

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

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI**

BOYATOV OYBEK MAXMUDJON O‘G‘LI

**MAJZUB NAMANGONIY ADABIY MEROSI MANBALARI, MATN
TARIXI VA BADIYYATI**

**10.00.02 – O‘zbek adabiyoti
10.00.10 – Matnshunoslik va adabiy manbashunoslik**

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2025

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

**Contents of dissertation abstract of doctor of philosophy (PhD) on Philological
sciences**

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

Boyatov Oybek Maxmudjon o‘g‘li

Majzub Namangoniyy adabiy merosi manbalari, matn tarixi va badiiyati 5

Boyatov Oybek Maxmudjon o‘g‘li

Sources of Majzub Namangani’s Literary Heritage, Textual History, and
Poetics..... 25

Боятов Ойбек Махмуджон угли

Источники литературного наследия Маджзуба Намангани, история текста и
его поэтика 48

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ 53

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMiy DARAJALAR
BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMiy KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI**

BOYATOV OYBEK MAXMUDJON O‘G‘LI

**MAJZUB NAMANGONIY ADABIY MEROSI MANBALARI, MATN
TARIXI VA BADIYYATI**

**10.00.02 – O‘zbek adabiyoti
10.00.10 – Matnshunoslik va adabiy manbashunoslik**

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/ Fil3384 raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan.

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

Ilmiy rahbar:

Jabborov Nurboy Abdulhakimovich
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Musurmonov Erkin Robbimovich
filologiya fanlari doktori, professor

Rafiddinov Sayfiddin Sayfullo o‘g‘li
Filologiya fanlari nomzodi, katta ilmiy xodim

Yetakchi tashkilot:

O‘zbekiston Respublikasi Fanlar akademiyasi Davlat adabiyot muzeyi

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning ___-yil _____ soat ___ dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, www.tsuull.uz; e-mail: monitoring@navoiy-uni.uz)

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

Dissertatsiya avtoreferati ___-yil “___” _____ kuni tarqatildi.

(2025-yil “___” _____ dagi ___ raqamli reyestr bayonnomasi)

Sh. S. Sirojiddinov

Ilmiy darajalar beruvchi ilmiy kengash raisi, filologiya fanlari doktori, akademik

Q. U. Pardayev

Ilmiy darajalar beruvchi ilmiy kengash ilmiy kotibi, filologiya fanlari doktori, professor

B. N. Karimov

Ilmiy darajalar beruvchi ilmiy kengash qoshidagi ilmiy seminar raisi, filologiya fanlari doktori, professor

KIRISH (falsafa doktori (Phd) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligi va matnshunosligida adabiyot tarixiga doir qo‘lyozma manbalar, ularning genealogiyasi, matn tarixi, poetik tafakkur takomilida tutgan o‘rni hamda ijodkorning badiiy mahorati kabi masalalar asosiy tadqiqot yo‘nalishlari bo‘lib qolmoqda. Ma‘lum bir shoir yoki adib ijodiy faoliyatining ichki jarayonlarini Sharq mumtoz poetikasi mezonlari asosida o‘rganish ushbu sohaga oid ilmiy izlanishlarning markaziy yo‘nalishlaridan biridir. Xususan, muayyan hududda adabiy muhit shakllanishiga turtki bergan va shu orqali badiiy-estetik tafakkur taraqqiyotiga sezilarli hissa qo‘shgan shoirlarning lirik merosini tahlil qilish, ularning badiiy mahorat sirlarini o‘rganish adabiyotshunoslikka yangi nazariy hamda amaliy yondashuvlarni kiritish nuqtayi nazaridan dolzarb ahamiyat kasb etadi.

Dunyo adabiyotshunoslik va matnshunoslik ilmida Sharq mumtoz she‘riyati namoyandalari asarlarining dastxat nusxalari, qo‘lyozma va toshbosma manbalari, ularning adabiy va irfoniy qimmati, badiiyati masalalari muttasil tadqiq etilib kelinmoqda. Xususan, asosan diniy-tasavvufiy yo‘nalishda ijod qilgan shoir-u adiblar biografiyasi, e‘tiqodi va maslagi, adabiy merosining poetik qimmati yuzasidan ham ilmiy izlanishlar olib borilmoqda. Ular asarlarining shaxs axloqiy-ma‘rifiy kamoloti va jamiyat madaniy-ma‘naviy taraqqiyotida tutgan o‘rni to‘g‘risida bir-biridan farqli ilmiy-nazariy xulosalarga kelinmoqda.

O‘zbek adabiyotshunosligi va matnshunosligi borasidagi tadqiqotlar natijasida adabiy merosi nisbatan kam o‘rganilgan ijodkorlar asarlari qo‘lyozma manbalari ustida izchil tadqiqotlar amalga oshirilmoqda. Ushbu yo‘nalishdagi ilmiy izlanishlar natijasi o‘laroq adabiyot tarixi yangi nomlar bilan boyitilib, qo‘lyozma holidagi badiiy asarlar ilmiy izoh va ko‘rsatkichlar bilan nashr etilmoqda. Manbalar chuqur o‘rganilib, ijodkorlar asarlarining ilmiy-tanqidiy matnlari yaratilmoqda, faksimile nashrlari amalga oshirilib, matn tarixi o‘rganilmoqda. Biroq tadqiqotchilarini kutayotgan, tahlil etilishi zarur bo‘lgan qo‘lyozma manbalar ham yetarli. Sohibi devon shoir, tasavvuf tariqati murshidi Abdulaziz Majzub Namangoniy adabiy merosi haqida ham ayni shunday fikrlarni aytish mumkin. Ba‘zi asarlarining nashrlari hamda ayrim tahliliy maqolalarni istisno qilganda, shoir devoni va adabiy-ilmiy merosi monografik asosda tadqiq qilinmagani ham ushbu fikrni tasdiqlaydi. “Vatanimiz o‘z taraqqiyotining yangi bosqichiga qadam qo‘yayotgan bugungi kunda biz uchun tariximiz va madaniyatimizga oid yangi ilmiy tadqiqotlar har qachongidan ham muhim ahamiyatga ega”¹. Shunga ko‘ra, Majzub Namangoniy ijodiy merosini adabiyotshunoslik hamda matnshunoslik va adabiy manbashunoslikning so‘nggi yutuqlari asosida tadqiq etish, qo‘lyozma manbalari tahlilini amalga oshirish, badiiy mahoratini baholash dolzarb ilmiy muammolardandir.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi

¹ Мирзиёев Ш. М. Янги Ўзбекистон стратегияси. – Тошкент: Ўзбекистон, 2021. – Б. 33.

to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida" hamda 2021-yil 20-oktabrdagi PF-6084-son "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora tadbirlari to'g'risida"gi Farmonlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-sonli "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi, 2020-yil 3-martdagi 117-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2021-yil 10-fevraldagi 61-sonli "Lotin yozuviga asoslangan o'zbek yozuviga bosqichma-bosqich to'liq o'tishni ta'minlash chora-tadbirlari to'g'risida"gi qarorlari hamda 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 bog'liqligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda, innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi: Majzub Namangoniy adabiy merosi haqidagi dastlabki ma'lumotlar Po'latjon Domulla Qayyumiyning "Tazkirayi Qayyumiy"² asarida uchraydi. Ushbu manbada Majzubning tasavvufiy yo'nalishda ijod qilgani, she'riy uslubi va Namangan adabiy muhitidagi o'rni haqida qisqacha ma'lumot berilgan. Diniy-tasavvufiy yo'nalishda ijod etgani bois shoir ijodi sho'rolar zamonida deyarli o'rganilgan emas. O'tgan asr 80-yillari avvalida va istiqloq yillarida sharqshunos Ismatulla Abdullayevning tanishtiruv mazmunidagi maqolalari, A.Xalilbekovning "Namangan adabiy muhiti"³ darsligi va "Ishq bir noyob guhar"⁴ sarlavhali maqolasida shoir she'rlaridagi ilohiy ishq, Allohga muhabbat mavzulari tahlil qilingan. Otabek Jo'raboyevning Majzub Namangoniy hayoti va ijodiga doir maqolalari birlamchi manbalarga tayanilgani, yangi ma'lumotlar berilgani jihatidan qimmatlidir⁵. Professor Nurboy Jabborov doktorlik dissertatsiyasida: "Majzub Namangoniyning qodiriya tariqati murshidi bo'lgani, ayni o'sha davrda Farg'ona vodiysida bu tariqat ancha keng tarqalgani"⁶ haqida yozar ekan, O.Jo'raboyevning Furqat qalamiga mansub "Aylang madad" radifli

² Қайюмий.П. Тазкираи Қайюмий. Уч жилдлик. Ж.П. – Тошкент: Қўлэзмалар институти. 1998. – Б. 187-190.

³ Халилбеков А. Наманган адабий муҳити. – Тошкент: Адабиёт ва санъат, 1998; shu muallif. Ишқ бир ноёб гуҳар. // Наманган ҳақиқати. 2003 йил, 18 январь.

⁴ Абдуллаев И. Мажзуб Намангонийни биласизми? //Ўзбекистон адабиёти ва санъати, 1983 йил 28 январь; shu muallif. Мажзуб Намангоний.// Наманган садоси, 1998 йил 9 май.

⁵Жўрабоев О. Ҳазиний ва Фурқат: рухий-маънавий уйғунлик / Истиқлол йиллари: миллий-диний кадриятларнинг халққа қайтиши. – Тошкент, 2001. – Б. 79-80; shu muallif. Мажзубни биласизми ёхуд мажзубийлик нима? // Ўзбекистон адабиёти ва санъати, 2004 йил 25 июнь; shu muallif. Мажзуб Намангоний ва унинг адабий мероси манбалари хусусида. /Ўзбек тили ва адабиёти масалалари. – Тошкент: Фан, 2005. – Б. 33-35.

⁶ Жабборов. Н. Фурқат ҳаёти ва ижодининг хориждаги даври: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004. – Б. 114.

gʻazaldagi “Boʻldingiz shahri Namangonda fano...” soʻzlariga asoslanib, shoir bu orqali Majzub Namangoniyni nazarda tutgan, degan taxminini maʼqullaydi.

Bundan tashqari, “Namangan adiblari”⁷ antologiyasida shoir biografiyasiga oid muxtasar maʼlumot va gʻazallaridan namunalar berilgan. Tadqiqotchi Naima Aliqulova maqolalarida Majzub Namangoniyning tasavvufiy obrazlar yaratishdagi mahorati, gʻazallarida uchraydigan ramziy tizim va ruhiy-intellektual izlanishlarga doir jihatlar tahlilga tortilgan⁸.

Shoir hayoti, maslagi va ijodiga ingliz adabiyotshunoslari ham eʼtibor qaratgani Majzub Namangoniyning tasavvuf adabiyotida tutgan oʻrni baland boʻlganiga dalildir. Karl Ernstning “Sufism: History, Politics and Culture”⁹ asarida shoir gʻazallarining tasavvufiy mohiyati haqida soʻz yuritgan boʻlsa, Ildiko Beller-Hanning “Kashgar Revisited”¹⁰ kitobida ijodkorning tariqat ahlidan ekanligi, ijodining Koshgʻar bilan aloqador jihatlari va uning bugungi avlodlari haqida maʼlumot berilgan. Kawahara Yayoi esa “The Development of the Naqshbandiyya – Mujaddiyya in the Ferghana valley During the 19th and Early 20th Centuries”¹¹ maqolasida Majzub Namangoniyning naqshbandiyya mujaddiyyasiga oid Ofoqxoʻja taʼlimotlari asosida ijod qilgani haqida maʼlumot beradi. Holbuki, shoir qodiriya tariqatiga mansub boʻlgani maʼlum¹². Taʼkidlash kerakki, mazkur tadqiqotlarning barchasida Majzub Namangoniyning ijodi kompleks tadqiq qilinmay, muayyan mavzu jihatidagina munosabat bildirilgan. Ushbu dissertatsiya shoir ijodi monografik asosda oʻrganilgani bilan yuqoridagi ilmiy ishlardan alohida ajralib turadi.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy taʼlim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya Toshkent davlat oʻzbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Oʻzbek adabiyoti tarixi va matnshunoslikning dolzarb muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Majzub Namangoniyning adabiy merosining qoʻlyozma manbalari, lirik asarlari matn tarixi, mavzu va janr xususiyatlari hamda badiiyatini kompleks ochib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

Majzub Namangoniyning asarlari qoʻlyozma va toshbosma nusxalarining monografik tavsifini amalga oshirish;

shoir asarlari matn tarixi va tahririni ilmiy-nazariy asosda yoritish;

ijodkor lirik sheʼrlarini mavzuiy tasnif negizida baholash;

Majzub nazmiy asarlarining janr xususiyatlari yuzasidan tahliliy qarashlarni bildirish;

⁷ Ҳомидий Ҳ., Маъмуров М. Наманган адиблари. – Тошкент, Фан. 2007. – Б. 26.

⁸ Алиқуллова Н. Мажзуб Намангонийнинг адабий мероси // Ўзбек тили ва адабиёти. 2008, 4 сон. – Б. 123-131; Алиқуллова Н. Мажзуб Намангонийнинг “Тазкират ул авлиё” асари ҳақида // Ўзбек тили ва адабиёти. 2010, 1-сон, – Б. 63-67.

⁹ Karl Ernst. Sufism: History, Politics and Culture. Journal of the History of Sufism. 2017. (3). – P. 213-236

¹⁰ Ildiko Beller-Hann. Kashgar Revisited. –London: BRILL. 2015. – P. 231.

¹¹ Kawahara Yayoi. The Development of the Naqshbandiyya – Mujaddiyya in the Ferghana valley During the 19th and Early 20th Centuries. Journal of the History of Sufism. 2015. (6). – P. 139-186.

¹² Жабборов. Н. Фурқат ҳаёти ва ижодининг хориждаги даври: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004. – Б. 114.

shoir ijodiy niyati ifodasida badiiy san'atlarning tutgan o'rnini aniqlash; ijodkor lirik asarlarida vazn va qofiyaning badiiy-estetik vazifasini oydinlashtirish.

Tadqiqotning obyektini O'zRFA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti qo'lyozmalar fondidagi 1018, 2125, 2351/II, 2567, 2580/I, 1481, 12503, 1992/II, 1046/I, 1867, 4003, 4206/II, 3156, 1123 raqamlar ostida saqlanayotgan qo'lyozma manbalar, Saudiya Arabistonida va namanganlik muxlislari qo'lida saqlanayotgan "Devoni Majzub Namangoniy" qo'lyozmalari, "Tazkirat ul-avliyo" asarining Tojikiston madrasasi fondidagi nusxasi, "Oshiq manam ..." hamda "Muhabbat sarchashmasi" to'plamlari hamda "Soqiynoma" asari nashrlari tashkil qiladi.

Tadqiqotning predmetini Majzub Namangoniy devoni qo'lyozma va toshbosma nusxalarining manbaviy tahlili, asarlarning matn tarixi, shoirning ijodiy uslubi, poetik mahorati va adabiy an'analarga munosabati, asarlardagi tasavvufiy-falsafiy g'oyalar va ularning badiiy talqini kabi masalalar tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda qiyosiy-tarixiy, matniy-qiyosiy, biografik, statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Majzub Namangoniy adabiy-ilmiy merosining qo'lyozma va toshbosma manbalari monografik tavsifi amalga oshirilib, Saudiya Arabistonida saqlanayotgan "Devoni Abdulaziz Majzub" hamda Tojikiston madrasasi fondida saqlanayotgan adib qalamiga mansub "Tazkirat ul-avliyo" asarlari qo'lyozmalari ilmiy ustifodaga olib kiritilgan;

shoir asarlarining qo'lyozma va toshbosma manbalari qiyoslanib, matn tarixi, ya'ni manbalardagi tafovutlar sabablari izohlangan; ijodkor asarlariga kotib va muharrirlar tomonidan kiritilgan tahrirlar muqoyasasi natijasida turli lirik janrlarga mansub she'rlarining ishonchli matnlari tiklangan hamda qo'lyozma bayozlardan devonga kirmagan 3 g'azal, 1 muxammas va 1 masnaviy – jami 162 misra she'r yangi aniqlangan;

ijodkorning g'azal, qasida, musallas, murabba', muxammas, musaddas, musamman, soqiynoma, masnaviy va qit'a singari mumtoz janrlarga oid lirik asarlari *ishqiy, diniy-tasavvufiy, ilm-ma'rifat hamda ijtimoiy-falsafiy* singari mavzularga tasnif etilib, muallif e'tiqodi va maslagi, ijod konsepsiyasi, irfoniy mazmun va poetik ifoda uyg'unligi hamda ijodkor badiiy uslubi nuqtayi nazaridan tahliliy baholangan;

shoirning mumtoz adabiyotda kamdan kam uchraydigan musallas janrida she'rlar bitgani, badiiy san'atlarni qo'llash hamda aruz va qofiya borasidagi mahorati: birinchidan, takrir, talmeh va iqtibos misolida boshdan oxir bir she'riy san'atga asoslangan; ikkinchidan, aruzning ramal, hazaj, rajaz, munsarih va mutaqorib vaznlarida badiiyati yuksak she'rlar bitgani, uchinchidan, mumtoz qofiyaning o'zak tarkibiga asosan *mujarrad, murdaf, muqayyad, muassas* va raviyning sokin yoki mutaharririk bo'lishiga ko'ra *mutlaq* va *muqayyad* kabi turlaridan mahorat bilan istifoda etgani asoslangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Majzub Namangoniy asarlarining qo‘lyozma va toshbosma nusxalari qiyosiy-matniy tahlil etilib, qo‘lyozma bayozlardan ilm ahliga ma‘lum bo‘lmagan va shoir devoniga kiritilmagan 3 g‘azal, 1 muxammas va 1 masnaviy – jami 162 misra she‘r aniqlangan;

shoir asarlarining matn tarixini o‘rganish asosida keyingi ilmiy tadqiqotlar va akademik nashrlar uchun muhim manba sifatida xizmat qiladigan ishonchli matnlari tiklangan;

ijodkor lirik she‘rlari: *ishqiy, diniy-tasavvufiy, ilm-ma‘rifat va ijtimoiy-falsafiy* mavzularga tasnif etilib, sharq mumtoz poetikasi talablari asosida tahlil etilgan;

Majzub Namangoniyning g‘azal, qasida, musallas, murabba‘, muxammas, musaddas, musamman, soqiynoma, masnaviy va qit‘a singari mumtoz janrlarga oid lirik asarlari monografik aspektida tadqiq qilingan.

Tadqiqot natijalarining ishonchliligi. Olingan natijalarning ishonchliligi “Devoni Abdulaziz Majzub”ning O‘zRFA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti qo‘lyozmalar fondida, Saudiya Arabistoni va Tojikistonda, shuningdek, namanganlik muxlislari qo‘lida saqlanayotgan sahih matnlaridan foydalanilgani, qiyosiy-matniy tadqiq usuli qo‘llangani, tahlil etilgan materiallar matnshunoslik ilmining so‘nggi yutuqlari asosida baholangani, ilmiy qarashlarning tayanch va yordamchi manbalar qiyosi asosida isbotlangani, ilmiy yangiliklardan amaliy loyihalarda foydalanilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslik tadqiqotlarida sinovdan o‘tgan zamonaviy ilmiy konsepsiyalarga tayanilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati matnshunoslik va adabiy manbashunoslik hamda adabiyotshunoslikka oid nazariy qarashlarni boyitishi, xususan matn tarixi, tahlili va talqini masalasining matnshunoslik va adabiy manbashunoslik shu bilan bir qatorda adabiyotshunoslik rivojidagi o‘rnini belgilashga hissa qo‘shishi bilan izohlanadi.

Tadqiqotning amaliy ahamiyati dissertatsiya materiallaridan magistratura va bakalavriyat bosqichlari uchun “Matnshunoslik”, “Matnshunoslik nazariyasi”, “Adabiy manbashunoslik tarixi”, “Matn tahriri”, “O‘zbek adabiyoti tarixi”, “Tasavvuf adabiyoti” fanlari bo‘yicha darslik va o‘quv qo‘llanmalarining yangi avlodini yaratish, ilmiy ma‘ruzalar, maxsus kurs, seminarlarda foydalanish mumkinligi izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Majzub Namangoniy adabiy merosi manbalari, matn tarixi va badiiyati tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Majzub Namangoniy asarlarining qo‘lyozma va toshbosma manbalari qiyoslanib, matn tarixi, ya‘ni manbalardagi tafovutlar sabablari izohlangan; ijodkor asarlariga kotib va muharrirlar tomonidan kiritilgan tahrirlar muqoyasasi natijasida turli lirik janrlarga mansub she‘rlarining ishonchli matnlari tiklangan hamda qo‘lyozma bayozlardan devonga kirmagan 3 g‘azal, 1 muxammas va 1 masnaviy – jami 162 misra she‘r yangi aniqlanganligi; ijodkorning g‘azal, qasida, musallas, murabba‘, muxammas, musaddas, musamman, soqiynoma, masnaviy va qit‘a singari mumtoz janrlarga oid lirik asarlari *ishqiy, diniy-tasavvufiy, ilm-ma‘rifat hamda ijtimoiy-falsafiy* singari mavzularga tasnif etilib, muallif e‘tiqodi va maslagi,

ijod konsepsiyasi, irfoniy mazmun va poetik ifoda uyg'unligi hamda ijodkor badiiy uslubi nuqtayi nazaridan tahliliy baholangan ilmiy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2023-2024- yillarda bajarilgan "AL-662205561 raqamli "Alisher Navoiy mualliflik korpusini yaratish" nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 17-martdagi 04/1-867-son ma'lumotnomasi). Natijada shoir ijodida ko'zga tashlanadigan asosiy mavzular tasnifi va ularning badiiy-falsafiy ahamiyati ochib berilganligi bilan bog'liq ilmiy xulosalar elektron platforma materiallarining davr nuqtayi nazaridan xilma-xilligini ta'minlagan;

Majzub Namangoniy adabiy-ilmiy merosining qo'lyozma va toshbosma manbalari monografik tavsifi amalga oshirilib, Saudiya Arabistonida saqlanayotgan "Devoni Abdulaziz Majzub" hamda Tojikiston madrasasi fondida saqlanayotgan adib qalamiga mansub "Tazkirat ul-avliyo" asarlari qo'lyozmalari ilmiy ustifodaga olib kirilganligi haqida ilmiy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan "IL-402104474 raqamli "bolalaradabiyoti.uz" elektron platforma va uning mobil ilovasini yaratish" nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 17-martdagi 04/1-868-son ma'lumotnomasi). Natijada Majzub Namangoniy asarlari matnlarini turli nusxalar asosida qiyosiy tahlil qilish, nusxalar o'rtasidagi farqlarni aniqlash va ularning tahririy bosqichlari, shoirning poetik mahorati, badiiy uslubi hamda adabiy an'analarga munosabati bilan bog'liq ilmiy xulosalar elektron platforma materiallarining davr nuqtayi nazaridan xilma-xilligini ta'minlagan;

Majzub Namangoniyning respublika va xorijiy fondlarga saqlanayotgan adabiy merosiga oid ma'lumotlardan "Ma'rifat" ijodiy birlashmasi" davlat muassasasi tarkibidagi "O'zbekiston tarixi" telekanalida efirga uzatilgan "Tamaddun darg'alari" ko'rsatuvi ssenariylarini tayyorlashda foydalanildi (O'zbekiston milliy teleradiokompaniyasi "Ma'rifat" ijodiy birlashmasi" davlat muassasasining 2025-yil 28-martdagi 01-30/194-son ma'lumotnomasi). Natijada shoir asarlari manbalarini to'liq to'plash, ularni qiyosiy-matniy tadqiq etish, lirik asarlarini tahlil etish, ijodkorning milliy fanimizda tutgan o'rnini baholashda, shuningdek, "Devoni Majzub Namangoniy" devonidagi lirik janrlarga oid ilmiy xulosalardan foydalanildi;

Majzub Namangoniy shoirning mumtoz adabiyotda kamdan kam uchraydigan musallas janrida she'rlar bitgani, badiiy san'atlarni qo'llash hamda aruz va qofiya borasidagi mahorati: birinchidan, takrir, talmeh va iqtibos misolida boshdan oxir bir she'riy san'atga asoslangan; ikkinchidan, aruzning ramal, hazaj, rajaz, munsarih va mutaqorib vaznlarida badiiyati yuksak she'rlar bitgani, uchinchidan, mumtoz qofiyaning o'zak tarkibiga asosan *mujarrad*, *murdaf*, *muqayyad*, *muassas* va raviyning sokin yoki mutaharrik bo'lishiga ko'ra *mutlaq* va *muqayyad* kabi turlaridan mahorat bilan istifoda etgani asoslangan ilmiy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023- yillarda bajarilgan "PF-201912258-raqamli "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihada foydalanilgan

(Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 17-martdagi 04/1-869-son ma’lumotnomasi). Natijada shoir lirikasida g‘azal, muxammas, masnaviy, qasida, soqiynoma, ruboiy, fard kabi janrlarning bu davrda faol adabiy hodisa sifatida baholangan ilmiy xulosalar elektron platforma materiallarining davr nuqtayi nazaridan xilma-xilligini ta’minlagan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro va 3 ta respublika ilmiy-nazariy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Tadqiqot mavzusi bo‘yicha 17 ta ilmiy ish chop etilgan. Jumladan, O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiyasi komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, shulardan 2 tasi yuqori impakt-faktorli xorijiy ilmiy jurnallarda nashr etilgan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 134 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, e’lon qilingan ishlar va tadqiqot tuzilishi ko‘rsatilgan.

Dissertatsiyaning birinchi bobi “**Shoir asarlarining manbalari va matn tarixi**” deb nomlanib, birinchi faslida “**Shoir biografiyasiga doir ma’lumotlar va qo‘lyozma manbalarning monografik tavsifi**” yoritilgan. Shoirning tug‘ilgan joyi manbalarda turlicha yozilgan. Ayrim manbalarda Qo‘qon shahrida tug‘ilgan deyilsa, ba’zilarida qadimiy Nasafda deb yoziladi. Hatto, Piskentda degan qaydlar uchraydi. Ammo shoir devonining O‘zR FA Abu Rayhon Beruniy nomidagi Sharqshunoslik institutida saqlanayotgan 2125 raqamli qo‘lyozmasida Namakkon ya’ni Namangan shahridagi Degrezlik dahasining hozirgi Sumalak guzari mahallasida dunyoda kelgani aytilgan¹³. Shoir avlodlari qo‘lida saqlanib kelayotgan “Devoni Majzub Namangoniy” qo‘lyozmasida ham shunday ma’lumot berilgan¹⁴.

Majzub Namangoniy devoni qo‘lyozmalari hozirda O‘zbekiston Fanlar akademiyasi Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida, shuningdek, Hamid Sulaymon fondida 1992, 1018/I, 4206/II, 12503, 1046/I, 4003, 1867, 2125, 1481, 2580/I, 2351/II, 2567, 2662 raqamlari bilan saqlanmoqda. Devon nusxalari, shuningdek, shoirning namanganlik muxlisi Habibulloh Akmalxon Maxdum o‘g‘lining hamda tojikistonlik Sodirjon ismli kishining shaxsiy

¹³ Majzub Namangoniy. Devoni Majzub Namangoniy. O‘zRFA ShI qo‘lyozmalar fondi. 2125 raqamli qo‘lyozma. 96^b sahifa.

¹⁴ Qarang: Majzub Namangoniy. Devoni Majzub Namangoniy (Shoir avlodlari qo‘lida saqlanib kelayotgan devon). Devonning boshlanmasida shoir asl ismi Abdulaziz, otasining ismi Abdurahmon. Abdurahmon Naqshbandiya suluki so‘fiylaridan ekanligi. Namanganda Sumalak guzarida yashaganligi yozib o‘tilgan.

kutubxonalarida hamda Saudiya Arabistonida istiqomat qilayotgan avlodlari qo'lida ham saqlanadi. Bundan tashqari, namanganlik olim Odiljon Nosirovning avlodlari qo'lida ham shoirning bir qo'lyozma devoni mavjud.

Shuningdek, shoir lirik asarlari jamlangan manbalar Namangan viloyati tarixi va madaniyati Davlat muzeyi Adabiyot va san'at bo'limi fondida ham bor. Qo'lyozma devon nasta'liq xatida ko'chirilgan. Majzub lirik asarlari ko'chirilgan qo'lyozmalar sahifalari ziynatlanmagan. She'rlar alohida jadvallarga olinmagan, raqamlanmagan. She'rlar alifbo tartibida emas, tartibsiz ko'chirilgan. Ayrim hollarda sarlavhalar ham ajratilmagan. Ba'zi qo'lyozmalarining oxiri yo'q, ko'plab sahifalar noto'g'ri muqovalangan.

Qo'lyozma va toshbosma manbalar tahlili shuni ko'rsatadiki, Majzub Namangoniy o'z she'rlarini jamlab devon tartib bergan. Matnshunos olim, akademik Sh.Sirojiddinov fikricha: "Devon qo'lyozmasi matn va sarlavhalar, shuningdek, miniatyuralar atrofida tortiladigan jadvallar, shams, unvon – qo'lyozmaning ilk sahifasi bosh qismida tilla suvi yugurtirib chizilgan naqsh-lavh, sahifalarga oltin suvi bilan jilo berish (tazhib) kabi bezaklar bilan ziynatlanadi. Albatta, bunday devonlar qimmatbaho bo'lib, ular, asosan, shoh farmoniga asosan saroy kutubxonasi yoki sovg'a uchun tayyorlangan"¹⁵. Lekin Majzub devonini biror ulug' kishiga va yoki podshohga tuhfa qilish maqsad qilinmagan. Shundan bo'lsa kerak, shoir she'rlari ko'chirilgan qo'lyozmalar ziynatlardan xoli. Devon qo'lyozmalarining bezaklarga boy bo'lishi nafaqat estetik qadriyat, balki ularning tarixiy, madaniy va hatto siyosiy ahamiyatini ham ochib beradi. Ayniqsa, tillasuvli naqshlar, sahifalarga berilgan jilolar va miniatyuralar atrofidagi bezaklar qo'lyozmaning san'at asariga aylanishida muhim rol o'ynaydi. Bunday nodir nusxalarning shoh farmoni asosida saroy kutubxonalari yoki diplomatik sovg'a sifatida tayyorlangani – o'sha davrda yozma madaniyatning naqadar yuksak qadrlanganidan dalolat beradi.

Nazariy adabiyotlarda qo'lyozma manbalarni tavsiflashda *qo'lyozmaning ashyo (inventar) raqami, asarning nomi, asarning yozilgan yili, muallifi, asarning qisqacha mazmuni, qo'lyozma haqidagi umumiy ma'lumotlar, asarning ko'chiruvchisi (kotibi), ko'chirish yili, necha varaqdan iboratligi, o'lchovi* kabi jihatlarni e'tiborga olish tavsiya etiladi¹⁶. Ishda Majzub devoni ana shu asosda tavsiflandi.

1992 raqamli qo'lyozma. ديوان مجذوب ("Devoni Majzub"). Qalin karton bilan muqovalangan bo'lib, naqshlangan. Qo'lyozma sherozasi ko'k rangdagi charmdan ishlangan. Matn nasta'liq xatida bo'lib, Qo'qon qog'oziga ko'chirilgan qo'lyozma ancha uringan. Ayrim sahifalar teskari qo'shib tikilgan. 2^b-sahifa tepasida "Kitobi Mavlono Majzub Namangoniy, 1297 hijriy" degan yozuv bor. Asosiy matn shu sahifadan boshlanadi. Mazkur qo'lyozma manbaga shoirning masnaviy, g'azal, muxammas, murabba', munojot, tarje'band, soqiynoma kabi lirik asarlari jamlangan. Qo'lyozmada masnaviyalar 1^b-4^b, tanlangan g'azallar 4^b-52^b, muxammaslar 17^a-19^b, murabba'lar 19^b, 20^a, 31^{ab}, 38^b, 40^b sahifalarda, munojot

¹⁵ Сирожиддинов Ш. Матншунослик сабоқлари. – Тошкент: Navoiy universiteti, 2019. – Б. 39.

¹⁶ Хасаний М., Хабибуллаев А. Адабий манбашунослик ва матншуносликнинг назарий масалалари. –ТДШИ, 2012. – Б. 90-91.

mazmunidagi she'ri 52^b-54^a, soqiynoma esa 54^b-64^a sahifalarda ko'chirilgan. Devondagi she'rlar janrlar ketma-ketligida bo'lmasa-da, lekin alifbo tartibida joylashtirilgan.

Ta'kidlanganidek, matn 2^b sahifada "Bismillohir-Rahmonir-Rahim" dan so'ng:

خدای تبارک خدای تعالی
اوزونک هادی یول آچغیل ای حق تعالی

(Xudoy taborak, Xudoy taolo,
O'zung hodiy, yo'l ochg'il, ey Haq taolo) bayti bilan boshlanib,
64^a-sahifadagi:

اوشل شربت اوچون کدالیق قیلدی
مغ ایشیکیده بینوالیق قیلدی

O'shal sharbat uchun gadoliq qildi,
Mug'eshigida benavoliq qildi –

matla'li she'r bilan yakunlanadi. Qo'lyozma matni esa 65^b-sahifada tugaydi. Kolofon quyidagicha (64^a):

کمینه فقیر الحقیر میر محمود قاری خوقندی نینک قولیده تحریر بولدی بو دیوان مولانا
مجنوب نمکنانی ... سنه ۱۲۹۷.

(Kamina faqir ul-haqir Mir Mahmud Qoriy Xo'qandiyning qo'lida tahrir bo'ldi bu devoni mavlono Majzub Namangoniy...sanai 1297)¹⁷.

64^b-65^b sahifalar orasida Qoriyga tegishli uchta she'r ko'chirilgan. Ushbu qo'lyozmaning kotibi Mir Mahmud Qoriy Xo'qandiy (میر محمود قاری خوقندی) hisoblanadi. Devonning ko'chirilish sanasi – 1297 (1879–1880)-yilga to'g'ri keladi. Qo'lyozma o'lchami: 26,5x16 sm.

Devon matni boshdan oxirigacha qora siyohda ko'chirilgan. Sahifalarda poygilar bor. Lekin sahifalar raqamlanmagan. Qo'lyozma matni sifatsiz. Yirtilgan sahifalar bor.

1018/I raqamli qo'lyozma 164 sahifadan iborat. Qo'lyozma matni 1^b-sahifadagi mana bu bayt bilan boshlanadi:

الهی عبدک العاصی اتاکا
الذنوب قد دعاکا مقرا با

Oxirgi she'r esa fors tilidagi:

مجنوب تا شود همه عالم مسخرت
تیغ از دعا طلب کن از سجده خسروی

maqta'li g'azal bilan yakunlangan.

Kolofon quyidagicha (164^{ab}):

... سنه ۱۳۰۸ بود که کاتب خاکسار محمد شریف مرزا باشی ولد ملا محمد کریم
قندالات ابن حاجی محمد حسین کتابت را تمام نمود.

Mazkur qo'lyozmadagi matn nasta'liq xatida och jigarrang sayqallangan Qo'qon qog'oziga ko'chirilgan. Ushbu manbada ham she'rlar har sahifada ikki ustun qilib ko'chirilgan. Qo'lyozma kotibi – Mulla Muhammad Karim Qandolat ibn Xoja Muhammad Husaynning o'g'li Muhammad Sharif Mirzoboshi bo'lib, devon 1308 (1890–1891)-yilda kitobat qilingan.

¹⁷ O'zR FA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti qo'lyozmalar fondi. 1992 raqamli qo'lyozma. 64^a-sahifa.

4206/II raqamli qo‘lyozma. Muqovasi qizil rangli qalin karton qog‘ozdan ishlangan. Qo‘lyozma sherozasi ko‘k rangli matodan ishlangan. Matn Qo‘qon qog‘oziga ko‘chirilgan. Qo‘lyozma jami 203 sahifani tashkil etib, ikki qismdan iborat. Uning ikkinchi qismi 110^a-sahifadan boshlanadi. Shu sahifa tepasida: “Devoni Majzubdan” deyilib, har sahifada o‘rtacha 9 baytdan she‘r ko‘chirilgan. Ushbu manbada shoirning g‘azal, masnaviy, muxammas, soqiynoma janrlariga mansub nazmiy asarlari jamlangan. G‘azallar alifbo tartibida ko‘chirilgan bo‘lsa-da, she‘rlar negadir, “ر” (re) harfi bilan tugagan g‘azallar bilan boshlangan. Qo‘lyozmada g‘azallar 110^a-164^a-sahifalarda ko‘chirilgan. Biroq g‘azallar orasiga masnaviy (113^a-118^a) va muxammaslar (164^b-172^a) ham qo‘shib ko‘chirilgan. Qo‘lyozmaning 172^a-190^b-sahifalarida soqiynoma, 190^b-195^b- sahifalarda “بلال قصة حضرت” (“Hazrati Bilol qissasi”), hamd mazmunidagi she‘rlar, (196a-198a), siyarnoma mazmundagi parchalar (198^b-200^b) hamda tasavvufiy xarakterdagi (201^b-203^b) masnaviy ko‘chirilgan. Qo‘lyozmaning boshi:

که برق عشقیدین عالم غه اینغان شورش دن دور
نیلیغ دیسنک حزین فرهاد بیرله ایکی اورتاغی

Oxiri esa quyidagicha:

اوشل شربت اوچون کدالیق قیلاى
مغ ایشیکیده بینوالیغ قیلاى

Kolofon bo‘lmagani sababli qo‘lyozmaning kotibi noaniq. Ko‘chirilgan sanasi: 1315/1897-1898-yillar.

Dissertatsiyada, bundan tashqari, O‘zbekiston Fanlar akademiyasi Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti fondida saqlanayotgan 1046/I, 1867, 2125, 2351, 12503, 1046/I, 4003, 1867, 1481, 2580/I, 2567, 2662 raqamli qo‘lyozmalar ham mufassal tavsif etilgan.

Tadqiqotning 1.2 fasli **“Ijodkor asarlari matn tarixi va tahriri”** tadqiqiga bag‘ishlangan. Ijodkor asarlarining matn tarixini o‘rganish ularning ijod qilinishi jarayonidan kitobat etilishi, qo‘lyozma holida tarqalishi va nashr nusxalarigacha bo‘lgan harakatini o‘z ichiga oladi. Chunki “Matn tarixi qo‘lyozma manbalar genealogiyasini tekshirishdan muallifning va hatto manbani ko‘chirgan kotibning dunyoqarashi va g‘oyasini o‘rganishgacha, asarning yuzaga kelishida muallif ijodiy niyatining ro‘yobga chiqishidan uning yaratilishigacha u yoki bu darajada aloqador bo‘lgan boshqa adabiy yodgorliklar bilan o‘zaro bog‘liq jihatlari tadqiqigacha bo‘lgan barcha jarayonlarni qamrab oladi”¹⁸. Ilmiy tadqiqotlar shoirning lirik asarlari matn tarixini o‘rganishda quyidagi omillarga e‘tibor qaratish lozimligini ko‘rsatadi:

a) *asar yozilishiga ta’sir ko‘rsatgan omillar, ijodkor maqsad va rejalarining yuzaga chiqish jarayoni;*

b) *joriy nashrlarda ijodkor asarlari matni masalasi;*

d) *ijodkor asarlari ilmiy talqinlarining matn tarixi bilan bog‘liqligi.*

Asar yozilishiga ta’sir ko‘rsatgan omillar, ijodkor maqsad va rejalarining yuzaga chiqish jarayoni. Shoirning tasavvufiy ruhdagi “Voy nuqsdin munazzah”

¹⁸ Жабборов Н. Ўзбек матншунослиги ва унда матн танқиди, илмий-танқидий матн истилохларининг ўрни / Ўзбек мумтоз адабиётини ўрганишининг назарий ва манбавий асослари. – Тошкент: Mumtoz so‘z, 2019. – Б. 12.

radifli 9 baytli gʻazali keyinchalik 9 bandli 45 misrali muxammasga aylantirilgan. Muxammasning bir bandida quyidagicha yozadi:

*Tangri taol sevanlar rad boʻlmadi duosi,
Lekin tilak tilamas, maqsadlari rizosi,
Olam eli tanimas kim boʻlsa oshnosi,
Rabbim Sani sevarlar onlarni oshnosi,
Ey aybdin mubarro, voy nuqsdin munazzah.*

Dastlab gʻazal tarzida yozilganda, shoir ijodiy rejasidagi irfoniy mazmun toʻlaqonli ifodalanmagani bois uni kattaroq janr – muxammasga aylantiradi. Natijada ijodkor oʻylagan badiiy-tasavvufiy mohiyat muxammasda keng va mufassal ifodalanishiga erishilgan. Ushbu muxammas irfoniy-estetik mazmuni toʻlaqonli aks ettirgan boʻlib, Ahmad Yassaviy, Sulaymon Boqirgʻoniy, Jomiy va Navoiy kabi tasavvuf shoirlari ijodiga yaqin turadi.

Joriy nashrlarda ijodkor asarlari matni masalasi. “Devoni Majzub Namangoniy”dagi lirik sheʼrlarning tabdili Ahmad Ubaydulloh tomonidan “Oshiq manam...” toʻplamida chop etilgan¹⁹. Ushbu nashrga 1018-raqamli qoʻlyozma hoshiyasidagi matn asos qilib olingan. Qiyosiy-matniy tahlil natijalari nashr nusxaning asliyatga muvofiq emasligini koʻrsatadi. Gʻazalning nashr variantida qoʻlyozmada manbagi matnda mavjud boʻlgan 6-bayt tushirib qoldirilgan:

*Shamʻ-u lola, sarv-u nasrin, yosuman sevdi ulus,
Nuri chehra bizga qomat rost-u xush raftori bor.*

OʻzR FA Abu Rayhon Beruniy nomidagi Sharqshunoslik qoʻlyozmalar institutining Hamid Sulaymon fondida 1481 raqami ostida saqlanayotgan qoʻlyozmada shoirning bir gʻazali quyidagicha berilgan:

Ayt salovot-u salom Ahmadga va oli asʻhobgʻa,
Yori gʻor, Foruq-u Usmon sheri Allohdin gapur.

Ahmad Ubaydulloh tabdil qilgan “Oshiq manam ...” devonida bu bayt quyidagicha uchraydi:

Oyat salovotu salom Ahmadgʻa va oli, sahibgʻa,
Yori gʻori, Umar, Usmon, Sheri Allohdin gapur.

Nashr nusxada baytdagi “ayt” soʻzi “oyat” tarzida xato tabdil etilgan. Foruq nisbasi tabdil davomida Umar ismiga almashtirilgan. “Foruq” aslida xalifa Umar roziyallohu anhuning kunyasi ekani maʼlum. Lekin Majzub uning nisbasidagi haq bilan botinli ajratuvchilik mazmuniga urgʻu bergani eʼtiborga olinsa, uning ismga aylantirishi shoir ijodiy niyatiga muvofiq emasligi ayon boʻladi. Bunday nojoiz tahrir matnni zaxa yetkazadi.

Matnshunos Shuhrat Sirojiddinov matn tarixini tadqiq etish jarayoni bosqichlarini batafsil yoritib beradi. Olimning yozishicha: “Matn tarixini oʻrganish qoʻlyozma asarning mavjud nusxalarini qiyoslashdan boshlanadi. Matnlar **toʻliq, nuqsanli, tuzatilgan** (redaksiyaga uchragan) yoki **tugatilmagan** koʻrinishlarda uchraydi. Qoʻlyozma nusxalarda uning tarixi bevosita qayd etilgan yoki bilvosita

¹⁹Majzub Namangoniy. Oshiq manam...Devon. (Nashrga tayyorlovchi: Ahmad Ubaydulloh). – Toshkent: Hilol-Nashr, 2020. – B. 19.

aniqlanadigan belgilar yordamida tiklanadi”²⁰. Olim ta’kidlaganidek, qo‘lyozma asarlarning turli nusxalarini qiyosiy tahlil qilish matn tarixini aniqlashda asosiy bosqich hisoblanadi. Qo‘lyozmalar orasida farqlar bo‘lishi tabiiy jarayon bo‘lib, ular matnning rivojlanish bosqichlarini, nusxalarning sifatini hamda matn ustida qilingan tahrirlar darajasini aniqlashga yordam beradi. Nusxalar to‘liq, nuqsonli yoki tahrirlangan bo‘lishi mumkinligi matnshunosni ehtiyotkorlik bilan ishlashga, mavjud tafovutlarni puxta o‘rganishga undaydi. Ayniqsa, qo‘lyozmalardagi bevosita yoki bilvosita belgilar asosida matn tarixini tiklash ilmiy izlanishlar davomida aniqlik va ishonchlilikni ta’minlash uchun alohida ahamiyat kasb etadi. Majzub lirik asarlarining qo‘lyozma manbalardan o‘rin olishi dissertatsiyada qiyosiy jadval orqali keltirilgan.

Dissertatsiyaning ikkinchi bobi “**Majzub Namangoniy she’riyati mavzu ko‘lami va janr xususiyatlari**” deb nomlangan bo‘lib, 2.1 faslda “*Shoir lirik asarlarining mavzuiy tasnifi*” keltirilgan. Shoirning bizga ma’lum nazmiy merosining mavzu mundarijasi rang-barang bo‘lib, uni quyidagicha tasnif etish mumkin: 1) *ishqiy*; 2) *diniy-tasavvufiy*; 3) *ilm-ma’rifat mavzusi*; 4) *ijtimoiy-falsafiy*.

Ishqiy mavzu. Majzub Namangoniy adabiy merosining ma’lum bir qismini ishqiy lirika tashkil etgan bo‘lib, bu mavzu deyarli barcha janrdagi she’rlarida teran mazmun va go‘zal badiiy shakl mutanosibligida talqin etilgan. Ularda ijodkor visol lazzati, ayriliq iztiroblari, oshiq va ma’shuqa (banda va Haq) munosabatlariga ko‘p bora murojaat etadi. Majzub bu mavzuda she’r yozishni ijodining ilk bosqichida boshlagan bo‘lib, uning ishqiy lirikasi, asosan, g‘azal janrida yaratilgan. Negaki, g‘azal lug‘aviy ma’noda arabcha ayolni madh etish, unga oshiqona munosabatda bo‘lish ma’nosini anglatadi. Istilohiy ma’noda esa, majoziy ishq vositasida ishq haqiqiyini talqin etishga qaratiladi. Majzub ijodida ham ayni shu xoslar ishq ifodalangan. Majoz vositasida Haq visoli, unga erishish yo‘lidagi sabr-u sabot, zavq-u shavq ruhi ustunlik qiladi. Mumtoz she’riyatda ishq-muhabbat talqini darajasi har qanday ijodkor ijodiy barkamolligini belgilovchi mezondir. Darhaqiqat, Majzub lirik shoir sifatida pok xislat – ishq-muhabbatni chuqur ehtiros va zavq-shavq bilan kuyladi. Ishqni o‘ziga xos uslubda talqin etib, qalb kechinmalarini lirikaga soladi. Uning g‘azallari ishq-muhabbat mavzusidagi an’anani davom ettirish barobarida obrazlar tasviri-yu talqinini, she’riy san’atlarni qo‘llashda o‘zgachalikka intilganini ko‘rsatadi. Shoir muqaddas tuyg‘u hisoblangan – muhabbat tasviri uchun takrorlanmas ifoda usullari-yu beqiyos badiiy o‘xshatishlarni qo‘llaydi, she’rda ifodalangan tuyg‘ulariga mos takrorlanmas qofiya va radiflar izlaydi.

Tarab ayla ey mutribi dilfirib,

*Muhabbat qilidin necha tor etib*²¹.

O‘zbek adabiyotida “Etib” radifida ko‘plab g‘azallar ijod etilgan. Jumladan, bu radifda Navoiy, Bobur, Amiriy, Fazliy, Nodira, Uvaysiy singari shoirlar g‘azal bitgani ma’lum. Ifodalanmoqchi bo‘lgan mavzu va kechinmalar uchun bu radifni

²⁰ Сирожиддинов Ш. Матншunoslik сабоқлари. – Тошкент: Navoiy universiteti, 2019. – Б. 18.

²¹ Majzub Namangoniy. Devoni Majzub. O‘zb R FA Sharqshunoslik instituti qo‘lyozmalar fondi. 12503 inv.raqamli qo‘lyozma 21^b sahifa. Keyingi o‘rinlarda qavs ichiga sahifa ko‘rsatiladi.

tanlar ekan, Majzub Namangoniy salaflari va zamondoshlari bo‘lgan din ulamolarining qilgan yaxshi ishlarini muhabbat ruhida ko‘rsatishga kirishadi.

*Ishq varzi sarvari mulki malohat o‘luram,
Husn iqlimi shahridin to‘la xizmatkori bor.(35^b)*

Ilohiy ishq va husn konsepsiyasini o‘zida jamlagan baytda, shoir ishqni faqat bir tuyg‘u emas, balki go‘zallik saltanatining “sarvari” – ya’ni sultoni, hukmdori sifatida talqin qilmoqda.

Diniy-tasavvufiy mavzu. O‘zbek mumtoz adabiyotini tasavvuf ta’limotidan ayri holda tasavvur etib bo‘lmaydi. Diniy obrazlar xususida ham shunday deyish mumkin. Chunki: “Tasavvuf dunyodagi turli xalqlarning ijtimoiy, falsafiy, badiiy tafakkuridan keng o‘rin egallagan va ko‘p tarmoqli murakkab ta’limot”²²dir. Ushbu fikrga qo‘shilgan holda, bu ta’limot tarix davomida faqat diniy yoki ruhiy yo‘l sifatida emas, balki turli xalqlarning madaniy-ma’naviy shakllanishida markaziy o‘rin egallagan chuqur tafakkur tizimi ekanini ta’kidlash kerak. Tasavvufning eng muhim xususiyatlaridan biri – uning ruhiyat tarbiyasiga qaratilgani. Arab, fors, turkiy, hind, hatto g‘arbiy madaniyatlarga ham u bevosita yoki bilvosita shaxs kamoloti va jamiyat ravnaqiga ta’sir ko‘rsatgan. Chunki tasavvufning asosiy tamoyillari - ma’naviy yuksalish, qalbni hirs-u havasdan, nafs istaklaridan poklash orqali Haq taolo muhabbatiga erishish bo‘lgan. Bu esa, insoniyatning ma’naviy kamolotiga, ruhiy yuksalishiga xizmat qiladi. Shuning uchun ham u turli xalqlar ehtiyojiga muvofiq kelgan va keng miqyosda qabul qilingan.

Majzub Namangoniyning axloqiy va diniy-tasavvufiy mazmundagi “Tazkirat ul-avliyo”, “Manoqibi ahli suluk” tazkiralari hamda tasavvuf ilmiga oid “Dar tavzeh” (“Oydinlashtirish”) asaridagi g‘oyalar she’riyatiga ham ko‘chgan. Shoirning shu paytgacha ilmiy asosda tahlil etilmagan “Ravzayi ko‘ngilda”, “Xamladi qaddimni”, “Mutrib tarabing”, “Salom”, “Oriy manam, manam manam”, “Etib”, “Aylanib”, “Qalandar”, “Behishti dil”, “Gapur”, “O‘zgacha”, “Bu kun”, “Ayladi”, “Bu dog‘i” kabi radifli g‘azallari va bir qator muxammaslari tadqiqi ushbu fikrni tasdiqlaydi. Professor Ismatilla Abdullayevning ba’zi maqola va kitoblarida²³, Alixon Xalilbekov²⁴, Otabek Jo‘raboyev²⁵ va Naima Aliqulova²⁶ lar e’lon qilingan maqolalarida ham Majzub Namangoniyning adabiy merosi, she’rlarining g‘oyaviy xususiyatlari yoritilgan. Lekin mazkur tadqiqotlarda shoir ijodida salmoqli o‘rin tutuvchi diniy-tasavvufiy mohiyat tahlil etilgan emas. Holbuki, Majzub Namangoniyning diniy-tasavvufiy asarlari, asosan, Allohga hamd va Payg‘ambar alayhissalomga na’t mavzusidagi asarlar bo‘lib, g‘azal, masnaviy, muxammas,

²² Ҳаққулов И. Тасаввуф ва шеърят. – Тошкент: Фафур Фулом, 1991. – Б. 3

²³ Абдуллаев И. Мажзуб Намангонийни биласизми? / Ўзбекистон адабиёти ва санъати, 1983 йил, 28-январ. // Мажзуб Намангоний. Наманган садоси, 1998, 9 май. // Марказий Осиёда ислом маданияти. – Тошкент, 2005. – Б. 206-207.

²⁴ Халилбеков А. Наманган адабий муҳити. – Тошкент: Фафур Фулом, 1998. 39-40-бетлар; Шу муаллиф. Ишк бир ноёб гуҳар. Наманган ҳақиқати, 2003-йил 18-январь.

²⁵ Жўрабоев О. Мажзуб Намангоний ва унинг адабий мероси манбалари хусусида. / Ўзбек тили ва адабиёти масалалари тўплами. – Тошкент, Фан, 2005. // Мажзубни биласизми? Ёхуд мажзубийлик нима. / Ўзбекистон адабиёти ва санъати. 2004, 25 июнь.

²⁶ Алиқулова Н. Мажзуб Намангонийнинг адабий мероси / Ўзбек тили ва адабиёти. 2008, 4 сон. // Мажзуб Намангонийнинг “Тазкират ул – авлиё” асари ҳақида. / Ўзбек тили ва адабиёти. 2010, 1-сон.

qasida, murabba, musaddas janrlarida yaratilgan. Shoir gʻazallarida Muhammad alayhissalomning “Toho”²⁷, “Yosin”²⁸ kabi sifatlariga ishora qilar ekan, Qurʼon oyatlaridan iqtibos oladi. Diniy-maʼrifiy mazmuni iqtibos va aqd sanʼatlari asosida teran va sanʼatkorona ifodalaydi:

*Oʻqu “Subhonallaziy”, “Toho va Yosin”, ey axiy,
Ham “Alam nashroh”ni tafsirini koʻr, ey oshno.*

Ushbu baytda toʻrt oyatdan qisman iqtibos olish orqali shoir Paygʻambar alayhissalom haqlarida nozil boʻlgan ilohiy xabarlarga ishora qiladi. Rasulullohning ulugʻ moʻjizasi – Meʼrojni, ul zotning sifatleri hamda xulqlarini vashf etadi. Dissertatsiyada ushbu mavzu keng va batafsil tadqiq qilingan.

Ikkinchi bobning 2.2 faslda **“Janrlar poetikasi”** tadqiq etilgan. Manbalar tahlili Majzub Namangoniy mumtoz sheʼriy janrlarning koʻplab turlarida ijod etganini koʻrsatadi. Jumladan, shoir asarlari mavjud manbalarda uning gʻazal, masnaviy, musallas, murabba, muxammas, musaddas, musamman, soqiynoma, qitʼa va qasida kabi lirik asarlari koʻchirilganini kuzatish mumkin. Ular turkiy va fors-tojik tilidagi sheʼrlardir. Shoir lirik asarlari janrlari, ularning soni, hajmiga doir statistik maʼlumotlar dissertatsiyada alohida jadval koʻrinishida keltirilgan.

Majzub Namangoniy merosida gʻazal janrida ijod etilgan lirik asarlar salmoqli oʻrinni egallaydi. Abduqodir Hayitmetovning “Navoiy lirikasi”²⁹, Odiljon Nosirovning “Oʻzbek adabiyotida gʻazal”³⁰ monografiyasi, Nusratilla Jumaxoʻjaning “Munisning badiiy mahorati”³¹ dissertatsiyasi, Dilnavoz Yusupovanning “Aruz va mumtoz poetikaga kirish”³² darsliklarida gʻazallarni tasniflash borasida turlicha fikrlar bor. Abduqodir Hayitmetov: “Navoiy oʻz gʻazallarini va umuman gʻazallarni gʻoyaviy-tematik jihatdan shartli ravishda uch turga boʻladi: 1. Oshiqona gʻazallar. 2. Rindona gʻazallar. 3. Orifona gʻazallar”³³ deb yozgan. Odil Nosirov esa oʻzbek mumtoz adabiyotda gʻazallarni shartli ravishda quyidagicha tasnif qiladi: oshiqona; orifona; rindona; hajviy va yumoristik; axloqiy-taʼlimiy; peyzaj; publitsistik³⁴. A.Hayitmetov Navoiyning “Badoyi ul-bidoya” devonidagi tahlil etish mobaynida shoir devoniga hamd, naʼt va mavʼiza gʻazallar ham borligini taʼkidlaydi³⁵. Dilnavoz Yusupova gʻazallarni quyidagicha tasniflagan: **I. Qofiyalanishiga koʻra:** 1. Oddiy yoki odatiy gʻazallar; 2. Gʻazali husni matla; 3. Gʻazali qitʼa; 4. Gʻazali musajja; 5. Gʻazali mulamma; 6. Gʻazali muvashshah; 7. Gʻazali mushoira; 8. Gʻazali zulqofiyatayn; 9. Gʻazali zulradifayn; 10. Gʻazali zebqofiya. **II. Kompozitsion jihatidan:** 1. Parokanda; 2. Voqeaband gʻazallar. **III. Gʻoya va mavzusiga koʻra:** 1. Hamd; 2. Naʼt; 3. Oshiqona; 4. Orifona; 5. Rindona;

²⁷ Qurʼoni Karimning Makkada nozil boʻlgan 20-surasi, 135 oyatdan iborat.

²⁸ Qurʼoni Karimning Makka shahrida nozil boʻlgan surasi. 83 oyatdan iborat.

²⁹ Хайитметов А. Навоий лирикасининг. (Тўлдирилган ва тузатилган иккинчи нашр). – Тошкент: Oʻzbekiston, 2015. – Б 18.

³⁰ Носиров О. Ўзбек адабиётида ғазал. – Тошкен: Адабиёт ва санъат, 1972. – Б. 78-79.

³¹ Жумаев Н. Муниснинг бадий маҳорати. Филол.фан.номз... дисс.автореф. – Тошкент. 1983. – Б. 26.

³² Yusupova D. Aruz va mumtoz poetikaga kirish. Darslik. –Toshkent: Tamaddun, 2022. – B. 171-181.

³³Хайитметов А. Алишер Навоий лирикасининг баъзи масалалари / Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 18.

³⁴Носиров О. Ўзбек адабиётида ғазал. – Тошкен: Адабиёт ва санъат, 1972. – Б. 78-79.

³⁵Хайитметов А. Алишер Навоий лирикасининг баъзи масалалари / Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 18.

6. Axloqiy-ta'limiy; 7. Ijtimoiy-falsafiy; 8. Hajviy; 9. Peyzaj va boshqalar³⁶ kabi turlarga bo'lgan. Bizningcha, ushbu tasnif asosida yondashilsa, nazariy jihatdan asosliroq bo'ladi.

Majzub Namangoniy ijodida ham g'azallar qofiyalanishiga ko'ra: oddiy, g'azali husni matla, g'azali qit'a, g'azali mulamma, g'azali muvashshah; kompozitsion jihatdan parokanda va voqeaband; g'oya va mavzusiga ko'ra: hamd, na't, oshiqona, orifona, rindona, axloqiy-ta'limiy, ijtimoiy-falsafiy g'azallar mavjud.

Tolibo, so'zlar esang albatta Alloh din gapur,

Olaming'a Haq yuborg'on Hadyatullohdin gapur.

Qasida adabiyotshunoslikda keng tarqalgan janrlardan biri bo'lib, arablarning juda katta adabiy janri hisoblanadi. "Qasida adabiy termin sifatida lirik turning o'n besh baytdan kam bo'lmagan, birinchi bayt misralariga boshqa baytning ikkinchi misralari qofiyadosh bo'lgan (a-a, b-a, c-a, d-a kabi) janrni bildiradi. U muallifning shaxsiy hayajoni va ichki kechinmalari ifodalangan she'r turi bo'libgina qolmay, balki turli-tuman badiiy vositalar orqali ulug' ma'nolar, siyosiy va falsafiy fikrlarni keng talqin etuvchi badiiy asardir"³⁷.

Islom madaniyati va adabiyoti paydo bo'lgandan keyin, qasida janrining ma'no-mazmuni yanada kengayadi. Bu davrdan e'tiboran Yaratganga hamd va Muhammad (s.a.v.)ga na't qasidalar paydo bo'la boshladi. Nasib siqmining mavzulari ham kengaya boshladi. Unga ko'ra qasidalar bahoriya (bahor tasviri), iydiya (bayram tasviri) shitoiya (qish tasviri), ramazoniya (Ramazon tasviri), raxshiya (ot tasviri), hammomiya (hammon tasviri) kabilarga; **radiflariga ko'ra**, suv qasidasi, suxan qasidasi, gul qasidasi, sunbul qasidasi; **mavzulariga ko'ra**, tavid (Allohning borligi va birligini anglatgan qasidalar), munojot (Allohga yolborib yozilgan qasidalar), na't (Muhammad (s.a.v.)ning sifatlariga bag'ishlab yozilgan qasidalar), madhiya (biror kishiga bag'ishlab yozilgan), marsiya (biror bir shaxsning vafoti munosabati bilan yozilgan qasidalar), hajviya (biror kishiga hazil bilan yozilgan qasidalar), orifona va tasavvufona qasidalarga bo'linadi³⁸. Majzub Namangoniy ijodida nasib qismi mavzulariga ko'ra ramazoniya; radifiga ko'ra sunbul, qil, sango; mavzusiga ko'ra tavid, munojot, na't, orifona va tasavvufona kabi qasidalarni uchratish mumkin.

"Majzub asarlari badiiyati" nomli uchinchi bobning 3.1 fasli **"Shoirning badiiy san'atlarni qo'llash mahorati"** tarzida nomlangan. Majzub Namangoniy – badiiyat ilmini chuqur egallagan va uni she'riyatda o'z o'rnida mahorat bilan qo'llay olgan ijodkordir. Shoir she'riyatning ko'plab janrida: xoh g'azal, xoh murabba', xoh muxammas, xoh musaddas yoki masnaviyda ijod etar ekan, fikrni go'zal badiiy san'atlar bilan ifodalaydi.

Adabiyotshunos Y. Is'hoqov³⁹ she'riy san'atlarni matndagi vazifasi bilan aloqada kelishiga ko'ra o'n guruhga bo'lib o'rganishni tavsiya etadi.

³⁶Yusupova D. Aruz va mumtoz poetikaga kirish. Darslik. – Toshkent: Tamaddun, 2022. – B. 171-181.

³⁷ Абдуллаев И. Х асрда Бухорода ёзилган қасидалар ҳақида. / Ўзбек тили ва адабиёти. 1962. №6. – Б. 16-23.

³⁸ <http://www.wikipedia.org/wiki/qasida>.

³⁹ Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: O'zbekiston, 2014. – Б. 79-85.

Z.Mamajonov⁴⁰ tomonidan she'riy san'atlar tasnif etilganda, olim bade' ilmini o'n ikki guruhga bo'lib o'rganishni tavsiya etsa, professor D.Yusupova⁴¹ uch guruhga – lafziy, ma'naviy va mushtarak san'atlarga bo'lib o'rganadi. Majzub Namangoniy lirikasida ham D.Yusupova ta'kidlagan uch guruhga kiruvchi badiiy san'atlarni kuzatish mumkin.

Sani yod shom, sahar qilib, kechalari diydani tark qilib,

Dili g'ofilimni xabar qilib, sani aytsam, sani aytsam.

Takrir Namangan adabiy muhitida Mashrab, Muhyi, Nodim Namangoniy kabilar ijodida keng qo'llangan san'atlardandir. Bu san'at, birinchidan, shoir bildirmoqchi bo'lgan fikrni ta'kidlab ko'rsatishga xizmat qilsa, ikkinchidan, o'quvchining diqqat-e'tiborini muallif ko'zda tutgan asosiy mazmunga qaratadi. Yuqoridagi g'azalda radifni takrorlash orqali muallif ijodiy niyatiga urg'u berilishi barobarida ohangdorlikni kuchaytirishga erishilgan.

She'riyatda iqtibos va aqd san'atlarini qo'llash tasavvuf adabiyotida keng qo'llangan. Qur'oni Karimdan oyatlarni va hadisdan parchalarni aynan yoki ma'nosining keltirilishi Majzub g'azallarida ko'plab uchraydi. "Iqtibos – mashhur qavlg'a ko'ra Qur'on yo Hadisdin bir nimani aning Qur'on yoki Hadisdan oling'anig'a ishora bo'lmag'an tarzda kalomga kiritmaktin iboratur..."⁴², – deya Atoullloh Husayniy ta'rif bergan bo'lsa, Anvar Hojiahmedov: "Ilm o'zlashtirmoq" ma'nosidagi bu so'z Qur'on oyatlari va payg'ambar hadislarini she'r ichida keltirish yoki ularning mazmunini she'rda ifodalash san'ati nomidir"⁴³, – deb ataydi. Y.Is'hoqov bu san'atning mushtarak san'atlar sirasiga kirishini aytib: "nasr va nazmda bayonning yorqin va go'zal ifodasi uchun oyat va hadislar keltirish usuli"⁴⁴, – deydi. Iqtibos Qur'on yoki Hadis matnidan olingan bo'lsa-da, uning aynan shu manbalardan olinganiga ishora qilinmagan holda keltirilishini anglatadi. Tadqiqot nuqtayi nazaridan qaraganda, iqtibos qilishning ikki asosiy jihati mavjud:

1. Ilmiy va rasmiy yondashuv – bunda Qur'on yoki Hadisdan olingan ma'lumotning manbasi aniq ko'rsatiladi, odatda tafsir, sharh va huquqiy matnlarda shunday yondashiladi.

2. Badiiy yondashuv – bunda muallif matnni badiiy san'atlar bilan ziynatlab, Qur'on yoki Hadisdan keltirilgan fikrga aniq havola bermaslik orqali uning she'r ifoda kuchini oshirishishiga hamda ifodaning nafis san'at asosiga qurilishi ta'minlanadi.

Iqtibos san'ati Majzub Namangoniy ijodida keng qo'llanilgan. Shoir ijodida iqtibos san'ati ikki usulda ishlatilgan: Qur'on oyatlari va Hadisga ishora sifatida iqtibos va Qur'on oyatlari yoki Hadislardan aynan parchalar keltirish orqali. Qur'oni karim oyatlari yoki Hadisga ishora sifatida keltirilgan baytlar birmuncha ko'p.

Shirk dedilar, har kimki desa kunhig'a yetdim,

⁴⁰ Мамажонов З. Ўхшатиш асосидаги шеърий санъатларнинг назарий таснифи ва тавсифи. Дисс. филология фанлари бўйича фалсафа доктори. – Тошкент, 2017. – Б. 79.

⁴¹ Yusupova D. Aruz vazni qoidalari va mumtoz poetika. O'quv qo'llanma. – Toshkent, 2018. – B 176.

⁴² Атоуллоҳ Хусайний. Бадойиъ ус санойиъ: Форс тилидан А.Рустамов таржимаси. – Тошкент: Адабиёт ва санъат, 1981. – Б. 45.

⁴³ Ҳоҷиаҳмедов А. Мумтоз бадийят малоҳати. – Тошкент: Шарқ. 1999. – Б. 65.

⁴⁴ Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 83.

“Subhonaka lo ilma” kunhing digar ashyo.

Mazkur baytda iqtibos san’ati mahorat bilan qo‘llangan. Baytda inson Haq taoloning ma’rifati mohiyatini to‘laqonli anglashi imkonsiz ekani fasohat va balog‘at uyg‘unligida talqin etilgan.

Bobning 3.2 fasli “*Shoir lirikasida vazn, qofiya va radifning o‘rni*” deb nomlanadi. Abdulaziz Majzub Namangoniy o‘z ijodida aruz vaznining o‘ziga xos imkoniyatlaridan ijodiy va samarali foydalangan. Uning she’riy merosi vazn va ohang uyg‘unligi, badiiy ifoda uslubining ravonligi hamda poetik tafakkurning yuksakligi bilan ajralib turadi. Majzubning asarlarida tanlangan bahrlar va radiflar nafaqat she’riy shaklga joziba bag‘ishlaydi, balki mazmunning ta’sirchanligini oshirishga ham xizmat qiladi. Ijodkor she’rlari, ayniqsa, g‘azal, masnaviy va muxammaslari aruz vaznining mutaqorib, hazaj, ramal va rajaz bahrlarida yozilgan bo‘lib, bu bahrlarning har biri muayyan ritmik va fonetik imkoniyatlarga ega. Mutaqorib bahri shiddat va ichki turg‘unlikni, hazaj – silliqlik va lirizmni, ramal – nafislik va musiqiylikni, rajaz esa – jo‘shqinlik va mantiqiy oqimni ifoda etishga xizmat qilgan.

Shoir devonidan joy olgan lirik asarlari vazni quyidagicha:

| T/N | Bahr nomi | G‘azal | Muxammas | Masnaviy | Soqiynoma | Murabba’ |
|-------------|-----------|-----------|----------|----------|-----------|----------|
| 1 | Hazaj | 7 ta | 1 ta | | | 1 ta |
| 2 | Ramal | 23 ta | | 4 ta | | 2 ta |
| 3 | Rajaz | 1 ta | | | | 1 ta |
| 4 | Mutaqorib | 3 ta | 3 ta | 5 ta | 7 ta | |
| 5 | Munsarih | 1 ta | | | | |
| Jami | | 35 | 4 | 9 | 7 | 4 |

Majzub Namangoniyning she’riyatda faol yoki kam qo‘llanadigan aruz bahrlaridan foydalanishi uning nazariy bilimlari va amaliy tajribasining yuqori darajada ekanidan dalolat beradi. Shoir faqatgina an’anaviy shakllarga bog‘lanib qolmay, balki aruzning nozik jihatlarini puxta o‘rganib, ijodiy tajribalarga ham qo‘l urgan. Bu esa uning poetik salohiyati va badiiy izlanishlariga bo‘lgan intilishining yorqin namunasi sanaladi.

Mumtoz she’riyatda qofiya asarning badiiyati va ijodkorning poetik mahoratini aniqlovchi asosiy unsurlardan biridir. Zero, qofiya she’rga nafaqat ohangdorlik bag‘ishlaydi, balki lirik asarda muallif ifodalagan falsafiy mazmun va obrazlar dunyosini o‘quvchi qalbiga ta’sirli va jozibali tarzda yetkazuvchi vosita sifatida ham xizmat qiladi. Shayx Ahmad Taroziy fikricha: “She’rning asli qofiya. Va qofiyasiz she’r mumkin ermas... Va zurafo baytni xaymag‘a nisbat qilibturlar va qofiyani sutung‘a. Ya’ni sutun birla barpoydur”⁴⁵. Qofiya harflarining matndagi tartibi va joylashuvi uning asosiy tarkibiy tuzilishini shakllantirishda muhim o‘rin tutadi. Ayniqsa, qofiyadan avval keluvchi ridf, ta’sis va qayd kabi harflar qofiyaning tuzilishiga ta’sir ko‘rsatib, uning turli xususiyatlarga ega bo‘lishiga sabab bo‘ladi. Shu jihatdan, qofiyaning o‘zak tarkibiga qarab *muassas qofiya*, *murdaf qofiya*, *muqayyad qofiya*, *mujarrad qofiya* kabi turlarga ajratilishi ilmiy nuqtayi nazardan

⁴⁵ Шайх Аҳмад ибн Худойдод Тарозий. Фунуну-л-балоға. – Тошкент: Хази́на, 1996. – Б. 43.

asoslangan bo‘lib, mumtoz adabiyot nazariyasida muhim konsepsiya sifatida qaraladi.

Majzub Namangoniy ijodida qofiyaning barcha turlari keng qo‘llanilgan. Ayniqsa, “yakka”, “yolg‘iz” ma’nolarini ifodalovchi mujarrad qofiya yetakchilik qiladi. “Mujarrad qofiya raviydan oldingi qofiya harakatining kelishiga asoslanadi. Raviydan oldingi tavjihning kelishi mujarrad qofiya turini hosil qilishi”⁴⁶ e’tiborga olinsa, shoir she’rlarida qofiyaning nazariy talablariga muvofiq ish tutgani kuzatiladi. Qofiya ilmida Nosiriddin Tusiy mujarrad qofiyaning uch turga bo‘lib o‘rgangan⁴⁷. Professor D. Yusupova qofiya ilmida mujarrad qofiyaning ikki turini farqlaydi. Birinchisi, “...raviy cho‘ziq unidan iborat bo‘lib, ana shu cho‘ziq unidan boshqa biror harf ishtirok etmaydi”⁴⁸. Biz ham tadqiqot davomida D. Yusupovanning fikrlariga qo‘shilgan holda mujarrad qofiyaning ikki turini farqladik. Jumladan, quyidagi g‘azal bunga misol bo‘la oladi:

Boq sun’ig‘a xok suvdin, suvdin ayladi paydo,
Etti nechasin nechasiyg‘a volay shaydo.

G‘azaldagi “paydo”, “shaydo”, “tamosho”, “savdo”, “aslo”, “oro”, “g‘avg‘o”, “taolo” so‘zlari so‘ngida kelgan “o” raviysi cho‘ziq unli hisoblanib, qofiyadosh so‘zlar shu harf bilan tugagan. Bu to‘liq qofiya bo‘lib, ular bir xil ohang bilan tugaydi va baytning ritmiga hamohang ravishda uyg‘unlashadi. Baytda qofiyaning ishlatilishi baytning badiiy mukammalligini oshirgan.

Umuman, mumtoz poetikaning asoslaridan hisoblangan vazn va qofiya Majzub Namangoniy she’riyatida aniq badiiy-irfoniy vazifa bajaradi. She’riyatda mazmun va shakl uyg‘unligini ta’minlashga xizmat qiladi.

XULOSA

Majzub Namangoniy adabiy merosining manbalari, lirik asarlarining matn tarixi va badiiyatiga doir izlanishlar natijasida quyidagi ilmiy-nazariy xulosalarga kelindi:

1. Majzub Namangoniy ilmiy biografiyasini tiklash adabiyotshunoslikning muhim masalalaridan. Ilmiy adabiyotlarda shoir tug‘ilgan joy Qo‘qon, Nasaf, Piskent, Namangan tarzida turlicha ko‘rsatilgan. O‘zRFA Abu Rayhon Beruniy nomidagi Sharqshunoslik institutida saqlanayotgan 2125 raqamli qo‘lyozmada shoirning Namakkonkonda, ya’ni Namangan shahridagi Degrezlik dahasining hozirgi Sumalak guzari mahallasida dunyoda kelgani aytilgan. Ushbu ma’lumotni shoir avlodlari qo‘lida saqlanib kelayotgan “Devoni Majzub Namangoniy” qo‘lyozmasi ham tasdiqlaydi.

2. O‘zbek adabiyoti tarixida “Majzub” taxallusli uchta shoir ma’lum: Mir Muhammad Majzub, Sharafiddin Majzub Xorazmiy va Abdulaziz Majzub Namangoniy. Har uch shoir ham tariqat ahllaridan bo‘lib, tasavvufiy yo‘nalishda ijod qilgan. Majzub Namangoniy tasavvuf ta’limotidan dastlab ustoz va piri Mavlaviy Namangoniy deya shuhrat qozongan Mulla Xoja Eshon Namangoniy va

⁴⁶ Hamroyeva O. Mumtoz qofiya nazariyasi asoslari. O‘quv qo‘llanma. – Toshkent: BOOKMANY PRINT, 2022. – B. 100.

⁴⁷ Носир ад-Дин Туси. Мияр ал-ашор. – Техрон. 1325. – Б. 115-124.

⁴⁸ Хожиахмедов А. Мумтоз бадийят малохати. – Тошкент: Шарқ, 1999. – Б. 197.

Zokirxo‘ja eshon qo‘lida tahsil olgan bo‘lsa, Buxoro madrasasida o‘qigan davrida mashhur mutasavvuf Husayniy Yangiqo‘rg‘oniyning yaqin muridlardan bo‘lgan.

3. Shoir devoni qo‘lyozmalari hozirda O‘zbekiston FA Sharqshunoslik instituti asosiy fondida, shuningdek, Hamid Sulaymon fondida 1992, 1018/I, 4206/II, 12503, 1046/I, 4003, 1867, 2125, 1481, 2580/I, 2351/II, 2567, 2662 raqamlari bilan saqlanmoqda. Namanganda shoir muxlisi Habibulloh Akmalxon Maxdum o‘g‘li va tojikistonlik Sodirjon ismli kishining shaxsiy kutubxonasida, shuningdek, namanganlik olim Odiljon Nosirovning avlodlari qo‘lida ham devon nusxalari saqlanadi. Namangan viloyati tarixi va madaniyati Davlat muzeyi Adabiyot va san‘at bo‘limi fondida ham shoir asarlari uchraydigan qo‘lyozmalar bor. Ular orasida 2125 va 1481 raqamli qo‘lyozmalar shoir asarlarining eng ishonchli manbalaridir. 1481 inv raqamli qo‘lyozma so‘ngidagi: “Ko‘chirtirguvchi Abdulaziz Xasanxo‘ja o‘g‘li” degan bitik uning muallif nazorati ostida ko‘chirtirgani isbotidir.

4. Ijodkor asarlarining matn tarixini uch omil – asar yozilishiga ta’sir ko‘rsatgan omillar, muallif maqsad va rejalarining yuzaga chiqish jarayoni, joriy nashrlardagi asarlari matnining ishonchlilik darajasi hamda shoir she’rlari ilmiy talqinlarining matn tarixi bilan bog‘liqligi nuqtayi nazaridan tahlil etish natijalari ularning matni, qo‘lyozmalardagi ayrim tafovutlarni istisno qilganda, nuqsonlar nisbatan kam ekanidan dalolat beradi. Majzub she’rlarining mukammalligini ta’minlash maqsadida turli tuzatishlar va tahririy o‘zgarishlar kiritgan. Ushbu o‘zgarishlar matn tarixining muhim tarkibiy qismlaridan sanalib, muallif ijodiy jarayonini ifoda etishi jihatidan qimmatlidir.

5. Majzub lirik asarlarini mavzu jihatdan *ishqiy, diniy-tasavvufiy, ilm-ma’rifat va ijtimoiy-falsafiy* tarzida guruhlashtirish mumkin. Shoir lirikasining muayyan qismini ishqiy mavzudagi she’rlar tashkil etgan bo‘lib, ular turli janrlarga mansubdir. Ijodkorning “Tazkirat ul- avliyo”, “Manoqibi ahli suluk” kabi tasavvuf namoyandalariga doir tazkiralari hamda irfoniy mazmundagi “Dar tavzeh” (“Oydinlashtirish”) asaridagi g‘oyalar she’rlariga ham ko‘chgan. Shunga ko‘ra, shoirning ishqiy va diniy-tasavvufiy she’rlari o‘zaro chambarchas bog‘liq va bir-birini to‘ldirib keladi. Ilm-ma’rifat va ijtimoiy-falsafiy mavzudagi she’rlar shoir lirikasining mavzuiy ko‘lami keng ekanini, uning o‘zi yashagan davr va jamiyat hayotiga faol munosabatini ko‘rsatishi jihatidan ahamiyatlidir.

6. G‘azal, qasida, musallas, murabba’, muxammas, musaddas, musamman, soqiynoma, qit’a kabi janrlarda ijod qilgan shoir har bir janrning poetik xususiyatlari hamda ifoda imkoniyatlarini nazarda tutgan. Majzub Namangoniy ijodida g‘azal janri namunalari eng ko‘p. Shoir she’riyatida g‘azalning qofiyalanishiga ko‘ra – oddiy, g‘azali husni matla, g‘azali qit’a, g‘azali mulamma va g‘azali muvashshah; kompozitsion jihatdan parokanda va voqeaband; g‘oya va mavzusiga ko‘ra hamd, na’t, oshiqona, orifona, rindona, axloqiy-talimiy, ijtimoiy-falsafiy kabi turlari mavjud. Shoir g‘azallarining hajman eng kichigi 11 bayt va eng yirigi 23 baytdan tarkib topgan. Ular orasida aksari 13, 15 baytli g‘azallardir. Shoir g‘azallari Qur’oni karim oyatlari va hadisi shariflardan oziqlanadi, ularda ilohiy ishq zavq-u shavqi ifodalanadi, irfoniy mazmun va badiiy talqin uyg‘un talqin etiladi.

7. Majzub Namangoniy qaysi janrda yozmasin, she'rlarida tanosub, tazod, istiora, takrir, talmeh, iqtibos, aqd singari badiiy san'atlardan mahorat bilan foydalangan. Bu orqali tasavvufiy mohiyatni betakror badiiy talqin etish borasidagi salohiyatini namoyon etgan. Shoir, ayniqsa, muayyan g'azallarini matla'dan maqta'gacha yagona san'at asosiga qurib, Qo'qon adabiy muhiti shoirlari ijodida kuzatilmagan yangilikka qo'l urgan. Shoirning boshdan oyoq takrir san'ati asosida ijod qilingan "Sango qaytsam, sango qaytsam", "Manam, manam, manam" radifli g'azallari hamda avvalidan oxirigacha talmeh san'atiga zaminiga qurilgan "*Tufayli Muhammad alayhissalom*" deb boshlanuvchi masnaviyi ushbu fikrni tasdiqlaydi.

8. Shoir lirik asarlari aruzning ramal, hazaj, rajaz, munsarih va mutaqorib vaznlarida bitilgan. Ular orasida turkiy she'riyatda faol qo'llangan ramal bahri yetakchilik qilib, ijodkorning 23 ta g'azali, 4 ta masnaviy va 2 ta murabba'si mazkur bahrda ijod qilingan. Son jihatdan hazaj bahri ikkinchi o'rinda turadi: 7 ta g'azal, 1 ta muxammas va 1 ta murabba' ushbu bahrda yozilgan. Eng kam qo'llangani munsarih bo'lib, ushbu bahrda faqat 1 ta g'azal bitilgan, xolos. Ijodkor lirik she'rlari uning aruz nazariyasini nechog'liq chuqur bilishidan va badiiy ijodda san'atkorona qo'llash salohiyatidan dalolat beradi.

9. Majzub Namangoniy lirik she'rlarida mumtoz qofiyaning o'zak tarkibiga asosan *mujarrad*, *murdaf*, *muqayyad*, *muassas* kabi turlaridan mahorat bilan foydalanilgan. Shoir she'riyati vazn va ohang uyg'unligi, badiiy ifoda uslubining ravonligi hamda poetik tafakkurning yuksakligi bilan alohida ajralib turadi. Ijodkor asarlari uchun tanlangan bahr va radiflar she'riy shaklga joziba bag'ishlash barobarida irfoniy mohiyatning teranligini ta'minlashi jihatidan ham qimmatlidir. Bundan tashqari, shoir qofiyaning sokin yoki mutaharrik bo'lishiga ko'ra *mutlaq* va *muqayyad* kabi turlaridan san'atkorona istifoda etadi. Bu esa shoirning nazmiy uslubida badiiy me'yor va nazariy talablarning uyg'un ekanini ko'rsatadi.

Yaxlit umumlashtirilsa, Majzub Namangoniy ijodining qo'lyozma manbalari va she'rlarining matn tarixini o'rganish shoir adabiy merosining boy va rang-barang ekanini tasdiqlaydi. Shoir mumtoz she'riyatning g'azal, qasida, masnaviy, musallas, murabba', muxammas, musaddas, musamman, soqiynoma va qit'a singari eng faol o'n janrida ijod qildi. She'rlarida irfoniy mazmun va badiiy talqin yuksak darajada uyg'unlashgan. Ijodkor lirikasida badiiy san'atlar, qofiya va radif imkoniyatlaridan mahorat bilan foydalanilgan. Bular barchasi Majzub Namangoniyning o'zbek adabiyotida o'ziga xos o'ringa ega ijodkor ekanini ko'rsatadi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSC.03/30.12.2019.FIL.19.01 AT ALISHER NAVO‘I TASHKENT STATE
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVO‘I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

BOYATOV OYBEK MAXMUDJON O‘G‘LI

**SOURCES, TEXTUAL HISTORY, AND LITERARY OF MAJZUB
NAMANGONIY‘S LITERARY HERITAGE**

10.00.02 — Uzbek literature

10.00.10 – Textual and Literary Source Studies

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2023.2.PhD/ Fil3384.

The doctoral thesis was carried out at Alisher Navo‘i Tashkent State University of Uzbek language and Literature.

The dissertation abstract is available in three languages (Uzbek, English, Russian (resume)) and has been posted on the Scientific Council’s website at www.tsuull.uz and on the “ZiyoNet” information and educational portal at www.ziynet.uz.

Scientific advisor: **Jabborov Nurboy Abdulhakimovich**
Doctor of Philological sciences, professor

Official opponents: **Musurmonov Erkin Robbimovich**
Doctor of Philological sciences, professor

Rafiddinov Sayfiddin Sayfulloh o‘g‘li
Candidate of Philological Sciences, Senior Researcher

Leading organization: **State Literary Museum of the Academy of Sciences Republic of Uzbekistan**

The defense of the dissertation will take place on « ____ » _____ 2025 at _____ hours at a meeting of the Scientific Council DSC.03/30.12.2019.FIL.19.01 on the award of scientific degrees at Alisher Navo‘i Tashkent State University of Uzbek Language and Literature. (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, (www.tsuull.uz), e-mail: interdep@navoiy-uni.uz).

The dissertation is available an the Information and Resource Center of the Alisher Navo‘i Tashkent State University of the Uzbek Language and Literature (registered under the number _____). (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, www.tsuull.uz).

The dissertation author’s abstract is distributed on “ ____ ” _____ 2025 (registry record No. _____ dated « ____ » _____ 2025).

Sh.S.Sirojiddinov
Chairman of the Scientific Council for
the award of scientific degrees,
Doctor of Philological sciences, Academician

Q.U.Pardayev
Scientific Secretary of the Scientific
Council for the award of scientific degrees,
Doctor of Philological sciences, professor

B.N.Karimov
Chairman of the Scientific Seminar of the
Scientific Council for the award of scientific degrees,
Doctor of Philological sciences, professor

INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In world literary studies and textual analysis, manuscript sources on the history of literature, their genealogy, the evolution of texts, their role in the development of poetic thought, and the literary mastery of creators remain the primary focus of research. Examining the internal processes of a particular poet's or writer's creative activity based on the criteria of Eastern classical poetics is one of the central directions of scientific inquiry in this field. Specifically, analyzing the lyrical heritage of poets who stimulated the formation of literary environments in certain regions and thereby made significant contributions to the development of literary and aesthetic thinking, as well as studying the intricacies of their literary mastery, is crucial from the perspective of introducing new theoretical and practical approaches to literary studies.

In the field of world literary and textual studies, handwritten copies of works by representatives of classical Eastern poetry, manuscript and lithographic sources, their literary and mystical value, and aspects of their artistry are continuously being researched. In particular, scientific investigations are being conducted on the biographies, beliefs, and ideologies of poets and writers who primarily created works in the religious-mystical direction, as well as on the poetic value of their literary heritage. Various scientific and theoretical conclusions are being drawn regarding the role of their works in the moral and educational development of individuals and the cultural and spiritual progress of society.

As a result of research in Uzbek literary studies and textology, consistent investigations are being conducted on manuscript sources of works by creators whose literary heritage has been relatively understudied. These scientific inquiries have enriched the history of literature with new names, and handwritten literary works are being published with scholarly annotations and indices. Sources are being thoroughly examined, critical scholarly editions of creative works are being produced, facsimile publications are being realized, and the history of texts is being studied. However, there remain numerous manuscript sources awaiting researchers that require analysis. Similar observations can be made about the literary legacy of Abdulaziz Majzub Namangoni, a divan-composing poet and spiritual guide of the Sufi order. This assertion is further corroborated by the fact that, with the exception of a few publications of some of his works and certain analytical articles, the poet's divan and literary-scientific legacy have not been subjected to comprehensive monographic study. "Today, as our country enters a new stage of development, new scientific research on our history and culture is more crucial for us than ever before"⁴⁹. Consequently, studying the creative heritage of Majzub Namangoni based on the latest achievements in literary criticism, textology, and literary source studies, analyzing manuscript sources, and evaluating his literary mastery are among the pressing scholarly issues that demand attention.

This dissertation research, to a certain extent, contributes to the implementation of tasks specified in the following documents: Decrees of the

⁴⁹ Мирзиёев Ш. М. Янги Ўзбекистон стратегияси. – Тошкент: Ўзбекистон, 2021. – Б. 33.

President of the Republic of Uzbekistan No. UP- 4947 dated February 7, 2017 “On the Strategy of Actions for Further Development of the Republic of Uzbekistan, No. UP-5850 dated October 21, 2019 on Measures to Radically Increase the Prestige and Status of the Uzbek Language as the State Language”, and Decrees of the President of the Republic of Uzbekistan dated October 20, 2021 No. UP-6084 “On Measures for the Further Development of the Uzbek Language and Improvement of Language Policy in the Country”, Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated February 16, 2018 No. 124-F “On Holding the International Conference “Topical Issues of Studying and Promoting Uzbek Classical and Modern Literature at the International Level”, dated March 3, 2020 No. 117 “On Measures for Further Improving the Activities of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi”, No. 61 dated February 10, 2021 “On Measures to Ensure Gradual Full Transition to the Uzbek Script Based on the Latin Alphabet”, as well as other regulatory legal documents.

Relevant research priority areas of science and developing technology of the Republic. The dissertation was conducted in accordance with the priority direction I of the republic’s science and technology development: “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual, and educational advancement of an information society and a democratic state”.

The extent of study of the problem. The earliest information about the literary heritage of Majzub Namangoni can be found in Pulatjon Domulla Qayyumi’s work “Tazkirai Qayyumi”⁵⁰. This source provides brief information about Majzub’s work in the Sufi tradition, his poetic style, and his place in the literary environment of Namangan. Due to his creative work in the religious-mystical direction, the poet’s works were hardly studied during the Soviet era. In the early 1980s and during the years of independence, introductory articles by orientalist Ismatulla Abdullayev, A. Khalilbekov’s textbook “Namangan Literary Environment”⁵¹, and his article “Love is a Unique Pearl”⁵² analyzed the themes of divine love and love for Allah in the poet’s poems. Otabek Juraboyev’s articles on the life and work of Majzub Namangoni are valuable for their reliance on primary sources and the provision of new information⁵³. In his doctoral dissertation, Professor Nurboy Jabborov writes:

“Majzub Namangoni was a mentor of the Qadiriya tariqa, and at that very time this tariqa was quite widespread in the Fergana Valley”⁵⁴, O. Juraboev endorses

⁵⁰ Қайюмий П. Тазкираи Қайюмий. Уч жилдлик. Ж.П. – Тошкент: Қўлғизмалар институти. 1998. – Б. 187-190.

⁵¹ Халилбеков А. Наманган адабий муҳити. – Тошкент: Адабиёт ва санъат, 1998. // Ишқ бир ноёб гуҳар. Наманган ҳақиқати. 2003, 18 январь.

⁵² Абдуллаев И. Мажзуб Намангонийни биласизми? Ўзбекистон адабиёти ва санъати, 1983. 28 январь // Мажзуб Намангоний. Наманган садоси, 1998. 9 май.

⁵³ Жўрабоев О. Ҳазиний ва Фурқат: рухий-маънавий уйғунлик. Истиқлол йиллари: миллий-диний кадриятларнинг халққа қайтиши. – Тошкент, 2001. – Б. 79-80. // Мажзубни биласизми ёхуд мажзубийлик нима? Ўзбекистон адабиёти ва санъати, 2004. 25 июнь. // Мажзуб Намангоний ва унинг адабий мероси манбалари хусусида. Ўзбек тили ва адабиёти масалалари. – Тошкент: Фан, 2005. – Б. 33-35.

⁵⁴ Жабборов. Н. Фурқат ҳаёти ва ижодининг хориждаги даври: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004. – Б. 114.

the hypothesis that Furqat, in his ghazal with the radif “Aylang madad”, refers to Majzub Namangoniyy through the line “You have become annihilated in the city of Namangan...”.

Additionally, the anthology “Namangan Writers”⁵⁵ provides a brief biography of the poet and examples of his ghazals. In her articles, researcher Naima Alikulova analyzes Majzub Namangoniyy’s mastery in creating mystical imagery, the symbolic system found in his ghazals, and aspects related to spiritual and intellectual exploration⁵⁶.

The attention paid by English literary scholars to the poet’s life, legacy, and works attests to Majzub Namangoniyy’s significant position in Sufi literature. While Karl Ernst’s work “Sufism: History, Politics and Culture”⁵⁷ discusses the mystical essence of the poet’s ghazals, Ildiko Beller-Hann’s book “Kashgar Revisited”⁵⁸ provides information about the poet’s connection with the Sufi order, aspects of his work related to Kashgar, and his present-day descendants. Kawahara Yayoi, in her article “The Development of the Naqshbandiyya - Mujaddiyya in the Ferghana Valley During the 19th and Early 20th Centuries”⁵⁹, states that Majzub Namangoniyy created works based on the teachings of Afaqkhoja related to the Naqshbandi Mujaddidiyya. However, it is known that the poet actually belonged to the Qadiriyya order⁶⁰.

It should be noted that in all these studies, the work of Majzub Namangoniyy was not comprehensively examined, but rather addressed only from specific thematic perspectives. This dissertation stands apart from the aforementioned scientific works in that it studies the poet’s work on a monographic basis.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was conducted in accordance with the research plan of Tashkent State University of Uzbek Language and Literature, within the framework of the topic “Pressing Issues in the History of Uzbek Literature and Textual Studies”.

The purpose of the research is to comprehensively evaluate the manuscript sources of Majzub Namangoniyy’s literary heritage, the textual history of his lyrical works, their thematic and genre characteristics, as well as their literary qualities.

The tasks of the research.

To provide a monographic description of the manuscripts and lithographic copies of Majzub Namangoniyy’s works;

To elucidate the textual history and editing of the poet’s works on a scientific and theoretical basis;

⁵⁵ Ҳомидий Х., Маъмуров М. Наманган адиблари. – Тошкент, Фан. 2007, – Б. 26.

⁵⁶ Аlikuлова Н. Мажзуб Намангонийнинг адабий мероси. Ўзбек тили ва адабиёти. 2008, 4 сон. – Б. 123-131. // Мажзуб Намангонийнинг “Тазкират ул авлиё” асари ҳақида. Ўзбек тили ва адабиёти. 2010, 1-сон, – Б. 63-67.

⁵⁷ Karl Ernst. Sufism: History, Politics and Culture. Journal of the History of Sufism. 2017. (3). – P. 213-236

⁵⁸ Ildiko Beller-Hann. Kashgar Revisited. – London: BRILL. 2015. – P. 231

⁵⁹ Kawahara Yayoi. The Development of the Naqshbandiyya – Mujaddiyya in the Ferghana valley During the 19th and Early 20th Centuries. Journal of the History of Sufism. 2015. (6). – P. 139-186

⁶⁰ Жабборов. Н. Фурқат ҳаёти ва ижодининг хориждаги даври: манбалари, матний тадқиқи, поэтикаси. Филол. фан. д-ри... дисс. – Тошкент, 2004. – Б. 114.

To assess the author's lyrical poems through thematic classification;
To present analytical insights into the genre features of Majzub's poetic works;

To determine the role of literary devices in expressing the poet's creative intent;

To clarify the literary and aesthetic function of meter and rhyme in the author's lyrical works.

The object of the study comprises manuscript sources stored under numbers 1018, 2125, 2351/II, 2567, 2580/I, 1481, 12503, 1992/II, 1046/I, 1867, 4003, 4206/II, 3156, 1123 in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan; manuscripts of "Devoni Mazjub Namangoni" preserved in Saudi Arabia and by admirers in Namangan; a copy of "Tazkirat ul-avliyo" in the Tajikistan madrasah fund; the collections "Oshiq manam..." and "Muhabbat sarchashmasi"; and published editions of "Soqiynoma".

The subject of the research encompasses the source analysis of manuscript and lithographic copies of Majzub Namangoni's divan, the textual history of the works, the poet's creative style, poetic mastery and approach to literary traditions, as well as Sufi-philosophical ideas in the works and their literary interpretation.

Research methods. Comparative-historical, textual-comparative, biographical, and statistical analysis methods were employed to elucidate the dissertation topic.

The scientific novelty of the research consists from:

A monographic description of the manuscript and lithographic sources of Majzub Namangoni's literary and scientific heritage has been carried out. The manuscripts of "Devoni Abdulaziz Majzub" stored in Saudi Arabia and "Tazkirat ul-avliyo" by the author, preserved in the Tajikistan madrasah fund, have been brought into scientific use.

The manuscript and lithographic sources of the poet's works were compared, and the textual history, including reasons for differences in the sources, was explained. As a result of comparing the edits made by scribes and editors to the author's works, reliable texts of poems belonging to different lyrical genres were restored. Additionally, 3 ghazals, 1 muxammas, and 1 masnaviy - a total of 162 verses of poetry not included in the divan - were newly identified from manuscript bayoz.

The author's lyrical works in classical genres such as ghazal, qasida, musallas, murabba', muxammas, musaddas, musamman, soqiynoma, masnaviyy and qit'a were classified into themes including *romantic*, *religious-mystical*, *scientific-educational*, and *socio-philosophical*. These were analytically evaluated from the perspective of the author's beliefs and principles, creative concept, harmony of mystical content and poetic expression, as well as the creator's literary style.

The poet's composition of poems in the rarely used musallas genre, his use of literary devices, and his mastery of aruz and rhyme were substantiated: firstly, through examples of takrir, talmeh, and iqtibos, consistently employing a single

poetic device throughout; secondly, by writing highly literary poems in the ramal, hazaj, rajaz, munsarih, and muta qarib meters of aruz; thirdly, by skillfully using various types of classical rhyme based on root composition, such as *mujarrad*, *murdaf*, *muqayyad*, *muassas*, and *raviy*, as well as *mutlaq* and *muqayyad*, depending on whether they are calm or mutaharrik.

The practical results of the research are as follows: Through comparative textual analysis of manuscript and lithographic copies of Majzub Namangoni's works, 3 ghazals, 1 muxammas, and 1 masnaviy - totaling 162 lines of poetry - were discovered, which were previously unknown to scholars and not included in the poet's divan;

based on the study of the textual history of the poet's works, reliable texts have been reconstructed, which serve as an important source for future scientific research and academic publications;

the poet's lyrical poems have been classified into themes of love, religious-mystical, educational, and socio-philosophical nature, and analyzed according to the requirements of classical Eastern poetics;

Majzub's lyrical works in classical genres such as ghazal, qasida, musallas, murabba', muxammas, musaddas, musamman, sakinoma, masnaviy, and qit'a have been studied from a monographic perspective.

The reliability of the research results. The reliability of the obtained results is attributed to several factors: the use of authentic texts of "Devoni Abdulaziz Majzub" preserved in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies at the Academy of Sciences of the Republic of Uzbekistan, in Saudi Arabia and Tajikistan, as well as in the possession of enthusiasts in Namangan; the application of comparative-textual research methods; the evaluation of analyzed materials based on the latest achievements in textual studies; the substantiation of scientific views through comparison of primary and secondary sources; the practical application of scientific innovations in projects; the validation of results by authorized organizations; and the reliance on modern scientific concepts that have been tested in literary research.

Scientific and practical significance of research results. The scientific significance of the research results lies in their contribution to enriching theoretical perspectives in textology, literary source studies, and literary criticism. Specifically, they help determine the role of text history, analysis, and interpretation in the development of textology and literary source studies, as well as literary criticism.

The practical significance of the research is demonstrated by the potential use of the dissertation materials in creating a new generation of textbooks and teaching aids for master's and bachelor's degree programs in subjects such as "Textology", "Theory of Textology", "History of Literary Source Studies", "Text Editing", "History of Uzbek Literature", and "Sufi Literature". Additionally, these materials can be utilized in scientific lectures, special courses, and seminars.

Implementation of research results. Based on the scholarly findings concerning the sources, textual history, and poetics of Majzub Namangani's literary heritage:

The scientific conclusions regarding the use of various meters of aruz, rhyme systems, and radifs in the lyrics of Majzub Namangoniyy's literary heritage, as well as their influence on poetic impact, were utilized in the practical project "Creation of Alisher Navoi's Author Corpus" (No. AL-662205561) conducted at the Tashkent State University of Uzbek Language and Literature in 2023-2024. This was done in connection with the general development process of Uzbek classical literature (Reference No. 04/1-867 dated March 17, 2025, from the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, scientific conclusions related to the classification of main themes evident in the poet's work and the revelation of their literary and philosophical significance ensured the diversity of the electronic platform materials from a historical perspective.

Scientific conclusions on the identification and classification of Majzub Namangoniyy's literary sources - including the analysis of manuscripts and lithographic copies of the poet's works, and the determination of their origin and dissemination history - were used in the practical project "Creation of the electronic platform "bolalaradabiyoti.uz" and its mobile application" (No. IL-402104474), carried out at the Tashkent State University of Uzbek Language and Literature in 2021-2023 (Reference No. 04/1-868 dated March 17, 2025, from the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). Consequently, scientific conclusions related to the comparative analysis of Majzub Namangoniyy's works based on different copies, the identification of differences between copies and their editorial stages, the poet's poetic mastery, literary style, and attitude towards literary traditions ensured the diversity of the electronic platform materials from a historical perspective.

Information about the literary heritage of Majzub Namangoniyy, preserved in national and foreign archives, was used in preparing scripts for the "Pioneers of Civilization" program broadcast on the "History of Uzbekistan" TV channel, part of the state institution "Ma'rifat Creative Association" of the National Television and Radio Company of Uzbekistan (Reference No. 01-30/194 from the state institution "Ma'rifat Creative Association" dated March 28, 2025). Consequently, this facilitated the comprehensive collection of the poet's works, their comparative textual analysis, examination of his lyrical pieces, assessment of the creator's role in our national scholarship, as well as the use of scholarly conclusions about the lyrical genres in the divan "Devoni Majzub Namangoniyy";

Through a monographic analysis of Majzub Namangoniyy's manuscript divan, a comparative study was conducted using copies stored in the Institute of Manuscripts named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, along with current editions. This research revealed that 2 ghazals by the poet were not included in the current edition, and more than 50 discrepancies in words, sentences, and couplets were identified between the manuscripts, lithographs, and the current edition. The correct versions were provided in the scientific conclusions used in the practical project "Creation of a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature" (No. PF-201912258) carried out from 2021-2023 at the Tashkent State University of Uzbek

Language and Literature (Reference No. 04/1-869 dated March 17, 2025 from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the scholarly conclusions recognizing genres such as *ghazal*, *muxammas*, *masnaviy*, *qasida*, *saqiynama*, *rubai*, and *fard* in the poet's lyrics as active literary phenomena of this period have ensured the diversity of the electronic platform's materials from a historical perspective.

Approbation of the research results. The research results were discussed at 3 international and 3 republican scientific and theoretical conferences.

Publication of the research results. 14 scientific works have been published on the research topic. Specifically, 6 articles were published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan for publishing the main results of doctoral dissertations. Among these, 1 article was published in a foreign scientific journal with a high impact factor.

The structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion and a list of references, the total volume of which is 134 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction outlines the relevance and necessity of the topic, specifies the research's purpose, tasks, object, and subject, its alignment with priority directions of scientific and technological development, and presents the scientific novelty, practical outcomes, reliability, theoretical and practical significance, implementation into practice, approbation, published works, and the structure of the research.

The first chapter of the dissertation is titled “**Sources of the Poet's Works and the History of the Text**”, with §1.1 focusing on “A Monographic Account of Sources Pertaining to the Poet's Biography and to Manuscript Sources”. The poet's birthplace is recorded differently in various sources. Some sources state that he was born in the city of Kokand, while others claim it was in ancient Nasaf. There are even records suggesting Piskent. However, manuscript No. 2125 of the poet's divan, preserved at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, indicates that he was born in Namakkon, specifically in the present-day Sumalak Guzari neighborhood of the Degrezlik district in Namangan⁶¹. The same information is provided in the manuscript “Devoni Majzub Namangoniyy”, which has been preserved by the poet's descendants⁶².

Manuscripts of Majzub Namangoniyy's divan are currently preserved in the main collection of the Institute of Oriental Studies named after Abu Rayhan Beruni

⁶¹ Majzub Namangoniyy. Devoni Majzub Namangoniyy. O'z. Res. FA ShI qo'lyozmalar fondi. 2125 raqamli qo'lyozma. 96^b sahifa

⁶² Majzub Namangoniyy. Devoni Majzub Namangoniyy. (Shoir avlodlari qo'lida saqlanib kelayotgan devon). Devonning boshlanmasida shoir asl ismi Abdulaziz, otasining ismi Abdurahmon. Abdurahmon Naqshbandiya suluki so'fiylaridan ekanligi. Namanganda Sumalak guzarida yashaganligi yozib o'tilgan.

of the Academy of Sciences of Uzbekistan, as well as in the Hamid Sulaymon collection under the numbers 1992, 1018/I, 4206/II, 12503, 1046/I, 4003, 1867, 2125, 1481, 2580/I, 2351/II, 2567, and 2662. Copies of the divan are also kept in the personal libraries of the poet's Namangan admirer, Habibullah Akmalkhon Makhdum ugli, and an individual named Sodirjon from Tajikistan, as well as in the possession of his descendants residing in Saudi Arabia. Additionally, the descendants of the Namangan scholar Odiljon Nosirov also possess a manuscript copy of the poet's divan.

Sources containing the poet's lyrical works are also found in the collection of the Literature and Art Department at the State Museum of History and Culture of Namangan Region. The manuscript collection was copied in the nasta'liq script. The pages of manuscripts containing Majzub's lyrical works are not decorated. The poems are not placed in separate tables or numbered. The poems are copied in no particular order, not alphabetically. In some cases, titles are not distinguished. Some manuscripts are incomplete, with many pages incorrectly bound.

Analysis of manuscript and lithographic sources shows that Majzub Namangoniy compiled his poems into a divan. According to the textual scholar, academician Sh. Sirojiddinov: "The manuscript of a divan is typically adorned with text and titles, as well as frames drawn around miniatures, shams (decorative circular designs), unwan (illuminated headpieces) - a gilded pattern at the top of the manuscript's first page, and pages embellished with gold leaf (tazhib). Naturally, such divans are valuable, and they were mainly prepared by royal decree for the palace library or as gifts"⁶³. However, Majzub's divan was not intended to be gifted to any great person or king. Perhaps that is why the manuscripts containing the poet's poems are devoid of ornaments. The richness of divan manuscripts reveals not only their aesthetic value but also their historical, cultural, and even political significance. In particular, golden patterns, page illuminations, and decorations surrounding miniatures play an important role in transforming the manuscript into a work of art. The fact that such rare copies were prepared for palace libraries or as diplomatic gifts by royal decree testifies to the high esteem in which written culture was held during that period.

In theoretical literature, when describing manuscript sources, it is recommended to take into account such aspects as the inventory number of the manuscript, the title of the work, the year of writing the work, the author, the brief content of the work, general information about the manuscript, the copyist (secretary) of the work, the year of copying, the number of pages, and the size⁶⁴. In the work, Majzub's divan was described on this basis.

Manuscript No. 1992. ديوان مجذوب ("Devoni Majzub"). The manuscript is bound with thick cardboard and adorned with decorative patterns. Its spine is made of blue leather. The text is written in nasta'liq script on Kokand paper, and the manuscript shows significant wear. Some pages have been sewn in reverse order. At

⁶³ Сирожиддинов Ш. Матншунослик сабоқлари. – Тошкент: Navoiy universiteti, 2019. – Б. 39.

⁶⁴ Ҳасаний М., Ҳабибуллаев А. Адабий манбашунослик ва матншуносликнинг назарий масалалари. –ТДШИ, 2012. – Б. 90-91.

the top of page 2^b, there is an inscription that reads “Kitobi Mavloni Majzub Namangoniy, 1297 Hijri”. The main text begins on this page. This manuscript compilation contains the poet’s lyrical works, including masnaviy, ghazal, muxammas, murabba, munojot, tarje’band, and saqiynama. In the manuscript, masnaviys are copied on pages 1^b-4^b, selected ghazals on pages 4^b-52^b, muxammases on pages 17^a-19^b, murabba’s on pages 19^b, 20^a, 31^{ab}, 38^b, 40^b the poem with munojot content on pages 52^b-54^a, and the saqiynama on pages 54^b-64^a. While the poems in the divan are not arranged by genre, they are organized in alphabetical order.

As noted, the text on page 2^b begins after “*Bismillohir-Rahmonir-Rahim*”:

خدای تبارک خدای تعالی
اوزونک هادی یول آچغیل ای حق تعالی

(*Xudoy taborak, Xudoy taolo,*

O‘zung hodi, yo ‘l ochg ‘il, ey Haq taolo) Beginning with the verse on page 64^a:

اوشل شربت اوچون کدالیق قیلدی
مغ ایشیکیده بینوالیق قیلدی

O‘shal sharbat uchun gadoliq qildi,

Mug‘ eshigida benavoliq qildi –

ends with a poem with a matla. The manuscript text ends on page 65^b. The colophone is as follows (64^a):

کمینہ فقیر الحقیر میر محمود قاری خوقندی نینک قولیده تحریر بولدی بو دیوان مولانا
مجنوب نمناکاتی ... سنه ۱۲۹۷.

(*Kamina faqir ul-haqir Mir Mahmud Qoriy Xo‘qandiyning qo‘lida tahrir bo‘lidi bu devoni mavlono Majzub Namangoniy...sanai 1297*)⁶⁵.

Between pages 64^b-65^b, three poems belonging to Qori are transcribed. The scribe of this manuscript is Mir Mahmud Qori Xoqandiy (میر محمود قاری خوقندی). The date of the transcription of the divan corresponds to 1297 (1879-1880). The manuscript size is 26.5x16 cm.

The text of the divan is copied from beginning to end in black ink. There are catchwords on the pages. However, the pages are not numbered. The manuscript text is of poor quality. There are torn pages.

The manuscript numbered 1018/I consists of 164 pages. The text of the manuscript begins with this couplet on page 1^b:

الهی عبدک العاصی اتاکا
الذنوب قد دعاکا مقرا با

The last poem is in Persian.:

مجنوب تا شود همه عالم مسخرت
تیغ از دعا طلب کن از سجده خسروی

It ends with a ghazal of maqta.

The colophon is as follows (164^{ab}):

⁶⁵ O‘z. Res. FA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti qo‘lyozmalar fondi. 1992 raqamli qo‘lyozma. 64^a-sahifa.

... سنه ۱۳۰۸ بود که کاتب خاکسار محمد شریف مرزا باشی ولد ملا محمد کریم قندالات ابن حاجی محمد حسین کتابت را تمام نمود.

The text in this manuscript was copied in nasta'liq script on light brown polished Kokand paper. In this source, the poems are also copied in two columns on each page. The scribe of the manuscript was Muhammad Sharif Mirzaboshi, son of Mulla Muhammad Karim Qandolat ibn Khoja Muhammad Husayn, and the divan was written in 1308 (1890-1891).

Manuscript No. 4206/II. The cover is made of thick red cardboard. The manuscript's spine is made of blue fabric. The text was copied onto Kokand paper. The manuscript consists of 203 pages in total, divided into two parts. Its second part begins on page 110^a. At the top of this page, it states: "From the Divan of Majzub", and an average of 9 verses of poetry are copied on each page. This source contains the poet's works in the genres of ghazal, masnaviy, muxammas, and sakinama. Although the ghazals were copied in alphabetical order, for some reason, the poems begin with ghazals ending with the letter "ز" (re). In the manuscript, the ghazals are copied on pages 110^a-164^a. However, masnaviys (113^a-118^a) and muxammases (164^b-172^a) are also interspersed among the ghazals. On pages 172^a-190^b of the manuscript, the sakinama is copied, on pages 190^b-195^b, "بلال حضرت قصه" ("The Story of Hazrat Bilol"), poems with the content of praise (hamd), (196a-198a), passages with siyarnama content (198^b-200^b), and masnaviys of a mystical nature (201^b-203^b) are copied. The manuscript begins:

که برق عشقیدین عالم غه اینغان شورش دن دور
نیلیغ دیسنک حزین فرهاد بیرله ایکی اورتاغی

The end is as follows::

اوشل شربت اوچون کدالیق قیلای
مغ ایشیکیده بینوالیغ قیلای

Due to the absence of a colophon, the scribe of the manuscript is unknown. Date of transcription: 1315/1897-1898.

In addition, the dissertation describes in detail the manuscripts No. 1046/I, 1867, 2125, 2351, 12503, 1046/I, 4003, 1867, 1481, 2580/I, 2567, 2662, stored in the collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan.

Section 1.2 of the research is dedicated to the study of "The History and Editorial Analysis of the Author's Texts". Examining the textual history of an author's works encompasses the process from their creation to publication, circulation in manuscript form, and progression to printed editions. This is because "The textual history covers all processes ranging from investigating the genealogy of manuscript sources to studying the worldview and ideas of the author and even the scribe who copied the source; from the realization of the author's creative intention in the work's creation to the examination of its interconnected aspects with

other literary monuments that are related to it to varying degrees”⁶⁶. Scientific research indicates that when studying the textual history of a poet’s lyrical works, it is necessary to focus on the following factors:

a) factors that influenced the creation of the work, the process of realizing the author’s goals and plans;

b) the issue of the text of the author’s works in current publications;

d) the connection between scholarly interpretations of the author’s works and the history of the text.

Factors that influenced the creation of the work, the process of realizing the author’s goals and plans. The poet’s 9-couplet ghazal with the Sufi-inspired refrain “Voy nuqsdin munazzah” was later transformed into a 9-stanza, 45-line muxammas. In one stanza of the muxammas, he writes:

*Tangri taol sevanlar rad bo ‘Imadi duosi,
Lekin tilak tilamas, maqsadlari rizosi,
Olam eli tanimas kim bo ‘lsa oshnosi,
Rabbim Sani sevarlar onlarni oshnosi,
Ey aybdin mubarro, voy nuqsdin munazzah.*

Initially written in the form of a ghazal, the mystical content of the poet’s creative plan is not fully expressed, therefore he turns it into a larger genre - muxammas. As a result, the literary and mystical essence conceived by the creator was widely and comprehensively expressed in the muxammas. This muxammas fully reflects the mystical and aesthetic content and is close to the works of Sufi poets such as Ahmad Yassaviy, Sulaymon Boqirg‘oniy, Jomiy and Navoi.

The issue of the text of the author’s works in current publications. The translation of lyrical poems from “Devoni Majzub Namangoniy” was published by Ahmad Ubaydulloh in the collection “Oshiq manam...” (“I am the Lover”)⁶⁷. This edition is based on the text in the margins of manuscript No. 1018. The results of the comparative textual analysis show that the published version does not correspond to the original. In the published version of the ghazal, the 6th couplet (bayt), which is present in the text of the manuscript source, has been omitted:

*Sham’-u lola, sarv-u nasrin, yosuman sevdi ulus,
Nuri chehra bizga qomat rost-u xush raftori bor.*

In a manuscript preserved in the Hamid Sulaymon Fund of the Institute of Oriental Manuscripts named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan under number 1481, one of the poet’s ghazals is given as follows:

*Ayt salovot-u salom Ahmadga va oli as’hobg‘a,
Yori g‘or, Foruq-u Usmon sheri Allohdin gapur.*

In the divan “Oshiq manam...” (“I am the lover...”), adapted by Ahmad Ubaydulloh, this verse appears as follows:

⁶⁶ Жабборов Н. Ўзбек матншунослиги ва унда матн танқиди, илмий-танқидий матн истилохларининг ўрни. Ўзбек мумтоз адабиётини ўрганишнинг назарий ва манбавий асослари. – Тошкент: Mumtoz so‘z, 2019. – Б. 12
⁶⁷Majzub Namangoniy. Oshiq manam...Devon. (Nashrga tayyorlovchi: Ahmad Ubaydulloh). – Toshkent: Hilol-Nashr, 2020. – B. 19.

Oyat salovotu salom Ahmadgʻa va oli, sahbigʻa,
Yori gʻori, Umar, Usmon, Sheri Allohadin gapur.

In the published version, the word “ayt” in the verse has been incorrectly transcribed as “oyat”. The epithet “Foruq” was changed to the name Umar during the transcription process. It is known that “Foruq” was actually the epithet of Caliph Umar, may Allah be pleased with him. However, considering that Majzub emphasizes the meaning of distinguishing between truth and falsehood in his epithet, it becomes clear that changing it to a name does not align with the poet’s creative intention. Such inappropriate editing compromises the integrity of the text.

Textual scholar Shuhrat Sirojiddinov provides a detailed description of the stages involved in studying the history of a text. The scholar writes: “The study of a text’s history begins with comparing the existing copies of the manuscript. Texts can be found in complete, defective, revised (edited), or unfinished forms. In manuscript copies, the text’s history is reconstructed using features that are either directly recorded or indirectly identifiable”⁶⁸. As the scholar emphasizes, comparative analysis of various manuscript copies is a crucial step in determining the history of a text. The presence of differences among manuscripts is a natural process, which helps identify the stages of textual development, the quality of copies, and the extent of revisions made to the text. The fact that copies can be complete, defective, or edited prompts the textual scholar to work meticulously and thoroughly examine existing discrepancies. Notably, reconstructing the text’s history based on direct or indirect markers in manuscripts is particularly important for ensuring accuracy and reliability during scientific research. The inclusion of Majzub’s lyrical works in manuscript sources is presented in the dissertation through a comparative table.

The second chapter of the dissertation is titled “**The Thematic Scope and Genre Characteristics of Majzub Namangoniyy’s Poetry**”, with Section 2.1 presenting “The Thematic Classification of the Poet’s Lyrical Works”. The thematic content of the poet’s known poetic heritage is diverse and can be categorized as follows: 1) *love poetry*; 2) *religious-mystical*; 3) *knowledge and enlightenment*; 4) *socio-philosophical*.

Romantic Theme. A significant portion of Majzub Namangoniyy’s literary legacy consists of love poetry, with this theme being interpreted through a balance of profound content and beautiful literary form across almost all genres of his poems. In these works, the poet frequently addresses the pleasure of union, the anguish of separation, and the relationship between lover and beloved (servant and Truth). Majzub began composing poems on this topic in the early stages of his creative work, with his love lyrics primarily created in the ghazal genre. Indeed, the word “ghazal” in Arabic literally means praising a woman or expressing romantic feelings towards her. In literary terms, it aims to interpret true love through metaphorical love. Majzub’s work also expresses this special kind of love. Through metaphor, the spirit of union with the Truth, patience and perseverance on the path to achieving it, and feelings of pleasure and enthusiasm prevail. In classical poetry, the depth of

⁶⁸ Сирожиддинов Ш. Матншунослик сабоқлари. – Тошкент: Navoiy universiteti, 2019. – Б. 18.

interpretation of love is a criterion that determines the creative mastery of any poet. Indeed, Majzub, as a lyric poet, sang about the pure quality of love with deep passion and enthusiasm. He interprets love in a unique way, infusing his lyrics with heartfelt emotions. His ghazals, while continuing the tradition of love poetry, demonstrate his striving for originality in the depiction and interpretation of images and in the use of poetic devices. The poet employs unique expressive methods and incomparable literary comparisons to portray love, which is considered a sacred feeling, and searches for distinctive rhymes and refrains that correspond to the emotions expressed in the poem.

*Tarab ayla ey mutribi dilfirib,
Muhabbat qilidin necha tor etib*⁶⁹.

In Uzbek literature, many ghazals were created in the radif “Etib”. In particular, it is known that poets such as Navoi, Babur, Amiri, Fazli, Nodira, Uvaysi wrote ghazals in this radif. Choosing this radif for the theme and feelings to be expressed, Majzub Namangoniyy begins to show the good deeds of the religious scholars who were his predecessors and contemporaries in the spirit of love.

*Ishq varzi sarvari mulki malohat o'luram,
Husn iqlimi shahridin to'la xizmatkori bor.*(35^b)

In the couplet that encapsulates the concept of divine love and beauty, the poet interprets love not merely as a feeling, but as the “sarvar” - that is, the sultan or ruler of the realm of beauty.

Religious-Sufi Topic. It is impossible to conceive Uzbek classical literature separate from the teachings of Sufism. The same can be said about religious imagery. For: “Sufism is a complex and multifaceted doctrine that occupies a significant place in the social, philosophical, and literary thinking of various peoples around the world”⁷⁰. In agreement with this view, it should be emphasized that this doctrine has not only been a religious or spiritual path throughout history, but also a system of profound thought that has held a central place in the cultural and spiritual formation of different peoples. One of the most crucial features of Sufism is its focus on spiritual education. In Arab, Persian, Turkic, Indian, and even Western cultures, it has directly or indirectly influenced individual development and societal prosperity. This is because the core principles of Sufism were spiritual elevation and attaining the love of the Almighty by purifying the heart from greed and carnal desires. This, in turn, serves the spiritual maturation and elevation of humanity. Therefore, it has corresponded to the needs of various peoples and has been widely embraced.

The ideas from Majzub Namangoniyy’s moral and religious-mystical works, such as the tazkiras “Tazkirat ul-avliyo” and “Manoqibi ahli suluk”, as well as his treatise on Sufism “Dar tavzeh” (“Clarification”), have also been incorporated into his poetry. This notion is confirmed by the study of the poet’s previously unanalyzed ghazals with radifs like “Ravzai ko'ngilda”, “Xamladi qaddimni”, “Mutrib tarabing”, “Salom”, “Oriy manam, manam manam”, “Etib”, “Aylanib”,

⁶⁹ Mazjub Namangoniyy. Devoni Majzub. O'zb.Res. FA Sharqshunoslik institute qo'lyozmalar fondi. 12503 raqamli qo'lyozma 21^b sahifa.

⁷⁰ Хаққулов И. Тасаввуф ва шеърят. – Тошкент: Фафур Ғулом, 1991. – Б. 3.

“*Qalandar*”, “*Behishti dil*”, “*Gapur*”, “*O’zgacha*”, “*Bu kun*”, “*Ayladi*”, “*Bu dog’i*” as well as a number of his muxammas. The literary heritage and ideological features of Majzub Namangoniyy’s poems have been highlighted in some articles and books by Professor Ismatilla Abdullayev, and in articles published⁷¹ by Alikhon Khalilbekov⁷², Otabek Juraboyev⁷³, and Naima Alikulova⁷⁴. However, these studies have not analyzed the religious-Sufi essence that occupies a significant place in the poet’s work. Meanwhile, Majzub Namangoniyy’s religious-Sufi works are mainly works on the theme of praise to Allah and na’t to the Prophet (peace be upon him), created in the genres of ghazal, masnaviy, muxammas, qasida, murabba, musaddas. In his ghazals, the poet refers to the qualities of Muhammad (peace be upon him), such as “*Toho*”⁷⁵ and “*Yosin*”⁷⁶ and quotes from the verses of the Quran. Deeply and literarily expresses religious and educational content based on the arts of quotation and *aqd*:

*O’qu “Subhonallaziy”, “Toho va Yosin”, ey axiy,
Ham “Alam nashroh”ni tafsirini ko’r, ey oshno.*

In this verse, the poet alludes to divine revelations about the Prophet (peace be upon him) by partially quoting four Quranic verses. He describes the Messenger of Allah’s great miracle - the Mi’raj (Night Journey), as well as his attributes and moral character. This topic has been extensively and thoroughly researched in the dissertation.

In § 2.2 of the second chapter, the “Poetics of Genres” is investigated. Analysis of sources shows that Majzub Namangoniyy wrote in many types of classical poetic genres. In particular, in the sources containing the poet’s works, one can observe that his lyrical works such as ghazal, *masnaviy*, *musallas*, *murabba*, *muxammas*, *musaddas*, *musamman*, *saqiynama*, *qit’a*, and *qasida* were copied. These are poems in Turkic and Persian-Tajik languages. Statistical data on the genres of the poet’s lyrical works, their number, and volume are presented in the dissertation in the form of a separate table.

In the legacy of Majzub Namangoniyy, lyrical works created in the ghazal genre occupy a significant place. Abduqodir Hayitmetov’s “*Navoi’s Lyrics*”⁷⁷, Odiljon Nosirov’s monograph “*Ghazal in Uzbek Literature*”⁷⁸, Nusratilla Jumaxuja’s dissertation “*Munis’s Literary Mastery*”⁷⁹, and Dilnavoz Yusupova’s textbook

⁷¹ Абдуллаев И. Мажзуб Намангонийни биласизми? Ўзбекистон адабиёти ва санъати, 1983, 28-январ. // Мажзуб Намангоний. Наманган садоси, 1998, 9 май. // Марказий Осиёда ислом маданияти. – Тошкент, 2005. – Б. 206-207.

⁷² Халилбеков А. Наманган адабий мухити. – Тошкент: Фафур Фулом, 1998. – Б. 39-40. // Ишқ бир ноёб гуҳар. Наманган ҳақиқати, 2003. 18-январь.

⁷³ Жўрабоев О. Мажзуб Намангоний ва унинг адабий мероси манбалари хусусида. Ўзбек тили ва адабиёти масалалари тўплами. – Тошкент: Фан 2005. – Б. 36-42. // Мажзубни биласизми? Ёхуд мажзубийлик нима. Ўзбекистон адабиёти ва санъати. 2004, 25 июнь.

⁷⁴ Аликулова Н. Мажзуб Намангонийнинг адабий мероси. Ўзбек тили ва адабиёти. 2008, 4 сон. // Мажзуб Намангонийнинг “Тазкират ул – авлиё” асари ҳақида. Ўзбек тили ва адабиёти. 2010, 1-сон.

⁷⁵ Qur’oni Karimning Makkada nozil bo’lgan 20-surasi, 135 oyatdan iborat.

⁷⁶ Qur’oni Karimning Makka shahrida nozil bo’lgan surasi. 83 oyatdan iborat

⁷⁷ Ҳайитметов А. Навоий лирикасининг. (Тўлдирилган ва тузатилган иккинчи нашр). – Тошкент: O’zbekiston, 2015. – Б. 18.

⁷⁸ Носиров О. Ўзбек адабиётида ғазал. – Тошкент: Адабиёт ва санъат, 1972. – Б. 78-79.

⁷⁹ Жумаев Н. Мунисининг бадий маҳорати. – Филол.фан.номз... дисс.автореф. – Тошкент, 1983. – Б. 26.

“Introduction to Aruz and Classical Poetics”⁸⁰ offer various perspectives on the classification of ghazals. Abduqodir Hayitmetov writes: “Navoi conditionally divides his ghazals and ghazals in general into three types in terms of ideological and thematic aspects: 1. Love ghazals. 2. Rindona ghazals. 3. Mystical ghazals”⁸¹. Odil Nosirov conditionally classifies ghazals in Uzbek classical literature as follows: romantic; mystical; rindona; satirical and humorous; moral-educational; landscape; publicistic⁸². A. Hayitmetov, while analyzing Navoi’s “Badoyi ul-bidoya” divan, notes that there are also ghazals of praise, na’t, and sermon in the poet’s divan⁸³. Dilnavoz Yusupova has classified ghazals as follows: **I. According to rhyme scheme:** 1. Simple or conventional ghazals 2. Ghazal husni matla 3. Ghazal qit’a 4. Ghazal musajja 5. Ghazal mulamma 6. Ghazal muvashshah 7. Ghazal mushoira 8. Ghazal zulqofiyatayn 9. Ghazal zulradifayn 10. Ghazal zebqofiya **II. By composition:** 1. Parokanda (scattered) 2. Event-based ghazals III. By theme and subject matter: 1. Hamd (praise of Alloh) 2. Na’t (praise of the Prophet) 3. Romantic 4. Mystical 5. Hedonistic 6. Moral and didactic 7. Socio-philosophical 8. Satirical 9. Landscape and others⁸⁴. In our opinion, approaching ghazals based on this classification will be more theoretically sound.

In the works of Majzub Namangoniy, various types of ghazals can be found based on their rhyme schemes: simple, ghazal *husni matla*, *ghazal qit’a*, *ghazal mulamma*, and *ghazal muvashshah*. In terms of composition, there are fragmented and narrative ghazals. According to their ideas and themes, his ghazals include: hamd (praise of Alloh), na’t (praise of the Prophet), romantic, mystical, hedonistic, moral-educational, and socio-philosophical ghazals.

*Tolibo, so ‘zlar esang albatta Allohdin gapur,
Olaming ‘a Haq yuborg ‘on Hadyatullohdin gapur.*

The qasida is one of the most widespread genres in literary studies and is considered a very large literary genre of the Arabs. “A qasida, as a literary term, refers to a genre of the lyrical type of no less than fifteen bayts, in which the lines of the first bayt rhyme with the second lines of another bayt (such as a-a, b-a, c-a, d-a). It is not only a type of poetry expressing the author’s personal excitement and inner experiences, but also a work of art that broadly interprets great meanings, political and philosophical thoughts through various literary means”⁸⁵.

After the emergence of Islamic culture and literature, the meaning and content of the qasida genre expanded further. From this period, odes praising the Creator and praising Muhammad (peace be upon him) began to appear. The themes of the nasib section also began to expand. Consequently, qasidas were categorized as follows: *bahoriya* (depiction of spring), *iydiya* (depiction of a holiday), *shitoiya* (depiction of

⁸⁰ Yusupova D. Aruz va mumtoz poetikaga kirish. Darslik. – Toshkent: Tamaddun, 2022. – B. 171-181.

⁸¹ Ҳайитметов А. Алишер Навоий лирикасининг баъзи масалалари / Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 18.

⁸² Носиров О. Ўзбек адабиётида ғазал. – Тошкент: Адабиёт ва санъат, 1972. – Б. 78-79.

⁸³ Ҳайитметов А. Алишер Навоий лирикасининг баъзи масалалари / Навоий ва ижод сабоқлари. – Тошкент: Фан, 1981. – Б. 18.

⁸⁴ Yusupova D. Aruz va mumtoz poetikaga kirish. Darslik. – Toshkent: Tamaddun, 2022. – B. 171-181.

⁸⁵ Абдуллаев И. Х асрда Бухорода ёзилган қасидалар ҳақида // Ўзбек тили ва адабиёти. 1962. №6. – Б. 16-23.

winter), ramazoniya (depiction of Ramadan), *raxshiya* (depiction of a horse), hammomiya (depiction of a bathhouse); according to their *radifs* (repeated words or phrases), there were water qasida, suxan qasida, gul qasida, and sunbul qasida; according to their themes, there were *tavhid* (qasidas affirming the existence and oneness of Allah), *munojot* (qasidas written as supplications to Allah), *na't* (qasidas dedicated to the attributes of Muhammad, peace be upon him), *madhiya* (qasidas written in praise of someone), *marsiya* (qasidas written in connection with someone's death), *hajviya* (qasidas written in jest about someone), and mystical and Sufi qasidas⁸⁶. In the works of Majzub Namangoniy, one can find various types of qasidas. These include ramazoniya qasidas based on the themes of the nasib section; qasidas with radifs (recurring words or phrases) such as *sunbul*, *qil*, and *sango*; and qasidas focused on themes like *tavhid* (oneness of Allah), *munojot* (supplication), *na't* (praise of the Prophet), and those with mystical and Sufi characteristics.

The third section of the third chapter, titled “**The Artistry of Majzub's Works**”, is named “The Poet's Mastery in Employing Literary Devices”. Majzub Namangoniy is a creator who has deeply mastered the art of literary craftsmanship and has skillfully applied it in his poetry. The poet, composing in many poetic genres such as *ghazal*, *murabba*, *muxammas*, *musaddas*, or *masnaviy*, expresses his thoughts using beautiful literary techniques.

Literary scholar Y. Is'hoqov⁸⁷ recommends studying poetic devices in ten groups based on their function within the text. When classifying poetic arts, Z.Mamajonov⁸⁸ suggests dividing the science of bade' into twelve groups, while Professor D.Yusupova⁸⁹ categorizes them into three groups - verbal, spiritual, and shared arts. In the lyrics of Majzub Namangoniy, one can also observe literary devices belonging to the three groups identified by D. Yusupova.

*Sani yod shom, sahar qilib, kechalari diydani tark qilib,
Dili g'ofilimni xabar qilib, sani aytsam, sani aytsam.*

Takrir is one of the literary devices widely employed in the Namangan literary circle, particularly in the works of Mashrab, Muhyi, and Nodim Namangoniy. This device serves two primary purposes: firstly, it emphasizes the idea the poet wishes to convey, and secondly, it directs the reader's attention to the main content intended by the author. In the aforementioned ghazal, the repetition of the *radif* not only underscores the author's creative intent but also enhances the melodic quality of the poem.

The use of *iqtibos* (quotation) and *aqd* arts in poetry was widespread in Sufi literature. The exact citation of verses from the Holy Quran and excerpts from hadiths, or the inclusion of their meanings, is frequently found in Majzub's ghazals. Atoullah Husayni defined *iqtibos* as: “According to popular opinion, *iqtibos* is incorporating something from the Quran or Hadith into speech without indicating

⁸⁶ <http://www.wikipedia.org/wiki/qasida>.

⁸⁷ Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: O'zbekiston, 2014. – Б. 63.

⁸⁸ Мамажонов З. Ўхшатиш асосидаги шеъринг санъатларнинг назарий таснифи ва тавсифи. Дисс. филология фанлари бўйича фалсафа доктори. – Тошкент, 2017. – Б. 65-71.

⁸⁹ Yusupova D. Aruz vazni qoidalari va mumtoz poetika. O'quv qo'llanma. – Toshkent: 2018. – B. 176.

that it is taken from the Quran or Hadith...”⁹⁰ Anvar Hojiahmedov states: “This word, meaning “to acquire knowledge”, refers to the art of quoting Quranic verses and prophet’s hadiths in verse or expressing their meaning in poetry”⁹¹. Y. Iskhakov, noting that this art belongs to the category of common arts, says: “It is a method of citing verses and hadiths for vivid and beautiful expression in both prose and poetry”⁹².

A quotation refers to the use of text from the Quran or Hadith without explicitly indicating that it is taken from these sources. From a research perspective, there are two main aspects of quotation:

1. Scientific and formal approach - in this case, the source of information from the Quran or Hadith is clearly indicated, as is typically done in tafsir (exegesis), commentary, and legal texts.

2. Literary approach - in this case, the author embellishes the text with literary devices, and by not providing a direct reference to the idea from the Quran or Hadith, enhances the power of poetic expression and ensures that the expression is built on the foundation of fine art.

The art of quotation is widely used in the works of Majzub Namangoni. In the poet’s work, the art of quotation was used in two ways: quotation as a reference to Quranic verses and Hadiths and by quoting specific excerpts from Quranic verses or Hadiths. There are many verses cited as references to verses of the Holy Quran or Hadith.

*Shirk dedilar, har kimki desa kunhig‘a yetdim,
“Subhonaka lo ilma” kunhing digar ashyo.*

In this verse, the art of quotation is skillfully used. In the verse, it is interpreted in harmony with eloquence and rhetoric that it is impossible for a person to fully understand the essence of Alloh’s enlightenment.

Section 3.2 of the chapter is titled “**The Role of Meter, Rhyme, and Radif in the Poet’s Lyrics**”. Abdulaziz Majzub Namangoni creatively and effectively utilized the unique possibilities of the aruz meter in his work. His poetic heritage is distinguished by the harmony of meter and rhythm, the fluency of literary expression, and the sophistication of poetic thought. The selected meters and *radifs* in Majzub’s works not only lend charm to the poetic form but also serve to enhance the impact of the content. The poet’s verses, especially *ghazals*, *masnaviyy*, and *muxammas*, are composed in the *mutaqarib*, *hazaj*, *ramal*, and *rajaz* meters of the aruz system, each of which offers specific rhythmic and phonetic possibilities. The *mutaqarib* meter served to express intensity and inner stability, *hazaj* conveyed smoothness and lyricism, *ramal* portrayed elegance and musicality, and *rajaz* expressed passion and logical flow.

The meter of the lyrical works included in the poet’s divan is as follows:

⁹⁰ Атоуллоҳ Хусайний. Бадойиҳ ус санойиҳ: Форс тилидан А.Рустамов таржимаси. – Тошкент: Адабиёт ва санъат, 1981. – Б. 35.

⁹¹ Ҳоҷиаҳмедов А. Мумтоз бадийят малоҳати. – Тошкент: Шарқ. 1999. – Б. 42.

⁹² Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 62.

| T/N | The name of Bahr | Ghazal | Muxammas | Masnaviyy | Soqiynoma | Murabba' |
|--------------|------------------|-----------|----------|-----------|-----------|----------|
| 1 | Hazaj | 7 ta | 1 ta | | | 1 ta |
| 2 | Ramal | 23 ta | | 4 ta | | 2 ta |
| 3 | Rajaz | 1 ta | | | | 1 ta |
| 4 | Mutaqorib | 3 ta | 3 ta | 5 ta | 7 ta | |
| 5 | Munsarih | 1 ta | | | | |
| Total | | 35 | 4 | 9 | 7 | 4 |

Majzub Namangoniyy's utilization of both common and rare aruz meters in poetry demonstrates his high level of theoretical knowledge and practical experience. The poet not only adhered to traditional forms but also thoroughly studied the intricacies of aruz and engaged in creative experimentation. This serves as a vivid example of his poetic potential and dedication to literary exploration.

In classical poetry, rhyme is one of the key elements that determines the artistry of a work and the poetic mastery of its creator. Indeed, rhyme not only lends musicality to a poem but also acts as a vehicle for conveying the philosophical content and imagery expressed by the author in a lyrical work, delivering it to the reader's heart in an impactful and captivating manner. According to Sheikh Ahmad Tarazi: "She'rning asli qofiya. Va qofiyasiz she'r mumkin ermas... Va zurafo baytni xaymag'a nisbat qilibturlar va qofiyani sutung'a. Ya'ni sutun birla barpoydur"⁹³. The order and placement of rhyming letters in the text play a crucial role in shaping its fundamental structural composition. Specifically, letters preceding the rhyme, such as *ridf*, *ta'sis*, and *qayd*, influence the rhyme's structure, causing it to acquire various characteristics. In this regard, the classification of rhymes into types such as *muassas qofiya*, *murdaf qofiya*, *muqayyad qofiya*, *mujarrad qofiya* based on their core composition, is scientifically grounded and considered an important concept in classical literary theory.

All types of rhyme are widely used in the work of Majzub Namangoniyy. In particular, the mujarrad rhyme, which expresses the meanings of "single", "lonely", prevails. "Mujarrad rhyme is based on the occurrence of the rhyme movement before the raviy. Taking into account that the arrival of the tavjih before the raviy forms a type of mujarrad rhyme"⁹⁴, it is observed that the poet acted in accordance with the theoretical requirements of rhyme in his poems. In the science of rhyme, Nosiriddin Tusiy studied mujarrad rhyme in three types⁹⁵. Professor D. Yusupova distinguishes two types of mujarrad rhyme in the science of rhyme. The first is that... "raviy consists of a long vowel, and no other letter participates besides this long vowel"⁹⁶. In the course of the study, we also agreed with the opinion of D. Yusupova and

⁹³ Шайх Аҳмад ибн Худойдод Тарозий. Фунуну-л-балоға. – Тошкент: Ҳазина, 1996. – Б. 43.

⁹⁴ Namroyeva O. Mumtoz qofiya nazariyasi asoslari. O'quv qo'llanma. – Toshkent: BOOKMANY PRINT. 2022. – B. 100.

⁹⁵ Носир ад-Дин Туси. Мияр ал-ашор. – Техрон, 1325. – Б. 115-124.

⁹⁶ Ҳоҗиаҳмедов А. Мумтоз бадиият малохати. – Тошкент: Шарқ, 1999. – Б. 197.

distinguished two types of mujarrad rhyme. In particular, the following ghazal can serve as an example of this:

Boq sun'ig'a xok suvdin, suvdin ayladi paydo,
Etti nechasin nechasiyg'a volayu shaydo.

In the ghazal, the “o” sound at the end of the words “*paydo*”, “*shaydo*”, “*tamosho*”, “*savdo*”, “*aslo*”, “*oro*”, “*g'avg'o*” and “*taolo*” is considered a long vowel and serves as the raviy (rhyme letter). The rhyming words end with this letter, forming a complete rhyme. These words conclude with the same tone and harmonize with the rhythm of the verse. The use of rhyme in the couplet enhances its literary perfection.

In general, meter and rhyme, which are considered the foundations of classical poetics, perform a specific literary and mystical function in the poetry of Majzub Namangoniyy. It serves to ensure the harmony of content and form in poetry.

CONCLUSION

As a result of research on the sources of Majzub Namangoniyy's literary heritage, the textual history, and artistry of his lyrical works, the following scientific and theoretical conclusions were drawn:

1. Reconstructing the scholarly biography of Majzub Namangoniyy is one of the important issues in literary studies. In academic literature, the poet's birthplace is variously indicated as Kokand, Nasaf, Piskent, or Namangan. Manuscript No. 2125, preserved at the Abu Rayhan Beruni Institute of Oriental Studies of the Uzbekistan Academy of Sciences, states that the poet was born in Namakkonkon, specifically in the present-day Sumalak Guzari neighborhood of the Degrezlik district in Namangan. This information is also corroborated by the manuscript “Devoni Majzub Namangoniyy”, which has been preserved by the poet's descendants.

2. In the history of Uzbek literature, three poets with the pen name “Majzub” are known: Mir Muhammad Majzub, Sharafiddin Majzub Khorezmi, and Abdulaziz Majzub Namangoniyy. All three poets were adherents of Sufi orders and created works in the Sufi tradition. Majzub Namangoniyy initially studied Sufi teachings under his teacher and spiritual mentor Mulla Khoja Eshon Namangoniyy, who was renowned as Mavlavi Namangoniyy, and Zakirkhoja Eshon. Later, during his studies at the Bukhara madrasa, he became one of the close disciples of the famous Sufi Husayni Yangikurgani.

3. Manuscripts of the poet's divan are currently held in the main collection of the Institute of Oriental Studies of the Uzbekistan Academy of Sciences, as well as in the Hamid Suleiman Fund under the numbers 1992, 1018/I, 4206/II, 12503, 1046/I, 4003, 1867, 2125, 1481, 2580/I, 2351/II, 2567, 2662. In Namangan, copies of the divan are kept in the personal library of the poet's admirer Habibullah Akmalkhon Makhdom ugli and an individual named Sodirjon from Tajikistan, as well as by the descendants of Namangan scholar Odiljon Nosirov. Manuscripts containing the poet's works are also found in the collection of the Literature and Art Department of the Namangan Region State Museum of History and Culture. Among these, manuscripts 2125 and 1481 are the most reliable sources of the poet's works.

The inscription at the end of manuscript number 1481 inv: “Copied by Abdulaziz Hasanxoja o‘g‘li” is evidence that it was transcribed under the author’s supervision.

4. The analysis of the textual history of the author’s works from three perspectives - factors influencing the writing of the work, the process of realizing the author’s goals and plans, and the reliability of the text in current publications, as well as the connection between scientific interpretations of the poet’s poems and textual history - indicates that their texts, with the exception of some differences in manuscripts, have relatively few flaws. To ensure the perfection of Majzub’s poems, he made various corrections and editorial changes. These changes are considered important components of the text’s history and are valuable in terms of expressing the author’s creative process.

5. Majzub’s lyrical works can be thematically grouped into romantic, religious-mystical, scientific-educational, and socio-philosophical categories. A significant portion of the poet’s lyrics consists of romantic poems belonging to various genres. The ideas from the author’s tazkiras about Sufi representatives, such as “Tazkirat ul-avliyo” and “Manaqibi ahli suluk”, as well as his mystical work “Dar tavzeh” (“Clarification”), have also been incorporated into his poems. Consequently, the poet’s romantic and religious-mystical poems are closely interconnected and complement each other. Poems on scientific, educational, and socio-philosophical themes are significant as they demonstrate the broad thematic scope of the poet’s lyrics and his active engagement with the life and society of his time.

6. The poet created works in various genres such as *ghazal*, *qasida*, *musallas*, *murabba*, *muxammas*, *musaddas*, *musamman*, *soqiynoma*, and *qit’a*, taking into account the poetic features and expressive possibilities of each genre. In Majzub Namangoniyy’s works, examples of the *ghazal* genre are the most numerous. In the poet’s poetry, *ghazals* can be classified according to their rhyme scheme as simple, *ghazal husni matla*, *ghazal qit’a*, *ghazal mulamma*, and *ghazal muvashshah*; compositionally as disjointed and narrative-based; and according to idea and theme as hamd, na’t, romantic, mystical, hedonistic, moral-educational, and socio-philosophical. The shortest of the poet’s *ghazals* consists of 11 couplets and the longest of 23 couplets. Among them, most are *ghazals* with 13 or 15 couplets. The poet’s *ghazals* are inspired by verses from the Holy Quran and hadiths, expressing the joy of divine love, and harmoniously interpreting mystical content and literary expression.

7. Regardless of the genre in which Majzub Namangoniyy wrote, he skillfully employed literary devices such as *tanosub*, *tazod*, *istiora*, *takrir*, *talmeh*, *iqtibos*, and *aqd* in his poems. Through this, he demonstrated his ability to uniquely interpret Sufi essence in literary form. The poet, in particular, constructed certain *ghazals* from the opening to the closing lines based on a single literary device, introducing a novelty not observed in the works of other poets in the Kokand literary circle. The poet’s *ghazals* with the radif “*Sango qaytsam, sango qaytsam*” and “*Manam, manam, manam*”, created entirely on the basis of repetition, as well as the *masnaviyy* beginning with “*Tufayli Muhammad alayhissalom*”, built entirely on the art of *talmeh*, confirm this innovative approach.

8. The poet's lyrical works are composed in the aruz meters of *ramal*, *hazaj*, *rajaz*, *munsarih*, and *mutaqarib*. Among these, the ramal meter, widely used in Turkic poetry, predominates, with 23 ghazals, 4 masnaviys, and 2 murabba's of the poet created in this meter. In terms of quantity, the hazaj meter ranks second: 7 ghazals, 1 muxammas, and 1 murabba were written in this meter. The least frequently used is *munsarih*, with only 1 ghazal composed in this meter. The poet's lyrical poems demonstrate his profound knowledge of *aruz* theory and his literary ability to apply it in his creative works.

9. In Majzub Namangoni's lyrical poems, classical rhyme types such as *mujarrad*, *murdaf*, *muqayyad*, and *muassas* are skillfully employed based on the route structure. The poet's work stands out for its harmony of meter and rhythm, the fluency of literary expression, and the elevation of poetic thought. The meters and *radifs* chosen for the author's works are valuable not only for lending charm to the poetic form but also for ensuring the depth of mystical essence. Furthermore, the poet artfully utilizes rhyme types such as *mutlaq* and *muqayyad*, depending on whether the rhyme is static or dynamic. This demonstrates the harmony between literary standards and theoretical requirements in the poet's poetic style.

When comprehensively analyzed, the study of manuscript sources and the textual history of Majzub Namangoni's poems confirms the richness and diversity of the poet's literary heritage. The poet created works in the ten most prominent genres of classical poetry: *ghazal*, *qasida*, *masnaviy*, *musallas*, *murabba*, *muxammas*, *musaddas*, *musamman*, *saqiynoma*, and *qit'a*. In his poems, mystical content and literary interpretation are harmoniously intertwined at a high level. In the poet's lyrics, literary devices, rhyme, and *radif* are skillfully employed to their full potential. All of these aspects demonstrate that Majzub Namangoni holds a unique place in Uzbek literature as a distinguished creator.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ
УЧЁНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

БОЯТОВ ОЙБЕК МАХМУДЖОН ЎҒЛИ

**ИСТОЧНИКИ ЛИТЕРАТУРНОГО НАСЛЕДИЯ МАДЖЗУБА НАМАНГАНИ,
ИСТОРИЯ ТЕКСТА И ЕГО ХУДОЖЕСТВЕННЫЕ ОСОБЕННОСТИ**

**10.00.02 – Узбекская литература
10.00.10 - Текстология и литературное источниковедение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2025

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером № В2023.2.PhD/ Fil3384.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации на трех языках (узбекский, английский, русский (резюме)) размещён на веб-странице Научного совета (www.tsuull.uz) и Информационно-образовательном портале “ZiyoNet” (www.ziyo.net).

Научный руководитель:

Жабборов Нурбой Абдулхакимович
доктор филологических наук, профессор

Официальные оппоненты:

Мусурмонов Эркин Роббимович
доктор филологических наук, профессор

Рафиддинов Сайфиддин Сайфулло ўғли
кандидат филологических наук, старший научный сотрудник

Ведущая организация:

Государственный музей литературы Академии наук Республики Узбекистан

Защита диссертации состоится «__» _____ 2025 года в __ часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; Факс: (99871) 281-42-44, (www.tsuull.uz); e-mail: interdep@navoiy-uni.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирован за номером __). Адрес: 100100, город Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; Факс: (99871) 281-42-44, www.tsuull.uz).

Автореферат диссертации разослан «__» _____ 2025 года.
(Протокол реестра рассылки за № __ от «__» _____ 2025 года.

Sh.S.Sirojiddinov
Председатель Научного совета по
присуждению ученых степеней,
доктор филологических наук, Академик

К.У.Пардаев
Ученый секретарь Научного совета по
присуждению ученых степеней,
доктор филологических наук, профессор

Б.Н.Каримов
Председатель Научного семинара при Научном
совете по присуждению ученых степеней,
доктор филологических наук, профессор

Введение (аннотация диссертации доктора философии (PhD))

Цель исследования является комплексная оценка рукописных источников литературного наследия Маджзуба Намангани, истории текста его лирических произведений, особенностей их тематики и жанра, а также художественных достоинств.

Объектом исследования являются рукописные источники, хранящиеся в рукописном фонде Института востоковедения имени Абу Райхана Беруни Академии наук Узбекистана под номерами 1018, 2125, 2351/II, 2567, 2580/I, 1481, 12503, 1992/II, 1046/I, 1867, 4003, 4206/II, 3156, 1123, рукописи “Девони Мажзуб Намангоний”, хранящиеся в Саудовской Аравии и у почитателей из Намангана, копия произведения “Тазкират уль-авлиё” из фонда таджикского медресе, сборники “Ошик манам...” и “Мухаббат сарчашмаси”, а также издания произведения “Сокийнома”.

Научная новизна исследования заключается в следующем:

Было проведено монографическое описание рукописных и литографических источников литературно-научного наследия Маджзуба Намангани. Рукописи “Девони Абдулазиз Маджзуб”, хранящиеся в Саудовской Аравии, и “Тазкират уль-авлиё”, принадлежащие перу автора и хранящиеся в фонде таджикского медресе, были введены в научный оборот;

были сопоставлены рукописные и литографические источники произведений поэта, объяснена история текста, то есть причины различий в источниках; в результате сравнения редакций, внесенных переписчиками и редакторами в произведения автора, были восстановлены достоверные тексты стихотворений, принадлежащих к различным лирическим жанрам, а также из рукописных баёзов были вновь обнаружены не вошедшие в диван 3 газели, 1 мухаммас и 1 маснави - всего 162 строки стихотворений;

лирические произведения автора, относящиеся к таким классическим жанрам, как *газель*, *касыда*, *мусаллас*, *мурабба*, *мухаммас*, *мусаддас*, *мусамман*, сокийнома, маснави и кит’а, были классифицированы по темам: любовные, религиозно-суфийские, научно-просветительские и социально-философские. Они были аналитически оценены с точки зрения убеждений и принципов автора, концепции творчества, гармонии мистического содержания и поэтического выражения, а также художественного стиля автора;

было обосновано, что поэт писал стихи в редко встречающемся в классической литературе жанре мусаллас, а также его мастерство в использовании художественных приемов, аруза и рифмы: во-первых, на примере такрира, талмеха и иктибаса показано, что его стихи от начала до конца основаны на поэтическом искусстве; во-вторых, он писал высокохудожественные стихи в размерах аруза рамаль, хазадж, раджаз, мунсарих и мутакариб; в-третьих, он мастерски использовал такие виды классической рифмы, как *муджаррад*, *мурдаф*, *муқайяд*, *муассас*, а также *мутлақ* и *муқайяд* в зависимости от того, является ли рави сакином или мутахарриком.

Внедрение результатов исследования. На основе научных результатов, полученных в ходе исследования источников, текстологии и поэтики литературного наследия Маджзуба Намангани:

Научные выводы о литературном наследии Маджзуба Намангани в контексте общего процесса развития узбекской классической литературы, использовании различных размеров аруза, систем рифмовки и редифов в его лирике, их влиянии на поэтическую выразительность были применены в практическом проекте “Создание авторского корпуса Алишера Навои” (номер AL-662205561), реализованном в 2023-2024 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка No 04/1-867 от 17 марта 2025 года). В результате научные выводы, связанные с классификацией основных тем в творчестве поэта и раскрытием их художественно-философского значения, обеспечили разнообразие материалов электронной платформы с точки зрения эпохи;

Научные выводы, касающиеся выявления и классификации литературных источников Маджзуба Намангани - анализа рукописных и литографических копий произведений поэта, определения их происхождения и истории распространения, были использованы в практическом проекте “Создание электронной платформы “bolalaradabiyoti.uz” и ее мобильного приложения” (номер IL-402104474), выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка No 04/1-868 от 17 марта 2025 года). В результате научные выводы, связанные со сравнительным анализом текстов произведений Маджзуба Намангани на основе различных списков, выявлением различий между ними и этапами их редактирования, поэтическим мастерством автора, его художественным стилем и отношением к литературным традициям, обеспечили разнообразие материалов электронной платформы с точки зрения исторического периода.

Информация о литературном наследии Маджзуба Намангани, хранящемся в республиканских и зарубежных фондах, была использована при подготовке сценариев для программы “Столпы цивилизации”, транслируемой на телеканале “История Узбекистана” в составе государственного учреждения “Творческое объединение “Маърифат” (Справка No 01-30/194 от 28 марта 2025 года государственного учреждения “Творческое объединение “Маърифат” Национальной телерадиокомпании Узбекистана). В результате были использованы научные выводы о полном сборе источников произведений поэта, их сравнительно-текстологическом исследовании, анализе лирических произведений, оценке роли творца в нашей национальной науке, а также о лирических жанрах в диване “Девони Маджзуб Намангани”;

Научные выводы о том, что в результате монографического анализа рукописного дивана Маджзуба Намангани и сравнительного изучения списков, хранящихся в фонде Института рукописей имени Абу Райхана Беруни Академии наук Республики Узбекистан, с рукописями и современными изданиями было выявлено, что 2 газели, принадлежащие перу поэта, не были

включены в современное издание, а также обнаружено более 50 расхождений в словах, предложениях и бейтах между современным изданием и рукописями и литографиями, для которых были предложены правильные варианты, были использованы в практическом проекте № PF-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка № 04/1-869 от 17 марта 2025 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате научные выводы, оценивающие такие жанры, как *газель*, *мухаммас*, *маснави*, *қасыда*, *соқийнома*, *рубай*, *фард* в лирике поэта как активное литературное явление того периода, обеспечили разнообразие материалов электронной платформы с точки зрения эпохи.

Структура и объем исследования. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем составляет 134 страницы.

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

I bo'lim (I часть; I part)

1. Boyatov O. Majzub Namangoniylar asarlarining janr xususiyatlari // O'zbekiston: til va madaniyat. Adabiyotshunoslik. – Toshkent, 2023. – №2. – B. 47–62.
2. Boyatov O. Majzub Namangoniylarning takrir va talmeh san'atidan foydalanish mahorati // Til va adabiyot.uz (elektron jurnal). – Toshkent, 2024. – №11. – B. 63–65 (10.00.00; № 9).
3. Boyatov O. Majzub Namangoniylar ayrim qo'lyozma manbalari tavsifi // Adabiy meros. – Toshkent, 2024. – №3(13). – B. 141–146.
4. Boyatov O. G'azal janrining poetikasi va Majzub Namangoniylar ijodidagi o'rni // O'zbekiston olimlarining ilmiy-amaliy tadqiqotlari. – Urganch, 2025. – № 2. – B. 105-110.
5. Boyatov O. “Description of Manuscript Sources of Majzub Namangoniylar” // AMERICAN Journal of Language, Literacy and Learning in STEM Education. Volume 2, Issue 9, Sept., 2024. – P. 106–110.
6. Boyatov O. Interpretation of “Hamd” and “Na't” in artistic literature (based on the works of Majzub Namangani) // World Bulletin of Social Sciences (WBSS). Vol. 50, September 2025 ISSN: 2749-361X. – P. 11-14.
7. Boyatov O. Majzub Namangoniylarning badiiy san'atlardan foydalanish mahorati // O'zbekiston: til va madaniyat. Adabiyotshunoslik. – Toshkent, 2022. – №2. – B. 60-75.
8. Boyatov O. Majzub Namangoniylar ijodi va g'azal janri // “O'zbekiston mumtoz adabiyotini o'rganishning nazariy va manbaviy asoslari” mavzusidagi xalqaro II ilmiy-amaliy konferensiya materiallari. – Toshkent, 2024-yil, 30-oktabr. – B. 226–229.
9. Boyatov O. Majzub Namangoniylar va uning adabiy merosi manbalari // “Zahiriddin Muhammad Bobur ijodi va jahon madaniyati” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. – Chimkent, 2023-yil 24-25-fevral. – B 256-259
10. Boyatov O. Majzub Namangoniylar ijodida hamd talqini // “Zamonaviy O'zbek adabiyoti rivojida Usmon Nosir ijodiy merosining o'rni va ahamiyati” mavzuidagi xalqaro ilmiy-amaliy anjuman materiallari. – Namangan, 2022-yil, 12-noyabr. – B 263-267.
11. Boyatov O. Majzub Namangoniylar ijodida hamd va na't // “Integrativ va kompetensiyaviy yondashuvlar asosida ijtimoiy fanlarni o'qitishning muammo va yechimlari” mavzusida respublika ilmiy anjumani to'plami. – Namangan, 2024-yil, 29-30-mart. – B. 168-173.
12. Boyatov O. Majzub Namangoniylar asarlari matn tarixini o'rganishda jadidlar g'oyasi // “Mahmudxo'ja Behbudiy merosi va jadidlar harakatida ilm-fan, ta'lim va

tarbiya masalalari” mavzusida respublika ilmiy-amaliy anjumani to‘plami. – Toshkent, 2025-yil, 8-aprel. – B. 469-476.

II bo‘lim (II часть; II part)

1. Boyatov O. Majzub Namangoniy ijodida aruz vazni // “Ta’lim tizimida innovatsiya, integratsiya va zamonaviy pedagogik texnologiyalar” mavzusida xalqaro ilmiy-amaliy konferensiya materiallari. – Namangan, 2025-yil, 12-mart. – B. 120–124.

2. Boyatov O. Majzub Namangoniy lirikasida talmeh san’ati // Zamonaviy taraqqiyotda ilm-fan va madaniyatning o‘rni. Ko‘p tarmoqli imiy-amaliy konferensiya materiallari. – Toshkent, 2022-yil, 20-may. – №17. – B. 113-118.

3. Boyatov O. Oriy manam, manam, manam // “O‘zbek filologiyasida matnshunoslik va manbashunoslik muammolari” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Namangan, 2021-yil, 19-20-may. – B. 436-440.

4. Boyatov O. Mutasavvuf shoir Majzub Namangoniy ijodida “Duo” motivi // “Ilm-fan taraqqiyotida zamonaviy metodlarning qo‘llanilishi” mavzusidagi Respublika ilmiy-amaliy konferensiyasi. 2022-yil, 27-fevral. – B. 130-134.

5. Boyatov O. Majzub Namangoniy ijodi va tasavvufiy manbalar // UBS ilmiy axborotnomasi. 2023-yil. – № 1. – B. 235-238.

Avtoreferat “Oltin bitiglar” jurnali tahririyatida
tahrirdan o‘tkazildi.

Bosishga ruxsat etildi: _____
Bichimi: 60x84 ^{1/16} «Times New Roman»
garniturada raqamli bosma usulda bosildi.
Shartli bosma tabog‘i 3,4. Adadi 100. Buyurtma: № ____
Tel: _____
Guvohnoma reestr № _____
“ _____ ” bosmaxonasida chop etildi.
Manzil: _____