

**QARSHI DAVLAT UNIVERSITETI**  
**HUZURIDAGI ILMIY DARAJALAR BERUVCHI**  
**DSc.03/30.12.2021.FIL.70.01 RAQAMLI ILMIY KENGASH**  

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**QARSHI DAVLAT UNIVERSITETI**

**SHODIYEVA SURAYYO SALOHIDDIN QIZI**

**O'ZBEK EPIK POEZIYASI TARAQQIYOTIDA**  
**SALOHIDDIN SALOHIIY DOSTONLARINING O'RNI**

**10.00.02 – O'zbek adabiyoti**

**FILOLOGIYA FANLARI bo'yicha falsafa doktori (PhD) dissertatsiyasi**  
**AVTOREFERATI**

**Qarshi – 2025**

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi  
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philological sciences**

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**Qarshi – 2025**

Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.4.PhD/Fil2735 raqam bilan ro'yxatga olingan.

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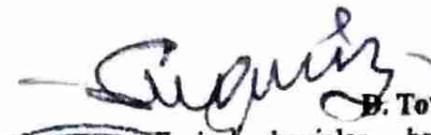
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## KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligining bugungi bosqichida ulug' alloma va mutafakkirlarning ko'plab bebaho asarlarini, noyob yozma manbalarni o'rganish va kelajak avlodga yetkazish borasidagi ishlarni yanada jadallashtirish muhim ahamiyat kasb etmoqda. Badiiy adabiyot materialining adabiy-estetik va ilmiy qiymatini haqqoniy o'rganish uchun birlamchi matnlarni chuqur o'rganish zarur. Ushbu asarlarning tahlili va talqini bilan bog'liq masalalar esa sohaning dolzarb muammolaridan biridir.

Dunyo adabiyotshunosligida XVIII asrga kelib, Turkiston xonligida yaratilgan asarlar, buyuk shoirlar asarlarining qiyosiy tahlili, matn germenevtikasi kabi ilmiy muammolar yuzasidan muhim ilmiy-nazariy tadqiqotlar amalga oshirildi. Shuningdek, jahonda xonliklar davri adabiyotiga qiziqish, targ'ib qilish, asar tarjimalarini amalga oshirish ishlari ham sezilarli o'sdi. Buning natijasida mazkur davr shoirlari ijodiga doir tadqiqotlarni adabiyotshunoslikning eng so'nggi yutuqlari asosida o'rganish zarurati kun tartibiga chiqdi. "Matnshunoslik, adabiy manbashunoslik, tilshunoslik, falsafa hamda madaniyat tarixi sohalarida milliy madaniy merosimizning hali o'rganilmagan ko'pgina qatlamlarini ochib berishga yo'naltirilgan ilmiy tadqiqotlarga alohida e'tibor qaratilayotgan"<sup>1</sup> zarur bir paytda adabiyotimiz tarixida Buxoro adabiy muhitining tipik bir vakili hisoblangan Salohiddin Salohiy ijodi shu paytga qadar yetarlicha o'rganilmagan mavzulardandir. Shoir yaratgan g'oyaviy jihatdan yetuk, o'z ichida chuqur ma'nolarni va hayotiy tajribalarni aks ettirgan badiiy asarlar sharq mumtoz adabiyotining manbalarini yanada boyitishga xizmat qiladi. Shuning uchun ham Salohiy qalamiga mansub dostonlarni tahlil qilib, keng ko'lamda monografik o'rganish va undan tegishli xulosalar chiqarish adabiyotshunoslikda hozirgacha hal etilmagan masalalarga oydinlik kiritish imkoniyatini yaratadi. Bu esa o'z navbatida adabiyotimizni kelajak avlodlarga yetkazishga juda katta yordam beradi.

Ta'kidlash joizki, o'zbek xalqining adabiy-tarixiy merosida mumtoz adabiy asarlar salmoqli o'rin egallaydi. Ana shunday asarlarni, merosimizni haqqoniy o'rganish, ularni ilmiy tahlil qilish bugungi kunimizning asosiy vazifalaridan biri hisoblanadi. Yangi O'zbekiston prezidenti Shavkat Miromonovich 2018-yilning 7-8-avgust kunlari O'zbekiston Yozuvchilar uyushmasi va Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti bilan hamkorlikda tashkil etilgan "O'zbek mumtoz va zamonaviy adabiyotni xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga yo'llagan tabrik nutqida: "O'zbek mumtoz adabiyotida bugungi kunga qadar noma'lum bo'lib kelgan ijodkorlar hamda ularning asarlarini tadqiq etib, ularni keng jamoatchilikka va jahonga targ'ib qilish"<sup>2</sup> masalasini qo'ygan

<sup>1</sup> O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2017 yil 24 maydagi PQ-2995-son "Qadimiy e'timot manbalarini saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarori. / Xalq s'zisi, 2017 yil 25 may.

<sup>2</sup> O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotni xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga tabrik nutqi. (<http://uz.uz/uz/politics/o'zbek-mumtoz-va-zamonaviy-adabiyotini-xalqaro-miqyosda-org-07-08-2018>)

edilar. Ushbu ilmiy ish yuqoridagi fikrlarning amaliy natijasi sifatida ham dolzarblidir.

O'zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiqi va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 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"gi, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi, 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 tanlovlari tashkil etish to'g'risida"gi, 2022-yil 10-fevraldagi PQ-126-son "Qadimiy yozma manbalarni saqlash va tadqiq etish tizimini takomillashtirishga doir qo'shimcha chora-tadbirlar to'g'risida"gi qarorlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

**Muammoning o'rganilganlik darajasi.** Sharq adabiyotshunosligida Salohiddin Salohiy hayoti va adabiy merosi turli nuqtayi nazardan o'rganilgan. Jumladan, Olim Sharafiddinov, V. Abdullayev, S. Erkinov, B. Valixo'jayev, P. Ravshanov, N. Muhammad, X. Rasulov hamda Sh. Rahmonova kabi adabiyotshunoslarning ilmiy maqola, risola, nomzodlik hamda doktorlik dissertatsiyalarini keltirish o'rinli<sup>3</sup>.

Ushbu tadqiqotlarda Salohiy hayoti va ijodi haqidagi ma'lumotlar tezis tarzida bo'lib, mufassal ilmiy asoslash maqsadi qo'yilmagan. Ya'ni ularda shoir

<sup>3</sup> *Ўзбек адабиёти крестометияси (XV–XIX асрлар)*. – Тошкент: Фан, 1945. – Б. 124-129; *Ўзбек адабиёти*. 4 томлик. III том. – Тошкент: Ўзбекистон Давлат бадиий адабиёт нашриёти, 1959. – Б. 341-349; Абдуллаев В. *Ўзбек адабиёти тарихи (2-китоб)*. – Тошкент: Уқитувчи, 1964. – Б. 117-118; Эркинов С. Лутфий. – Тошкент: Фан, 1-ри ... дин-аси. – Самарканд: 1967. 1-кисм. – Б. 279-284; Валихўжасев Б. *Ўзбек элик поэзияси тарихидан*. – Тошкент: Фан, 1974. – Б. 57-68.; Валихўжасев Б. *Ўзбек адабиётшунослиги тарихи*. – Тошкент: Ўзбекистон, 1993. – Б. 191; Рашидов П. Савоҳиддин Салохий / Қашиқларё хақиқати, 1982. 27 февраль, – Б. 8; Рашидов П. Қашиқларё тарихи. – Тошкент: Фан, 1995. – Б. 768; Рашидов П. Қаши тарихи. – Тошкент: Янги аср алоди, 2006. – Б. 647; Муҳаммад Носир. Насаф ва Кеш алломалари (IX–XX асрлар). – Тошкент: Фафур Фузом номмадги нашриёт-мағба ижодий уйи, 2006. – Б. 85; Расулов Холид. *Ўзбек элик шеърятинда калитхонлик*. – Тошкент: Фан, 1973. – Б. 148; Раҳмонова Ш. *Falsafiy-irfoniy dostonlarda vazn va mazmun inhosabati // O'zbekiston. Til va madaniyat*. 2022.2 (2): – В. 26-41.

adabiy merosining, xususan, dostonlarining mazmun-mundariyasi, badiiy qiymati tom ma'noda yoritilgan emas. Salohiy dostonlari hanuzgacha tabdil qilinib, nashr qilinmagan. Chop etilganlari ham ayrim parchalardangina iborat, xolos. Shuningdek, asarlarining poetikasi, ilmiy-badiiy qiymati to'laligicha yoritilmagan. Zero, Salohiy qalamiga mansub "Gul va Bulbul" hamda "Yusuf va Zulayxo" kabi mazmunan qimmatli dostonlarni monografik tarzda tahlil va talqin etish o'zbek adabiyotshunosligida samarali natijalardan biri bo'ladi.

Mazkur ilmiy ishimizda Salohiyning "Yusuf va Zulayxo" dostonini ham tahlil qilganmiz. Shu ma'noda yusufnomanavislik tadqiqi bilan bog'liq olimlarning ham ilmiy ishlarini keltirishni joiz topdik. Xususan, "Yusuf va Zulayxo" nomli asarlarni o'rgangan xorijlik olimlar: F. Vigouroux "Bibliyada Falastin, Misr va Ossuriyadagi kashfiyotlar"<sup>4</sup>, Y.A. Bogorodskiy "Ilohiy kitobdagi ulug'lardan Yusuf haqida"<sup>5</sup>, Y. Yaroslavskiy, F. Sulaymonova tadqiqotlarida ushbu turkum dostonlar genezisi Tavrotga bog'lanadi<sup>6</sup>. Y.E. Bertels tadqiqotlarida forsiy va turkiy tillardagi yusufnomalar, ulardagi obrazlar poetikasi masalalari o'rganilgan<sup>7</sup>. Ibn Sinoning "Yusuf qissasi" asari yuzasidan ham bir qator tadqiqotlar yaratilgan<sup>8</sup>. K. Quramboyev va B. Karriyev tadqiqotlarida ushbu mavzu o'zbek-turkman adabiy aloqalari kontekstida o'rganilib, Andalibning "Yusuf va Zulayxo" qissasi o'zbek adabiyotidagi yusufnomalar bilan qiyosiy tahlil etilgan<sup>9</sup>. O'zbek adabiyotshunosligida Hamidulla Karomatovning doktorlik dissertatsiyasida yusufnomalarning adabiy-estetik asosi Qur'oni karimga bog'langan<sup>10</sup>. Q. Tohirovning "Turkman shoiri Andalib va o'zbek adabiyoti: lirikasi va "Yusuf va Zulayxo" dostoni"<sup>11</sup>, Hilola Safarovaning "Rabg'uziyning "Qissayi Yusuf Siddiq alayhis-salom" asari manbalari va g'oyaviy-badiiy tadqiqi"<sup>12</sup>ga bag'ishlangan nomzodlik dissertatsiyalarida ushbu turkumga kiruvchi alohida dostonlar tadqiq etilgani xarakterlidir. Abdurahmon Jomiy "Yusuf va Zulayxo" dostonining Muhammad

<sup>4</sup> Vigouroux F. "La Bible et les découvertes modernes en Palestine, en Egypte et en Assyrie", tome II. - Paris: Berche et Tralin, 1877 (2-e izdaniye: 1879). - P. 600.

<sup>5</sup> Богородский Я.А. Об Иосифе, библейском патриархе. - Казань, 1891. - С. 65.

<sup>6</sup> Ярославский Е. Библия для верующих и неверующих. - Москва, ГИПЛ, 1962. - С. 396; «Библия или книга священного писания Ветхого и Нового завета». - Москва: Синодальная типография, 1986. - С. 45-69; Сулаймонова Ф. "Юсуф ва Зулайхо" дostonining Алишер Навоийга nisbat berilgan Parij kuldemasida haqida // Adabiy meros, 1973. - №3. - B. 152.

<sup>7</sup> Bertels E.Э. АбулКасим Фирдоуси и его творчество. - Москва, 1935. - С. 61; Bertels E.Э. Избранный труды, I. История персидско-таджикской литературы. - Москва: Наука, 1960. - С. 232; Навои и Джами. - Москва: Наука, 1965 - С. 262; Ўзбекский поэт Дурбек и его поэма о Иосифе Прекрасном // Дар Альманах. - Ташкент, 1944. - С. 174.

<sup>8</sup> Ирисов Абдусодик. Ибн Синонинг "Юсуф киссаси" // Ўзбек тили ва адабиёти: - Тошкент: Фан, 1967. - №6. - Б. 46-47.; Ирисов Абдусодик, Ибн Синонинг "Юсуф киссаси" // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1971. - №2; С. Мирзаев. Ибн Синонинг Шаркшунослик институтида мавжуд asarlari (bibliografiyasi). - Тошкент: ЎзФА нашриёти, 1955. - Б. 19-20.

<sup>9</sup> Каримбой Курамбоев. Андалиб ва Фуркат. // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1971. - №2. - Б. 25. Б.А.Каррисев. Навоий ва туркман адабиёти. // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1974. - №2. - Б. 42.

<sup>10</sup> Кароматов Х. Ўзбек адабиётида Куръон мавзулари (адабий-тарихий тахлил). Фил. фан. д-ри... дис-яси автореферати. - Тошкент, 1993. - Б. 142.

<sup>11</sup> Тохилов К. Туркман шоири Андалиб ва ўзбек адабиёти: лирикаси ва "Юсуф ва Зулайхо" dostoni // Фил. фан. канд. дисс. - Самарканд, 1964. - Б. 174.

<sup>12</sup> Сафарова Х.А. Рабгузийнинг "Қиссаи Юсуф Сиддик алайхис-салом" asari manbalari va g'oyaviy-badiiy tadqiqi. Филология факультети номзоди илмий даражасини олиш учун тақдим этилган диссертация. - Самарканд, 2001. - Б. 153.

Rizo Ogahiy tomonidan amalga oshirilgan o'zbekcha tarjimai Najmiddin Komilov<sup>13</sup> va Nurboy Jabborov<sup>14</sup> tomonidan o'rganilgan. Ushbu manba professor Nurboy Jabborov tomonidan 2018-yili qo'lyozma manbalar asosida to'liq nashr etildi<sup>15</sup>. Adabiyotshunos Ismat Sanayevning shu mavzudagi nomzodlik dissertatsiyasi asosida nashr etilgan "XIX asrning ikkinchi yarmi va XX asrning boshlarida Zarafshon vodiysi adabiy muhiti" monografiyasida Mirzo Olim Devonaning "qissalarning eng go'zali" badiiy talqiniga doir "Ravzayi asror"<sup>16</sup> asari tadqiq qilingan. Tadqiqotchi Jumayeva Dilnoza tomonidan yozilgan "Yusuf va Zulayxo" turkumidagi dostonlarning qiyosiy-matniy tadqiqi<sup>17</sup> nomli ilmiy ishida yusufnomalar yaxlit tizimni tashkil etuvchi badiiy turkum sifatida birlamchi manbalar asosida tadqiq etilib, ular genezisiga konseptual yondashilib, qiyosiy-matniy tadqiqi amalga oshirilgan.

Yuqorida nomi keltirilgan tadqiqot ishlarining birortasida Salohiy tomonidan yozilgan "Yusuf va Zulayxo" dostoni ilmiy asosda o'rganilmagan. Ayrimlaridagina Salohiyning ham shu nomdagi dostoni borligi qayd etib o'tilgan, xolos. Eng asosiysi, shu paytgacha Salohiddin Salohiy ijodi o'zbek adabiyoti aspektida tadqiq qilinmagan. Ushbu tadqiqot Salohiy ijodini mufassal o'rganish, ayniqsa, shoir dostonlarining o'zbek epik poeziyasi taraqqiyotida tutgan o'rnini birlamchi manbalar asosida tadqiq etib, ulardan yakuniy xulosalar chiqarilganligi bilan avvalgi ilmiy ishlardan ajralib turadi.

**Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya Qarshi davlat universiteti ilmiy-tadqiqot ishlari rejasining "O'zbek adabiyotshunosligining dolzarb muammolari" (2020–2023 yy.) mavzusidagi tadqiqot doirasida bajarilgan.

**Tadqiqotning maqsadi** Salohiddin Salohiyning tarjimai holiga aniqlik kiritish, asarlarining nusxalari haqida ma'lumot berish, shoir dostonlarining o'zbek epik poeziya taraqqiyotiga qo'shgan hissasini aniqlashdan iborat.

#### **Tadqiqotning vazifalari:**

Salohiddin Salohiy hayoti va ijodiga oid ma'lumotlarni aniqlash;

Salohiy hayoti va ijodining o'rganilish tarixini yoritib, munozarali fikrlarga

munosabat bildirish;

shoir ijodini bosqichma-bosqich o'rganish orqali ijodkor dostonlarining nusxalarini topish;

Salohiy ijodida doston janrining o'ziga xos jihatlarini tadqiq qilish;

"Gul va Bulbul" dostonining mavzu doirasi, kompozitsiyasi hamda g'oyaviy yo'nalishini tahlil qilib, obrazlar tizimi, vazn va qofiya xususiyatlarini o'rganish;

<sup>13</sup> Комилов Н. Бу қадимий санъат. – Тошкент: Адабиёт ва санъат, 1968. – Б. 192.

<sup>14</sup> Жабборов Н. Жомийнинг "Юсуф ва Зулайхо" асари туркий таржимасига оид мулоҳазалар. Абдурахмон Жомий. – Тошкент: Қўлёзмалар институти, 1997. – Б. 172-175.

<sup>15</sup> Абдурахмон Жомий. Юсуф ва Зулайхо. // Муҳаббат маҳзани. (Нашрга тайёрловчи: Нурбой Жаббор. – Тошкент: Тасвир, 2018. – Б. 307-612.

<sup>16</sup> Санъев И. XIX асрнинг иккинчи ярми ва XX асрнинг бoshларида Зарафшон vodiysi адабий муҳити. – Тошкент: Тафаккур, 2009. – Б. 156.

<sup>17</sup> Жумасева Д. "Юсуф ва Зулайхо" туркумидаги дostonларнинг қиёсий-матний тадқиқи. Филол.фан.номз. дисс. – Тошкент, 2020. – Б. 159.

shoirning "Yusuf va Zulayxo" dostoni epik poeziyaning noyob namunalariidan biri ekanligini ilmiy asoslash;

Salohiyning "Yusuf va Zulayxo" dostoni obrazlarini tadqiq qilish; "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlaridagi ramzlar tizimining irfoniy-tasavvufiy ma'no qatlamini aniqlash.

**Tadqiqotning obyekti** sifatida Salohiddin Salohiyning "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlari va shoirning tarjimai holi aks ettirilgan tazkira va tadqiqotlar tanlangan.

**Tadqiqotning predmeti** shoirning "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlarini tahlil va talqin etishdan iborat.

**Tadqiqotning usullari.** Tadqiqotda tarixiylik, obyektivlik va ilmiylik tamoyillariga asoslanib, turli yondashuvlar va metodlar, jumladan, kuzatish, taqqoslash, tavsiflash, tarixiy-qiyosiy, biografik, statistik, kontekstual va kompleks tahlil usullari ishlatildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Salohiddin Salohiy biografiyasi qo'lyozma manbalar asosida tekshirilib, uning XVIII asrda Buxoroda yashab ijod qilgani hamda hozirga qadar ayni taxallusli boshqa ijodkorning dostoni sifatida talqin etib kelinayotgan O'zRFA Beruniy nomidagi Sharqshunoslik institutining asosiy fondidagi 3402-II raqamli qo'lyozma aynan Salohiddin Salohiyga tegishli ekani aniqlandi;

Salohiyga tegishli "Gul va Bulbul" dostonining O'zRFA Beruniy nomidagi Sharqshunoslik instituti asosiy fondida ikkita qo'lyozma, o'n beshta toshbosma, SamDU Abdurahmon Jomiy nomidagi ilmiy kutubxonasida uchta, Alisher Navoiy nomidagi Davlat muzeyida hamda Buxoro davlat muzey qo'riqxonasida ikkita toshbosma nusxalari, "Yusuf va Zulayxo"ning esa Sharqshunoslik institutining asosiy fondida bitta, Tojikiston Fanlar akademiyasi Sharqshunoslik bo'limining qo'lyozmalar fondida ikkita qo'lyozma nusxalari saqlanishi aniqlandi va ularning ilmiy-monografik tavsifi aniq ma'lumotlar asosida dalillandi;

"Gul va Bulbul" dostonining kompozitsiyasi va g'oyaviy mazmuni tahlil qilinib, asarning adabiyotshunos B.Valixojayev hamda X.Rasulovlar tomonidan "Bulbul va Gul" deb nomlangani asossiz ekani isbotlandi, shuningdek, dostonda muallif badiiy niyatini aks ettiruvchi 12 ta asosiy va epizodik obraz mavjudligi aniqlandi, asarning vazn, qofiya hamda badiiy san'atlar poetikasiga doir jihatlarini ochib berildi;

"Yusuf" qissasi bilan bog'liq asarlar genezisi, poetikasi tekshirilib, Salohiyning "Yusuf va Zulayxo" dostoni shu nomdagi 150 dan ortiq asarlar ichida adabiy-irfoniy va badiiy jihatdan aynan Jomiyning "Yusuf va Zulayxo"si ta'sirida yaratilgani isbotlandi.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Salohiddin Salohiy ijodining shakllanish jarayonlari, o'rganilish tarixi va XVIII asr o'zbek adabiyotida tutgan o'rni bo'yicha ma'lumotlar aniqlashtirilgan; O'zRFA Sharqshunoslik institutining asosiy fondida saqlanayotgan 9691 raqamli inventariga kiritilgan "Yusuf va Zulayxo" nomli dostoni hamda ushbu

fondaing bir qancha inventarlarida saqlanayotgan "Gul va Bulbul" dostoni tabdil qilinib, ularning badiiyati yoritib berilgan;

Salohiyning dostonlari yangicha yondashuvlarga asosan o'rganilishi, o'zbek adabiyoti tadqiqotlari uchun muhim manbalardan biri bo'lib xizmat qilishi asoslab berilgan;

"Gul va Bulbul" dostonining g'oyaviy mazmuni va kompozitsion tuzilishi o'rganilgan;

shoir dostonlarining o'zbek mumtoz adabiyoti an'alariga bo'lgan munosabati keng yoritilib, salafar ijodidan ta'sirlanish qirralari ochib berilgan;

shoir dostonlaridagi ma'naviy-ma'rifiy-irfoniy g'oyaning badiiy qimmatini, umumbashariy g'oyalarning tadqiqi jamiyatda komil insonlarni tarbiyalashda muhim o'rin tutishi o'z isbotini topgan;

asarlarda ishtirok etgan timsollarni tadqiq etish orqali shoirning o'z zamonasi va muammolariga bo'lgan munosabati ochib berilgan;

Salohiy ijodida tasavvuf ta'limotining tutgan o'rni ham ilmiy jihatdan yoritilgan.

**Tadqiqot natijalarining ishonchligi** muammoning aniq qo'yilganligi, mavzu yuzasidan chiqarilgan xulosalarning ilmiy-tahliliy va qiyosiy-tipologik metodlar bilan asoslangani, muammoning aniq qo'yilgani, ilmiy fikr va xulosalarning amaliyotga joriy etilganligi, ishonchli nazariy manbalar hamda lug'atlardan foydalanilganligi bilan hamda olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Mazkur dissertatsiya natijalari Salohiddin Salohiyning badiiy mahoratini tasavvur qilishga yordam berishi, shoir ijodi to'g'risida sharq adabiyotshunosligida mavjud ba'zi qarashlarga aniqlik kiritishi hamda shoir dostonlarining to'liq tahliliga oid umumlashma xulosalarni berishi shubhasiz.

Dissertatsiya natijalari va ilmiy xulosalaridan o'zbek mumtoz adabiyoti tarixi hamda matnshunoslik va adabiy manbashunoslik fanlaridan darslik, o'quv qo'llanmalar yaratishda, oliy va o'rta maxsus bilim yurtlarida o'zbek adabiyoti tarixi bo'yicha o'tkaziladigan ma'ruza va amaliy mashg'ulotlarda, badiiy adabiyot ta'limi mazmunini yanada teranlashtirishda, maxsus kurslar o'qitishda, g'oyaviy-axloqiy, mafkuraviy tashviqot va targ'ibot ishlarida, fors-tojik va o'zbek adabiy aloqalarini o'rganishda foydalanish maqsadga muvofiq. Shuningdek, u talabalar hamda ilmiy tadqiqot olib borayotgan mutaxassislar uchun foydali manba bo'lishi mumkin.

**Tadqiqot natijalarining joriy qilinishi.** "O'zbek epik poeziyasi taraqqiyotida Salohiddin Salohiy dostonlarining o'rni" mavzusi bo'yicha olib borilgan tadqiqot natijalari quyidagi ishlarda joriylangan:

XVIII asr Buxoro adabiy muhitida yashab ijod etgan mashhur shoirlar, ushbu adabiy muhitda barakali ijod qilgan Salohiddin Salohiy qalamiga mansub "Gul va Bulbul" asarining tabdilini nashr ettirdik.

1. Shodiyeva Surayyo. Qashqadaryo vohasi adabiy manbalari. – Qarshi: Nasaf, 2020 (ISBN 978-9943-18-263-9)

2. Salohiddin Salohiy. Gul va Bulbul. (Tabdil va lug'at tuzuvchi: S. Shodiyeva) – Toshkent: Firdavs-shoh. 2023 (ISBN 978-9910-9713-4-1).

Natijada ilm ahli XVIII-XIX asr Buxoro adabiy muhiti namoyondalari haqida umumiy ma'lumot oladilar hamda Salohiyning "Gul va Bulbul" dostoni tabdili asosida ushbu asarning to'la matni bilan tanishish imkoniyatiga ega bo'ladi.

Salohiyning "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlarining badiiy qimmatini, umuminsoniy g'oyalarning tadqiqi jamiyatda komil insonni tarbiyalashda muhim ahamiyat kasb etishini ko'rsatib berishda, ularning shoir ijodida tutgan badiiy-estetik mavqeyini aniqlash kabi tadqiqot natijalaridan O'zbekiston Yozuvchilar uyushmasining Badiiy kengashlari hisobot yig'ilishlarida, to'garaklar faoliyatida, mahorat darslarida, yosh ijodkorlar bilan kitobxonlik uchrashuvlarida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2023-yil 2-martdagi 01-03/327-son ma'lumotnomasi). Natijada adabiyotimiz tarixiga oid adabiy manbalar yangicha ilmiy talqinlarda to'garak a'zolariga taqdim etilgan.

Masal-poema janri tarixi, uning o'ziga xos xususiyatlari, mazkur janrda yaratilgan asarlar poetikasi va ularning ijodkorlari haqidagi ma'lumotlar asosida ilmiy-nazariy xulosalardan "Mahalla" teleradiokanalining "Mahalla" radiosi orqali "Adabiyot gulshani" radioeshittirishlarni tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi, "Mahalla" teleradiokanali davlat muassasasining 2023-yil 1-oktabrdagi ma'lumotnomasi). Natijada keng xalq ommasining kitobxonlikka qiziqishini oshirishga, ularning o'zbek mumtoz adabiyoti tarixi, xususan, masal-poema janrida yaratilgan mashhur dostonlar to'g'risidagi ishonchli ma'lumotlar bilan tanishishiga erishilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 5 ta xalqaro, 3 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda qilingan ma'ruzalarda aprobatsiyadan o'tgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 18 ta ilmiy ish chop etilgan. Shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 3 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr qilingan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa va adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 157 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning kirish qismida mavzuning dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, predmeti va obyekti aniqlangan. Tadqiqotning O'zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo'nalishlariga mosligi ko'rsatilib, uning ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati

ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, tadqiqotning tuzilishi va hajmi ko'rsatilgan.

Dissertatsiyaning birinchi bobi "Salohiddin Salohiy va uning adabiy merosi"ga bag'ishlanadi. Bob ikki paragrafdan iborat bo'lib, birinchi paragraf "Salohiddin Salohiy hayoti va ijodining o'rganilish tarixi" deb nomlangan. Unda mazkur taxallus bilan ijod qilgan bir qancha ijodkorlar shaxsiyati, ijodining o'xshash va farqli xususiyatlari haqida fikr yuritilgan. Ushbu ma'lumotlar keltirilishining asosiy sababi esa adabiyotimiz tarixida hozirga qadar Salohiddin Salohiyning qo'lyozma asarini boshqa bir Salohiyning dostoni sifatida talqin etilganligidadir. Mazkur paragrafimizda bunga dalil sifatidagi aniq ma'lumotlar keltirilgan. Xususan, yuqoridagi kabi holatlarni akademik B. Valixo'jayevning tadqiqotlarida uchratamiz. Olim "O'zbek epik poeziyasi tarixidan" nomli kitobida Salohiddin Salohiy to'g'risida quyidagi ma'lumotlarni keltirib o'tadi: "XVII asrda Qoshg'arda ham Salohiy taxallusli shoir yashab, "Gul-u Bulbul" poemasini yozgan kitobning kirish qismida qayd etilishicha, G'urbatiy "Gul-u Bulbul kitobi"ni ijod qilganki, Salohiy ana shu asar ruhida o'z poemasini yaratgan"<sup>18</sup>. Biroq boshqa manbalarning barchasida Salohiddin Salohiyning XVIII asrda yashaganligi qayd etiladi.

Bizningcha, akademik B. Valixo'jayev tomonidan yuqoridagi ma'lumotning keltirilish sababi "Gul va Bulbul" asarida ifodalangan ta'rix moddasining xatolik bilan hisoblanishi natijasidir. Ushbu bayt quyidagicha:

*Bo'lubon Mustafog'a hijriyotdin,  
Oling ta'rix dardi ishqiyotdin*<sup>19</sup>.

Mazkur baytdagi "dardi ishqiyot" (درد عشقیات) birikmasidan asar yozilgan yil abjad hisobida hijriy 1089-yil (mil.1678) kelib chiqadi. Asarning qo'lyozma titulida ham Sharqshunoslik instituti ilmiy xodimi Usmon Karimov tomonidan (qo'shimcha ma'lumot sifatida) 1975-yilning 3-martida uning yozilgan ta'rix yuqoridagi kabi keltirilgan. Biroq ushbu manbaning qo'lyozma va toshbosma nusxalarini qiyosiy o'rganganimizda ularning mazmuni bir xil ekanini aniqladik. Asarda keltirilgan ta'rix qayta o'rganilganda ta'rix moddasi "dardi ishqiyot" emas, "dardi ishqiyotdin" (درد عشقیاتدین) ekani aniqlandi. Jumal adadi esa 1153 ni tashkil etadi. Demak, asarning yaratilgan yili hijriy – 1153, milodiy hisobda esa 1740-yil ekani oydinlashadi. Bu aynan tadqiqotimiz obyektini Salohiddin Salohiyning "Gul va Bulbul" asari hisoblanadi.

Salohiyning vatani Koshg'ar deyilishiga sabab esa quyidagi baytda ishora qilingan so'z:

*Bo'lub fayzi bahor Koshg'ardin,  
Topib ta'bim safo bu so'zlardin*<sup>20</sup>.

Bizningcha, mazkur o'rinda keltirilgan Koshg'ar so'zi tug'ilgan joyga nisbatan emas, balki shoir ushbu kitobini, unda ilgari surilgan g'oyalarini,

<sup>18</sup> Валхо'жаев Б. Ўзбек эпик поэзияси тарихидан. – Тошкент: Фан, 1974. – Б. 63.

<sup>19</sup> Salohiy. Gul va Bulbul. O'zRFA Sharqshunoslik institutining qo'lyozmalar fondi. Inv.3402-II. – B. 15 (b-varaq).

<sup>20</sup> O'sha sahifa.

Koshg'ar bahorining fayzidek insonlarga manfaatli bo'lishini, ularning ongi va qalbini ochishini nazarda tutib aytgan.

Shuningdek, tadqiqotda Salohiddin Salohiyning tug'ilgan joyi haqidagi munozarali fikrlarga ham o'rinli javob berilgan. Bir qator olimlar, xususan, V. Abdullayev, P. Ravshanov, N. Muhammad hamda H. Boltaboyevlar Salohiddin Salohiyning XVIII asr Qarshi shahrida tug'ilganligini qayd etib o'tganlar. Boshqa olimlar esa Salohiyning vatani Buxoro ekanligi haqida ma'lumot keltirib, "Buxoriy" deb atashgan. Jumladan, akademik B. Valixojayev shoirning to'liq nomini "Salohiddin ibni shayxulislomi Buxoriy"<sup>21</sup> tarzida qayd etadi.

Tazkiranavis Nosir Muhammadning asarida keltirilishicha, Salohiy haqidagi ilk manba Nurmuhammad Nasafiyning "Mazharu-l-musannifin" tazkirasidir. Ammo boshqa manbalarda buning aksi keltirilgan. Ushbu fikrimizni "O'zbek adabiyoti tarixi"da keltirilgan quyidagi mulohazalar orqali dalillasak bo'ladi: "Muhammad Amin bin Nurmuhammad Nasafiy, balki, Mutribiy va Maleho singari shaharma-shahar kezolmagan, zamondoshlari bilan tanish bo'lmagandir. Yo'qsa tazkira 1758-1759-yillarda yoziladi-yu, nega unda tazkiradan 18 yil ilgari - 1740-yilda o'zbek tilida yozilgan Salohiddin Salohiyning "Gul va bulbul" dostoni haqida ham so'z yuritilmay yoki shu muallif tomonidan 1753-yilda, tazkiradan 5-6 yil ilgari tojik tilida yozilgan "Yusuf va Zulayho" dostoni haqida hech narsa deyilmaydi"<sup>22</sup>.

Yuqoridagi ma'lumotlar, izohlar hamda ijodkorning o'z asariga tayangan holda, xususan, shoirning "Yusuf va Zulayxo" nomli dostoniga murojaat qilganimizda, unda Buxoro ta'rifi, o'sha davr hukmdori Muhammad Rahimxonga bag'ishlangan bobning mavjudligini inobatga olib, Salohiyning tug'ilgan joyi Buxoro degan xulosaga keldik.

Xullas, turli davr va makonlarda ijod qilgan "Salohiy" taxallusli bir nechta ijodkor mavjud bo'lib, ular adabiyotimiz tarixida o'zlarining sara asarlari bilan o'z o'rinlariga ega bo'lishgan. Salohiddin Salohiy hayoti va ijodining o'ziga xos xususiyatlari to'g'risida O. Sharafiddinov, V. Abdullayev, S. Erkinov, B. Valixojayev, P. Ravshanov, N. Muhammad, X. Rasul, Sh. Rahmonova kabi adabiyotshunoslar o'z asarlarida alohida fikr bildirganliklari shoirning adabiyotimiz tarixida o'z o'rniga ega ijodkor ekanligidan dalolat beradi.

Ushbu bobning ikkinchi paragrafi "Shoir dostonlari manbalarining ilmiy xarakteristikasi" deb nomlanadi va unda Salohiyning barcha qo'lyozma va toshbosma manba nusxalarini ilmiy-monografik tavsifladik. Matn tarixini o'rganishga zamin tayyorlash uchun, birinchi navbatda, qo'lyozmaning ilmiy-monografik tavsifini amalga oshirish talab etiladi. Shunga ko'ra, tadqiqotimizda Salohiyning "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlari nusxalarini ilmiy tavsiflashga harakat qildik.

Respublikamizning turli fondlarida Salohiy qalamiga mansub "Gul va Bulbul" dostonining ikkita qo'lyozma hamda bir nechta toshbosma nusxalari

<sup>21</sup> Valixojayev B. *Ўзбек эпик поэзияси тарихидан*. - Тошкент: Фан, 1974. - Б. 135.  
<sup>22</sup> *Ўзбек адабиёти тарихи. Беш томлик. Учинчи том*. - Тошкент: Фан, 1978. - Б. 150.

saqlanadi. Xususan, O'zRFA Sharqshunoslik institutining asosiy fondida 3402-II, 5354 raqamli qo'lyozmalar hamda 343, 576, 577, 578, 4002, 4248, 4249, 4250, 9593, 9594, 9595, 11021, 13857, 13858, 13859 raqamlari ostida toshbosma nusxalar saqlanmoqda.

Shuningdek, dostonning yana ikkita – 420, 1295 raqamli toshbosma nusxalari Alisher Navoiy nomidagi Davlat muzeyida hamda SamDU Abdurahmon Jomiy nomidagi ilmiy kutubxonasining nodir kitoblar bo'limida 392093, 823860, 824415 raqamli toshbosmalari, Buxoro davlat muzey qo'riqxonasida esa 580 va 35458 raqamlari ostida saqlanmoqda.

Bundan tashqari, adabiyotshunos Xolid Rasulning "O'zbek epik she'riyatida xalqchilik"<sup>23</sup> kitobida Rossiya Fanlar akademiyasining Sharqshunoslik instituti Leningrad bo'limida A 836-sonli qo'lyozma kitobda ham "Gul va Bulbul" dostoni saqlanishi haqidagi ma'lumot keltirilgan.

Tadqiqotimizda mazkur manbalarning batafsil ilmiy tavsifi keltirilgan. (Quyida faqat uchta manba (ikkita qo'lyozma va bitta toshbosma) haqida izoh berdik, sababi ulardan ilmiy ishimizda batafsil foydalanganmiz)

**3402 raqamli qo'lyozma nusxa.** 3402-II dostonning to'la ko'chirilgan nusxasi hisoblanib, jami 80 (10-89 betlar) varaqdan iborat. Kitob qizil, qalin muqovali, chetlari sariq, qo'qon qog'ozida. Ushbu manba yaxshi saqlangan, ammo ba'zi joylari yirtilgan. U nasta'liq xatida turkiy tilda bitilgan bo'lib, ko'chiruvchisi va yili ma'lum emas.

**577 raqamli toshbosma nusxa.** Ushbu manba 3402 raqamli qo'lyozmaning mukammal toshbosma nusxasi hisoblanadi. Bu kitob "Gul va Bulbul bo tasviri" deb nomlangan bo'lib, uning pastki qismida kitob qayerda va kim tomonidan chop etilgani quyidagicha keltirilgan: "Bo ihtimomi Mulla Zafarbek Muhammad o'g'illar xarajoti ila Toshkent shahrida G'ulomiya matbaasida tab' qilindi".

Sahifalarda yigirma baytlik matn ikki ustunda chiroyli va ixcham qilib joylashtirilgan. Sarlavhalar o'rtada alohida nasriy yo'lda yozilgan. Doston matni 2-sahifadan boshlanib, 48-sahifada kolofon bilan yakunlangan. Matn nihoyatda sifatli darajada qunt bilan ko'chirilgan. Ko'chirishda xatolarga yo'l qo'yilmagan, hoshiyalarda tuzatishlar ko'zga tashlanmaydi. Asar voqealariga mos holatda rasmlar ham ishlangan bo'lib, hajmi 48 varaqdan iborat. Ushbu nusxa qolgan nusxalarga qaraganda kam hajmligining sababi matnlar siqiq hamda kichik o'lchamda yozilganligidadir. Qattiq karton bilan muqovalangan bo'lib, o'lchami: 24x15.

Manbada asarning yozilgan yili haqida quyidagicha ma'lumot keltirilgan:

*Bu kitob ta'rix qo'yningg'a san quch,*

*Bo'lubon bir ming-u yuz ellik uch.*

Mazkur baytdan bilinib turibdiki, asar hijriy – 1153, milodiy yilda esa 1740-yilda yozilgan. Asar ko'chirilgan yil esa kitobning eng oxirgi sahifasining pastki qismida, uchburchak shakldagi chizmaning ichida, keltirilgan: "Tammat-ul-kitobi bia'vn-il Malik-il-Vahhabi. Tammat". تمت الكتاب بعون الملك الوهاب. ۱۲۶۴

<sup>23</sup> Rasulov Xolid. *O'zbek epik she'riyatida xalqchilik*. – Toshkent: Fan, 1973. – B. 12.

Salohiyning "Yusuf va Zulayho" asarining uchta qo'lyozma nusxasi mavjud. Ulardan bittasi O'zRFA Sharqshunoslik institutining asosiy fondida, ikki nusxasi esa TojRFA Sharqshunoslik bo'limining qo'lyozmalar fondida saqlanadi.

**9691-I raqamli qo'lyozma nusxa.** Ushbu nusxa O'zRFA Sharqshunoslik institutining asosiy fondida saqlanayotgan mukammal qo'lyozma bo'lib, unda asar to'liq ifodalangan. Dostonning yozilgan yili haqida qo'lyozmaning so'nggi sahifasida quyidagi bayt keltirilgan:

*Guzashta bud dar tarixi in hol,*

*Hazor-u yak sad-u ham shast-u shash sol<sup>24</sup>.*

Mazmuni: Bu kitobning tarixi 1166-yildan kelib chiqadi.

Mazkur bayt mazmuniga ko'ra doston hijriy 1166 (mil.1753) yozilganligi ayon bo'lmoqda.

Mazkur qo'lyozmaning ko'chirilgan sanasi va joyi haqida asarning kolofonida quyidagi ma'lumotlar keltirilgan: "Allohim, buni aytganni va buni yozganni fazling va karaming ila unga nazar solganni mag'firat ayla, Ey saxovatli va rahmlilarning eng rahmlisi. Bu nusxa Mehtari Anbar guzarida kamtarin kotibning qo'li bilan basharning eng yaxshi hijratining 1355-yilida tamomlandi. Alloh to'g'risini bilguvchidir. Tugadi, tugadi, tugadi"<sup>25</sup>.

Respublikamizning kutubxona fondlarida "Gul va Bulbul" dostonining yigirmaga yaqin nusxalari saqlanmoqda. Ular XX asrda Buxoro hamda Toshkent matbaaxonalarida chop etilgan. Mazkur nusxalar turli yillarda ko'chirilgan va chop etilgan. Shu sababli ularning matnlari o'rtasida ayrim tafovutlar ham yo'q emas. Umuman olganda, nusxalar orasida asar sujetining keskin o'zgarishi bilan bog'liq farqlar kuzatilmaydi.

Ikkinchi bobda "Salohiyning "Gul va Bulbul" dostoni poetikasi" tadqiq qilingan. Bobning dastlabki paragrafi "Gul va Bulbul" dostonining kompozitsiyasi va g'oyaviy mazmuni" deb nomlangan. Unda ushbu dostonning nomlanishi bilan bog'liq munozarali fikrlarga ilmiy izoh berilgan. "Gul va Bulbul" dostoni bir qancha olimlar tomonidan turlicha nomlar bilan atab kelingan. Xususan, Olim Sharafiddinov, V. Abdullayev, S. Erkinov, P. Ravshanov, N. Muhammad singari adabiyotshunoslar "Gul va Bulbul"<sup>26</sup> deyishgan bo'lsa, akademik B. Valixojayev hamda X. Rasulovlar esa "Bulbul va Gul"<sup>27</sup> deb nomlaganlar. Tadqiqotda ushbu ma'lumotlar haqidagi mulohazalar atroflicha tadqiq qilindi.

Mazkur dostonning barcha nusxalarini ko'zdan kechirganimizda uning xotima qismida ularning hammasi bir xil – "Gul va Bulbul" deb nomlangani ma'lum:

<sup>24</sup> Salohiy. Yusuf va Zulayxo. O'zRFA SHI qo'lyozmalar fondi. Inv. № 9691. – B. 221 (b-varaq).

<sup>25</sup> O'sha asar. – B. 222.

<sup>26</sup> Ўзбек адабиёти хрестоматияси (XV–XIX асрлар). – Тошкент: Фан, 1945. – Б. 124–129; Ўзбек адабиёти. 4 томлик. III том. – Тошкент: Ўзбекистон Давлат бадий адабиёт нашриёти, 1959. – Б. 341–349; Абдуллаев В. Ўзбек адабиёти тарихи (2-китоб). – Тошкент: Ўқитувчи, 1964. – Б. 117–118; Эркинов С. Лutfий. – Тошкент, 1965. – Б. 121; Ravshanov P. Salohiddin Salohiy / Qashqadaryo haqiqati, 1982. 27 fevral; Ravshanov P. Qashqadaryo tarixi. – Тошкент: Фан, 1995. – Б. 768; Ravshanov P. Qashqadaryo tarixi. – Тошкент: Янги аср авлоди, 2006; Мухаммад Носир. Насаф ва Кеш алломалари (IX–XX асрлар). – Тошкент: Гафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2006. – Б. 85.

<sup>27</sup> Валыхужаев Б. Ўзбек эпик поэзияси тарихидан. – Тошкент: Фан, 1974. – Б. 57–68; Расулов Холмид. Ўзбек эпик шеърларида халқчиллик. – Тошкент: Фан, 1973. – Б. 148.

*Salohingg'a Iloho ayla rahmat,  
Kitobi Gul va Bulbul bo'ldi tammar*<sup>28</sup>.

Hatto ushbu asarning yagona qo'lyozmasi hisoblangan inv. 3402 raqamli manba xotimasining nomlanishida ham xuddi shunday "Guli Bulbul" deb nomlangan: "Xotimat-ul kitob Guli Bulbul"<sup>29</sup>.

Bizningcha, ushbu asar "Gul va Bulbul" deb nomlanishi maqsadga muvofiq deb o'ylaymiz. Sababi asarda ishtirok etuvchi bosh obrazlar hisoblangan Gul – Haq timsoli, Bulbul esa Haqqa yetishishga intilgan solik timsolidir. Doimo oliy maqsad birinchi bo'lganligi bois ham doston "Gul va Bulbul" deb nomlangan.

"Gul va Bulbul" dostoni jami 927 bayt-u 1854 misra hamda 62 bobdan iborat (toshbosmada esa 732 bayt (1464 misra). Asar kompozitsiyasi shartli ravishda besh qismga bo'linadi:

1. Basmala, hamd, na't, munojot hamda Odam alayhissalom haqidagi fikrlar bayonoti.

2. Kirish.

3. Qushlar sayri bilan bog'liq asosiy sujet.

4. Lirik qahramon munojoti.

5. Xulosa.

Salohiyning ushbu dostonida g'azal janriga mansub yettita she'r mavjud bo'lib, ulardan bittasi 6 bayt, yana bittasi 9 bayt, qolgan 5 tasi 5 baytdan iboratdir. G'azallarning bittasi Gul tilidan, qolganlari esa Bulbul tilidan aytilgan. G'azallarning barchasida Bulbul va Gulning ishq yo'lidagi ruhiy kechinmalari tasvirlangan. Salohiy g'azallarining e'tiborli tomoni shundaki, unda adabiyot tarixida kamdan kam uchraydigan 6 baytli g'azallar ham keltirilgan. Qolaversa, g'azallarning barchasi o'ziga xos sarlavhalar bilan ziynatlangan. Jumladan, quyidagi 6 baytli g'azalining sarlavhasi quyidagicha nomlangan: "Gulning Sabodin Bulbulning firoqida aytib bergan g'azali"<sup>30</sup>.

Ushbu paragrafda sharq mumtoz adabiyotida qushlar sayri bilan bog'liq bir nechta asarlarning nomi keltirib o'tilgan. Mutasavvuf shoir – Salohiyning mazkur dostonidan muddaosi ishq majoziy vositasida ishq ilohiyni kuylash bo'lgan:

*Agar bo'lsa kishi ishq majozi,*

*Haqiqig'a majozi korisozi*<sup>31</sup>.

"Haq" deganda "Alloh" nazarda tutiladi. Tasavvufiy adabiyotda "haqiqat" yoki "ishqi haqiqat" atamaları orqali esa Allohga ishqni tushunish lozim. Dostonning syujeti majoziy bo'lgani kabi undagi timsollar ham majoziydir. Gul – Haqqa yetishish timsoli, Sabo – murshid, piri komil ramzi, Bulbul esa tariqat yo'liga kirishgan solikdir. Sabo rahnamoligida Bulbulning buyuk maqsadi

<sup>28</sup> Salohiy. Gul va Bulbul tasviri. O'zRFA SHI, Asosiy fond, toshbosma inv.577. – B. 48. (Ushbu manbadan olingan keyingi parchalarning sahifasi qavs ichiga berib boriladi)

<sup>29</sup> Salohiy. Gul va Bulbul. O'zRFA SHI, Asosiy fond, qo'lyozma inv. 3402. – B. 87 (b-varaq).

<sup>30</sup> O'sha asar. – B. 51-52.

<sup>31</sup> O'sha asar. – B. 87 (a varaq).

Gulga yetishish ekan, bu majoziy mazmun zahirida solikning Haq visoliga yetishish uchun chekkan azob-uqubatlarini anglash mumkin<sup>32</sup>.

Chin oshiq qachon g'amdān ozod bo'ladi, qachonki jism mavh bo'lib, ruh ozodlikka chiqqanda. Majoziy ishq haddi a'losiga yetgach, doirada faqat jism bilan ruh qoladi. Haqiqiy ishqqa yetish uchun esa endi jismdan ham voz kechish lozim. Majoziy ishq kamolga yetgani sari tilga olingan doirada nafsning hissasi kamayaveradi. Xuddi shunday hol Bulbulda ham sodir bo'ldi:

*Ki Gul ishqida Bulbul chekdi bir oh,  
Ki ul oh ila joni chiqdi nogoh. (46)*

"Hayot – Allohning o'z yaratilgariga ma'lum muddat berilgan bebaho ne'mati. O'lim esa tiriklikning yakuni, ammo ishq davom etaveradi. Chunki jonning chiqishi – jismninggina mahv bo'lishi, xolos. Yor yo'lida jismdan ham shu tariqa voz kechilgach, doirani endi to'liq tarzda ruh egallaydi, insonda ruhdan bo'lak hech narsa qolmaydi. Ya'ni odam butunlay ruhga aylanadi. Nafs va jismdan butkul qutulgan ruhgagina haqiqiy ishq, ya'ni chinakam vasl – Alloh bilan birlashish, boshqacha aytganda, vahdat nasib etishi mumkin. Tasavvufiy adabiyotdagi oshiqning oliy maqsadi – shu!"<sup>33</sup>. Haqiqatanda, adabiyotshunos Sultonali Olimning yuqoridagi fikrlari ushbu "Gul va Bulbul" asarining tugallanma qismi xulosasini hamda doston g'oyasini yaxlit ko'lamda aks ettirib bera olgan.

Bobning "Dostonning obrazlar tizimi" deb nomlangan ikkinchi paragrafi birinchi paragrafning mantiqiy davomi. Salohiyning "Gul va Bulbul" dostonida ham muallifning badiiy niyatiga mos tarzda bir qancha obrazlar qo'llangan. Ushbu dostonida jami 12 ta obraz mavjud bo'lib, ular asarda tutgan o'rniga ko'ra ikki guruhga ajratiladi: 1) asosiy obrazlar; 2) epizodik obrazlar.

Dostondagi asosiy obrazlar Gul, Bulbul hamda Sabo bo'lib, ular Salohiyning dostonidan avval ham ko'plab asarlarda bosh va epizodik obraz sifatida qo'llangan. Ushbu paragrafda bosh obrazlarning boshqa shu kabi majoziy dostonlarda qo'llanilganligi haqida so'z boradi. Xususan, turk ijodkori Fazliy, uyg'ur shoiri Xirqatiy, XVIII asr turkman shoiri Shebendelarning obrazlari haqidagi ma'lumotlar mavjud.

Salohiyning "Gul va Bulbul" dostoni tasavvufiy xarakterdagi asar bo'lganligi bois unda ishtirok etuvchi obrazlarning barchasida tasavvuf timsollari aks ettirilgan. Asarning yetakchi qahramoni – Gul. Chunki Bulbulning bosh maqsadi unga yetishishdan iborat. Gul – haqiqiy oshiqlar yori hisoblangan Alloh timsolidir.

Bulbulning o'z maqsadiga yetishishiga to'g'ri yo'l ko'rsatgan asosiy obrazlardan biri – bu Sabodir. U asarda "Bodi sabo" (tong shamoli) deb ataladi:

*Ki, ey Bodi sabo, xush kelding, ey yor,  
Senga fosh aylayin har navi asror. (3)*

Salohiyning estetik ideali – bu komil insondir. Ushbu idealni shoir pir obrazi orqali tasvirlab beradi.

<sup>32</sup> Olimov S. "Lison ut tayr" da ishq talqinlari / INFOLIB. №1, 2020.

<sup>33</sup> O'sha asar.

Bulbul haqiqiy oshiqlar, muridlar timsoli sifatida gavdalangan. "Murid – murod, ya'ni maqsadga intiluvchi odam; murod esa Alloh taoloning vasli. Muridning asosiy xislati niyozmandlik, ya'ni talabgor bo'lish, murshidi komil etagini tutib, aytganlariga so'zsiz rioya qilishdir"<sup>34</sup>.

Bulbulning Gul vasliga yetishishiga bir qadam qolganda unga tikon qarshilik qiladi:

*Tikonni dardig'a bechora Bulbul,  
Boshini oldi-yu, ovora bo'ldi. (7)*

Asarda tikan ham ramziy obraz bo'lib, u orqali jamiki sinovlar: azob-uqubatlar, qiyinchiliklar, dard-u g'amlar anglashilmoqda. Dastavval, Bulbulning muhabbatida bo'shliq bo'lganligi uchun ham bu sinovlarga chiday olmay, o'zga yurtni makon tutishga jazm etadi. Ammo oxirida ushbu sinovlar natijasida Alloh tomonidan siylanib, haqiqiy ishqqa yetishadi.

Dostondagi obrazlarning ikkinchi guruhi *epizodik obrazlar* hisoblangan sakkiz qush: Hudhud, Tovus, Qumri, Humo, So'fi, To'ti, Kabk (Kaklik) hamda Foxta kabilar tashkil etadi:

*Bor erdi Hudhud, Tovus, Qumri,  
Humo-yu So'fi-yu ham shoh To'ti.  
Yana Kabki xiromon, Foxta bor,  
Bu vodiya xushalhon murg' bisyor. (18)*

Bulbul ularning barchasi bilan suhbatlashadi, ammo ularning ichidan o'ziga sodiq do'st topa olmaydi. Aksincha, ular maqtanchoq, xudbin, manman, kibrli, tamagirlik kabi illatlarini o'z gaplari asosida namoyon etadi. Asarda ishtirok etuvchi obrazlarni shartli ravishda quyidagicha timsollar bilan ifodalash mumkin: Gul – Haqqa yetishish, Bulbul – Haq vasliga talabgor solik, Sabo – piri komil ramzidir. Shuningdek, Humoyun – himmatsiz shoh, Tovus – siyratiga emas, suvratiga zeb beruvchi, To'ti – har neni o'ylamay gapiruvchi nodon, Kabk – o'ziga bino qo'ygan, dimog'dor, Qumri – ikkiyuzlamachi shayx, Foxta – soxta oshiq, So'fiyo – riyokor so'fi, Hudhud – xudbin zohidlarning tipik vakili bo'lgan kimsalarning timsolidir.

Ikkinchi bobning uchinchi paragrafi "*Poetik mahorat masalalari*" deb nomlanadi. Ushbu paragrafda Salohiy asarining XVIII asr adabiy tili, muallif, personaj nutqi haqida, shuningdek, dostonda qo'llanilgan badiiy san'atlar: iltizom, mukarrir, aqd, kalomi jomi', baroati istehlol, tajnis, iyhom hamda dostonning vazni va qofiyalari haqida so'z boradi.

Salohiy asardagi har bir obraz dunyoqarashi va ruhiyatini qahramonlar tili orqali ifodalab, turli tasvir vositalaridan, monolog hamda dialoglardan unumli foydalanadi. Mazkur dostonning vazni ham asar mazmun-mohiyatidan kelib chiqqan holda hazaji musaddasi mahzuf // maqsur vaznida yozilgan. Doston uchun tanlangan ushbu vazn asarning g'oyaviy ruhiga nihoyatda mos tushgan. Uning ruknlar paradigmasi quyidagicha:

<sup>34</sup> Комилов Н. Тасаввуф. – Тошкент: Ўзбекистон, 2009. – Б. 24.

*Taajjub qildim-u, turdum zamone,  
Banogah boshladi Bulbul fig'one. (5)*

V - - - | V - - - | V - -

*Mafoiylun | mafoiylun | fauvlun*

“Gul va Bulbul” dostonida qofiyaning to‘la, och, yarim qofiya kabi asosiy xillari, shuningdek, qo‘sh qofiya, tajnisi qofiya, tarse‘li qofiya, hojibli qofiya, radifli qofiya kabi shakllaridan o‘rinli foydalanganligi ijodkorning yuksak mahorat egasi ekanligini isbotlaydi. Quyidagi baytlarda mutlaq (1), muqayyad (2), murdaf (3), mujarrad (4) kabi qofiya turlari qo‘llanilgan:

*Banogah yetti Bulbul bir chamanga,*

*Kelib tushti gulistoni sumanga...*

*Munungdekdur gor o‘lsa bog‘i jannat,*

*Bahoredurki, yo‘qtur anga zahmat. (8)*

*Dedi Gul: “Ey Sabo, hayhot-hayhot,*

*Topib Bulbulni kelturgil menga bot”. (10)*

*Turub Gul etagin qilg‘il navo sen,*

*Bu yanglig‘ yerda bo‘lma muftalo sen. (11)*

Dissertatsiyaning uchinchi bobi “Yusuf va Zulayxo” dostonining tahlili va talqini”, bobning birinchi paragrafi “Yusuf va Zulayxo” dostoni epik poeziyaning nodir namunasi sifatida” deb nomlangan. Ushbu paragrafda “Yusuf” qissasi dastavval osmoniy kitoblarda uchrashi, ular orqali badiiy adabiyotlarga kirib kelishi, ijodkorlar tomonidan 150 dan ortiq “Yusuf va Zulayxo” nomli asarlar yaratilganligi, Salohiddin Salohiy 1753-yil “Yusuf va Zulayxo” nomli doston yozib yusufnomanavislik an‘anasini davom ettirganligi hamda ushbu dostonning o‘ziga xos yangiliklari yoritib o‘tilgan. Shuningdek, ushbu dostonning yozilish sababi, kompozitsiyasi, g‘oyasi hamda shoirning ma‘naviy ustoziga nisbatan e‘tirofi haqida asosli fikrlar bayon qilingan. Xususan, quyidagi baytda shoir o‘zini “suluk” (solik) Jomiyni esa “piri ma‘navi” (ma‘naviy pirim) deb ataydi:

*Nadoni gar suluki rohi raftor,*

*Ba piri ma‘navi ro‘yi talab or<sup>35</sup>.*

Salohiy buyuk shoir Jomiyni ma‘naviy ustozim deyish sababini o‘zining “Yusuf va Zulayxo” dostonida Jomiyning shu nomdagi asaridan ta‘sir lanib, ilhomlanib yozganligi bilan izohlaydi. Tadqiqotda bular haqida atroflicha fikr yuritilgan.

Mazkur doston 134 bob hamda 5581 baytdan iborat bo‘lib, hazaji musaddasi mahzuf / maqsur vaznida yozilgan:

*Bubaxsh husni Yusuf bar zamiram,*

V - - - - / V - - - - / V - - -

*Mafoiylun / mafoiylun / fauvlun*

*Javon kun chun Zulayxo baxti piram.*

V - - - - / V - - - - / V - - -

*Mafoiylun / mafoiylun / fauvlun*

<sup>35</sup> Salohiy. Yusuf va Zulayxo. O‘zRFA SHI qo‘lyozmalar fondi. Inv. № 9691. – B. 29 (b varaq) (Ushbu manbadan olingan keyingi parchalarning sahifasi qavs ichiga berib boriladi).

Shoirming dostoni an'anaviy qism hisoblangan "bismilloh" bilan boshlanib (basmala), so'ng Allohning madhi, Shundan keyin munojot keltiradiki, u har bir bobdan so'ng "Munojot ba dargohi qozi-yul-hojot" (63 ta) hamda "Munojot" (1 ta) sarlavhasi bilan takrorlangan. Bu Salohiyning "Yusuf va Zulayxo" dostonining o'ziga xos jihatlaridan biri sifatida qayd etiladi. Asarda jami 65 ta munojot keltirilgan.

Ushbu doston ilohiy ishq mavzusida bo'lganligi bois undagi boblar shu mavzuni yoritishga xizmat qilgan. Xususan, shoir ishq, so'z, foniylar dunyo, Buxoro va Naqshbandiy ta'rifi keltirilgan baytlarni ham mahorat bilan nazmga solgan. Quyidagi bobda foniylar dunyoning zulmi, bevafoqligi haqida so'zlaydi. "Uning tashqi ko'rinishi shirin-u ichi (mohiyati) achchiq", deya o'tkinchi dunyoga salbiy baho beradi: "Dar bayoni mazammati dunyoyi foniylar g'addor, ki ba hama xalq o' bevafo ast. Zohiri o' shirin-u botini o' talxest". (20-22)

Shoir saloqlari izidan borib, dostonida an'anaviy so'z ta'rifiga bag'ishlangan bob kiritadi. Unda, asosan, so'zning falsafiy-ijtimoiy mohiyati, vazifalari hamda so'z san'atining buyuk ta'siri, tarbiyaviy, ma'naviy-ma'rifiy ahamiyati ko'rsatilgan:

*Suxan ganji ravoni kibryoist,*

*Suxan miftohi qufli oshnoist.*

*Suxan nurest az fayzi ilohi,*

*Girifta nurash az mah to ba mohi. (27 (a varaq).*

Salohiy dostonining muhim jihatlaridan yana biri – bu masal (tamsil)larning ham mavjudligidir. Dostonning ikkita bobida masal keltirilgan bo'lib, uning birinchisi "Tamsil az baroyi onki qadam az jodayi xesh berun nihand"(31(a varaq). Tarjimasi: "Bu o'z haddidan oshgan kishi uchun zarbulmasaldir" deb nomlangan bo'lsa, ikkinchisi aynan "Yusuf va Zulayxo" dostonining voqealar tizimiga ta'sir etuvchi "Tamsili munosibi maqom" (166). Tarjimasi: "Maqom (insonning holati)ga munosib tamsil (masal)" deb nomlangan.

Salohiy dostonining boshqa yusufnomanavislar va aynan Jomiy dostonidan farq qilib turuvchi yana bir xususiyati uning badiiy ifoda tasviridadir. Unda fikrlar, tasvirlar, tushlar ta'biri hamda ramziy raqamlar bilan bog'liq voqealar aniq va yaqqol tasvirlangan. Ushbu paragrafimizda ularning barchasiga doir misollar keltirilgan.

Yusufnoma ruknidagi asarlar bir qancha ijodkorlar tomonidan yozilib, "Yusuf va Zulayxo", "Qissayi Yusuf alayhissalom" yoki "Qissayi Yusuf payg'ambar" deya turlicha nomlanishiga qaramay unda o'z davrining har xil axloqiy va falsafiy qarashlari, ijtimoiy va siyosiy tushunchalari aks etib borganligini kuzatishimiz mumkin. Salohiy tomonidan yozilgan "Yusuf va Zulayxo" ham o'ziga xos tarzda bitilgan so'fiyona ishqning go'zal namunasi sifatida turkiy va forsiy adabiyotining noyob adabiy manbasi bo'lib qoldi.

Bobning ikkinchi paragrafi "Yusuf va Zulayxo" dostonining obrazlar tadqiqi" deb nomlangan bo'lib, dostonida ishtirok etuvchi bir nechta obrazlar haqida ma'lumotlar keltirilgan. Rabg'uziy, Jomiy, Andalib, Salohiy hamda Olim

Devonalarning yusufnoma dostonlari obrazlar nomining farqli va o'xshashlik jihatlari qiyoslash uchun ular ma'lum sistema asosida jadvalga solingan. Salohiddin Salohiy qalamiga mansub "Yusuf va Zulayxo" dostonining g'oyasini bilish, uning badiiy qimmatini aniqlashda, albatta, ushbu asardagi obrazlarni tahlil qilish samarali yo'ldir. Obrazlar asarda tutgan o'rniga ko'ra ikki guruhga bo'linadi. Dastlab, bosh obrazlarga Ya'qub payg'ambar, uning suyukli o'g'li Yusuf payg'ambar hamda unga oshiq Zulayxo obrazlari mansub. Ikkinchi, epizodik obrazlarga esa Yusufning og'a-inilari, ammasi, Jabroil, doya, Malik Taymus, kanizaklar, enaga, tifi (chaqaloq), kan'onlik savdogar, Misr Azizi, Misr xotinlari, Moliki Rayon, Rayon muqarrablari hamda zindon soqchilari kabi obrazlar kiradi.

Mumtoz adabiyotimizda Ya'qub alayhissalomning ahvoli, qiyinchiliklari, ruhiy iztiroblari "Baytul hazan" (G'am uyi) birikmasi orqali ifodalangan. Xuddi mana shu holni Salohiyning "Yusuf va Zulayxo" nomli dostonida ham uchratamiz. U asarda ilohiy sifatlarni o'zida mujassam etgan, axloqiy-ma'naviy barkamol inson, kamtarlik va mehnatsevarlikni o'ziga odat qilgan, farzandlariga doimo to'g'ri yo'lga ko'rsatuvchi mehribon, adolatli ota qiyofasida tasvirlangan. Asarning asosiy sujeti ham ushbu obraz sifati bilan boshlangan: "Dar bayoni iftitohi in nusxai mutabarruk va osori nubuvvati hazrati Ya'qub alayhissalom va paydo shudani hazrati Yusuf alayhissalom va tarjeh namudani padar hazrati Yusuf az barodaron" (32).

Dostondagi markaziy qahramon bu Yusuf bo'lib, u barcha voqealarni birlashtiruvchi obrazdir. Muallif ushbu obrazni xarakter darajasiga olib chiqqan. Shoir boshqa o'rinda esa Yusufni: "Barkamollik oyiday bir nur, halollik bo'stonining navniholi, millat gulzori debochasining guli", – deb ta'riflaydi:

*Yake nure chu mohi barkamolash  
Daromad az dari qasri xayolash...  
Niholi navrasi bo'stoni xillat  
Guli debochayi gulzori millat.(51-52)*

Destonda Yusuf mehribon farzand, sadoqatli xizmatkor, muhabbatiga sodiq yor, ma'rifatli kishi, tush ta'birini biluvchi, adolatli shoh, sabr-qanoatli, dono, oqko'ngil, saxovatli, bir so'z bilan aytganda, komil inson sifatida tasvirlangan.

Asosiy obrazlardan biri bo'lgan Zulayxo haqida "Qur'oni karim"da uchramaydi. Ushbu paragrafimizda Zulayxo obrazining badiiy adabiyotga kirib kelishini dalillovchi ma'lumotlar mavjud. Salohiy Yusuf hamda Zulayxonning ishq asosida ilohiy muhabbatni qalamga oladi. Ya'ni majoziy ishq orqali haqiqiy ishqni ko'rsatib bergan. Hazrat Navoiy ta'biri bilan aytganda:

*Bo'lub ma'shuqi asli chorasozing,  
Haqiqatqa badal bo'lg'ay majozing<sup>36</sup>.*

Shoir Yusufni komillik timsoli sifatida gavdalantirgan bo'lsa, Zulayxo esa mana shu komillikka talpingan, haqiqiy ishqqa yetishganlar siymosida tasvirlangan. Shunday qilib, chinakam oshiq siymosi bo'lmish Zulayxo avvaliga insoniy jon,

<sup>36</sup> Alisher Navoiy. Farhod va Shirin. www.ziyouz.com kutubxonasi. – B. 250.

ya'ni Qur'oni karimning "Yusuf" surasida tilga olingan "nafsi ammora", ya'ni "yomonlikka undaguvchi nafs"ga zanjirband bo'ladi, so'ngra esa to'xtovsiz ichki kurashlar, dard-iztiroblar chekish orqali u bora-bora o'z Xojasiga qaytib borishiga amin bo'lgan "orom topgan nafs jon" timsoliga aylanadi.

Xullas, dostondagi barcha personajlar asar g'oyasini ochib berishda o'ziga xos vazifalarni bajargan. Ular orqali Salohiy o'z zamondoshlariga, qolaversa, butun insoniyatga aytmoqchi bo'lgan fikrlarini bayon qilishga harakat qilgan.

## XULOSA

Salohiddin Salohiy yaratgan asarlarni tahlil qilish quyidagi muhim ilmiy xulosalarning yuzaga chiqishiga zamin yaratdi:

1. Salohiddin Salohiy XVIII asrda Buxoroda yashab ijod etgan zullisonayn shoirdir. Ijodkorning "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlari umumbashariy g'oyalarni o'zida mujassamlashtirgani hamda ijtimoiy xarakterga ega ekanligi bilan sharq adabiyotining nodir namunalaridan biri hisoblanadi. Ularni bir-biriga bog'liq holda o'rganish shoir ijodiy kamolotini belgilashda muhim ahamiyat kasb etadi. Salohiy lirikasi ijod maktabining ilk bosqichlari bo'lib, unda shoir ijodiy mahoratini oshirgan va shu asosda dostonnavislikka qo'l urgan. Shoir lirikasi (g'azallari) alohida devon emas, balki "Gul va Bulbul" dostonining ichiga kiritilgan.

2. Salohiddin Salohiy dostonlarining qo'lyozma va toshbosma nusxalari Rossiya va Tojikiston Fanlar akademiyasining Sharqshunoslik bo'limlarida hamda Toshkent, Buxoro va Samarqandning qo'lyozma fondlarida saqlanayotgan bo'lib, ularning mukammal qo'lyozma manbalari aniqlangan. Jumladan, "Gul va Bulbul"ning inv.3402 hamda "Yusuf va Zulayxo" dostonining inv. 9691 raqamli nusxalari mavjudligi haqida ma'lumotlar berilgan.

3. Salohiyning dostonlari muhim masalalarga bag'ishlanganligi, aynan ishqiy ilohiy majoziy tarzda yaratilib, ular g'oyaviy-badiiy jihatdan pishiqligi bilan ajralib turadi. Ijodkor asarlarida an'anaviy mavzularni yangicha talqin etib, o'zining ijodiy mahoratini shakllantirib borgan. Shoirning har ikki dostoni nafaqat o'z davrining, balki barcha zamonlarda muhim bo'lgan masalalarni: komil inson, adolatli jamiyat, farovon hayot, yaxshilik, muruvvat, oqibat, saxovat, hilm va boshqa masalalarni qamrab olgan. Shu nuqtayi nazardan, Salohiy asarlari tarbiyaviy-badiiy qimmatini bilan o'zbek adabiyotida muhim mavqega ega.

4. Ijodkor "Gul va Bulbul" hamda "Yusuf va Zulayxo" asarlarining syujet chizig'iga mantiqiylik va izchillik asosida yondashgan. Shoir o'z uslubidan kelib chiqib, qahramonlar qiyofasini badiiy san'atlar orqali ba'zan ochiqdan ochiq, ba'zan yashirin tarzda tasvirlaydiki, bu har bir o'quvchining tasavvur dunyosini kengaytiradi.

5. Muallif dostonlarida ijobiy obrazlardan tashqari salbiy xarakterli qahramonlar tasviriga ham alohida yondashib, o'z munosabatlarini bildirgan. Asosiysi, qahramonlarning ruhiy kechinmalarini chuqur, har tomonlama tasvirlashga katta e'tibor qaratib, asarga ijodiy yondashgan. Shoir dostonlarining badiiyatiga

xos muhim jihatlaridan biri portret yaratish mahoratidir. Xususan, "Gul va Bulbul"da qushlarning o'ziga xos portretlari mohirlik bilan chizilgan. Salohiy Bulbul va qushlar munozarasi lavhasida barcha qushning tilidan tashqi qiyofalari, turmush tarzi holatini bayon qiladi. Bunda shoir har bir qushga badiiy vazifa yuklaydi. "Gul va Bulbul" dostoni Salohiy qalamida o'zgacha talqin etilib, yuksak g'oya, mazmun va badiiy jihatdan sayqallashgan.

6. "Gul va Bulbul" dostoni ishq majoziy asar bo'lib, uning zamirida amalda Allohga bo'lgan ishqqa ishora yashirin bo'lib, pir obrazi (Sabo) vositasida tasavvufning eng muhim axloqiy-estetik tamoyillarini ilgari surilgan. Murshid, ya'ni pir, ustoz obrazi Salohiy dostonida turli usullar, tasviriy vositalar orqali badiylashtirilgan. Pir va solik Salohiy estetik idealini, tasavvuf ta'limotining muhim nazariy masalarini o'zida umumlashtiradigan obrazlardir.

7. Salohiyning ikkinchi, yirik dostoni "Yusuf va Zulayxo"da ham portret usulidagi badiiy gavdalanirishni kuzatishimiz mumkin. Ijodkor Yusufning fikrlashi, yurish-turishi, xatti-harakatini tasvirlar ekan, haqiqatan, ko'z o'ngimizda uning timsolida komil inson gavdalanadi. Salohiy ushbu dostonini ijodining ayni kamolot pallasida muayyan sabablarga ko'ra, ya'ni shoir yurti boylikka, mansabga o'ch hokimiyatparast kimsalar tomonidan barbod qilinayotgan bir davrda ularga o'rnak bo'luvchi namunali shoh, komil inson hamda diyonatli shayxlar timsolini yaratdi. Unda shoir o'sha vaqtdagi o'z ahvoli va kechinmalari, ma'naviy ustozlari – Jomiyga bo'lgan muhabbatini izhor etgan. Majoziy ishq orqali haqiqiy ishqni ifodalamoqchi bo'lgan shoir "Yusuf va Zulayxo" dostoni orqali o'zining ijodiy niyatini yuksak darajada amalga oshirgan.

8. Jomiy asari hamda uning ta'sirida yaratilgan Salohiyning "Yusuf va Zulayxo" dostonlarida tasavvufiy talqin yetakchilik qiladi. Asar to'laligicha so'fiyona ruhda yozilgan bo'lib, unda dunyoviy muhabbat, real sevgi barobarida ilohiy ishq tarannum etiladi. Salohiy dostonlari o'z ijodiy tafakkurlari tamoyillaridan kelib chiqib, ishq tasavvufiy talqinlarga qanchalik yo'g'rilgan bo'lmasin, ularda dunyoviy ruh, inson ma'naviy kamoloti uchun zarur g'oyalar ustivorligi ta'minlangan.

9. Salohiyning "Yusuf va Zulayxo" dostoni boshqa yusufnomanavislarning asaridan kompozitsion jihatdan farqlanadi. Unda hamd, na't, munojot, me'roj vasfi, to'rt xalifa bayoni, foni dunyo ta'rifi, ishq, husn, so'z tavsifi va asarning yozilish sababi kabi boblar hamda har bir bobdan so'ng "Munojot ba dargohi qozi-yul-hojot" fasli keltirilgan bo'lib, bunday mukammal kompozitsiya Salohiy asarining o'ziga xos xususiyatlaridan biri sanaladi.

10. Salohiddin Salohiyning dostonlarini tahlil qilish orqali ushbu shoirni tasavvuf ta'limotining targ'ibotchisi sifatida milliy ma'naviyatimiz, adabiyotimiz tarixida o'z o'rniga ega ijodkorlardan biri ekanligiga guvoh bo'lamiz. Salohiyning turkiy va forsiy tillarda yaratilgan "Gul va Bulbul" hamda "Yusuf va Zulayxo" dostonlari XVIII asr ijtimoiy, madaniy va tarixiy kontekstini aks ettiruvchi muhim adabiy manbalar desak mubolag'a bo'lmaydi.

11. Salohiy har ikkala dostonida salafidagi g'oyaviy motivlarning o'z dunyoqarashi va o'sha davr ijtimoiy hayoti uchun muhim bo'lgan qirralarini o'ziga xos tarzda bayon etib, zarur ijtimoiy, iqtisodiy, siyosiy, ma'naviy muammolarni hal etishga intilgan. Shu maqsadda an'anaviy mavzuda yangi ruhdagi original asar yaratdi. Shoir ijodida diniy va dunyoviy masalalar: inson olamga kelgan ekan hamisha talab yo'liga kirishi, izlanishi, o'z mahbubi yoki sevgan kasbiga chin muhabbat bilan yondashuvi lozimligi, u haqida to'g'ri bilim hosil qilishi - ma'rifatli bo'lishi kerakligi, kamolotga yetish zarurati kabi dolzarb masalalar aks ettirilgan.

**SCIENTIFIC COUNCIL AWARDING THE SCIENTIFIC DEGREES  
DSc.03/30.12.2022.Fil.70.01 UNDER THE  
KARSHI STATE UNIVERSITY  
KARSHI STATE UNIVERSITY**

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**SHODIEVA SURAYYO SALAHIDDIN KIZI**

**THE ROLE OF SALAHIDDIN SALAHIY'S EPIC IN THE  
DEVELOPMENT OF UZBEK EPIC POETRY**

**10.00.02 – Uzbek literature**

**DISSERETATION ABSTRACT  
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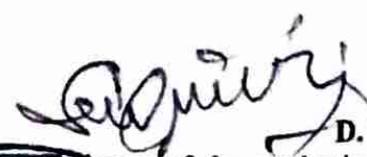
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The dissertation can be found at the Informational Resource Centre of Karshi State University (the dissertation has been registered with the number 207). (Address: 180119, Karshi city, Uzbekistan, Kuchabag street, 17, Ph: (+998 75) 221-21-04).

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

The relevance and necessity of the dissertation topic. At the current stage of world literature studies, it is important to further intensify the work on studying and transmitting to future generations the many invaluable works of great scholars and thinkers, unique written sources. In order to truly study the literary, aesthetic and scientific value of literary material, it is necessary to study primary texts in depth. Issues related to the analysis and interpretation of these works are one of the current problems of the field.

In world literary studies, by the 18th century, important scientific and theoretical studies were carried out on scientific problems such as works created in the Turkestan Khanate, comparative analysis of the works of great poets, and text hermeneutics. Also, interest in the literature of the khanate period in the world, promotion, and translation of works have significantly increased. As a result, the need to study the work of poets of this period based on the latest achievements of literary studies has become an urgent issue. At a time when "special attention is paid to scientific research aimed at revealing many unexplored layers of our national cultural heritage in the fields of textual studies, literary source studies, linguistics, philosophy, and cultural history"<sup>1</sup>, the work of Salahiddin Salahiy, who is considered a typical representative of the Bukhara literary environment in the history of our literature, is one of the topics that has not been studied enough so far. The poet's ideologically mature works, reflecting deep meanings and life experiences, serve to further enrich the sources of classical oriental literature. Therefore, analyzing the epics written by Salahiy, conducting a large-scale monographic study and drawing relevant conclusions from them will provide an opportunity to shed light on issues that have not yet been resolved in literary studies. This, in turn, will help us pass on our literature to future generations. It helps a lot to deliver.

It is worth noting that classical literary works occupy a significant place in the literary and historical heritage of the Uzbek people. The truthful study of such works, our heritage, and their scientific analysis are one of the main tasks of our time. In his welcoming speech to the participants of the international conference "Current issues of studying and promoting Uzbek classical and modern literature on an international scale", organized on August 7-8, 2018 in collaboration with the Writers' Union of Uzbekistan and the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Shavkat Miromonovich raised the issue of "researching the creators and their works that have remained unknown in Uzbek classical literature to this day and promoting them to the general public and the world"<sup>2</sup>. This scientific work is also relevant as a practical result of the above ideas.

<sup>1</sup> Ўзбекистон Республикаси Президенти Ш.М. Мирзиёевнинг 2017 йил 24 майдаги ПҚ-2995-сон "Қадимий ёзма манбаларни сақлаш, тадқиқ ва тарғиб қилиш тизимини янада такомиллаштириш чора-тадбирлари тўғрисида"ги Қарори. / Халқ сўзи, 2017 йил 25 май.

<sup>2</sup> О'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotni xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga tabrik nutqi. (<http://uz.uz/uz/politics/o'zbek-mumtoz-va-zamonaviy-adabiyotni-xalqaro-miqyosda-org-07-08-2018>)

Decree of the President of the Republic of Uzbekistan PQ-2789 dated February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research", PQ-2909 dated April 20, 2017 "On measures to further develop the higher education system", PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and promotion of ancient written sources", PQ-3271 dated September 13, 2017 "On the program of comprehensive measures to develop the system of publishing and distributing book products, increase and promote the culture of reading and reading", Resolution of the Cabinet of Ministers of the Republic of Uzbekistan This dissertation research will serve to a certain extent in implementing the tasks set out in the decree 124-F dated February 16, 2018 "On holding an international conference on the topic of current issues of studying and promoting Uzbek classical and modern literature at the international level", the decree PQ-3721 dated May 12, 2018 "On organizing reading competitions among young people in order to widely study and promote the creative heritage of our great scholars, writers and thinkers", the decree PQ-126 dated February 10, 2022 "On additional measures to improve the system of preservation and research of ancient written sources", and other regulatory legal documents related to this activity.

**Compliance of the research with priorities of the development science and technology of the Republic.** The dissertation research was carried out in accordance with the priority area of the development of science and technology of the republic "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state".

**The level of the problem studied.** In Eastern literary studies, the life and literary heritage of Salohiddin Salohi have been studied from various perspectives. In particular, it is appropriate to cite scientific articles, treatises, candidate and doctoral dissertations by literary scholars such as Olim Sharafiddinov, V. Abdullayev, S. Erkinov, B. Valikhojayev, P. Ravshanov, N. Muhammad, Kh. Rasulov and Sh. Rakhmonova<sup>3</sup>.

In these studies, the information about Salahi's life and work is in the form of a thesis and does not aim to provide a detailed scientific justification. That is, they do not present the poet's literary heritage, in particular, The content and artistic

<sup>3</sup> Ўзбек адабиёти хрестоматияси (XV–XIX асрлар). – Тошкент: Фан, 1945. – Б. 124-129; Ўзбек адабиёти. 4 томлик. III том. – Тошкент: Ўзбекистон Давлат бадий адабиёт нашриёти, 1959. – Б. 341-349; Абдуллаев В. Ўзбек адабиёти тарихи (2-китоб). – Тошкент: Ўқитувчи, 1964. – Б. 117-118; Эркинов С. Лутфий. – Тошкент: 1965. – Б. 121; Валихўжаев Б. Ўзбек классик адабиётида эпик поэзиянинг тараққиёти тарихидан. Филол. фан. д-ри ... дис-яси. – Самарқанд: 1967. 1-кўсм. – Б. 279-284; Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. – Тошкент: Фан, 1974. – Б. 57-68; Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. – Тошкент: Ўзбекистон, 1993. – Б. 191; Равшанов П. Салоҳиддин Салоҳий / Қашқадарё ҳақиқати, 1982. 27 февраль, – Б. 8; Равшанов П. Қашқадарё тарихи. – Тошкент: Фан, 1995. – Б. 768; Равшанов П. Қарши тарихи. – Тошкент: Янги аср авлоди, 2006. – Б. 647; Мухаммад Носир. Насаф ва Кеш алломалари (IX–XX асрлар). – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2006. – Б. 85; Расулов Холид. Ўзбек эпик шеърларида халқчилик. – Тошкент: madaniyat. 2022.2 (2): – Б. 26-41.

value of his epics have not been fully explored. Salahiy's epics have not yet been translated and published. Those that have been published consist only of fragments. Also, the poetics and scientific and artistic value of his works have not been fully explored. After all, monographic analysis and interpretation of such valuable epics as "Gul and Bulbul" and "Yusuf va Zulayxo" by Salahiy is a major task in Uzbek literary studies. will be one of the effective results.

In this scientific work, we also analyzed the epic poem "Yusuf va Zulayxo" by Salohi. In this sense, we found it permissible to cite the scientific works of scholars related to the study of Yusuf noma. In particular, foreign scholars who studied the works "Yusuf va Zulayxo" F. Vigouroux "Discoveries in Palestine, Egypt and Assyria in the Bible"<sup>4</sup>, Y.A. Bogorodsky "About Yusuf from the Greats in the Divine Book"<sup>5</sup>, Y. Yaroslavsky, F. Sulaymonova's studies link the genesis of this series of epic poems to the Torah<sup>6</sup>. Y. Bertels' studies studied the issues of the poetics of images in Persian and Turkic Yusuf noma and their works<sup>7</sup>. A number of studies have also been created on Ibn Sina's work "The Story of Yusuf"<sup>8</sup>. In the studies of K. Kuramboev and B. Karriyev, this topic was studied in the context of Uzbek-Turkmen literary relations, and Andalib's story "Yusuf va Zulayxo" was analyzed comparatively with the yusufnamas in Uzbek literature<sup>9</sup>. In the doctoral dissertation of Hamidulla Karomatov in Uzbek literary studies, the literary and aesthetic basis of the yusufnamas is linked to the Holy Quran<sup>10</sup>. It is characteristic that the candidate dissertations dedicated to the "Turkmen poet Andalib and Uzbek literature: lyrics and the epic "Yusuf va Zulayxo"<sup>11</sup> by Q. Tohirov and "The sources and ideological and artistic study of the work of Rabguziy "Qissayi Yusuf Siddiq alayhis-salam"<sup>12</sup> by Hilola Safarova, studied individual epics belonging to this category. The Uzbek translation of Abdurakhmon Jomi's epic "Yusuf and Zulaykho" by Muhammad Riza Ogahiy

<sup>4</sup> Vigouroux F. "La Bible et les découvertes modernes en Palestine, en Egypte et en Assyrie". Tome II. - Paris: Berche et Tralin, 1877 (2-е издание: 1879). - P. 600.

<sup>5</sup> Богородский Я.А. Об Иосифе, библейском патриархе. - Казань, 1891. - С. 65.

<sup>6</sup> Ярославский Е. Библия для верующих и неверующих. - Москва, ГИПЛ, 1962. - С. 396; «Библия или книга священного писания Ветхого и Нового завета». - Москва: Синодальная типография, 1986. - С. 45-69; Сулаймонова Ф. «Юсуф ва Зулайхо» достонининг Алтишер Навоийга нисбат берилган Париж кўлэмаси хикмати // Адабий мерос, 1973. - №3. - Б. 152.

<sup>7</sup> Бертельс Е.Э. Абулкасим Фирдоуси и его творчество. - Москва, 1935. - С. 61; Бертельс Е.Э. Избранный труды, I История персидско-таджикской литературы. - Москва: Наука, 1960. - С. 232; Навои и Джами. - Москва: Наука, 1965. - С. 262; Ўзбекский поэт Дурбек и его поэма о Иосифе Прекрасном // Дар Альманах. - Ташкент, 1944. - С. 174.

<sup>8</sup> Ирисов Абдусодиқ. Ибн Синонинг "Юсуф қиссаси" // Ўзбек тили ва адабиёти: - Тошкент: Фан, 1967. - №6. - Б. 46-47; Ирисов Абдусодиқ. Ибн Синонинг "Юсуф қиссаси" // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1971. - №2; С. Мирзаев. Ибн Синонинг Шарқшунослик институтида мавжуд асарлари (библиографияси). - Тошкент: ЎзФА нашриёти, 1955. - Б. 19-20.

<sup>9</sup> Каримбой Курамбоев. Андалиб ва Фуркат. // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1971. - №2. - Б. 25.; Б.А.Каррисев. Навоий ва туркман адабиёти. // Ўзбек тили ва адабиёти. - Тошкент: Фан, 1974. - №2. - Б. 42.

<sup>10</sup> Кароматов Х. Ўзбек адабиётида Куръон мавзулари (адабий-тарихий таҳлил). Фил. фан. д-ри... дис-яси автореферати. - Тошкент, 1993. - Б. 142.

<sup>11</sup> Тоҳиров Қ. Туркман шоири Андалиб ва ўзбек адабиёти: лирикаси ва «Юсуф ва Зулайхо» достони // Фил. фан. канд. дисс. - Самарқанд, 1964. - Б. 174.

<sup>12</sup> Сафарова Х.А. Рабғузийнинг "Қиссаи Юсуф Сиддиқ алайҳис-салом" асари манбалари ва ғоявий-бадний таҳлили. Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация. - Самарқанд, 2001. - Б. 153.

was studied by Najmiddin Kamilov<sup>13</sup> and Nurboy Jabborov<sup>14</sup>. This source was fully published by Professor Nurboy Jabborov<sup>15</sup> in 2018 based on manuscript sources. The monograph "The Literary Environment of the Zarafshan Valley in the Second Half of the XIX Century and the Beginning of the XX Century", published based on the candidate dissertation on this topic by literary critic Ismat Sanayev, includes a study of Mirzo Olim Devona's "the most beautiful" artistic interpretation of the stories "Ravzayi asror"<sup>16</sup> was studied. In the scientific work "Comparative-textual study of epics in the "Yusuf va Zulayxo" series"<sup>17</sup> written by researcher Jumayeva Dilnoza Yusufnoma was studied as an artistic series that forms a holistic system based on primary sources, a conceptual approach to their genesis was taken, and a comparative-textual study was carried out.

None of the above-mentioned research works has studied the epic poem "Yusuf va Zulayxo" written by Salohi on a scientific basis. Some of them only mention that Salohi also has an epic poem of the same name. Most importantly, until now, the work of Salohiddin Salohi has not been studied in the aspect of Uzbek literature. This study differs from previous scientific works in that it studies Salohi's work in detail, especially the place of the poet's epic poems in the development of Uzbek epic poetry on the basis of primary sources, and draws final conclusions from them.

**The connection between the dissertation's subject and the research agendas of higher educational institution where the study was conducted.** The dissertation was completed within the framework of the research plan of Karshi State University on the topic "Current problems of uzbek literary studies" (2020–2023).

**The purpose of the research** is to clarify the biography of Salahiddin Salahi, provide information about copies of his works and determine the contribution of the poet's epics to the development of Uzbek epic poetry.

**Tasks of the research:**

- identify information about the life and work of Salahiddin Salahi;
- to shed light on the history of the study of Salahi's life and work, and to respond to controversial opinions;
- step by step creation of poet finding copies of the creator's epics through study;
- to study the specific aspects of the epic genre in Salahi's work;
- analyze the thematic scope, composition, and ideological direction of the poem "Gul va Bulbul" and study the system of images, meter, and rhyme characteristics;

<sup>13</sup> Комилов Н. Бу қадимий санъат. – Тошкент: Адабиёт ва санъат, 1968. – Б. 192.

<sup>14</sup> Жабборов Н. Жомийнинг "Юсуф ва Зулайхо" асари туркий таржимасига онд мулоҳазалар. Абдурахмон Жомий. – Тошкент: Қўлбзмалар институти, 1997. – Б. 172-175.

<sup>15</sup> Абдурахмон Жомий. Юсуф ва Зулайхо. // Муҳаббат махзани (Нашрга тайёрловчи: Нурбой Жаббор). – Тошкент: Тасвир, 2018. – Б. 307-612.

<sup>16</sup> Санаев И. XIX асрнинг яқинидаги ярми ва XX асрнинг бошларида Зарафшон водийси адабий муҳити. – Тошкент: Tafakkur, 2009. – Б. 156.

<sup>17</sup> Жумасева Д. "Юсуф ва Зулайхо" туркумидаги дostonларнинг киёсий-матний тадқиқи. Филол.фан.номз.дисс. – Тошкент, 2020. – Б. 159.

the poet's epic poem "Yusuf va Zulayxo" is a masterpiece of epic poetry. scientific justification that it is one of the rarest examples; researching the images of Salahi's epic poem "Yusuf va Zulayxo"; to show the characteristics that make the epic poem "Yusuf va Zulayxo" an independent work in a new spirit;

identifying the mystical and mystical meaning layer of the system of symbols in the epics "Gul va Bulbul" and "Yusuf va Zulayxo".

**As the objects of the research.** Salahuddin Salahi a commentary and research on the epics "Gul va Bulbul" and "Yusuf va Zulayxo" and the poet's biography.

**The subject of the research** is the analysis and interpretation of the poet's epics "Gul va Bulbul" and "Yusuf va Zulayxo".

**Research methods.** The research used various approaches and methods, including observation, comparison, description, historical-comparative, biographical, statistical, contextual, and complex analysis, based on the principles of historicity, objectivity, and science.

**The scientific novelty of the research is as follows:**

The biography of Salahiddin Salohi was examined based on manuscript sources, and it was determined that he lived and worked in Bukhara in the 18th century, and that manuscript number 3402-II in the main collection of the Beruni Institute of Oriental Studies of the Uzbek Academy of Sciences, which has been interpreted as a poem by another author with the same pseudonym, belongs to Salahiddin Salohi;

It was determined that two manuscripts and fifteen lithographs of the poem "Gul and Bulbul" belonging to Salohi are kept in the main fund of the Institute of Oriental Studies named after Beruni of the UzRFA, three lithographs in the Abdurakhmon Jomi scientific library of SamSU, two lithographs each in the State Museum named after Alisher Navoi and the Bukhara State Museum Reserve, and one manuscript copy of "Yusuf va Zulayxo" is kept in the main fund of the Institute of Oriental Studies, and two manuscript copies in the Manuscript Fund of the Department of Oriental Studies of the Academy of Sciences of Tajikistan, and their scientific and monographic description was substantiated on the basis of accurate information;

The composition and ideological content of the poem "Gul va Bulbul" were analyzed, and the work was evaluated by literary critics B. Valikhojayev and Kh.Rasulov. It has been proven that the name "Bulbul va Gul" is unfounded, and also that the author of the poem is artistic. 12 main and episodic characters reflecting the intention The existence of the image was determined, the work weight, rhyme and aspects of the poetics of the fine arts were revealed;

The genesis and poetics of works related to the story of "Yusuf" were examined, and it was proven that Salohi's epic poem "Yusuf va Zulayxo" was created under the influence of Jomi's "Yusuf va Zulayxo" in literary, mystical and artistic terms, among more than 150 works of the same name.

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

Information on the formation processes of Salahiddin Salahi's work, the history of its study, and its place in 18th-century Uzbek literature has been clarified;

"Gul va Bulbul", stored in several inventories of this fund, have been translated and their artistic merits have been highlighted;

Studying Salahi's epics based on new approaches, Uzbek literature It is justified that it serves as one of the important sources for research;

The ideological content and compositional structure of the poem "Gul va Bulbul" have been studied;

The relationship of the poet's epics to the traditions of Uzbek classical literature is widely covered, and aspects of influence from the work of predecessors are revealed;

The artistic value of the spiritual-enlightening-mystical idea in the poet's epics, and the study of universal ideas, have been proven to play an important role in raising perfect people in society;

The poet's attitude towards his time and its problems is revealed through the study of the symbols present in the works;

The role of Sufism in Salahi's work is also scientifically explored.

**Reliability of research results.** It is explained by the fact that the conclusions drawn on the topic are based on scientific-analytical and comparative-typological methods, the problem is clearly stated, scientific ideas and conclusions are implemented in practice, reliable theoretical sources and dictionaries are used and the results obtained are confirmed by authorized organizations.

**Scientific and practical significance of research results.** The results of this dissertation undoubtedly help to imagine the artistic skill of Salahiddin Salahi, clarify some of the views existing in eastern literary studies about the poet's work, and provide general conclusions regarding the complete analysis of the poet's epics.

The results and scientific conclusions of the dissertation are relevant to the history of Uzbek classical literature and textual studies. And literary it is advisable to use source-based disciplines in the creation of textbooks and study guides, in lectures and practical classes on the history of Uzbek literature in higher and secondary specialized educational institutions, in further deepening the content of literary education, in teaching special courses, in ideological-moral, ideological propaganda and propaganda work, in studying Persian-Tajik and Uzbek literary relations. It can also be a useful source for students and specialists conducting scientific research.

**Implementation of the research results.** The results of the research conducted on the topic "The role of the epics of Salahiddin Salahi in the development of Uzbek epic poetry" have been applied in the following works:

We have published scientific literature that provides information about the lives and works of famous poets and prose writers who lived and worked in the

literary environment of 18th-century Bukhara, as well as a translation of the work "Gul va Bulbul" by Salahiddin Salahiy, who worked in this literary environment:

1. Shodiyeva Surayyo. Qashqadaryo vohasi adabiy manbalari. – Qarshi: Nasaf, 2020 (ISBN 978-9943-18-263-9).

2. Salohiddin Salohiy. Gul va Bulbul (Tabdil va lug'at tuzuvchi: S. Shodiyeva). – Toshkent: Firdavs-shoh. 2023 (ISBN 978-9910-9713-4-1).

As a result, scholars will receive general information about the representatives of the Bukhara literary environment of the 18th-19th centuries and will have the opportunity to familiarize themselves with the full text of this work based on the translation of Salahiy's epic poem "Gul va Bulbul".

Salahiy's epics "Gul va Bulbul" and "Yusuf va Zulayxo" shows that the study of universal human ideas plays an important role in raising a perfect person in society, and the results of the research, such as determining their artistic and aesthetic position in the poet's work, the artistic councils of the Writers' Union of Uzbekistan were used in reporting meetings, in the activities of circles, in master classes, and in reading meetings with young creators (reference book of the writers' union of uzbekistan dated march 2, 2023, 01-03/ 327). As a result, literary sources related to the history of our literature were presented to the members of the circle in new scientific interpretations.

Scientific and theoretical conclusions based on information about the history of the fable-poem genre, its specific features, the poetics of works created in this genre and their creators were used in the preparation of the radio broadcasts "Adabiyot gulshani" by the "Mahalla" TV and radio channel on "Mahalla" radio (National Television and Radio Company of Uzbekistan, Directory of the State Institution "Mahalla" TV and Radio Channel dated October 1, 2023). As a result, it was achieved to increase the interest of the general public in reading and to familiarize them with reliable information about the history of Uzbek classical literature, in particular, the famous epics created in the fable-poem genre.

**The Approbation of research results.** The research results were approved in reports presented at 5 international and 3 national scientific and practical conferences.

**The Publication of research results.** A total of 18 scientific works have been published on the topic of the dissertation, of which 5 articles have been published in scientific publications recommended for publication of the main scientific results of dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, including 3 in republican and 2 in foreign journals.

**The organization and extent of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total length of 157 pages.

## MAIN CONTENT OF THE DISSERTATION

The introduction to the research identifies the goals and objectives, subject and object of the research, based on the relevance and necessity of the topic. The

research is focused on the priority areas of science and technology development in the Republic of Uzbekistan. The relevance of the research is shown, its scientific novelty and practical results are described. Based on the reliability of the results obtained, the theoretical and practical significance of the work is revealed. The implementation of the research results into practice, their approbation, the structure and scope of the research are indicated.

The first chapter of the dissertation is devoted to “**Salahiddin Salahi and his literary heritage**”. The chapter consists of two paragraphs, the first paragraph it is called “*The history of the study of the life and work of Salahiddin Salohi*”. It discusses the personalities of several artists who created under this pseudonym, the similar and different features of their work. The main reason for providing this information is that until now, in the history of our literature, the manuscript work of Salahiddin Salohi has been interpreted as the epic of another Salohi. This paragraph provides specific information as evidence for this. In particular, we find cases like the above in the research of academician B. Valikho‘jayev. In his book “O‘zbek epik poeziyasi tarixidan”, the scientist cites the following information about Salohiddin Salohi: “XVII asrda Qoshg‘arda ham Salohiy taxallusli shoir yashab, “Gul-u Bulbul” poemasini yozgan kitobning kirish qismida qayd etilishicha, G‘urbatiy “Gul-u Bulbul kitobi”ni ijod qilganki, Salohiy ana shu asar ruhida o‘z poemasini yaratgan”<sup>18</sup>. However, all other sources state that Salohiddin Salohi lived in the 18th century.

In our opinion, the reason for the above information provided by academician B.Valikhojayev is the result of an erroneous calculation of the historical material expressed in the work “Gul va Bulbul”. This verse is as follows:

*Bo‘lubon Mustafog‘a hijriyotdin,  
Oling ta‘rix dardi ishqiyotdin*<sup>19</sup>.

The combination of “dardi ishqiyat” (درد عشقیات) in this verse indicates that the year of the work’s creation is 1089 (1678) in the abjad calculation. The manuscript title of the work also states (as additional information) that the date of the work’s creation was March 3, 1975, by Usman Karimov, a researcher at the Institute of Oriental Studies. However, when we compared the manuscript and lithographed copies of this source, we found that their content is the same. When the date given in the work was re-examined, it was found that the date item was “dardi ishqiyatdin” (درد عشقیاتدین). The number of the jumal is 1153. This means that the year of the work’s creation is 1153, and 1740. This is precisely the object of our research, Salahiddin Salahi’s work “Gul va Bulbul”.

Saying that Salahi’s homeland is Kashgar is the word mentioned in the following verse:

*Bo‘lub fayzi bahor Koshg‘ardin,  
Topib ta‘bim safo bu so‘zlardin*<sup>20</sup>.

<sup>18</sup> Валихўжєєв Б. Ўзбек эпик поэзияси тарихидан. – Тошкент: Фан, 1974. – Б. 63.

<sup>19</sup> Salohiy. Gul va Bulbul. O‘zRFA Sharqshunoslik institutining qo‘lyozinalar fondi. Inv.3402-II. – B. 15 (b-varaq).

<sup>20</sup> That page.

In our opinion, the word Kashgar mentioned here does not refer to the place of birth, but rather the poet meant that this book, the ideas put forward in it, would be beneficial to people, opening their minds and hearts, like the bounty of the Kashgar spring.

The study also provides a reasonable answer to the controversial opinions about the birthplace of Salahiddin Salohi. A number of scholars, in particular V. Abdullayev, P. Ravshanov, N. Muhammad and H. Boltaboyev noted that Salahiddin Salohi was born in the 18th century in the city of Karshi. Other scholars, citing information that Salohi's homeland was Bukhara, called him "Bukhari". For example, academician B. Valikhojayev records the poet's full name as "Salohiddin ibni shayxulislomi Buxoriy"<sup>21</sup>.

According to the work of the tazkiranavis Nasir Muhammad, the first source about Salahi is the tazkira "Mazharu-l-musannifin" by Nurmuhhammad Nasafi. However, other sources state the opposite. We can prove this idea by the following considerations given in the "O'zbek adabiyoti tarixi": "Muhammad Amin bin Nurmuhhammad Nasafiy, balki Mutribiy va Maleho singari shaharma-shahar kezolmagan, zamondoshlari bilan tanish bo'lmagandir. Yo'qsa tazkira 1758-1759-yillarda yoziladi-yu, nega unda tazkiradan 18 yil ilgari - 1740-yilda o'zbek tilida yozilgan Salohiddin Salohiyning "Gul va bulbul" dostoni haqida ham so'z yuritilmay yoki shu muallif tomonidan 1753-yilda, tazkiradan 5-6 yil ilgari tojik tilida yozilgan "Yusuf va Zulayxo" dostoni haqida hech narsa deyilmaydi"<sup>22</sup>.

Based on the above information, explanations, and the author's own work, in particular, when we turn to the poet's epic poem "Yusuf va Zulayxo", taking into account the description of Bukhara in it and the chapter dedicated to the ruler of that time, Muhammad Rahimkhan, we come to the conclusion that Salahi was born in Bukhara.

Thus, there are several authors with the pseudonym "Salohiy" who worked in different periods and places, and they have earned their place in the history of our literature with their excellent works. The fact that literary scholars such as O. Sharafiddinov, V. Abdullayev, S. Erkinov, B. Valikhojayev, P. Ravshanov, N. Muhammad, Kh. Rasul, Sh. Rakhmonova have expressed their special opinions about the unique features of the life and work of Salohiddin Salohiy in their works indicates that the poet is a writer who has a place in the history of our literature.

The second part of this chapter the paragraph is called "Scientific characteristics of the sources of poet's epics" and contains a scientific-monographic description of all manuscript and lithographic source copies of Salohi. After all, it is difficult to determine the significance of a work of art without an original analysis of ancient sources. In order to prepare the ground for the study of text history, it is first of all necessary to carry out a scientific-monographic description of the

<sup>21</sup> Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. - Тошкент: Фан, 1974. - Б. 135.

<sup>22</sup> Ўзбек адабиёти тарихи. Бепи томлик. Учинчи том. - Тошкент: Фан, 1978. - Б. 150.

manuscript. Accordingly, in our study, we tried to scientifically describe the copies of Salohi's epics "Gul va Bulbul" and "Yusuf va Zulayxo".

Two manuscripts and several lithographed copies of the poem "Gul va Bulbul" by Salohi are kept in various funds of our republic. In particular, the main fund of the Institute of Oriental Studies of the Uzbek Academy of Sciences contains manuscripts under numbers 3402-II, 5354, and lithographed copies under numbers 343, 576, 577, 578, 4002, 4248, 4249, 4250, 9593, 9594, 9595, 11021, 13857, 13858, 13859.

Also, two more lithographic copies of the epic – 420 and 1295 – are kept in the Alisher Navoi state museum and the rare books department of the Abdurakhmon Jomi scientific library of SamSU under lithographic numbers 392093, 823860, and 824415, and in the Bukhara state museum reserve under numbers 580 and 35458.

In addition, the book "Populism in Uzbek epic poetry"<sup>23</sup> by literary critic Khalid Rasul contains information about the preservation of the epic poem "Gul va Bulbul" in manuscript number A836 at the Leningrad Department of the Institute of Oriental Studies of the Russian Academy of Sciences.

Our research provides a detailed scientific description of these sources. (Below we have commented on only three sources (two manuscripts and one lithograph) because we used them in detail in our scientific work)

**Manuscript number 3402.** It is considered a complete copied copy of the epic poem 3402-II, consisting of 80 (10-89 pages) leaves in total. The book is red, with a thick cover, yellow edges, on Kokand paper. This source is well preserved, but some parts are torn. It is written in the Turkish language in the nasta'liq script, and the copyist and year are unknown.

**Lithograph number 577.** This source is a perfect lithographic copy of manuscript number 3402. This book is called "Gul va Bulbul bo tasviri" and at the bottom of it, it is stated where and by whom the book was published as follows: "Bo ihtimomi Mulla Zafarbek Muhammad o'g'illarin xarajoti ila Toshkent shahrida G'ulomiya matbaasinda tab' qilindi".

The pages contain twenty verses of text arranged neatly and concisely in two columns. The headings are written in a separate prose line in the middle. The text of the epic begins on page 2 and ends with a colophon on page 48. The text is copied with great care and quality. No errors were made in copying, and no corrections are noticeable in the margins. The illustrations are also done in a manner appropriate to the events of the work, and the volume consists of 48 pages. The reason why this copy is smaller than the other copies is that the texts are written in a compact and small size. It is covered with hard cardboard, and its size is: 24x15.

The source gives the following information about the year of writing:

*Bu kitob ta'rix qo'yningg'a san quch,  
Bo'lubon bir ming-u yuz ellik uch.*

<sup>23</sup> Rasulov Xalid. *Ўзбек эпик шеърларида халқчиллик*. – Тошкент: Фан, 1973. – Б. 12.

It is clear from this verse that the work was written in the year 1153, and in the year 1740. The year in which the work was copied is given at the bottom of the last page of the book, inside a triangular drawing: "Tammāt-ul-kitābi biā'vni-il-Malik-il-Wahhābi. Tammāt". تمت الكتاب بعون الملك الوهاب. ۱۳۲۴

There are three manuscript copies of Salohi's work "Yusuf va Zulayxo". One of them is kept in the main collection of the Institute of Oriental Studies of the Uzbek Academy of Sciences, and two copies are kept in the manuscript collection of the Department of Oriental Studies of the Tajik Academy of Sciences.

**Manuscript number 9691-I.** This copy is a perfect manuscript kept in the main collection of the Institute of Oriental Studies of the Uzbek Academy of Sciences, in which the work is fully expressed. The following verse is given on the last page of the manuscript about the year the epic was written:

*Guzashta bud dar tarixi in hol,  
Hazor-u yak sad-u ham shast-u shash sol<sup>24</sup>.*

Contents: The history of this book dates back to 1166.

According to the content of this verse, it is clear that the poem was written in 1166 (1753).

The following information is given in the colophon of the work regarding the date and place of copying of this manuscript: "Allohim, buni aytganni va buni yozganni fazling va karaming ila unga nazar solganni mag'firat ayla, Ey saxovatli va rahmlilarning eng rahmlisi. Bu nusxa Mehtari Anbar guzarida kamtarin kotibning qo'li bilan basharning eng yaxshi hijratining 1355-yilida tamomlandi. Alloh to'g'risini bilguvchidir. Tugadi, tugadi, tugadi"<sup>25</sup>.

About twenty copies of the epic poem "Gul va Bulbul" are kept in the library funds of our republic. They were printed in the 20th century in the Bukhara and Tashkent printing houses. These copies were copied and printed in different years. Therefore, there are some differences between their texts. In general, there are no differences between the copies associated with a sharp change in the subject of the work.

The second chapter examines "The poetics of Salahi's epic poem "Gul va Bulbul". The first paragraph of the chapter is "The composition and ideological content of the poem "Gul va Bulbul" it is called. It provides a scientific explanation of the controversial opinions regarding the naming of this epic. The epic "Yusuf va Zulayxo" it has been called by various names by several scholars. In particular, literary scholars such as Olim Sharafiddinov, V. Abdullayev, S. Erkinov, P. Ravshanov, N. Muhammad called it "Gul and Bulbul"<sup>26</sup>, while

<sup>24</sup> Salohiy. Yusuf va Zulayxo. O'zRFA SHI qo'lyozmalar fondi. Inv. № 9691. – B. 221 (b-varaq).

<sup>25</sup> That page. – B. 222.

<sup>26</sup> Ўзбек адабиёти хрестоматияси (XV–XIX асрлар). – Тошкент: Фан, 1945. – Б. 124-129; Ўзбек адабиёти. 4 томлик. III том. – Тошкент: Ўзбекистон Давлат бадий адабиёт нашриёти, 1959. – Б. 341-349; Абдуллаев В. Ўзбек адабиёти тарихи (2-китоб). – Тошкент: Ўқитувчи, 1964. – Б. 117-118; Эркинов С. Лутфий. – Тошкент, 1965. – Б. 121; Равшанов П. Салоҳиддин Салоҳий // Қашқадарё ҳақиқати, 1982. 27 февраль; Равшанов П. Қашқадарё тарихи. – Тошкент: Фан, 1995. – Б. 768; Равшанов П. Қарни тарихи. – Тошкент: Янги аср авлоди, 2006; Муҳаммад Носир. Насаф ва Кеш алломалари (IX–XX асрлар). – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2006. – Б. 85.

academicians B. Valikhojayev and Kh. Rasulov called it "Bulbul and Gul"<sup>27</sup>. The study examined the opinions on this information in detail.

When we examine all the copies of this epic, we find that its final part is titled the same – "Gul va Bulbul":

*Salohingg'a Iloho ayla rahmat,  
Kitobi Gul va Bulbul bo'ldi tamma*<sup>28</sup>.

Even the title of the source inv.3402, which is considered the only manuscript of this work, is similarly titled "Guli Bulbul": "Xotimat-ul kitob Guli Bulbul"<sup>29</sup>.

It is appropriate to name this work "Gul and Bulbul". The reason is that the main characters participating in the work, Gul, are the embodiment of Truth, and Bulbul is the embodiment of the desire to reach Truth. In our opinion, the epic was named "Gul va Bulbul" because the highest goal always comes first.

The poem "Gul va Bulbul" consists of a total of 927 verses – 1854 lines – and 62 chapters (in the lithography there are 732 verses (1464 lines). The composition of the work is conditionally divided into five parts:

1. Basmala, hamd, na't, munajat, and a statement of thoughts about Adam (peace be upon him).
2. Login.
3. The main topic is related to bird migration.
4. Lyrical hero's speech.
5. Conclusion.

This epic poem by Salahi contains seven poems belonging to the ghazal genre, one of which consists of 6 verses, another of which consists of 9 verses, and the remaining 5 of which consist of 5 verses. One of the ghazals is in the language of Gul, and the rest are in the language of Bulbul. All of the ghazals describe the spiritual experiences of Bulbul and Gul on the path of love. The remarkable aspect of Salahi's ghazals is that they also include 6-verse ghazals, which are rare in the history of literature. In addition, all of the ghazals are decorated with unique titles. For example, the title of the following 6-verse ghazal is as follows: "Gulning Sabodin Bulbulning firoqida aytib bergan g'azali"<sup>30</sup>.

This paragraph cites the names of several works in classical oriental literature related to the flight of birds. The purpose of the mystic poet – Salahi – in this poem was to sing the divine love through the metaphor of love:

*Agar bo'lsa kishi ishq i majozi,  
Haqiqig'a majozi korisozi*<sup>31</sup>.

"Haq" deganda "Alloh" nazarda tutiladi. Tasavvufiy adabiyotda "haqiqat" yoki "ishqi haqiqat" atamaları orqali esa Allohga ishqni tushunish lozim.

<sup>27</sup> Valixojayev B. *Ўзбек эпик поэзияси тарихидан*. – Тошкент: Фан, 1974. – Б. 57-68; Rasulov Xolidd. *Ўзбек эпик шеърларида халқчиллик*. – Тошкент: Фан, 1973. – Б. 148.

<sup>28</sup> Salohiy. *Gul va Bulbul tasviri*. O'zRFASHI, Asosiy fond, toshbosma inv.577. – B. 48 (Ushbu manbadan olingan keyingi parchalarning sahifasi qavs ichiga berib boriladi).

<sup>29</sup> Salohiy. *Gul va Bulbul*. O'zR FASHI. Asosiy fond, qo'lyozma inv. 3402. – B. 87 (b-varaq).

<sup>30</sup> That work. – P. 51-52.

<sup>31</sup> That work. – P. 87 (page a).

Dostonning syujeti majoziy bo'lgani kabi, undagi timsollar ham majoziydir. Gul – Haqqa yetishish timsoli, Sabo – murshid, piri komil ramzi, Bulbul esa tariqat yo'liga kirishgan solikdir. Sabo rahnamoligida Bulbulning buyuk maqsadi Gulga yetishish ekan, bu majoziy mazmun zahirida solikning Haq visoliga yetishish uchun chekkan azob-uqubatlarini anglash mumkin<sup>32</sup>.

When is a true lover free from sorrow, when the body is destroyed and the soul is liberated? When metaphorical love reaches its peak, only the body and the soul remain in the circle. In order to reach true love, it is now necessary to abandon the body. As metaphorical love reaches its peak, the role of the ego in the aforementioned circle decreases. The same thing happened to Bulbul:

*Ki Gul ishqida Bulbul chekdi bir oh,  
Ki ul oh ila joni chiqdi nogoh. (46)*

“Hayot – Allohning o'z yaratqilariga ma'lum muddat berilgan bebaho ne'mati. O'lim esa tiriklikning yakuni, ammo ishq davom etaveradi. Chunki jonning chiqishi – jismninggina mahv bo'lishi, xolos. Yor yo'lida jismdan ham shu tariqa voz kechilgach, doirani endi to'liq tarzda ruh egallaydi, insonda ruhdan bo'lak hech narsa qolmaydi. Ya'ni odam butunlay ruhga aylanadi. Nafs va jismdan butkul qutulgan ruhagagina haqiqiy ishq, ya'ni chinakam vasl – Alloh bilan birlashish, boshqacha aytganda, vahdat nasib etishi mumkin. Tasavvufiy adabiyotdagi oshiqning oliy maqsadi – shu!”<sup>33</sup>. In fact, the above thoughts of literary critic Sultanali Alim were able to reflect the conclusion of the final part of this work “Gul va Bulbul” and the idea of the epic in its entirety.

Of the chapter entitled “*The system of images of the epic*” paragraph one logical continuation of paragraph. In Salahi's epic poem “Gul va Bulbul”, a number of images are also used in accordance with the author's artistic intention. There are a total of 12 images in this epic, which are divided into two groups according to their place in the work: 1) *main images*; 2) *episodic images*.

The main characters in the epic are Gul, Bulbul, and Sabo, who were used as main and episodic characters in many works before Salahi's epic. This paragraph discusses the use of the main characters in other similar figurative epics. In particular, there is information about the characters of the Turkish author Fazli, the Uyghur poet Khirqati, and the 18th-century Turkmen poet Shebende.

Since Salahi's epic poem “Gul va Bulbul” is a mystical work, all the characters in it reflect mystical symbols. The leading character of the work is Gul. Because the main goal of Bulbul is to reach him. Gul is a symbol of Allah, who is considered the companion of true lovers.

One of the main characters who shows the Nightingale the right path to achieving her goal is Sabo. He is called “Bodi Sabo” (morning wind) in the work:

*Ki, ey Bodi sabo, xush kelding, ey yor,  
Senga fosh aylayin har navi asror. (3)*

<sup>32</sup> Olimov S. “Lison ut tayr”da ishq talqinlari // INFOLIB. – №1. 2020.

<sup>33</sup> That work.

Salahi's aesthetic ideal is the perfect person. The poet depicts this ideal through the image of a *pir*.

Bulbul is a true lover, a symbol of *murids*. "A *murid* is a *murod*, that is, a person who strives for a goal; *murod* is a means of communication with Allah Almighty. The main characteristic of a *murid* is to be a seeker, to hold the perfect skirt of his *murshid* and to follow his words unconditionally"<sup>34</sup>.

Just as the Nightingale is about to reach the flower, a thorn stops her:

*Tikonni dardig'a bechora Bulbul,  
Boshini oldi-yu ovora bo'ldi. (7)*

The thorn is also a symbolic image in the work, through which all trials are understood: suffering, hardships, pain and sorrow. At first, because there is a gap in Bulbul's love, she cannot bear these trials and decides to settle in another country. But in the end, as a result of these trials, they are blessed by God and reach true love.

The second group of characters in the epic consists of eight birds that are considered *episodic characters*: *Hudhud*, *Tovus*, *Qumri*, *Humo*, *Sufi*, *To'ti*, *Kabk* (*Paklik*), and *Foxta*:

*Bor erdi Hudhud, Tovus, Qumri,  
Humo-yu So'fi-yu ham shoh To'ti.  
Yana Kabki xiromon, Foxta bor,  
Bu vodiya xushalhon murg' bisyor. (18)*

Bulbul talks to all of them, but cannot find a loyal friend among them. On the contrary, they show their vices such as boastfulness, selfishness, conceit, arrogance, and greed based on their words. The characters participating in the work can be conditionally represented by the following symbols: *Gul* – reaching the Truth, *Bulbul* – a tax demanding the path to the Truth, *Sabo* – a symbol of the perfect *piri*. Also, *Humayun* – a selfless king, *Tovus* – a peacock who adorns his appearance rather than his character, *To'ti* – a fool who speaks without thinking, *Kabk* – a self-made, ambitious person, *Qumri* – a hypocritical sheikh, *Fokta* – a false lover, *Sufiyo* – a hypocritical Sufi, *Hudhud* – a typical representative of selfish ascetics.

Third paragraph of the second chapter "*Questions of poetic skill*" it is called. In this paragraph About the 18th century literary language of Salahi's work, the author's and characters' speech, as well as the artistic techniques used in the epic: *iltizam*, *mukarrir*, *aqd*, *kalomi jomi'*, *baraati istehlol*, *tajnis*, *iyham*, and of the epic It talks about meter and rhymes.

Each character in the epic expresses his worldview and psyche through the language of the characters, making effective use of various means of imagery, monologues and dialogues. The meter of this epic is also written in the meter of *hazaji musaddasi mahzuf // maqsur*, based on the content of the work. The meter chosen for the epic is very consistent with the ideological spirit of the work. Its column paradigm is as follows:

<sup>34</sup> Комилов Н. Тасаввуф. – Тошкент: Ўзбекистон, 2009. – Б. 24.

*Taajjub qildim-u, turdum zamone,  
Banogah boshladi Bulbul fig'one. (5)*

V - - - | V - - - | V - -

*Mafoiylun | mafoiylun | faulun*

The use of basic types of rhyme such as full, open, and half rhymes in the poem "Gul va Bulbul", as well as double rhyme, tajnisi rhyme, tarse'li rhyme, hajibli rhyme, and radifli rhyme, proves that the author has high skill. The following verses use rhyme types such as mutlaq (1), muqayyad (2), murdaf (3), and mujarrad (4):

*Banogah yetti Bulbul bir chamanga,*

*Kelib tushti gulistoni sumanga...*

*Munungdekdu gar o'lsa bog'i jannat,*

*Bahoredurki, yo'qtur anga zahmat. (8)*

*Dedi Gul: "Ey Sabo, hayhot-hayhot,*

*Topib Bulbulni kelturgil menga bot". (10)*

*Turub Gul etagin qilg'il navo sen,*

*Bu yanglig' yerda bo'lma muhtalo sen. (11)*

The third chapter of the dissertation is "Analysis and interpretation of the epic poem "Yusuf va Zulayxo" the first chapter paragraphi the epic poem "Yusuf va Zulayxo" as a rare example of epic poetry. This paragraph discusses the fact that the story of "Yusuf" was first found in the heavenly books, through them it entered the literary literature, that more than 150 works titled "Yusuf va Zulayxo" were created by the creators, that Salahiddin Salohi continued the tradition of Yusufnomanavislik by writing a poem titled "Yusuf va Zulayxo" in 1753 and the unique innovations of this poem. Also, reasonable thoughts are expressed about the reason for writing this poem, its composition, idea, and the poet's confession to his spiritual mentor. In particular, in the following verse, the poet calls himself "suluk" (suluk) and Jami "piri manavi" (spiritual pirim):

*Nadoni gar suluki rohi raftor,*

*Ba piri ma'navi ro'yi talab or<sup>35</sup>.*

Salahi explains the reason for calling the great poet Jami his spiritual mentor by saying that he was influenced and inspired by Jami's work of the same name in his epic poem "Yusuf va Zulayxo". The study discusses these issues in detail.

This epic consists of 134 chapters and 5581 verses, and is written in the hajaji musaddasi mahzuf / maqsur meter:

*Bubaxsh husni Yusuf bar zamiram,*

V - - - / V - - - / V - -

*Mafoiylun / mafoiylun / fauvlun*

*Javon kun chun Zulayxo baxti piram.*

V - - - / V - - - / V - -

*Mafoiylun / mafoiylun / fauvlun*

<sup>35</sup> Salohiy. Yusuf va Zulayxo. O'zRFA SHI qo'lyozmalar fondi. Inv. № 9691. - B. 29 (b varaq) (Ushbu manbada olingan keyingi parchalarning sahifasi qavs ichiga berib boriladi).

The poet's poem begins with the traditional part "Bismillah" (basmala), then praises Allah, and then makes a supplication, which is repeated after each chapter with the headings "Munajot ba dargohi qazi-yul-hojat" (63) and "Munajot" (1). This is noted as one of the unique aspects of Salahi's poem "Yusuf va Zulayxo". A total of 65 supplications are presented in the work.

Since this epic is about divine love, its chapters serve to illuminate this topic. In particular, the poet skillfully composed verses describing love, words, the mortal world, Bukhara and Naqshbandi. In the following chapter, he talks about the oppression and treachery of the mortal world.

Following in the footsteps of his predecessors, the poet includes a chapter in the epic devoted to the traditional definition of words. It mainly shows the philosophical and social essence of words, their functions, and the great influence, educational, spiritual and educational significance of the art of words:

*Suxan ganji ravoni kibryoist,  
Suxan miftohi qufli oshnoist.  
Suxan nurest az fayzi ilohi,  
Girifta nurash az mah to ba mohi. (27 (a sheet).*

Another important aspect of the Salahi epic is the presence of parables. Parables are presented in two chapters of the epic, the first of which is called "Tamsil az barayi onki qadam az jodayi hesh berun nihand" (31(a) page). Translation: "This is a parable for someone who has exceeded his limits", while the second is called "Tamsili dirikini maqom" (166), which directly affects the system of events of the epic "Yusuf va Zulayxo". Translation: "Tamsil (parable) suitable for the status (of a person)".

Another feature that distinguishes Salahi's dostan from other Yusufnomanavis, and especially Jamiy's dostan, is its artistic expression. It clearly and vividly describes thoughts, images, dream interpretations, and events related to symbolic numbers. This paragraph provides examples of all of them.

Although the works in the Yusufnama column were written by several authors and are variously titled as "Yusuf va Zulayxo", "Qissayi Yusuf alayhissalom" or "Qissayi Yusuf payg'ambar", we can observe that they reflect various moral and philosophical views, social and political concepts of their time. "Yusuf va Zulayxo" written by Salahi has also become a unique literary source of Turkish and Persian literature as a beautiful example of Sufi love written in a unique way.

Chapter two paragraph is called "Study of the images of the epic poem "Yusuf va Zulayxo" and information about several images participating in the epic is provided. In order to compare the differences and similarities of the names of the images in the Yusufnama epic poems of Rabguziy, Jomiy, Andalib, Salahi and Alim Devana, they are tabulated based on a certain system. In order to understand the idea of the epic poem "Yusuf va Zulayxo" by Salahiddin Salahi and to determine its artistic value, it is certainly an effective way to analyze the images in this work. The images are divided into two groups

according to the place they occupy in the work. First, the main images include the images of the prophet Ya'qub, his beloved son the prophet Yusuf and Zulaykha, who is in love with him. The second, episodic images include Yusuf's brothers, aunt, Gabriel, midwife, Malik Taymus, concubines, nanny, and baby, Canaanite merchant, Egyptian Saint, Egyptian wives, Malik Rayon, Rayon's associates, and prison guards.

In our classical literature, the condition, difficulties, and spiritual suffering of Jacob are expressed through the combination of "Baytul Hazan" (House of Sorrow). We also encounter this situation in Salahi's epic poem "Yusuf and Zulaykha". In this work, he is depicted as a kind, just father who embodies divine qualities, is morally and spiritually perfect, has accustomed himself to humility and hard work, and always shows his children the right path. The main plot of the work also begins with this character trait: "The description of the noble and perfect work of the prophet Jacob and the appearance of the prophet Yusuf and the appearance of the prophet Yusuf and the example of the father Yusuf az Barodaran" (32).

The central character in the epic is Yusuf, who is the third image that unites all the events. The author has raised this image to the level of a character. In another place, the poet describes Yusuf as: "A light like the moon of perfection, a flower of the garden of honesty, a flower of the beginning of the flower garden of the nation":

*Yake nure chu mohi barkamolash  
Daromad az dari qasri xayolash...  
Niholi navrasi bo'stoni xillat  
Guli debochayi gulzori millat. (51-52)*

In the epic, Yusuf is described as a loving son, a loyal servant, a faithful lover, an enlightened man, a dream interpreter, a just king, patient, wise, kind-hearted, generous, in short, a perfect human being.

One of the main characters, Zulaykha, is not mentioned in the Quran. This paragraph contains information that proves the entry of the image of Zulaykha into fiction. Salohi writes about divine love based on the love of Yusuf and Zulaykha. That is, he shows true love through figurative love. In the words of Hazrat Navoi:

*Bo'lub ma'shuqi asli chorasozing,  
Haqiqatqa badal bo'lg'ay majozing<sup>36</sup>.*

The poet has portrayed Yusuf as a symbol of perfection, while Zulaykha is depicted as someone who strives for this perfection and has achieved true love. Thus, Zulaykha, who is the true lover, is first chained to the human soul, that is, the "nafsi ammara" mentioned in the Surah "Yusuf" of the Holy Quran, that is, the "nafsi ammara", that is, the "nafsi inciting evil", and then, through constant internal struggles and suffering, she gradually becomes the embodiment of the "peaceful soul" who is sure that she will return to her Master.

<sup>36</sup> Alisher Navoiy. Farhod va Shirin. www.ziyouz.com kutubxonasi. – B. 250.

Thus, all the characters in the epic fulfilled their own specific tasks in revealing the idea of the work. Through them, Salahi tried to convey the thoughts he wanted to convey to his contemporaries, and indeed to all of humanity.

## CONCLUSION

Analysis of the works created by Salahiddin Salahi has led to the emergence of the following important scientific conclusions:

1. Salahiddin Salahi zullisonayn was a poet who lived and worked in Bukhara in the 18th century. His epics "Gul va Bulbul" and "Yusuf va Zulayxo" are notable for embodying universal ideas and having a social character. It is considered one of the rare examples of oriental literature. Studying them in connection with each other is of great importance in determining the poet's creative maturity. Salahi's lyrics are the first stages of the creative school, in which the poet improved his creative skills and, on this basis, began to write epic poems. The poet's lyrics (ghazals) are not a separate collection, but are included in the epic poem "Gul va Bulbul".

2. Manuscript and lithographed copies of Salahiddin Salahi's epics are kept in the Oriental Studies Departments of the Russian and Tajik academies of Sciences, as well as in the manuscript funds of Tashkent, Bukhara, and Samarkand, and their excellent manuscript sources have been identified. In particular, information is provided about the existence of copies of the epic "Gul va Bulbul" (inv. 3402) and "Yusuf va Zulayxo" (inv. 9691).

3. Salahi's epics are distinguished by their dedication to important issues, created in a figurative manner, namely, love and divine imagery, and their ideological and artistic maturity. In his works, the creator interpreted traditional themes in a new way, developing his creative skills. Both epics of the poet covered issues that were important not only for his time, but also for all times: the perfect person, a just society, a prosperous life, goodness, kindness, destiny, generosity, patience and other issues. From this point of view, Salahi's works occupy an important place in Uzbek literature with their educational and artistic value.

4. The author approached the plot of "Gul va Bulbul" and "Yusuf va Zulayxo" logically and consistently. Based on his own style, the poet depicts the characters through artistic means, sometimes openly, sometimes secretly, which expands the imagination of each reader.

5. In addition to positive images, the author also expressed his attitude towards the depiction of negative characters in his epics. The main thing is that he paid great attention to the deep and comprehensive depiction of the spiritual experiences of the characters and approached the work creatively. One of the important aspects of the artistry of poet epics is the skill of creating portraits. In particular, in "Gul va Bulbul". The unique portraits of birds are skillfully drawn. In the poem "The Nightingale and the Birds", Salahi describes the external appearance and lifestyle of all birds. In this, the poet assigns an artistic task to each

bird. The poem "Gul va Bulbul" is interpreted in a special way by Salahi, and is polished in terms of high ideas, content, and artistic aspects.

6. The poem "Gul va Bulbul" is a romantic metaphorical work, in its essence there is a hidden reference to love for Allah, and through the image of the *pir* (Sabo), the most important ethical and aesthetic principles of Sufism are put forward. The image of the *murshid*, that is, the *pir*, the teacher is artistically embodied in the poem of Salahi through various methods and pictorial means. The *pir* and the *salik* are images that summarize the aesthetic ideal of Salahi and important theoretical issues of the doctrine of Sufism.

7. In Salahi's second, major epic, "Yusuf va Zulayxo" we can also observe the artistic embodiment of the portrait method. Describing the thinking, behavior, and actions of the creator Yusuf, in fact, a perfect person is embodied in his image before our eyes. Salahi created this epic at the very peak of his creativity for certain reasons, namely, at a time when the poet's country was being destroyed by those who were greedy for wealth and position, creating the image of an exemplary king, a perfect person, and pious sheikhs who would serve as an example to them. In it, the poet expressed his own situation and experiences at that time, as well as his love for his spiritual mentor Jami. The poet, who wanted to express true love through figurative love, realized his creative intention to a high degree through the epic "Yusuf va Zulayxo".

8. In Jami's work and in Salahi's epic poem "Yusuf va Zulayxo", which was created under his influence, the mystical interpretation dominates. The work is written entirely in a Sufi spirit, in which divine love is glorified along with worldly love and real love. Based on the principles of his creative thinking, Salahi's epic poems, no matter how much they are inclined to mystical interpretations of love, they ensure the primacy of the secular spirit and ideas necessary for the spiritual perfection of man.

9. Salahi's epic poem "Yusuf va Zulayxo" differs from the works of other Yusuf writers in terms of composition. It contains chapters such as praise, poetry, prayer, description of the ascension, description of the four caliphs, description of the mortal world, love, beauty, description of words, and the reason for writing the work. After each chapter, there is a chapter called "Munajot ba dargohi qazi-yulhojat". Such a perfect composition is considered one of the distinctive features of Salahi's work.

10. By analyzing the epics of Salahiddin Salahi, we will witness that this poet is one of the creators who has a place in the history of our national spirituality and literature as a propagator of the teachings of Sufism. It is no exaggeration to say that Salahi's epics "Gul va Bulbul" and "Yusuf va Zulayxo", created in Turkish and Persian, are important literary sources reflecting the social, cultural and historical context of the 18th century.

11. In both of his epics, Salahi expressed in his own way the aspects of the ideological motifs of his predecessors that were important for his worldview and the social life of that time, and sought to solve the necessary social, economic,

political, and spiritual problems. To this end, he created an original work in a new spirit on a traditional theme. The poet's work reflects such urgent issues as religious and secular issues: the need for a person to always embark on the path of demand, to search, to approach his beloved or beloved profession with true love, to gain correct knowledge about him - to be enlightened, and to reach perfection.

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КАРШИНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ  
КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

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**ШОДИЕВА СУРАЙЁ САЛАХИДДИН КИЗИ**

**РОЛЬ ЭПОСА САЛАХИДДИНА САЛАХИЯ В РАЗВИТИИ  
УЗБЕКСКОГО ЭПОСА ПОЭЗИИ**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ  
диссертации на соискание учёной степени доктора философии (PhD) по  
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Карши – 2025**

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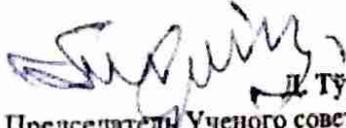
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С диссертацией можно ознакомиться в Информационно-ресурсном центре Каршинского государственного университета (регистрационный номер 287) (Адрес: 180119, г. Карши, ул. Кучабег, 17. Тел.: (+998 75) 221-21-04).

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## **ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))**

Цель исследования выяснить биографию Салахиддина Салахи, предоставить информацию о списках его произведений, а также определить вклад эпосов поэта в развитие узбекской эпической поэзии.

### **Задачи исследования:**

определить информацию о жизни и творчестве Салахиддина Салахи; пролить свет на историю изучения жизни и творчества Салахи и ответить на спорные мнения;

пошаговое создание хора находление копий эпосов создателя путем изучения;

изучить особенности эпического жанра в творчестве Салахи;

проанализировать тематку, композицию и идейную направленность стихотворения «Гул ва Булбул», изучить систему образов, метр и особенности рифмы;

эпическая поэма поэта «Юсуф ва Зулайхо» является шедевром эпической поэзии. научное обоснование того, что это один из редчайших примеров;

исследование образов эпической поэмы Салахи «Юсуф ва Зулайхо»;

выявление мистического и мистического смыслового пласта символической системы в эпосах «Гул ва Булбул» и «Юсуф ва Зулайхо».

### **Научная новизна исследования заключается в следующем:**

Биография Салохиддина Салохия была проверена на основе рукописных источников, и установлено, что он жил и творил в Бухаре в XVIII веке. Также было выяснено, что рукопись под номером 3402-II из основного фонда Института востоковедения имени Бируни Академии наук Республики Узбекистан, которая до сих пор интерпретировалась как дастан другого поэта с таким же псевдонимом, на самом деле принадлежит именно Салохиддину Салохию;

Установлено, что две рукописи и пятнадцать литографий поэмы «Гул ва Булбул», принадлежащие Салохи, хранятся в основном фонде Института востоковедения имени Беруни УзРФА, три литографии – в Научной библиотеке имени Абдурахмона Джоми СамГУ, по две литографии – в Государственном музее имени Алишера Навои и Бухарском государственном музее-заповеднике, а один рукописный экземпляр поэмы «Юсуф ва Зулайхо» хранится в основном фонде Института востоковедения, а два рукописных экземпляра – в Рукописном фонде Отделения востоковедения Академии наук Таджикистана, и на основе точных сведений обосновано их научно-монографическое описание.

Композицию и идейное содержание поэмы «Гул ва Булбул» проанализировали и дали оценку произведению литературоведы Б. Валиходжаев и Х. Расулов. Доказано, что название «Булбул ва Гул» необоснованно, а также, что автор стихотворения является художественным человеком. 12 основных и эпизодических персонажей, отражающих замысел Существование изображения было установлено, работа вес, рифма и раскрыты аспекты поэтики изобразительного искусства;

Рассмотрены генезис и поэтика произведений, связанных с сюжетом «Юсуф» и доказано, что эпическая поэма Салохи «Юсуф ва Зулайхо» в литературно-мистическом и художественном плане, среди более чем 150 одноименных произведений, была создана под влиянием поэмы Джоми «Юсуф ва Зулайхо».

**Внедрение результатов исследований.** Результаты исследования, проведенного по теме «Роль эпосов Салахиддина Салахия в развитии узбекской эпической поэзии» нашли применение в следующих работах:

Нами опубликована научная литература, дающая сведения о жизни и творчестве известных поэтов и прозаиков, живших и творивших в литературной среде Бухары XVIII века, а также перевод произведения «Гул ва Булбул» Салахиддина Салахия, работавшего в этой литературной среде:

1. Шодиева Сурайё. Қашқадарё воҳаси адабий манбалари. – Қарши: Насаф, 2020 (ИСБН 978-9943-18-263-9).

2. Салоҳиддин Салоҳий. Гул ва Булбул. (Табдил ва луғат тузувчи: С. Шодиева) – Тошкент: Фирдавс-шоҳ, 2023 (ИСБН 978-9910-9713-4-1).

В результате ученые получают общие сведения о представителях бухарской литературной среды XVIII-XIX вв и будут иметь возможность ознакомиться с полным текстом данного произведения на основе перевода эпической поэмы Салахи «Гул ва Булбул».

Салахи «Гул ва Булбул» и «Юсуф ва Зулайхо» показывает, что изучение общечеловеческих идей играет важную роль в воспитании совершенного человека в обществе, а результаты исследования, такие как определение их художественно-эстетической позиции в творчестве поэта, Художественные советы Союза писателей Узбекистана использовались на отчетных встречах, в деятельности кружков, в мастер-классах, в литературных встречах с молодыми творцами (справочник Союза писателей Узбекистана от 2 марта 2023 г. 01-03/327). В результате членам кружка были представлены литературные источники, связанные с историей нашей литературы, в новых научных интерпретациях.

Научно-теоретические выводы, основанные на сведениях об истории жанра басня-поэма, его специфических особенностях, поэтике произведений, созданных в этом жанре, и их создателях, были использованы при подготовке радиопередач «Адабиёт гулшани» телерадиоканалом «Махалла» на радио «Махалла» (Национальная телерадиокомпания Узбекистана, Дирекция Государственного учреждения телерадиоканал «Махалла» от 1 октября 2023 года). В результате удалось повысить интерес широких слоев населения к чтению, ознакомить их с достоверной информацией об истории узбекской классической литературы, в частности, известных эпосах, созданных в жанре басня-поэма.

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, заключения и списка литературы, общим объемом 157 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
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**I bo'lim (I part; I часть)**

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2. Shodiyeva Surayyo. Problematic discussions about the author of the works "Gul va Bulbul" ("Flower and Nightingale") // International scientific journal. "Interpretation and researches" Volume 2 issue 17 (39) | ISSN: 2181-4163 | Impact Factor: 8.2. 2024.09.30. – P. 84-88.
3. Shodiyeva Surayyo. Salohiy hayoti va ijodining o'rganilish tarixi // O'zbekiston Milliy axborot agentligi – O'zA ilm-fan bo'limi (elektron jurnal). 2022. 9-son. – B. 58-62.
4. Shodiyeva Surayyo. "Gul va Bulbul" dostoni adabiy manbalardan biri sifatida // Adabiy meros. ISSN 2181-2500. 2023. 3-4-son. – B. 42-50.
5. Shodiyeva Surayyo. Salohiyning Yusuf va Zulayho dostonida yetakchi obrazlar spetsifikatsiyasi // Adabiy meros. ISSN 2181-2500. 2024. 2-son. – B. 87-96.
6. Shodiyeva Surayyo. Qashqadaryo adabiy muhiti to'g'risida ma'lumot beruvchi manbalar xususida / International scientific conference "Global science and innovations 2019: Central Asia" Nur-Sultan, Kazakhstan, may 2019. ISBN 978-601-341-186-6. – B. 72-76.
7. Shodiyeva Surayyo, Erkinov Muxtor. Cultural life of the Kashkadarya oasis in the XVIII-XIX centuries / Proceeding of Global Congress of Contemporary Study-A Multidisciplinary International Scientific Conference. 2020.11.07. – P. 107-108.
8. Shodiyeva Surayyo. "Bulbul va Gul" dostonining kompozitsion xususiyatlari / Ilm-fan fidokori. Xalqaro ilmiy-amaliy ko'rik tanlovi materiallari. 3-kitob. – Farg'ona, 2022-yil 25-oktabr. – B. 199-209.
9. Shodiyeva Surayyo. Salohiddin Salohiyning "Bulbul va Gul" dostonida obrazlar tizimi / "Yangi O'zbekistonda innovatsion tadqiqotlar". Xalqaro ilmiy-amaliy konferensiya. 3-kitob. – O'zbekiston. 2023. 01.21. – B. 535-550.
10. Shodiyeva Surayyo. Amonov Yusuf. Salohiyning Gul va Bulbul obrazi jadid adabiyoti namoyandasi Abdulla Avloniy talqinida / Jadidchilik harakati va uning turkiy xalqlar adabiyotiga ta'sirini o'rganish muammosi. Xalqaro ilmiy konferensiyasi materiallari. – Qarshi, 2023-yil 13-oktabr. – B. 41-44.
11. Shodiyeva Surayyo. XVIII asr va XIX asrning 70-yillarigacha bo'lgan davrdagi Qashqadaryo vohasi ijodkorlarining adabiy merosi / O'zbek filologiyasida matnshunoslik va manbashunoslik muammolari. Respublika ilmiy-nazariy anjumani materiallari. – Наманган, 2018, 4-5-may. – B. 158-161.
12. Shodmonov Nafas, Shodiyeva Surayyo. "Gul va bulbul" dostonining vazn va qofiyasi / Ilm-fan va innovatsiya. Respublika ilmiy-amaliy konferensiya materiallari. – Qarshi, 2018. – B. 195-197.

13. Shodiyeva Surayyo. Nurmuhammad Nasafiy tazkirasi haqida / Hamid Sulaymon nomidagi respublika yosh matnshunoslarining ilmiy-amaliy konferensiyasi. 2023.5.23. – B. 133-137.

## II bo‘lim (II part; II часть)

14. Shodiyeva Surayyo. Qashqadaryo vohasi adabiy manbalari. – Qarshi: Nasaf NMIU, 2020. ISBN 978-9943-18-263-9. – B. 80.

15. Salohiy Salohiddin. Gul va Bulbul. (Doston. Nashrga tayyorlovchi, izohlar va lug‘at muallifi Surayyo Shodiyeva). – Toshkent: Firdavs-Shoh nashriyoti, 2023. ISBN 978-9910-9713-4-1. – B. 88.

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17. Shodiyeva Surayyo. Salohiyning “Bulbul va Gul” dostoni lingvopoetikasi // O‘zbekistonda fanlararo innovatsiyalar va ilmiy tadqiqotlar jurnali. ISSN: 2181-3302. 2022. 09.20. 11. – B. 85-94.

18. Shodiyeva Surayyo, Amonov Yusuf. Salohiy dostonlari manbalarining ilmiy-monografik tavsifi // Turon sciences. 2024. 1-son. – B. 24-35.

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