiteti kutubxonasida saqlanayotgan qo'lyozma nusxasida hamda mahalliy va xorijlik tadqiqotchilarning maqolalari va ma'lumotlarini qiyoslash natijasida shoirning asl ismi Sayfiddin Muhammad, otasining ismi Abul Mahomid, taxallusi esa Sayf va Sayf Farg'oniy ekanligi ma'lum bo'ldi. Umuman olganda, bu shoirning nom-nasabini quyidagicha o'qish mumkin: Abul Mahomid Sayfiddin Muhammad al-Farg'oniy. "Farg'oniy", albatta, uning she'riy taxallusidir, chunki u ko'p g'azallarining oxirida bu taxallusni tilga olgan va bu taxallus, ya'ni "Farg'oniy" shoirning, shubhasiz, Farg'ona vodiysiga mansubligi, uning tug'ilib ulg'aygan, bilim olgan maskani ekanligini bildiradi.

4. Tazkiralari va boshqa tarixiy manbalarda Sayf Farg'oniyning tug'ilgan yili haqida ma'lumotlar berilmagan va bu masala borasida hozirgi tadqiqotchilarning fikrlari ham aniq emas. Biz Sayf Farg'oniy devonidagi baytlarni tahlil qilish va tadqiqotchilarning fikrlarini qiyoslash orqali shoirni XIII asrning 30 va 40-yillari oralig'ida tug'ilgan, degan taxminiy xulosaga keldik.

5. Farg'oniyning oilasi, ayoli, farzandlari va boshqa qarindoshlari borligi haqida adabiy va tarixiy manbalarda ma'lumotlar yetarli emas. Faqatgina asosi keltirilmagan birgina manbada shoirning Tabrizda yashagan davrida hokim Shamsiddin Juvayniy (tarixchi Atomalik Juvayniyning ukasi) yordami bilan oila qurganligi zikr etilgan xolos. Shoir devonida esa yolg'izlik urg'usi aks etgan baytlar ko'zga tashlanadi va biz bu baytlarga asoslanib, uni go'shanishinlikni afzal ko'rgan, deyishimiz mumkin.

6. Adabiyot ahliga Sayf Farg'oniy nomi bilan yashab ijod qilgan shoir haqida to'g'ri turk olimi Ahmad Otashning Turkiya kutubxonalarida Sayf Farg'oniy devoni nusxalari borligini e'lon qilguniga qadar (1959-y), deyarli, hech qanday ma'lumotlar mavjud emas edi. Ungacha bo'lgan davrda Abulqosim Kozaruniyning "Sullam-us-samovot" tazkirasida faqat Sayf Farg'oniyning nomi va Fuvotiyning "Talxis majmua al-adab fi-mu'jam al alqob" ("Har xil laqab-taxallusli adiblar to'plamining xulosasi") asarida shoirning taniqli shoirlardan bo'lganligi aytilgan xolos. Biz Sayf Farg'oniyning o'z ona shahrini tark etib, bir muddat Tabrizda, keyinchalik Oqsaroyda qo'nim topganligi va o'z shahriga qaytib kelmaganligini, Farg'ona-Tabriz-Oqsaroy

hududlari bilan har tomondan aloqalar ancha zaiflashib qolganligini, davrning nihoyatda murakkab va notinch bo'lganligini, qolaversa, she'rlari keskin tanqidga to'raligi va mansabdor shaxslarni madh qilishni istamaganligini tarjimayi hollarda va tazkiralarda nomining tilga olinmaganligining asosiy sabablaridan deb hisoblaymiz.

7. Olib borilgan tadqiqotlar jarayonida Turkiya hamda Tojikistonda nashr ishlari uchun asos bo'lgan qo'lyozmalar ham sinchiklab o'rganildi. Turli manbalarni qiyosiy o'rganish hamda tahlil etish shoir ijodiy merosi haqida xolis va to'laqonli tasavvur beradi.

8. Sayf Farg'oniyni adabiy merosi qasida, g'azal, qit'a va ruboiy janrlaridan iborat bo'lib, ular orasida g'azal asosiy o'rinni egallaydi. Ishimizning asosiy manbai bo'lgan Ibrohim Naqqosh tomonidan tayyorlangan devonda shoirning g'azallari soni 582 ta (6798 bayt), qasidalar 117 ta (3300 bayt), qit'alari 7 ta (94 bayt) va ruboiylari 23 ta (92 bayt) bo'lib, jami 10284 baytdan iborat.

9. Ma'no va mazmun nuqtayi nazaridan Sayf Farg'oniyni she'riyatida uning dunyoqarashi, ijtimoiy fikrlari, ba'zan ilmiy-falsafiy qarashlari ham ifodalangan. Shoirning adabiy merosini o'rganish shuni ko'rsatdiki, u o'zi qo'llagan adabiy janrlarning shakl va tuzilishiga hech qanday o'zgartirish yoki yangilik kiritmagan, balki o'zidan oldingi shoirlarning an'alarini davom ettirgan.

10. Sayf Farg'oniyni she'rlarining aksariyatini g'azal janri tashkil etadi. G'azallari mazmun-mohiyati jihatidan Sa'diy Sheroziy g'azallariga ko'proq o'xshaydi. Shoir murojaat qilgan lirik janrlar tasnifini jadval asosida taqdim etish shoir adabiy merosining ko'lami va janr xususiyatlari haqida tasavvur va tushunchalarni yanada oydinlashtiradi.

11. Shoir ijodida qasida janri g'azaldan keyingi asosiy o'rinni egallaydi. Qasidalarining miqdori 117 ta bo'lib, jami 3300 baytni tashkil etadi. Sayf Farg'oniyni qasidalar 7 dan 87 baytgacha bo'lgan hajmni tashkil qilgani bois, biz uning ijodidagi bu janrni uch guruhga – qisqa, o'rta va uzun guruhlarga bo'ldik va 7 baytdan 30 baytgacha bo'lgan qasidalar qisqa qasidalar, 30 baytdan 50 baytgacha bo'lgan qasidalar o'rta qasidalar va 50 baytdan ortiq bo'lgan qasidalar uzun qasidalar guruhiga kiritdik. Natijada Farg'oniyni devonidagi uzun qasidalar soni 14 ta, o'rta qasidalar soni 26 ta, qisqa qasidalar soni esa 78 tani tashkil etdi. Sayf Farg'oniyni qasida yozishda, asosan, Sanoiy, Hoqoniy, Anvariyni va Sa'diy Sheroziylardan ilhom olgan. Uning qasidalarida, asosan, tabiat va atrof-muhit tasviri, axloqiy fikrlar bilan bir qatorda davrning ijtimoiy holati, xususan, zahmatkash xalqning hayoti aks etgan. Shu jihatdan biz Sayf Farg'oniyni qasida janrining xalqchil bo'lishidagi xizmatlari katta deb hisoblaymiz. Chunki boshqa shoirlarning qasidalarida Sayf Farg'oniyni qasidalaridagidek o'z davrining zahmatkashlari hayoti tom ma'noda tasvirlanmagan.

12. Shoir she'riyatining go'zalligi badiiy san'atlardan mohirona foydalanish natijasida ortgan. Uning mazmun va ma'no yaratishdagi yangiliklarini, ko'pincha, u qo'llagan tashbeh, talmeh, istiora, mubolag'a va boshqa badiiy san'at turlarida ham ko'rish mumkin. Shoirning "Zabur", "Tavrot", "Injil" kabi muqaddas diniy kitoblardan foydalanganligi, eng avvalo "Qur'on" oyatlari va hadislardan bahramand bo'lganligi uning badiiy san'atlar orqali teran ma'nolar yaratishida zamin bo'lib xizmat qilganligi yaqqol namoyon bo'lmoqda.

**ONE-TIME SCIENTIFIC COUNCIL ON THE BASIS OF SCIENTIFIC
COUNCIL FOR AWARDED SCIENTIFIC DEGREES
DSc.03/30.12.2019.Fil.05.02 AT FERGANA STATE UNIVERSITY**

FERGANA STATE UNIVERSITY

AKHMADJONOV PARVIZJON MAKHAMADZODA

**LITERARY HERITAGE OF SAIF FARGHANI AND HIS POETIC
RESEARCH**

**10.00.05 - Language and literature of Asian and African peoples
(Tajik language and literature)**

**ABSTRACT
of the doctor of philosophy (PhD) dissertation on PHILOLOGY**

Fergana – 2025

The theme of PhD dissertation is registered by the Supreme Attestation Commission under the number B2022.2.PhD/FIL.2504

The doctoral thesis has been prepared at the chair of Uzbek linguistics of Fergana State University. The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (resume)) on the website of Scientific Council and the information-educational portal «Ziyounet» (www.ziyounet.uz)

Scientific supervisor:	Isomiddinov Farhod Candidate of Philological Sciences, Associate Professor.
Official opponents:	Matluba Mirzoyunus (Khojaveva) Doctor of Philology, Professor, Khojakulov Sirojiddin Kholmakhmatovich Doctor of Philology, Associate Professor.
Lead organization:	Termez State University

Defense of the dissertation will take place on 27 03 2025 at 11:00 at a meeting of Scientific Council DSc.03/30.12.2019.Phil.05.02 under Fergana State University (Address: 105, B.Marginoni street, Fergana, 100151. Tel.: (+99873) 244-57-82; e-mail: info@fdu.uz).

The dissertation is available in the information and Resource Center of Fergana State University (registered under № 472). Address: 19, Muzabbiylar str, Fergana, 100151. Tel.: +99873 244-44-94.

The abstract of the dissertation is distributed on 11 03 2025.
(Mailing report No. 11 dated 11 03 2025).



S. M. Muminov
Chairman of Scientific Council
awarding scientific degree,
Doctor of Philological Sciences, Professor.

M. T. Zokirov
Secretary of the Scientific Council,
awarding scientific degree,
Candidate of Philological Sciences, Professor.

A. G. Sabirdinov
Chairman of the Scientific Seminar at the
Scientific Council, awarding scientific degree,
Doctor of Philological Sciences, Professor.

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

The relevance and necessity of the dissertation work. In global literary studies, the eminent scholars of the East occupy a distinguished position due to their significant contributions to the evolution and perfection of artistic thought, as well as to the spiritual and intellectual advancement of humanity. Imparting the universal ideas enshrined in their spiritual heritage as moral and ethical values to the consciousness of the younger generation is among the urgent tasks of contemporary society. Consequently, the application of classical literary traditions in the restoration of today's cultural, literary, and historical values, particularly in fostering the spiritual maturity of the younger generation, is of paramount importance. In particular, the life and intellectual journey of the renowned Eastern thinker Sayfiddin Muhammad Farg'oni, along with his literary legacy and his spiritual, philosophical, ethical, and mystical perspectives that guide individuals toward perfection, underscore the importance of educating youth in humanistic principles such as moral integrity, compassion, generosity, and altruism. Similarly, in the field of foreign literary studies, research into the representatives of Eastern literature and their spiritual legacy, including the publication of their manuscript works, remains an ongoing and significant endeavor.

In the field of world literary studies, it is noteworthy that the scholarly activities of Eastern thinkers, who made monumental contributions to the history of scientific progress, and the integration of their rich spiritual heritage into various spheres of social life have been given special attention. In particular, employing the noble ideas embedded in the works of creative figures of past centuries to meet the cultural and spiritual needs of the present era has become increasingly significant. Furthermore, a deep exploration of the poetic characteristics, artistic and expressive means, as well as the literary forms and genres of artistic works, remains one of the fundamental tasks of literary studies.

During the years of independence, comprehensive efforts and reforms have been implemented in our country to deeply study the literary heritage of our great ancestors and to promote it among the younger generation. These initiatives aim to cultivate respect for national and universal values among young people and to shape them into the architects of our future. As our President has emphasized: "The unparalleled and unique scientific and spiritual heritage of our great ancestors must become a guiding principle for our continuous progress. This eternal legacy should always remain close to us, providing strength and inspiration at every step."⁴⁶ In New Uzbekistan, the focus on studying, researching, and promoting our national literature has significantly intensified. The fundamental essence of the Address by the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, to the Oliy Majlis and the people of Uzbekistan embodies the prioritization of human interests: "First – the individual, then – society and the state." "We must deeply embed these ideas into our new Constitution, our laws, and our daily lives."⁴⁷ In this context, it is of

⁴⁶ Мирзиёев Ш.М. Ўқитувчи ва мураббийлар – янги Ўзбекистонни барпо этишда катта куч, таянч ва суянчимиздир // Халқ сўзи. 1 октябрь 2020 йил. -№207 (7709)

⁴⁷ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning Oliy Majlis va O'zbekiston xalqiga Murojaatnomasi. 21.12.2022. <https://www.xabar.uz/jamiyat/>

great importance to thoroughly study the literary heritage of Sayfiddin Muhammad Fargʻoniy, a 13th-century scholar and poet, and to explore the true essence of the ideas he advanced from the perspective of contemporary times.

The implementation of this dissertation contributes, to a certain extent, to the tasks outlined in several key normative and legal documents, including the Presidential Decree No. PF-5847 of November 8, 2019, “On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan Until 2030”; Presidential Decree No. PF-6108 of November 6, 2020, “On Measures for the Development of Education, Training, and Science in the New Era of Development in Uzbekistan”; and Resolution No. PQ-2789 of February 17, 2017, “On Further Improvement of the Activities of the Academy of Sciences, Organization, Management, and Financing of Scientific Research”. Additionally, the dissertation aligns with other significant resolutions, including No. PQ-2909 of April 20, 2017, “On Measures for Further Development of the Higher Education System”; No. PQ-3271 of September 13, 2017, “On the Comprehensive Program of Measures for the Development of the System of Publishing and Distribution of Books, Promotion of Reading and the Culture of Book Reading”; No. PQ-3721 of May 12, 2018, “On Organizing Reading Competitions Among Youth to Promote and Study the Creative Heritage of Great Scholars, Writers, and Thinkers”; and No. PQ-5040 of March 26, 2021, “On Radical Improvement of the System of Spiritual and Educational Activities”. These decrees, along with other related normative and legal documents, form a framework within which this research work seeks to contribute to achieving the specified objectives.

Compliance of the study with the priorities of the development of Republican Science and technology. The research has been conducted within the framework of the Republic’s priority direction for the development of science and technology I. The research has been carried out within the priority direction “Social, legal, economic, cultural, spiritual, and educational development of an information-based society and a democratic state, along with the advancement of an innovative economy.”

The degree of study of the problem. In the history of global literary studies, no comprehensive scholarly research has been conducted to provide an in-depth scientific analysis of the life and works of Sayf Fargʻoniy. Many historical sources, including biographical collections (*tazkiras*) written during his lifetime and in subsequent periods, lack sufficient information about him. Only Abulqosim Kozaruni, in his biographical collection “*Sullam-us-Samovot*,”⁴⁸ mentions Sayf Fargʻoniy alongside Sayf Nishapuri and Sayf Isfarangiy, while providing an evaluation of Sayf Isfarangiy's poetry. Additionally, the renowned historian Fuvati, in 660/1261-62, briefly refers to Sayfiddin Muhammad Fargʻoniy as one of the prominent poets in his work “*Talxis Majmua al-Adab fi-Mu’jam al-Alqob*” (“*Summary of the Collection of Writers with Various Titles*”), but does not offer any detailed information about him.⁴⁹

⁴⁸ Kozaruniy A. *Sullam-us-samovot*. Rossiya Fanlar akademiyasining Sharqshunoslik instituti Sankt-Peterburg boʻlimi xazinasining yozma nusxasi, 684-raqam. 91-92-varaq.

⁴⁹ Аҳмедов Б. Сайфуддин Муҳаммад Фарғоний. – Тошкент: Қизил Ўзбекистон, Правда Востока ва Ўзбекистони Сурх бирлашган нашриёти, 1962. – Б. 3.

In foreign countries, the personality, scholarly-creative activity, and spiritual heritage of Sayf Farg‘oniy have also attracted the interest of researchers. The initial studies on Sayf Farg‘oniy began after Turkish scholar Ahmed Ateş published an article in 1959, revealing the existence of copies of Sayf Farg‘oniy's *Diwan* in Turkish libraries.⁵⁰

In Iranian literary studies, it is appropriate to include the research conducted by scholars such as Zabihullah Safa, Zahra Dari, Zaynab Hadi, Qadamali Sarami, Zahra Shaykhi, Sayyid Muhammad Turabi, Abolqasem Rodfar, and Zahra Porsopur⁵¹, which focus on specific aspects of Sayf Farg‘oniy’s creative legacy. The scientific and theoretical significance of these studies lies in their analysis of Sayf’s poetic activity and the essence of his lyrical heritage. These works represent the initial attempts to explore the contributions of this literary figure, who holds a significant place in the history of Persian-Tajik literature.

In Uzbek and Tajik literary studies, significant attention has been devoted to the exploration of Sayf Farg‘oniy’s scholarly heritage. Scientific research on his life and intellectual legacy has been conducted by scholars such as A.Afsahov, B.Ahmedov, M.Madg‘oziyev, H.Yusupov, M.Mamatov, M.Maqsudova, G.Sharifova, H.Homidiy, R.Hodizoda, and others⁵². These studies provide essential insights into the literary and scientific environment of Sayf’s era, the lives and works of his contemporaries, and the cultural milieu of the period. They also form a foundation for a deeper understanding of Sayf Farg‘oniy’s poetic activities and his place in Eastern literature, offering valuable information about his role as an integral part of the cultural and intellectual life of his time.

Furthermore, the fact that the life and creative activity of Sayf Farg‘oniy, who holds a unique position in the Persian-Tajik literature of the 13th and 14th centuries, have not been comprehensively studied or specifically researched from the perspective of literary studies highlights the scientific significance of this dissertation.

The connection of the study with the plans of research work of the higher educational institution where the dissertation was performed.

The dissertation topic has been carried out in accordance with the research plan of Fergana State University, within the framework of the theme “Issues of Classical

⁵⁰ Ates A. Anadolunin unutulmus buyuk bir sairi: Sayf al-Din Muhammad al-Fargani // Turk tarih kurumu belleten. – Anqara, 1959. – S. 434.

⁵¹ ذبیح‌الله صفا. تاریخ ادبیات در ایران. تهران: انتشارات فردوسی، 1369، صحیفه 705. زهرا دری، زینب هادی. (1389). ابعاد مختلف نقد اجتماعی در دیوان سیف الدین محمد فرغانی. پژوهش نامه ادبیات تعلیمی (پژوهشنامه زبان و ادبیات فارسی)، (5)2، 119-146. سزای قدمعلی، رفاهی دیار. سیف فرغانی و انتقادهای اجتماعی. فصلنامه علمی عرفانیات در ادب فارسی. ۱۳۹۱: ۳ (۱۲): ۲۸-۱۱. زهرا شیجکی، حبیب جدیدالاسلامی قلعه نو، و بهروز رومیانی، “سیمای نبوی پیامبر اسلام (ص) در دیوان اسماعیل اصفهانی و سیف فرغانی،” پژوهش های اعتقادی کلامی (علوم اسلامی)، 9، vol. 35، no. 121، pp. سیف فرغانی، محمد، قرن 8ق. برگ خزان دیده: گزیده اشعار سیف فرغانی / مقدمه ذبیح‌الله صفا؛ انتخاب و توضیح محمد ترابی. تهران: سخن، 1375. 356 ص. سیف الدین محمد فرغانی. گزیده اشعار سیف فرغانی: شاعر قرن هفتم و هشتم / به کوشش ابوالقاسم رانفر. تهران: موسسه انتشارات امیر کبیر، 1365. 106 ص زهرا پارساپور. سیف، شاعری صوفی و نقادی بی پروا. تفسیر و تحلیل متون زبان و ادبیات فارسی (دهخدا) مقاله 3، دوره 2، شماره 4، شهریور 1389، صفحه 86-67.

⁵² Афсахов А. Сайфи Фарғонӣ. – Душанбе: Дониш, 1976; Аҳмедов Б. Сайфуддин Мухаммад Фарғоний. – Тошкент: Қизил Ўзбекистон, Правда Востока ва Ўзбекистони Сурх бирлашган нашриёти, 1962; Мадғозиев М, Юсупов Х, Шайх Саъдий Шерозийнинг фарғоналик дўсти. 1994; Маматов М. Мухаммад Сайфи Фарғоний ижодида тасаввуф тамойиллари. // Марказий Оснѐ фалсафий тафаккури тараққиѐтида тасаввуф таълимотининг ўрни ва аҳамияти. – Бухоро, 2022; Маматов М. Сайфиддин Мухаммад Фарғоний // Мозийдан садо илмий-амалий, маънавий-маърифий журнали. – Тошкент, №1 (69), 2016; Мақсудова М. Шарҳи ишқ ва аҳволи ошиқ дар ғазалиѐти Сайфи Фарғонӣ // Endless light in science, (май), (2023); Шарифова Г. Сайфи Фарғонӣ – подшоҳи мулки сухан. – “Овози тоҷик”, №30 2023; Ҳомидий Ҳ. Мазлумлар кўз ёши оташ // Кўҳна Шарқ дарғалари: Бадий-илмий лавҳалар. – Тошкент: Шарқ, 1999; Ҳодизода Р. Таърихи адабиѐти асрҳои XII-XIV. – Душанбе: Дониш, 1975.

Literature.”

The purpose of the study. The aim of our research is to study the life and scholarly-literary heritage of Sayf Farg‘oniy in connection with the literary processes of his era and, from this perspective, to clarify the poet’s position and significance in Eastern literature.

Tasks of the research:

To analyze the socio-political processes and the literary-cultural environment in Mawarannahr and Khorasan during the 13th century, and to elucidate Sayf Farg‘oniy’s life within this context;

To study Sayf Farg‘oniy’s dynamic creative and socio-political activities, as well as the literary environment of his era, based on historical sources;

To investigate the thematic scope and ideological-philosophical framework of the literary milieu to which Sayf Farg‘oniy belonged, and to examine the influence of his predecessors and contemporary creators on his works;

To examine Sayf Farg‘oniy’s *Diwan* as a significant literary source capable of providing valuable materials for the history of literature;

To determine Sayf Farg‘oniy’s position in 13th-century literature by analyzing the ideological-philosophical features, genres, and artistic mastery of his literary heritage.

The object of the research is the *Diwan* of Sayf Farg‘oniy, specifically the manuscript preserved in the Istanbul University Library under catalog number №F171, as well as the editions of the *Diwan* published by Ansor Afsahov in Dushanbe in 1978, by the Orientalist scholar Zabihullah Safa in Tehran in 1986, and by Ibrahim Naqqosh in Dushanbe in 2023.

The subject of the research is the study of the scientific-theoretical, philosophical, and literary features present in Sayf Farg‘oniy’s *Diwan* from the perspective of the literary studies of his era.

Research methods. The research employs scientific-analytical, comparative-typological, statistical, textual analysis, and partially autobiographical descriptive methods.

The scientific novelty of the research is as follows:

The study substantiates the significant and relevant issues in the life and creative legacy of Sayf Farg‘oniy, including the historical context of his era, his lyrical heritage, and his literary-aesthetic views, based on literary and historical sources such as manuscript works, source studies, and contemporary documents.

From the perspective of meaning and content, it has been demonstrated that Sayf Farg‘oniy’s poetry reflects his worldview, social, and philosophical perspectives. Furthermore, it has been established that he did not introduce any structural or formal innovations to literary genres but rather adhered to the traditions of his poetic predecessors.

It has been determined that in composing qasidas, Sayf Farg‘oniy was primarily inspired by Sanai, Khaqani, Anvari, and Sa‘di Shirazi. His qasidas prominently feature depictions of nature and the environment, moral reflections, as well as the social realities of his time, particularly the hardships faced by the working class. His contributions to making the qasida genre more accessible to the general public have also been highlighted.

The aesthetic beauty of his poetry is attributed to his masterful use of literary

devices such as metaphor (tashbih), allusion (talmeh), allegory (istiora), hyperbole (mubolag‘a), and other artistic techniques. Moreover, it has been established that he enriched his poetic meanings through references to verses from the *Qur‘an* and *hadiths*, as well as drawing inspiration from sacred texts such as the *Zabur* (Psalms), *Tawrat* (Torah), and *Injil* (Gospel).

The practical results of the research are as follows:

The various copies of Sayf Farg‘oniy’s *Diwan* and their locations have been identified;

the ideological directions of the poet’s creative works have been evaluated;

Sayf Farg‘oniy’s role as a masterful poet and a prominent literary scholar in the development of 13th-century Persian-Tajik literature has been highlighted;

The research findings can be used as a source for creating textbooks, teaching aids, scientific articles, and dissertations in the fields of literary history, literary theory, literary studies, and poetics. Additionally, the outcomes can serve as reference material for coursework, graduation projects, master’s theses, preparing lecture materials, and teaching processes.

The reliability of the research results is ensured by the accurate formulation of the problem, the clear definition of the scope of the scientific investigation, and the scientific substantiation of the conclusions. The analyses were conducted using scientific-analytical, comparative-typological, statistical, textual, and partially autobiographical descriptive methods. Furthermore, the theoretical concepts and conclusions have been applied in practice. The analytical process was grounded in the essence of classical and contemporary literature, and the results have been validated and confirmed by competent state institutions.

Scientific and practical significance of research results.

The scientific significance of the research lies in its potential to serve as a theoretical source for studies in the fields of the poetics of Eastern classical literature, literary history, literary studies, Sufism, and the history of philosophy. Based on experiential knowledge, the findings contribute to fostering highly spiritual and skilled professionals in the country by highlighting the cultural, spiritual, and scientific-theoretical heritage of great scholars, including the spiritual works of Sayf Farg‘oniy. The research elucidates the philosophical ideas presented in his works, including perspectives on human life and destiny, as well as views on social justice, offering valuable insights for further academic exploration.

The research findings can be utilized in the preparation of educational programs and materials for higher educational institutions. They can also serve as a basis for creating annotated dictionaries related to classical literature, literary studies, and Sufism. Furthermore, the findings can be employed in organizing specialized courses on the history of literary studies and Sufism, as well as in developing educational and methodological manuals for subjects such as “History of Classical Literature,” “Literary Theory,” and “Poetics.”

Implementation of research results. Based on the scientific conclusions and results obtained from the study of Sayf Farg‘oniy’s literary heritage and its poetic analysis:

The findings regarding the significant and relevant issues in the life and creative legacy of Sayf Farg‘oniy – such as the historical context of his era, his lyrical heritage, and his literary-aesthetic views – have been utilized in lectures and

practical lessons on the history of Tajik and Uzbek literature for students of Bobojon Ghafurov Khujand State University. Additionally, these findings have been applied in the scientific research of master's and doctoral students in literary criticism, literary relations, and poetics (according to Reference No. 01/4667 issued by Bobojon Ghafurov Khujand State University on September 6, 2024). As a result, this research has provided a foundation for a deeper understanding of Sayf Fargʻoniy's literary heritage, an analysis of his creative style, and its application in contemporary literary studies and educational processes.

The conclusions that Sayf Fargʻoniy's poetry reflects his worldview, social, and philosophical perspectives while preserving the established forms and structures of literary genres – without introducing significant modifications – have been utilized in the implementation of the "Anti-plagiarism" software within the framework of the AL-FDU2022307-010 scientific research project, "Linguistic Editing and Translation Studies," for the years 2022–2023. These findings have also played a role in executing the research project on applied translation studies (according to Reference No. 04/118 issued by Fergana State University on January 9, 2025). Consequently, this research has served as an essential scientific basis for the implementation of the "Anti-plagiarism" software and for conducting applied scientific projects in translation studies and linguistic editing.

The conclusions that Sayf Fargʻoniy was primarily inspired by Sanai, Khaqani, Anvari, and Saʻdi Shirazi in composing qasidas, and that his works not only depict nature and moral reflections but also the social conditions of his era, particularly the lives of the working class, have been incorporated into special television programs broadcast in the Tajik language on "Sokh" Television between 2021 and 2024 (according to Reference No. 176 issued by the Fergana Regional Television and Radio Company on September 6, 2024). As a result, these programs have contributed to the development of listeners' artistic and philosophical thinking as well as their knowledge of classical literature.

The research findings on the aesthetic excellence of Sayf Fargʻoniy's poetry – particularly his masterful use of literary devices such as metaphor (*tashbih*), allusion (*talmeh*), allegory (*isti'ora*), and hyperbole (*mubolagʻa*) – and his ability to create profound meanings through references to the *Qurʻan*, *hadiths*, and sacred texts such as the *Zabur* (Psalms), *Tawrat* (Torah), and *Injil* (Gospel) have been utilized in various educational and cultural activities organized by the Republican Tajik National Cultural Center's Fergana Regional Branch. These findings have been applied in student training programs at the Tajik language department of Fergana State University's Faculty of Philology, as well as in educational discussions, public awareness initiatives, and conferences aimed at the Tajik-speaking community of the Fergana region. Furthermore, they have been implemented in the execution of the practical project "Friendship – A Guarantee of Peace," conducted from June 20 to December 20, 2022 (according to Reference No. 56 issued by the Republican Tajik National Cultural Center's Fergana Regional Branch on November 14, 2023). As a result, these efforts have strengthened interethnic and cultural ties, promoted friendship and religious tolerance, and enhanced the effectiveness of social and spiritual initiatives aimed at fostering a more harmonious society.

Aprobation of research results. The research findings were presented and validated in 7 national and international scientific-practical conferences, including 2

national and 5 international conferences, in the form of lectures.

Publication of research results. A total of 12 scientific works have been published on the dissertation topic, including 5 articles in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan for publishing the main scientific findings of doctoral dissertations. Among these, 3 articles were published in national journals, and 2 in international journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of references, and appendices, with a total volume of 159 pages.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction of the study substantiates the relevance and necessity of the topic, describes the objectives, tasks, object, and subject of the research, and highlights its alignment with the priority directions of the development of science and technology in the republic. The scientific novelty and practical significance of the research are elaborated, and information is provided regarding the implementation of the research results in practice, published works, and the structure of the dissertation.

The first chapter of the dissertation, titled “**The Life, Literary Activity, and Creative Heritage of Sayf Farg‘oniy**”, is dedicated to exploring these aspects. The initial section, titled “The Realities of the Era and the Socio-Political Environment in which Sayf Farg‘oniy Lived”, provides a brief description of the political, social, and cultural circumstances of the poet’s time.

By the end of the 12th and 13th centuries, the cultural, literary, and scientific centers that had flourished during the Samanid era were destroyed and abandoned. With the arrival of the Chinggisid forces in Central Asia, cities were looted, populations were displaced, and Mongol troops were stationed in madrasas and mosques. According to Rashid al-Din, the author of “Jami' al-Tawarikh”, the Mongols emptied chests full of manuscripts to construct feeding troughs for their horses, held feasts in mosques, and played music for dancing performers. Furthermore, prominent scholars and respected sheikhs were tasked with guarding their horses.⁵³ The looting and chaos in the city led to fires. Historian Mirkhwand described this brutality as follows: “Chinggis Khan ordered the city to be set on fire, and since most of the buildings were made of wood, they burned down within a single day, leaving only the mosque and some houses constructed of fired bricks”.

As a result of these upheavals, social, economic, and political life fell into decline; cultural and literary works, along with precious libraries, were destroyed. Moreover, numerous writers, scholars, historians, and creative individuals were killed, and their works were burned. It is worth mentioning that figures such as Shams Qays Razi, the entire family of Mawlana Jalaluddin Rumi, the parents of the writer and poet Muhammad Aufi of Bukhara, and many other intellectuals fled their homelands to seek refuge in safer regions ahead of the Mongol invasion.

After experiencing the dire circumstances resulting from these horrific events, Sayf Farg‘oniy, like many others, deemed it appropriate to leave his native land of

⁵³ Абдуллоев А. Адабиёти форсу тоҷик дар нимаи аввали асри XI. – Душанбе: Дониш, 1979. – С. 243.

Fergana, where he had received his early education. Following the path of knowledge and wisdom, he chose to depart, much like other scholars of his era. The following considerations may be regarded as one of the primary reasons for the poet's decision to leave Fergana: “...дар ин гуна шароит зиндагонӣ кардан, албатта, тоқатнопазир аст ва яке аз сабабҳои асосии Фарғонаро тарк намуда, роҳ ба тарафи Эрон пеш гирифтани Сайфиддини Фарғонӣ низ ҳамин зулму ситами муғулиҳо будааст”.⁵⁴ (Translation: ...living under such conditions was undoubtedly unbearable, and one of the main reasons Sayfuddin Farg‘oniy chose to leave Fergana and head toward Iran was the oppression inflicted by the Mongols.) It is evident from Sayf Farg‘oniy’s own acknowledgment that many figures in the history of classical literature were forced into exile. Thus, due to the Mongol invasion of that era, on the one hand, the instability in the country, and on the other hand, the insufficient literary environment and conditions for creativity – along with numerous other objective and subjective factors – Sayf Farg‘oniy was compelled to voluntarily leave his homeland. Naturally, there were subjective reasons as well, as Sayf Farg‘oniy, being a progressive thinker and a representative of creative potential in his time, was naturally inclined toward intellectual and creative environments and central hubs of scientific advancement.

It is important to emphasize that during the first half of the 13th century, due to the disorder caused by the rulers of Mawarannahr and Khorasan, a certain degree of freedom emerged in Persian-Tajik literature and culture. This freedom allowed creativity to flourish, enriching the themes of literature. Prominent poets of this era, such as Sa'di Shirazi, Mawlana Jalaluddin Rumi, Hafiz Shirazi, Sayf Farg‘oniy, and Ubayd Zakani, were among the greatest Persian-Tajik poets who received their education and achieved excellence during this tumultuous period of history. How these poets attained such mastery amidst an environment of cruelty and brutality, widespread destruction, and plundering – when the flow of ordinary life was severely disrupted and mere survival was considered a significant achievement – remains an unresolved mystery. However, we have our own perspectives and analyses on this matter. To unite a fragmented and suffering people under a common purpose following the hardships of invasion, to bring solace to their hearts, strengthen their hope for life, and inspire feelings of optimism and faith in the future, Sayf Farg‘oniy and the aforementioned philosopher-poets felt a deep sense of duty and responsibility. In this context, these great figures profoundly understood the crucial role of literature and art in uniting a scattered nation, transforming it into a cohesive force, and rallying them around science and culture. As a result, the classical literary figures of that time, who were prominent representatives of their era, succeeded in creating magnificent works that have preserved their spiritual and educational significance to this day. Thus, Sayf Farg‘oniy and his contemporaries deeply comprehended the socio-political importance of artistic creativity and utilized this opportunity to the best of their abilities.

The second section of the first chapter, titled “**Analysis of Information About the Poet in Historical and Artistic Sources**”, examines the historical and artistic sources that illuminate the era in which the poet lived. It highlights the extent to which these sources are scientifically significant in understanding the creative

⁵⁴ Аҳмадҷонов П. Рӯзгор ва осори Сайфиддин Муҳаммади Фарғонӣ // *Filologiya ta’limi masalalari: muammo va uning yechimlari*” mavzusidagi xalqaro-amaliy anjuman materiallari to’plami. I-qism. – Farg‘ona, 2022. – B. 215.

personality of the poet.

When delving into the history of classical literary studies and, more broadly, into the analysis of artistic literary works, we must not overlook the biographical information about their authors. The biographical method requires analyzing literary works based on the life stories, lifestyles, and personal experiences of the creators. This is because authors, whether intentionally or unintentionally, inevitably incorporate the events they have experienced and the emotions they have felt into their creative works. This becomes a crucial factor in ensuring the vitality, artistic-aesthetic impact, and authenticity of a literary piece.

Sayf Fargʻoniy was born in the Fergana Valley between the 1330s and 1340s. To study and scientifically analyze the poet's biography, life path, and literary heritage, it is essential first to identify and confirm his place of birth, full name, and pen name. Medieval sources provide very limited information on this matter. To address this issue, it is crucial to refer to manuscript sources. One of the oldest and most historical sources of information about Sayf Fargʻoniy is the poet's own divan. In a manuscript copy of the divan preserved at the Istanbul University Library, the poet's full name is recorded as Abul Mahomid Muhammad al-Fargʻoniy.

تم هذه ديوان من انشاء امام العالم الزاهد المتقى سيد المشايخ والمحققين مولانا سيف الله والحق والدين ابوالمحامد محمد الفرغانى نورالله روجه العزيز على يدى العبد الضعيف المحتاج الى رحمة ربه اللطيف محمد بن على الكاتب الاقسرايى...بتاريخ يوم الاحد الثالث من ... رجب...لسنه تسع و اربعين و سبعمائة الهجرية ...

55

(Translation: Abul Mahomid Muhammad al-Fargʻoniy was a scholar, ascetic, devout individual, mentor of researchers and sheikhs, and a sword of the nation, truth, and religion. May Allah purify his soul.)

In the preface of the divan published in Tajikistan by Anzor Afsahov and Usmon Karimov, it is stated as follows: “Номи шоир Сайфиддин Муҳаммад буда, бо таҳаллуси Сайф ва Сайфи Фарғонӣ шеър мегуфтааст.”⁵⁶ (Translation: The poet's name was Sayfuddin Muhammad, and he composed poetry under the pen names Sayf and Sayf Fargʻoniy.) It follows that the poet's real name was Sayfuddin Muhammad, his father's name was Abul Mahomid, and his pen names were Sayf and Sayf Fargʻoniy. Indeed, in his poems, the poet primarily used the pen name Sayf Fargʻoniy, which denotes “Sayf of Fergana” and occasionally used just Sayf. A study of the poet's divan reveals that 369 of his ghazals are signed with the pen name Sayf Fargʻoniy, 145 with Sayf, 57 of his qasidas with Sayf Fargʻoniy, 11 with Sayf, and 2 of his rubaiyat with Sayf Fargʻoniy.

The addition of the word “Fargʻoniy” to the pen name Sayf Fargʻoniy reflects his affiliation with the Fergana Valley. Historically, Fergana has been recognized as one of the significant cultural centers. Numerous scholars, poets, writers, mystics, and thinkers have emerged from Fergana. Figures such as Ahmad al-Fargʻoniy Abdulabbos ibn Muhammad ibn Kasir,⁵⁷ Abu Hafs Umar ibn Muhammad Andukoniy Fargʻoniy, Abu Jaʻfar Muhammad Fargʻoniy, Shaykh Saiduddin Fargʻoniy, Muhammad Sodiq ibn Abdulboqi Fargʻoniy,⁵⁸ Bob Fargʻoniy, Abu Bakr

⁵⁵ Sayf Fargʻoniy. Devon. Istanbul universiteti kutubxonasi, №F171 nusxa.

⁵⁶ Фарғонӣ С. Девон. – Душанбе: Дониш, 1978. – С. 3.

⁵⁷ Хошимов Қ, Нишонова С, Иномова М, Ҳасанов Р. Педагогика тарихи. – Тошкент: Ўқитувчи, 1996. – Б. 75.

⁵⁸ Бухорий А. Тариқат одоблари. – Тошкент, 2003. – Б. 104.

Vositiy Fargʻoniy,⁵⁹ Abu Solih Abdulaziz ibn Ubbod al-Fargʻoniy, Abu Saʻid Musʻida ibn Bakr al-Fargʻoniy, Abu Abdurahman Qasim ibn Muhammad al-Fargʻoniy, Abul Abbas Hojib ibn Molik al-Fargʻoniy, and Abul Muzaffar Mushtib ibn Muhammad al-Fargʻoniy⁶⁰ are among the renowned individuals from Fergana, recognized by their Fargʻoniy epithet. Sayf of Fergana, following in the tradition of these distinguished figures, also chose the pen name Fargʻoniy. Although it is known that Sayf was from Fergana, the exact location and year of his birth remain unknown. Today, many associate the Fergana Valley with the Fergana, Andijan, and Namangan regions of Uzbekistan. However, historically, the Fergana Valley referred to the area situated between the Syr Darya River to the north and the Tien Shan and Alay Mountains, a region now divided among Uzbekistan, Tajikistan, and Kyrgyzstan. Currently, the Fergana region in Uzbekistan is one of the country's key cultural and economic centers. In the anthology “Jiloyi Akhtaroni Soʻx”, Doctor of Philology Nurullo Azimov noted that he successfully determined Sayf Fargʻoniy's birthplace as the Soʻx district of present-day Fergana region.⁶¹ However, since the source is not specified, verifying the accuracy of this information requires additional research.

The third section of the first chapter is titled “**The Poet's Literary Activity and Creative Legacy**”. Persian-Tajik literature holds a special place in the history of world literature. The works created by the representatives of this literary tradition, with their profound content and pure philosophical meanings, have secured a place in the literary treasures of world nations. The history of Persian-Tajik literature features a vast number of divan-owning poets, and the study of their creative heritage continues to this day. However, to date, the works of Sayf Fargʻoniy, also known as Sayfuddin Muhammad Fargʻoniy, one of the great poets who was born and educated in the Fergana Valley during the first half of the 13th century, have received relatively little attention from literary scholars. Several articles about his life and work have been published in periodicals and newspapers, but only certain aspects of his creativity have been explored. By 1959, Turkish scholar Ahmad Otash discovered copies of Sayf Fargʻoniy's divan in Turkish libraries and announced the existence of the poet's divan in an article dedicated to his life and works. Prominent Iranian literary scholar Dr. Zabihullah Safa obtained copies of this divan, considered one of the most valuable works of Persian-Tajik literature, and published it in three volumes in Tehran. Tajik literary scholars Ansor Afsahov and Usmon Karimov compiled a collection of Sayf Fargʻoniy's divan (Dushanbe, “Donish,” 1978). This book comprises 26 qasidas, 2 qit'as, 10 rubaiyats, and 197 ghazals. In the preface, the compilers not only shared their research and reflections but also provided information about certain inaccuracies found in the book prepared by Zabihullah Safa. Uzbek literary scholar B.Ahmedov studied the life and works of Sayf Fargʻoniy. Researchers regard B.Ahmedov as one of the first Uzbek scholars to analyze Sayf Fargʻoniy's work. The primary source for our study, the poet's divan, was prepared for publication in 2023 by Ibrohim Naqqosh. According to this divan, the poet's works consist of 582 ghazals (6,798 lines), 117 qasidas (3,300 lines), 7 qit'as (94 lines), and 23 rubaiyats (92 lines), totaling 10,284 lines. Indeed, until Sayf

⁵⁹ Каримов С. Тасаввуф фалсафаси. – Самарқанд: СамДУ нашри, 2021. – Б. 47.

⁶⁰ Ас-Самъоний Абдулкарим. Насабнома (ал-Ансоб). – Тошкент, 2017. – Б. 153.

⁶¹ Чамолов Ч. Цилои ахтарони Сӯх. – Тошканд: Адабиёт ва санъат, 2002. – С. 5.

Farg‘oniy’s compiled divan became known, he had not held a prominent place among the celebrated figures of Tajik poetry, nor was he widely recognized on its platforms.

Having endured a very challenging life and being recognized as one of the prominent poets of his era, no other works by Sayf Farg‘oniy, apart from his divan, have survived to the present day. Considering that there is no additional information about the poet in other sources, it can be concluded that he was dedicated exclusively to poetry. Indeed, the poet himself emphasized his focus on poetry and highlighted in his divan that his poems were his lasting legacy:

Ман шоире будам, зи ман ашъор бозмонд...⁶²

(Meaning: I was a poet; what remains as my legacy are my poems...)

Аз ҷаҳон рафт Сайфи Фарғонӣ,
Монд ашъор аз ӯ нишон дар вай.⁶³

(Meaning: Sayf Farg‘oniy departed from this world, leaving his poems as a legacy.)

Every person leaves behind some trace or legacy in this world. Some are remembered for their virtues, while others are remembered for their flaws. As Sayf Farg‘oniy reflects on his past, he envisions his poetry. He does not regret his life, for it did not pass without leaving a mark like the lives of many others. He left behind a rich literary heritage for future generations. These works have endured through the centuries, passed down from generation to generation, earning their place among immortal spiritual treasures. Therefore, the poet's aforementioned verse can be regarded as a declaration of pride.

The primary part of Sayf Farg‘oniy’s creative legacy consists of ghazals and qasidas. He followed the traditions of Sanai Ghaznavi, Khaqani Shirvani, and especially Sa'di Shirazi, and held great reverence for their works.

The most significant characteristic of Sayf Farg‘oniy’s work is that he was not a panegyric poet. Unlike court poets, he avoided praising kings, sultans, viziers, or other dignitaries for the sake of income or personal gain. Recognized as a poet of wisdom, Sayf wrote a very limited number of laudatory poems but emphasized that he was not a praise-seeking poet and advised other poets against composing panegyrics. This sensitivity of Sayf is reflected in the following verse:

Хайру шарри кас нагуфтам аз ҳавои табъу нафс,
Мадҳу замми кас накардам аз барои симу зар.⁶⁴

(Meaning: For the sake of my own desires, I neither spoke of anyone’s good or bad deeds, nor did I praise or blame anyone for gold or silver.)

One of the greatest enemies of a person in this transient world is their own ego. Indeed, the root of all major and minor conflicts lies in the dominance of the ego. Therefore, true writers must always protect themselves from the temptations of the ego and refrain from falling into its trap by either praising or disparaging others. Sayf remained steadfast in this creative principle.

The second chapter of the dissertation, titled “Tradition, Succession, and Creative Influence,” explores the thematic scope and ideological-philosophical framework of the literary environment to which the poet belonged. It also examines

⁶² Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 80.

⁶³ Фарғонӣ С. Ҷаҳон асар. – Б. 261.

⁶⁴ Фарғонӣ С. Ҷаҳон асар. – Б. 121.

the influence of predecessors and contemporary creators on Sayf Farg‘oniy’s work, based on scholarly sources.

The first section of this chapter is titled “**Thematic Scope and Ideological-Philosophical Framework of the Literary Environment**”. It is impossible to present the literary works of the period preceding Sayf Farg‘oniy and his era without considering the mystical (Sufi) works of the time. Poets, mystics, and even philosophers utilized Sufi poetry in their works. Sufism played a significant role in expressing poets’ thoughts and emotions with unique tones, profound depth, and clear meanings. In this regard, we concur with Najmiddin Komilov’s assertion: “Sufism was understood more deeply by poets than by pure theoreticians or sheikhs.”⁶⁵ The purpose of including poetry in Sufi treatises is to convey the author’s ideas more clearly and to deliver them to the reader with greater impact.

Mysticism and artistic creativity cannot be conceived or studied without considering religious and mystical perspectives. The influence of religion and mysticism is clearly evident in Sayf Farg‘oniy’s divan. Religion and mysticism are recognized as two central, non-destructive factors in human moral and ethical development. It should be noted that Sayf’s divan must be regarded as a rare literary work in the history of literature. His divan explores themes such as the promotion of justice and integrity, criticism of hypocrites and fanatics, complaints about life’s injustices, the malice of the envious, and the corrupt practices of rulers and officials.

At this point, the following views of Professor Mamajon Mamotov deserve attention: “The works of Sayfiddin Muhammad Farg‘oniy, a man of broad worldview who traveled the world, cannot be fully analyzed without considering his mystical perspectives. During the study of the language, approach, form, and content of his works, we arrived at the conclusion that his title “Shaykh of Shaykhs” (*shaykh al-shuyukh*) is not coincidental. Based on an analysis of his poetry, it can be confidently asserted that he was one of the pioneers of Sufism while living in foreign lands.”⁶⁶

In Sayf Farg‘oniy’s work, the foundational principles of the Khwajagan-Naqshbandi tariqa are implicitly conveyed. While his poems do not contain direct references to the name of the tariqa or explicit information about his affiliation, concepts associated with the tariqa frequently appear. Notably, the term "dervish" stands out, often used in a context of denial and criticism. Sayf criticizes those who, under the guise of being dervishes, are in fact hypocritical, arrogant, and preoccupied with worldly wealth. Without naming these false dervishes, whose cloaks and prayer rugs symbolize their lack of true devotion, he highlights how they consume the bread of true dervishes and benefit from the grace and protection of genuine spiritual figures, exposing them to critical scrutiny.

Ба гов оранд дар хона ба аҳди ту каҳу дона
Зи хирманҳои дарвешон харони бефасори ту.⁶⁷

(Meaning: By your pledge, your saddleless donkeys carry straw and grain from the dervishes' threshing floor to your livestock.)

In the aforementioned verse, the phrase “*харони бефасори ту*” (your

⁶⁵ Комилов Н. Тасаввуф ёки комил инсон ахлоқи. – Тошкент: Ёзувчи, 1996. – С. 158.

⁶⁶ Маматов М. Муҳаммад Сайфи Фарғоний иҷодида тасаввуф тамойиллари. // Марказий Осие фалсафий тафаккури тараққиётида тасаввуф таълимотининг ўрни ва аҳамияти. – Бухоро, 2022. – Б. 9-12.

⁶⁷ Фарғоний С. Девон. – Душанбе: ЭР-граф, 2023. – С. 210.

saddleless donkeys) refers specifically to individuals who merely execute commands. Here, the saddle is interpreted as a device that imposes certain limitations on the donkey, whereas saddleless donkeys are not subject to such restrictions. Thus, once they are commanded, they carry out any task without question. The saddleless donkeys transporting fodder from the dervishes' threshing floor to their master's house symbolize this category of individuals.

Осмон бор шавад пушти заминро чун кӯх,
Гар ҳимоят накунад ҳиммати дарवेशонаш.⁶⁸

(Meaning: If the grace of the dervishes does not provide protection, the sky will burden him as the mountains burden the earth's shoulders.)

According to the meaning of the above verse, in the poet's era, there were certain dervishes – saintly individuals – who alleviated the burdens of the people. Through their prayers, some calamities were averted from the people. In the verse, Sayf Farg'oniy reflects on such figures and concludes that without the grace and efforts of these dervishes, the sky would weigh upon the earth like a mountain. He glorifies noble human virtues such as honesty, selflessness, and generosity.

Эй зи ту ҳам хирқа, ҳам сачҷотай ту бенамоз,
Дар ҳақиқат бар ману ту исми дарवेशӣ маҷоз.⁶⁹

(Meaning: Oh, by your actions, both the cloak and the prayer rug are devoid of prayer; in truth, the title of dervish for both you and me is merely symbolic.)

On the other hand, Sayf affirms the value of dervishhood, praying in a form that says: "Remain in solitude and be a dervish; do not turn away from dervishes. Grant me the sovereignty of dervishhood and do not make me dependent on a sultan. Make me a friend to dervishes who possess noble hearts, and spare me from relying on companions enslaved by their desires."

Chapter 2.2 of the dissertation is titled "**Issues of Literary Connections and Creative Influence**". Based on the information from Sayf Farg'oniy's divan, it can be observed that he had access to the works of prominent poets of his time and earlier generations, reading and drawing inspiration from their poetry. He studied the divans of poets such as Rudaki, Sa'di Shirazi, Khaqani, Sanai, Attar, Am'aqi Bukhari, Anvari, Kamal al-Din Ismail, and Homam Tabrizi. While influenced by their works, Sayf maintained a unique poetic style distinct from the aforementioned poets. The following poets are mentioned by name or quoted in Sayf Farg'oniy's divan, as identified in our research:

Rudaki. The founder of Persian-Tajik literature, Abu Abdullah Rudaki, was born in 858 in Samarkand (hence, he is referred to in some sources as Rudaki Samarqandi) in a village in present-day Panjakent district of Sughd Province. He is recognized as the father and a distinguished figure of Persian-Tajik poetry.⁷⁰

In Sayf Farg'oniy's divan, we can observe verses written as a *nazira* (a poetic response) to Rudaki's famous qasida "*Бӯи ҷуӣи Мулиён ояд ҳаме*" (*The Fragrance of the Muliyan River*). Rudaki's qasida reads as follows:

⁶⁸ Ўша асар. – Б. 150.

⁶⁹ Ўша асар. – Б. 140.

⁷⁰ Рӯдакӣ А. Ашъор. – Душанбе: Адиб, 2007. – С. 30.

Бӯи чӯйи Мӯлиён ояд ҳаме,
Ёди ёри меҳрубон ояд ҳаме.
Реги Омӯву дуруштӣ роҳи ӯ
Зери поям парниён ояд ҳаме...⁷¹

(Meaning: The sweet fragrance of Muliyan flows here, Bringing memories of a beloved so dear. And the sands of the Amu, its dusty trail, Unfurl like velvet beneath our sail...)

In response to Rudaki's qasida dedicated to Nasr ibn Ahmad, Sayf composed a fifty-verse qasida in the same rhyme and refrain (*radif*). In his verses, Sayf conveys his respect by stating that the mere mention of the person's name brings the water of life (*obi hayot*) to his lips. In the qasida, the poet humbly expresses his love to his addressee, saying, "It is difficult to praise even a single strand of your hair; my heart is filled with your fiery love," referring to himself as a crooked and flawed individual. Farg'oniy quoted both lines of Rudaki's opening verse (*matla'*) in later sections of his poem, demonstrating his reverence for the great poet:

Номи ту чун бар забон ояд ҳаме
Оби ҳайвон дар даҳон ояд ҳаме.
Дар тани мурда чӣ кор ояд зи чон,
Дар дил аз ёди ту он ояд ҳаме...⁷²

(Meaning: At the mere mention of your name, the water of life (*obi hayot*) comes to my lips – what would the soul in a lifeless body do? Your memory still lingers in my heart, and the fire of your longing burns within me, bringing tears to my eyes. Now, from my face and eyes, instead of water, blood continues to flow. From my eyelashes, my tears fall like pearls strung on a thread.)

From the content of the verses, it is evident that Sayf Farg'oniy's qasida, unlike Rudaki's qasida, was dedicated to God.

Sa'di Shirazi. Sayf Farg'oniy referred to Sa'di Shirazi, his contemporary, as a master of words and held him in high regard. He sent his poems to Sa'di for validation and approval. It is evident from the 35th, 46th, and 65th qasidas in Sayf's divan that they corresponded with one another.

Sayf Farg'oniy sought to emulate Sa'di's eloquence when delivering sermons, noting that those present during his speeches were fortunate individuals. He believed that words spoken in the manner of Sa'di gained greater value and recognition.

Сайфи Фарғонӣ дар вазъ чу Саъдӣ з-ин сон
Сухане гуфту бувад давлати он кас, ки шунуд.⁷³

(Meaning: Sayf Farg'oniy, during a sermon, spoke a word like Sa'di, bringing fortune to those who listened.)

Sanai. Hakim Sanai was born in 1080 in Ghazni. He spent his youth in his hometown and later traveled to Balkh, Herat, Nishapur, and performed the Hajj. Hakim Sanai is one of the renowned divan-owning poets.⁷⁴ As the prominent Orientalist scholar Yevgeny Bertels noted, without Sanai's works, mystical poetry would not have developed in the form and content crafted by Fariduddin Attar and Jalaluddin Balkhi.⁷⁵

⁷¹ Рӯдакӣ А. Бӯйи чӯйи Мӯлиён. – Душанбе: Адиб, 2005. – С. 4.

⁷² 158 صحيفه، 1392، تهران، انتشارات فردوسی، صفا. ذبيح الله صفا. به تصحيح و مقدمه ذبيح الله صفا. ديوان سيف فرغانى. به تصحيح و مقدمه ذبيح الله صفا. انتشارات فردوسی، تهران، 1392، صحيفه 158

⁷³ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 89.

⁷⁴ https://tg.wikipedia.org/wiki/%D0%A1%D0%B0%D0%BD%D0%BE%D3%A3_murojaat_qilindi_10.08.2023

⁷⁵ Саной Ҳ. Мунтахаби ашъор. – Душанбе: Адиб, 2011. – С. 5.

One of Sayf Farg‘oniy’s contemporaries, Jalaluddin Rumi, repeatedly emphasized that he considered himself a successor to the great literary and mystical legacy of Sanai. The following well-known verse serves as a vivid testament to his reverence and admiration for Sanai:

Аттор рӯҳ буду Саной ду чашми ӯ,
Мо аз паи Саноию Аттор омадем”.⁷⁶

(Meaning: If Attar is the spirit, Sanai is its two eyes. We have followed in the footsteps of Sanai and Attar.)

Sayf Farg‘oniy also revered the prominent poet Sanai, acknowledging that no one else is worthy of speaking where Sanai stands. In Farg‘oniy’s divan, Sanai’s name is mentioned in two verses. In the first verse, he expresses that Sanai is somewhat surpassed by Attar, while in the second verse, he directly quotes a line from Sanai, thereby honoring the poet.

З-ин суханҳо, ки Саной барад аз нураш ранг,
В-ар будӣ зинда, чу гул бӯй гирифтӣ Аттор.⁷⁷

(Meaning: Sanai gained radiance from the light of these words; if Attar were alive, he would witness your fragrance spreading like that of a flower.)

Sayf Farg‘oniy’s qasida expressing his respect for Sanai is included as number 93 in his divan. Using the verse attributed to Sanai, “Чун сухан з-он зулфу рух гӯӣ, мағӯ аз куфру дин (*If you speak of those locks and that cheek, do not speak of faith and disbelief*)” in the closing couplet (*maqta’*) of his qasida, Sayf honored Sanai by stating that where Sanai stands, no one else dares to speak:

Сайфи Фарғонӣ, Саноивор аз ин пас назди мо
“Чун сухан з-он зулфу рӯ гӯӣ, мағӯ аз куфру дин”.⁷⁸

(Meaning: Sayf Farg‘oniy, from now on, speak to us like Sanai about those locks and that face, but do not speak of faith and disbelief.)

The third chapter of the dissertation, titled “**The Genres and Poetic Mastery of Sayf Farg‘oniy’s Literary Heritage**” provides a scientific and theoretical analysis of the classification of genres and the elements of poetic mastery in the poet’s literary legacy.

The first section of the third chapter of the dissertation is titled “Classification of the Genres in the Poet’s Literary Heritage.” Sayf Farg‘oniy’s literary legacy is diverse and valuable in terms of content, structure, and form. Generally, the works of many poets can be divided into two groups or forms: poetic (*nazm*) and prose (*nasr*) works. It is worth noting that only one poetic work, his divan written in Persian-Tajik, has survived from Sayf Farg‘oniy’s creative output. There is no mention in the sources of any other works by Sayf Farg‘oniy, whether extant or lost. According to researchers and experts, this divan is written at a remarkably high level in terms of its artistic quality, expression, description, and the application of various scientific concepts, fully showcasing the poet’s talent, skill, and potential.

Sayf Farg‘oniy’s divan consists of 582 ghazals, 117 qasidas, 23 rubaiyats, and 7 qit’as, comprising a total of 10,284 verses. These figures demonstrate that the ghazal occupies a leading position in Sayf Farg‘oniy’s lyrical poetry. The classification of the poet’s genres can be represented in the following table:

⁷⁶ Пиров С. Фахруддини Розӣ ва андешаҳои ахлоқиву тарбиявии ӯ. – Душанбе: Аржанг, 2015. – С. 52.

⁷⁷ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 114.

⁷⁸ ӯша асар. – Б. 208.

№	Genre	Number of Works	Total Verses
1	Ghazal	582	6798
2	Qasida	117	3300
3	Rubaiy	23	92
4	Qit'a	7	94
Total:		729	10284

Living in the same century as Sa'di Shirazi and, according to some sources, even being his friend, Sayf Farg'oni structured the majority of his divan in the literary genre of the ghazal. Compared to other literary genres, Farg'oni demonstrated exceptional mastery in the ghazal form, skillfully incorporating elegant and subtle meanings, poetic emotions, fresh and captivating imagery, profound reflections, mystical and romantic thoughts, and similar themes adorned with both verbal and conceptual artistic elements. Most literary sources, particularly modern scholars and researchers, have provided an accurate assessment of Farg'oni's talent in composing ghazals compared to other genres. For instance, Candidate of Philological Sciences Gulpari Sharifova described Sayf Farg'oni's ghazals as "filled with verses that bring warmth to the heart."⁷⁹

Sayf Farg'oni's ghazals can be classified thematically into categories such as monotheism (*tawhid*), mysticism (*tasavvuf*), love, philosophy, ethics, introspection (*hasbihal*), and descriptive (*tavsif*) poetry. The majority of Sayf Farg'oni's ghazals are devoted to themes of love and mysticism. In his lyrical poetry, the theme of love, in particular, occupies a significant place. In discussing this theme, we will base our analysis on the following verses taken from his ghazals.

Мабод дил зи ҳавои ту як замон холӣ,
 Ки бе ҳавои ту дил, тан бувад зи ҷон холӣ.
 Хумои ишқи туро ҳаст ошёна дилам,
 Мабод сояи ин мурғ аз ошён холӣ...⁸⁰

(Meaning: My heart is never free from longing for you, for without your desire in my heart, my soul would depart from my body. The meaning of your love will not let my heart wander the desert, even if death separates my soul from my form.)

The central theme of this ghazal is the celebration of pure human love, which is reflected throughout its verses. In the first couplet (Мабод дил зи ҳавои ту як замон холӣ – Ки бе ҳавои ту дил, тан бувад зи ҷон холӣ), the poet emphasizes that our hearts should never be devoid of the "air" of your love, as their very existence depends on it. Without your air – meaning your love – my heart and body would be void of life. Here, the term "air" (*havo*) is used metaphorically to represent love. In the next couplet (Хумои ишқи туро ҳаст ошёна дилам – Мабод сояи ин мурғ аз ошён холӣ), the poet expresses that the nest of your love's *humay* (a mythical bird symbolizing good fortune) resides in his heart. He wishes that the shadow of this bird of fortune may never leave the nest of his heart, alluding to the eternal presence of love in his soul.

Sayf Farg'oni's ghazals are exemplary works in this style, where romantic meanings are artistically harmonized. Farg'oni relied more on the ghazal than other literary genres to express his emotions and sentiments.

⁷⁹ Шарифова Г. Сайфи Фарғонӣ – подшоҳи мулки сухан // Овози тоҷик, 2023. №30 – С. 3-4.

⁸⁰ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 700.

In Sayf Farg‘oniy’s literary work, the qasida occupies the second most prominent position in terms of volume after the ghazal and constitutes a significant portion of the poet’s divan. His divan contains 117 qasidas, comprising a total of 3,300 verses.

Examining the information from sources and the opinions of modern researchers, most of them portray Farg‘oniy as a poet who refrained from offering praise (*madh*). The primary reason for Farg‘oniy’s avoidance of praise lies in his extensive knowledge of the sciences of his time, his broad worldview, and his intellectual advancement compared to many of his contemporaries. Consequently, he earned greater recognition than other poets of his era. He rejected the invitations and requests of rulers of that time and instead wrote qasidas that criticized oppression and the misconduct of kings and officials, while extolling justice, the dignity and worth of individuals, the virtues of knowledge and craftsmanship, love, and the beauty of nature. These themes in his qasidas garnered significant attention from the people, making his dedication to the qasida genre one of the main factors behind his literary acclaim.

Qasidas authored by poets are generally created in two ways. The first includes qasidas written at the request or command of a patron, while the second consists of those written according to the poet’s own taste and inclination. The first group of qasidas ranks lower than the second because they are composed out of necessity and, naturally, fail to evoke the poet’s excitement or interest. In contrast, qasidas written voluntarily by poets reflect their refined taste and differ significantly from the aforementioned type. Sayf Farg‘oniy’s qasidas belong to the second group. Most of his qasidas are not panegyric in nature, indicating that the poet was not compelled to compose qasidas for praise or flattery. Moreover, Sayf Farg‘oniy was not a court poet; he spent much of his life among the common people.

The length of Sayf Farg‘oniy’s qasidas ranges from 7 to 87 couplets. From this perspective, his works in this genre can be categorized into three groups: short, medium, and long qasidas. We classified qasidas with 7 to 30 couplets as short, those with 30 to 50 couplets as medium, and those exceeding 50 couplets as long qasidas. The number of long qasidas in Farg‘oniy’s divan is relatively small, totaling only 14, while there are 26 medium qasidas and 78 short qasidas.

Another distinctive feature of Sayf Farg‘oniy’s work in composing qasidas is that, like the great writers of Persian-Tajik literature, he demonstrated his mastery in balancing form and content, as well as in the structure of meter and other stylistic elements. He elevated the unity of form and content to a high level. The *husn-e maqta’* – the concluding section of Sayf Farg‘oniy’s qasidas—often includes references to the principles of Sharia and prayers, which constitute one of the unique characteristics of his qasidas. Understanding that the *maqta’* part should provide the listener with sufficient delight and solace, he paid special attention to this section, crafting it with remarkable skill and sophistication. The concluding sections of Sayf’s qasidas are often more striking and artistically refined than the other parts. For example:

Имрӯз золим, ар чу тавонгар азиз бошад,
Фардо-т хортар зи гадоёни қӯ намояд.⁸¹

(Meaning: If today the oppressor is honored like the virtuous, tomorrow they

⁸¹ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 95.

will be more humiliated than the humiliated.)

Although Farg‘oniy’s qasidas may not introduce significant innovations in terms of genre structure and content, it is fair to place him among the prominent qasida poets of Persian-Tajik literature and to acknowledge his stature in this literary genre.

The second section of the third chapter of the dissertation is titled “**Elements of Poetic Mastery**”. One of the essential and continuous aspects of poetic skill is the use of artistic techniques. Like other poets, Sayf Farg‘oniy excelled in utilizing imagery-creating elements. He skillfully and insightfully employed various artistic methods while consistently avoiding repetitive ideas. His approach primarily aimed at generating new and innovative meanings. To ensure the diversity of his ideas, the poet utilized specific stylistic techniques. Alongside other poets, Sayf frequently used artistic devices, a key component of creativity, thereby enhancing the appeal, depth, impact, and beauty of his poetry. In this regard, Sayf Farg‘oniy’s poetry incorporates a wide range of artistic techniques, including *tashbih* (simile), *isti‘ara* (metaphor), *talmeh* (allusion), *mubalagha* (exaggeration), *tazad* (antithesis), and *tashkhis* (personification). In employing each of these devices, Sayf demonstrated his poetic mastery, adopting approaches that were rarely observed in the works of other poets of Persian-Tajik literature.

In Sayf Farg‘oniy’s poetry, the artistic device of *tashbih* (simile) holds a significant place. *Tashbih* – a widely used rhetorical device in both poetic and prose texts – is primarily referred to as "simile" in modern Uzbek.

The similes employed by Sayf possess significant characteristics due to their harmony with *adot* (simile markers) and other artistic imagery tools. Sayf’s similes can be categorized into two types based on their use of *adot* or the depiction of similarities between objects: *sarih* (explicit simile) and *muzmar* (implicit simile). That is, similes created with *adot* – explicit simile markers – and those created without them.

Both types of similes are widely used in the texts of Sayf’s poetry. The similes employed by Sayf often utilize words and phrases such as *гӯяд*, *мисоли*, *монӣ*, *монад*, *пундорӣ*, *чу*, *чун*, *чунон*, *чунонки* (*чунон-к*), *ҳамчу*, *ҳамчунон* and *hamchunon* as markers (*adot*). Among all the similes in Sayf’s poetry, the terms “чу” and “чун” are the most frequently used. For example, in the following couplet, Sayf employs both *chu* and *chun* to depict himself in the beloved’s presence, comparing himself to a beggar and to a nightingale seated in a rose garden:

Аё дар кӯйи ту **чун** ман гадое
Чу булбул баҳри гулзор истода.⁸²

(Meaning: Oh, in your presence, I am a beggar like the nightingale in the rose garden.)

Traditional symbols are also present in Sayf Farg‘oniy’s works. The rose and the nightingale in this couplet are examples of such symbols.

To convey his ideas more fully and precisely, Sayf Farg‘oniy often employed implicit similes (*muzmar tashbih*), comparing one concept to another without the use of explicit markers (*adot*). For instance, in the following couplet, the figure is likened to the cypress, the tresses to the night’s shade, and the face to the sun and moon:

⁸² Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 654.

Чу қадду зулфи ту дидам, кунун рӯи туро гӯям,
Ки хуршед аст бар сарвеву мохе дар шабистоне.⁸³

(Meaning: I beheld your figure and tresses, and I likened your face to the sun over the cypress and the moon in the dark night.)

Comparing the beloved's figure to the cypress, her tresses to the dark night, and her face to the sun by day and the full moon by night is a traditional motif. Sayf Farg'oni, drawing on this tradition, paints a beautiful portrait of the beloved.

One of the methods of using words metaphorically is through *isti'ara* (metaphor),⁸⁴ which creates new meanings. In the book *Madorij al-Balaghah*, it is stated that "*isti'ara* is a type of figurative speech," and its literal meaning is described as "Маънои луғавии истиора ба орият хостани чизе аст"⁸⁵ (The literal meaning of *isti'ara* is to temporarily borrow something). The word *ariyat* has two meanings; in this context, it does not refer to shame, embarrassment, or disgrace but rather to "чизеро барои истифода муваққатан аз касе гирифтани"⁸⁶ (temporarily borrowing something from someone for use). In this sense, *isti'ara* is terminologically defined as a word used in place of another to convey a different but similar meaning. In other words, in *isti'ara*, a word acquires a figurative meaning based on the similarity between two phenomena. That is, *isti'ara* is closely related to *tashbih* (simile); more precisely, it emerges as a further development of implicit simile (*tashbih muzmar*).⁸⁷ Accordingly, Aristotle described *isti'ara* (metaphor) as a type of *tashbih* (simile).

Both types of *isti'ara* (metaphor), explicit and implicit, can be observed in Sayf Farg'oni's poetry. The explicit metaphors in his verses often involve references to the moon, the sun, the cypress, and similar imagery, many of which are recurrent and do not strongly reflect Farg'oni's originality. However, what deserves special attention is his unique style and eloquence in employing these metaphors. This distinct expression imbues his explicit metaphors with freshness, making them appear novel to the reader despite their repetition. For instance, in the following couplet, the poet uses the word *моҳ* (moon) metaphorically to address the beloved:

Бар осмони суратат, эй **МОҲИ** некӯвон,
Истора эмин аст ба рӯз аз зиҳоби ҳусн.⁸⁸

(Meaning: In the sky of your visage, O moon-faced one, the stars are at ease, dazzled by the brilliance of your beauty.)

Sayf Farg'oni skillfully used explicit metaphors to convey beautiful meanings and emotions in his poetry. In the following example, the beloved's face is compared to a platter filled with roses, pistachios, almonds, and sugar. Here, the face is metaphorically represented as a rose, the mouth as a pistachio, the eyes as almonds, and the lips as sugar:

Дӯш дар мачлиси мо буд зи рӯи дилбар
Табақе пур зи гулу пиставу бодому шакар.
Зикри он пиставу бодом мукаррар накунам,

⁸³ Ўша асар. – Б. 705.

⁸⁴ Ходизода Р, Шукуров М, Абдучабборов Т. Фарҳанги истилохоти адабиётшиносӣ. – Душанбе: Ирфон, 1966. – С. 36.

⁸⁵ Хидоят Р. Мадорич-ул-балоға (дар илми бадеъ). – Шероз: Матбааи Муҳаммадӣ. – 1331 х. – С. 12.

⁸⁶ Фарҳанги тафсирии забони тоҷикӣ. Ҷилди 2. – Душанбе: Пажӯҳишгоҳи забон ва адабиёти ба номи Рӯдакӣ, 2008. – С. 33.

⁸⁷ Занд М. Шесть веков славы. – Москва: Наука, 1964. – С. 83.

⁸⁸ Фарғонӣ С. Девон. – Душанбе: ЭР-граф, 2023. – С. 612.

Шакараш кути равон буду гулаш ҳаззи назар.⁸⁹

(Meaning: Recently, in our gathering, the beloved's face resembled a platter full of roses, pistachios, almonds, and sugar. Yet, I will not speak of the pistachios and almonds here; the sweetness of the sugar was flowing, while the rose was as sharp as the blade of her gaze.)

The metaphors in the poet's works can be divided into two groups based on their repetitiveness and originality. The first group includes metaphors that exhibit a repetitive nature. It is possible that Sayf Farg'oni adopted these from the works of earlier poets. Examples include "the tree of wisdom" (*дарахти ақл*), "the ear of the heart" (*зӯши дил*), "the eye of the heart" (*чашми дил*), "the field of love" (*майдони ишқ*), "the stone of reproach" (*санги маломат*), "the bow of the eyebrow" (*камони абрӯ*), "the hand of generosity" (*дасти карам*), "the fruit of love" (*меваи ишқ*), "the bird of the heart" (*мурғи дил*), and "the sea of love" (*дарёи ишқ*) [Sayfi Farg'oni. *Divan*. Edited and compiled by Ibrohim Naqqosh. – Dushanbe: "ER-Graph," 2023, pp. 268, 270, 278, 280, 281, 303, 308, 316, 317, 320]. These metaphors are commonly found in the poetry of other poets as well. However, metaphors such as "the blade of the wind" (*теғи бода*), "the garment of beauty" (*кисвати раъноӣ*), "the notebook of wisdom" (*дафтари доноӣ*), "the heart of the bud" (*дили гунча*), "the arrow of the gaze" (*хаданги мижа*), "the thorn of affection" (*хори меҳр*), and "the arch of the eyebrow" (*қавси абрӯ*) [Sayfi Farg'oni. *Divan*. Edited and compiled by Ibrohim Naqqosh. – Dushanbe: "ER-Graph," 2023, pp. 269, 288, 289, 295, 307, 313, 321] demonstrate originality in the poet's work. These metaphors are largely the result of Sayf's creative endeavors and reflect his distinguished literary talent.

CONCLUSION

1. Sayf Farg'oni is one of the great poets of classical literature. His life spans the late 13th and early 14th centuries, a period marked as one of the most turbulent in Central Asia's history due to the Mongol invasions. Muhammad Khwarazmshah, who ruled over the regions of Transoxiana and Khorasan, failed to mount an adequate resistance against the Mongol invasion. This failure was largely due to the internal discord and disorder among local rulers and officials, who were ostensibly supposed to support the Khwarazmshah. These conflicts fragmented the country, undermining unity and leading to the state's disintegration. This disunity was one of the key reasons behind Muhammad Khwarazmshah's inability to withstand the Mongol onslaught.

2. Sayf Farg'oni spent most of his life and creative activity outside his native city, primarily in Tabriz and Aksaray, where he actively participated in the literary movements of his time. However, one of the main reasons his name is not mentioned in biographical accounts and literary tazkiras is his departure from his hometown, his temporary residence in Tabriz, and his later settlement in Aksaray, present-day Turkey, without ever returning to his birthplace. Historically, it is known that the writer and philosopher Shaykh Fariduddin Attar was martyred by the soldiers of Genghis Khan. Similarly, Shams Qays Razi, Mawlana Jalaluddin Rumi and his family, the parents of the writer and poet Muhammad Aufi of Bukhara, and

⁸⁹ Ҷша асар. – Б. 488.

many other intellectuals fled their homelands to escape the devastating Mongol invasions, seeking refuge in safer regions. We believe that Sayf Farg‘oniy was among those who left their homeland in pursuit of knowledge and wisdom and, like others, was unable to return to his native land.

3. The name, parentage, lineage, pen names, and honorary titles of Sayf remain one of the most debated topics in literary-historical and other sources, with no single consensus reached thus far. Sources, particularly the manuscript copy of Sayf’s *Divan* preserved in the library of Istanbul University, as well as comparisons of articles and information from local and international researchers, reveal that the poet’s full name was Sayfiddin Muhammad, his father’s name was Abul Mahomid, and his pen names were Sayf and Sayf Farg‘oniy. In general, the poet’s full name can be rendered as Abul Mahomid Sayfiddin Muhammad al-Farg‘oniy. “Farg‘oniy” is undoubtedly his poetic pen name, as he frequently referenced it at the end of many of his ghazals. This pen name, “Farg‘oniy,” unmistakably indicates his connection to the Fergana Valley, the place of his birth, upbringing, and education.

4. Tazkiras and other historical sources do not provide information about the year of Sayf Farg‘oniy’s birth, and contemporary researchers have not reached a definitive conclusion on this matter either. By analyzing the verses in Sayf Farg‘oniy’s *Divan* and comparing the opinions of various scholars, we arrived at the tentative conclusion that the poet was born sometime between the 1230s and 1240s.

5. There is insufficient information in literary and historical sources regarding Farg‘oniy’s family, spouse, children, or other relatives. The only mention comes from an unsubstantiated source, which notes that the poet married during his time in Tabriz with the assistance of Shamsiddin Juvayni, the governor and brother of the historian Atamalik Juvayni. However, verses in the poet’s *Divan* reflect a recurring theme of solitude. Based on these verses, it can be inferred that he preferred a reclusive lifestyle.

6. Until 1959, when Turkish scholar Ahmad Otash announced the existence of manuscripts of Sayf Farg‘oniy’s *Divan* in Turkish libraries, almost no information was available about the poet known in literary circles as Sayf Farg‘oniy. Prior to this, the only mentions of the poet were in Abulqosim Kozaruni’s *Sullam-us-Samawat* tazkira, which simply recorded his name, and Fuvotiy’s “Talxis Majmua al-Adab fi-Mu’jam al-Alqab” (A Summary of the Anthology of Writers with Various Titles), which noted that he was a renowned poet. We believe that Sayf Farg‘oniy’s exclusion from biographical accounts and tazkiras can be attributed to several factors. He left his native city, lived temporarily in Tabriz, and later settled in Aksaray, never returning to his hometown. The connections between the regions of Fergana, Tabriz, and Aksaray had significantly weakened, and the period was characterized by extreme complexity and unrest. Furthermore, his poetry was filled with sharp critiques and avoided flattering officials, which may have contributed to his relative obscurity in traditional biographical records.

7. During the research process, the manuscripts that served as the basis for publications in Turkey and Tajikistan were meticulously studied. A comparative analysis of various sources provides an objective and comprehensive understanding of the poet’s creative legacy.

8. The literary legacy of Sayf Farg‘oniy comprises the genres of qasida, ghazal, qit’a, and rubai, with ghazals occupying the central place. In the *Divan* prepared by

Ibrohim Naqqosh, which serves as the primary source for this study, the poet's works include 582 ghazals (6,798 couplets), 117 qasidas (3,300 couplets), 7 qit'as (94 couplets), and 23 rubais (92 couplets), amounting to a total of 10,284 couplets.

9. From the perspective of meaning and content, Sayf Farg'oniy's poetry reflects his worldview, social thoughts, and occasionally his scientific and philosophical perspectives. The study of the poet's literary legacy reveals that he did not introduce any significant changes or innovations to the forms and structures of the literary genres he employed. Instead, he adhered to and continued the traditions established by the poets who preceded him.

10. The majority of Sayf Farg'oniy's poems are composed in the *ghazal* genre. In terms of content and essence, his *ghazals* bear a strong resemblance to those of Sa'di Shirazi. Presenting a classification of the lyrical genres utilized by the poet in a tabular format further clarifies and enhances understanding of the scope and characteristics of his literary legacy.

11. In Sayf Farg'oniy's oeuvre, the qasida genre holds the second most significant position after ghazal. His collection includes 117 qasidas comprising a total of 3,300 couplets. Since the length of his qasidas varies between 7 and 87 couplets, we classified them into three groups: short, medium, and long qasidas. Those with 7 to 30 couplets were categorized as short qasidas, 30 to 50 couplets as medium qasidas, and those exceeding 50 couplets as long qasidas. As a result, his *Divan* contains 14 long qasidas, 26 medium qasidas, and 78 short qasidas. Sayf Farg'oniy drew inspiration for his qasida compositions from poets such as Sanai, Khaqani, Anvari, and Sa'di Shirazi. His qasidas often feature vivid depictions of nature and the environment, moral reflections, and commentary on the social conditions of his time, particularly the lives of the laboring class. In this respect, we consider Sayf Farg'oniy's contributions to making the qasida genre more reflective of the people's experiences to be significant. Unlike many other poets, Sayf Farg'oniy's qasidas uniquely portray the lives of the working class of his era with remarkable authenticity.

12. The beauty of the poet's works is enhanced by his masterful use of literary devices. His innovations in creating meaning and content can often be observed in the similes (*tashbeh*), allusions (*talmeh*), metaphors (*isti'ora*), hyperboles (*mubolag'a*), and other literary techniques he employed. The poet's use of sacred texts such as the *Psalms* (*Zabur*), the *Torah* (*Tawrat*), and the *Gospel* (*Injil*), and most notably his extensive knowledge of Qur'anic verses and the sayings of the Prophet, served as a foundation for creating profound meanings through these literary devices.

**РАЗОВЫЙ СОВЕТ ПРИ НАУЧНОМ СОВЕТЕ
DSc.03/30.12.2019.Fil.05.02 ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ
ПРИ ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

АХМАДЖОНОВ ПАРВИЗЖОН МАХАМАДЗОДА

**ЛИТЕРАТУРНОЕ НАСЛЕДИЕ САЙФА ФЕРГАНИ И ИССЛЕДОВАНИЕ
ЕГО ПОЭТИКИ**

**10.00.05 – Язык и литература народов Азии и Африки
(Таджикский язык и таджикский литература)**

**АВТОРЕФЕРАТ
диссертации доктора философии(PhD)по ФИЛОЛОГИЧЕСКИМ наукам**

Фергана – 2025

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за № В2022.2.PhD/Fil.2504.

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме) размещен на веб-странице Ферганского государственного университета по адресу: (www.fgu.uz) и Информационно-образовательном портале «Ziyouet» (www.ziyouet.uz).

Научный руководитель:

Исомиддинов Фарход
кандидат филологических наук, доцент.

Официальные оппоненты:

Матлуба Мирзоинов (Ходжаева)
доктор филологических наук, профессор.

Ходжакулов Сиравиддин Холмахмадонич
доктор филологических наук, доцент.

Ведущая организация:

Термезский государственный университет

Защита диссертации состоится 27 03 2025 г. в 11:00 часов на заседании Научного совета DSc.03/30.12.2019.Fil.05.02 при Ферганском государственном университете по адресу: 100151, г. Фергана, улица Б.Мирзиёнова, 105. Тел.: (+99873) 244-57-82; e-mail: info@fgu.uz

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирован под № 472). Адрес: 100151, г. Фергана, улица Мураббийлар, 19. Тел: +99873 244-44-94.

Автореферат диссертации разослан 11 03 2025 г.
(Протокол рассылки № 11 от 11 03 2025 г.)



С.М.Муминов

Председатель научного совета по присуждению
ученых степеней, доктор филол.наук, профессор

М.Т.Зокорев

Ученый секретарь научного совета по присуждению
ученых степеней, кандидат филол.наук, профессор

А.Г.Сабирджонов

Председатель научного семинара при ученом совете
по присуждению ученых степеней,
доктор филол.наук, профессор

ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))

Целью исследования. Цель нашего исследования – изучить жизнь и научно-литературное наследие Саифа Фаргани в связи с литературным процессом его времени и с этой точки зрения пролить свет на вопрос о месте поэта в восточной литературе.

Объектом исследования послужил хранящийся в библиотеке Стамбульского университета экземпляр дивана Саифа Фаргани под номером №F171 и «Диван», изданный Ансаром Афсаховым в 1978 году в Душанбе, а также “Диваны” изданные востоковедом Забехуллох Сафо в Тегеране в 1986 году и Ибрагимом Наккош в 2023 году в Душанбе.

Предметом исследования является исследование научно-теоретических, философских и литературных особенностей «Дивона» Саифа Фаргани с точки зрения литературы того периода.

Научная новизна исследования:

В исследовании на основе литературных и исторических источников (рукописные произведения, источниковедческие исследования, документы эпохи) обоснованы актуальные и важные вопросы жизни и творчества Сайфа Фаргани, включая исторический контекст его эпохи, его лирическое наследие и литературно-эстетические взгляды.

С точки зрения содержания и смысла в поэзии Сайфа Фаргани отражены его мировоззрение, социальные и философские взгляды. Доказано, что он не вносил изменений в форму и структуру литературных жанров, а продолжал традиции поэтов, творивших до него.

Установлено, что в создании касид Сайф Фаргани вдохновлялся творчеством Санои, Хакани, Анвари и Саади Ширази. В его касидах наряду с описанием природы и окружающей среды, нравственными размышлениями отражена социальная ситуация его времени, в частности, жизнь трудового народа. Определена его роль в популяризации жанра касиды среди народных масс.

Доказано, что красота поэзии Сайфа Фаргани заключается в его мастерском использовании таких художественных средств, как сравнение (*ташбих*), аллюзия (*талмех*), метафора (*истиора*), гипербола (*мубалага*) и другие. Установлено, что он создавал глубокие смыслы, опираясь на аяты *Корана* и *хадисы*, а также на священные книги *Забур* (Псалмы), *Таврат* (Тора) и *Инжил* (Евангелие).

Внедрение результатов исследований. На основе научных выводов и результатов литературного наследия Саифа Фаргани и его поэтических исследований:

Выводы, касающиеся актуальных и важных вопросов жизни и творчества Сайфа Фаргани, включая исторический контекст его эпохи, его лирическое наследие и литературно-эстетические взгляды, были использованы в лекциях и практических занятиях по истории таджикской и узбекской литературы для студентов Худжандского государственного университета имени академика Бободжона Гафурова. Кроме того, они нашли применение в научных исследованиях магистрантов и докторантов по вопросам литературной критики, литературных связей и теории поэтики (согласно справке № 01/4667 Худжандского государственного университета имени Б. Гафурова от 6 сентября 2024 года). В результате создана основа для глубокого понимания

литературного наследия Сайфа Фаргони, изучения его творческого метода и его интеграции в современное литературоведение и образовательный процесс.

Выводы о том, что в поэзии Сайфа Фаргони отражены его мировоззрение, социальные и философские взгляды, при этом он не внес изменений в форму и структуру литературных жанров, а продолжил традиции своих предшественников, были использованы в реализации программы "Антиплагиат" в рамках научно-исследовательского проекта AL-FDU2022307-010 "Лингвистическое редактирование и переводоведение" на 2022–2023 годы, а также в выполнении прикладного научно-практического проекта (согласно справке № 04/118 Ферганского государственного университета от 9 января 2025 года). В результате данные исследования стали важной научной основой для внедрения системы "Антиплагиат" и успешного выполнения научно-практических проектов в области переводоведения и лингвистического редактирования.

Выводы о том, что Сайф Фаргони черпал вдохновение при написании касид у таких поэтов, как Санои, Хакани, Анвари и Саади Ширази, а в его произведениях, помимо описания природы и нравственных размышлений, отражена социальная ситуация эпохи, особенно жизнь трудового народа, были внедрены в практику в виде специальных телевизионных передач, транслировавшихся на таджикском языке на телеканале "Сох" в период 2021–2024 годов (согласно справке № 176 Ферганской областной телерадиокомпании от 6 сентября 2024 года). В результате данные передачи способствовали развитию художественного мышления, философских взглядов слушателей и углублению их знаний о классической литературе.

Научные и практические результаты исследования, посвященные художественному мастерству поэзии Сайфа Фаргони, в частности его умелому использованию таких литературных приемов, как метафора (*ташбих*), аллюзия (*талмех*), аллегория (*истиора*), гипербола (*мубалага*) и других, а также его обращению к аятам *Корана*, *хадисам* и священным текстам (*Забур*, *Таврат*, *Инжил*), были применены в различных образовательных и культурных мероприятиях, организованных Ферганским областным отделением Республиканского таджикского национально-культурного центра. Данные исследования были использованы в образовательных программах для студентов филологического факультета Ферганского государственного университета, обучающихся по направлению "таджикский язык", а также в рамках обучающих семинаров, общественных дискуссий, просветительских мероприятий и конференций, проводимых среди таджикоязычного населения Ферганской области. Кроме того, они были задействованы в реализации практического проекта "Дружба – залог спокойствия", осуществленного с 20 июня по 20 декабря 2022 года (согласно справке № 56 Ферганского областного отделения Республиканского таджикского национально-культурного центра от 14 ноября 2023 года). В результате данные мероприятия способствовали укреплению межнациональных и культурных связей, развитию дружбы и религиозной толерантности, а также повышению эффективности мер, направленных на оздоровление социально-духовной среды.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы и приложений, общий объем составляет 159 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ

I bo'lim (I часть; I part)

1. Axmadjonov P. Sayf Farg'oniylar she'riyatida istiora badiiy so'z san'atining qo'llanilishi // FarDU. Ilmiy xabarlar. – Farg'ona, 2024. – № 3. Ilova to'plam. – B. 1403-1405. [10.00.00. № 20]
2. Axmadjonov P. Sayf Farg'oniylar tarjimai holi va hayot yo'liga doir // FarDU. Ilmiy xabarlar. – Farg'ona, 2023. – № 5. – B. 182-186. [10.00.00. № 20]
3. Axmadjonov P. Тамоилҳои тасаввуфӣ дар эҷодиёти Сайфиддин Муҳаммади Фарғонӣ // FarDU. Ilmiy xabarlar. – Farg'ona, 2023. – № 5. – B. 178-181. [10.00.00. № 20]
4. Axmadjonov P. Life and works of Saifiddin Muhammad Fargani // Central Asian Journal of Literature, Philosophy and Culture. Volume 03, Issue 11. – Spain, 2022. – P. 127-132. Research B.b (2024) – 11.43(14)
5. Axmadjonov P. Sayf Farg'oniylar ijodida istiora badiiy san'atining o'rni // “O'zbek va tojik adabiyotida zullisonaynlik an'anasi” mavzusida o'tkazilgan xalqaro ilmiy-amaliy konferensiya materiallari. – Farg'ona, 2024. – B. 556-559.
6. Axmadjonov P. Sayf Farg'oniylar ijodiy merosi va uning ahamiyati // “Antropotsentrik tilshunoslikning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Farg'ona: FarDU, 2023. – B. 256-259.
7. Axmadjonov P. Sayf Farg'oniylar she'rlarida ba'zi turkiy va arabcha so'zlarning qo'llanilishi // “Filologiyaning dolzarb masalalari” mavzusidagi Xalqaro ilmiy-amaliy konferensiya materiallari. – Farg'ona: FarDU, 2023. – B. 333-336.
8. Axmadjonov P. The significance of Saif Ferghani's creative heritage // “Zamonaviy tilshunoslikning dolzarb masalalari” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Farg'ona: FarDU, 2023. – B. 266-268.
9. Ахмадҷонов П. Рӯзгор ва осори Сайфиддин Муҳаммади Фарғонӣ // “Filologiya ta'limi masalalari: muammo va uning yechimlari” mavzusidagi xalqaro-amaliy anjuman materiallari to'plami. – Farg'ona: FarDU, 2022. – B. 213-218.

II bo'lim (II часть; II part)

10. Axmadjonov P. Mysticism in the creations of Saif Farghani // International multidisciplinary journal for research & development. Volume 11, Issue 01. – India, 2024. – P. 308-312. (Impact Factor: 7.854).
11. Axmadjonov P. Saif Farghani und die situation seines lebens // International scientific research conference: a collection of scientific works of the International scientific online conference. – Belarus, Minsk: Cess, 2022. – P. 33-35.
12. Axmadjonov P. Creative heritage of Saif Farghani and its significance // “Davlat tilini rivojlantirishda til siyosatining o'rni” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Farg'ona: FarDU, 2023. – B. 309-313.

Avtoreferat Farg‘ona davlat universiteti
“Lingvistik tahrir va tarjimashunoslik” markazida tahrirdan o‘tkazildi

Bosishga ruxsat etildi: 2025-y. Nashriyot bosma tabog‘i – 3,4.
Shartli bosma tabog‘i – 1,7. Bichimi 84x108 1/16. Adadi 100.
«Poligraf Super Servis» MCHJ
150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.

