

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

BOYMURATOVA NARGIZA BOZORBOYEVNA

LUTFIY SHE’RIYATIDA IRFONiy MAZMUNNING BADIY TALQINI

10.00.02 – O‘zbek adabiyoti (O‘zbek mumtoz adabiyoti)

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

**Filologiya fanlari bo'yicha falsfa doktori (PhD) dissertatsiyasi
AVTOREFERATI mundarijasi**

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

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Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2024.2.PhD/Fil4800 raqam bilan ro‘yxatga olingan.

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotining markaziy masalasi inson kamoloti bo‘lib, u barcha davrlar va jamiyatlarda turlicha talqin etilgan. Adabiyotning asosiy vazifasi va maqsadi hamisha insoniyat ma’naviy dunyosi va axloqini takomillashtirish bo‘lgan, biroq bu masala adabiyotlarda har bir millat va xalqning dunyoqarashi, falsafasi va e’tiqodidan kelib chiqib badiiy ifodalandi. Xususan, islom ta’sirida yaratilgan Sharq xalqlari adabiyotida insonning ruhiy barkamolligi, axloqiy kamoloti tasavvuf falsafasi bilan chambarchas bog‘lanib ketdi va bunday yondashuv, odam va olam munosabatining teran tadqiqi jahon adabiyotida alohida bir adabiy oqim – tasavvuf adabiyotini yuzaga keltirdi. Buyuk ma’rifiy evrilishlar insoniyatda yuksak ideallarni paydo qiladi, yangi bashariy qadryatlarni shakllantiradi. Adabiyotshunoslik esa o‘z tarixi mobaynida ushbu adabiyotning timsollar tizimi, obrazlarini va ifoda usullarini tadqiq etib kelmoqda, bu borada muayyan tajribalar to‘plab ham ulgurdi. Sharq xalqlari badiiy-estetik tafakkuri erishgan yutuqlarni muayyan darajada baholadi. Hozirda esa mazkur adabiy yo‘nalishning har bir xalq adiblari ijodida qanday namoyon bo‘lishi, ularning umumiy va individual xususiyatlarini ochib berish, bu orqali xalqlarning adabiy-ma’naviy hayot rivojiga qo‘shgan hissasini yoritish nihoyatda dolzarbdir.

Dunyo adabiyotshunosligida adabiyot va tasavvufning munosabati, tasavvuf adabiyotini vujudga keltirgan omillar, so‘fiy-darveshlar va ijod ahli o‘rtasidagi ruhiy yaqinlik kabi masalalar tadqiq etilgan. Dunyo adabiyotshunosligi bu borada, asosan, sharqlik ijodkorlar ma’naviy yetuklik masalalarini qanday badiiy vositalar bilan tasvirlagani, mazmun va ifoda mutanosibligini qaysi yo‘llar, uslublar bilan ta’minlashgani, bu jarayonda ularning o‘ziga xos mezonlari nimalardan iborat bo‘lgani kabi masalalarga e’tibor qaratgan. Adabiyotning maqsadi barcha xalqlar uchun umumiy, ifodasi esa xususiy bo‘lganidek tasavvuf adabiyotiga xos umumiy mazmun ham har bir xalq adabiyotida o‘ziga xos timsol va obrazlar orqali badiiy inkishof etilgan. Zamonaviy adabiyotshunoslikning irfon falsafasining har bir xalq adabiyotida namoyon bo‘lish xususiyatlarini, uning o‘sha xalq ma’naviy hayotida tutgan o‘rnini ko‘rsatib berishi katta ilmiy ahamiyatga ega.

O‘zbek adabiyotshunosligida ham mustaqillik davridan boshlab irfon falsafasini badiiy gavdalantirgan adabiyot namunalarini tadqiq etish, bu borada shakllangan mushtarak adabiy an’analarga xos qonuniyatlarni aniqlash, orif ijodkorlar asarlarini o‘rganish tendensiyasi jiddiy tus oldi. Zero, bu davrda “So‘z san’ati madaniy fenomen sifatida yangi-yangi avlodlarni tarbiyalab kamolga yetkazish borasida cheksiz imkoniyatlarda ega”, “Haqiqiy san’atni, sof va boqiy ma’naviy qadriyatni faqat Parvardigori Olamning marhamati bilan Hazrati inson yaratadi”¹ degan haqiqatlar teran anglab yetildi. O‘zbek mumtoz adabiyotining ruhi bo‘lgan irfon falsafasi Yusuf Xos Hojib, Ahmad Yassaviy, Ahmad Yugnakiy, Nosiruddin Rabg‘uziy, Atoyi, Alisher Navoiy kabi ijodkorlar adabiy merosi misolida yaxshi tadqiq etildi. Ammo XV asr birinchi yarmida yashab ijod etgan aksar shoirlar, jumladan, Mavlono Lutfiy ijodiga

¹ Mirziyoyev Sh.M. Adabiyot va san’at, madaniyatni rivojlantirish – xalqimiz ma’naviy olamini yuksaltirishning mustahkam poydevoridir. O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi // Xalq so‘zi. 2017-yil 4-avgustdagi soni.

ko'proq dunyoviy lirika namunasi, dunyoviy mazmunga ega adabiyot namunasi sifatida qarash ustuvorligicha qoldi. Hanuz Lutfiy ijodining mazmun-mohiyatini tashkil etuvchi ilohiy ma'rifat g'oyalari va irfon falsafasi borasida maxsus tadqiqotlarning yaratilmagani ayni shunday yondashuvning mahsuli hisoblanadi. Holbuki, Lutfiy she'riyatini irfoniy mazmun va timsollar kontekstida olib o'rganish – muallif ko'zlagan ijodiy konsepsiya va mohiyatni kashf etishda nihoyatda zarur. Shu ma'noda, Lutfiy yashagan davr o'zbek she'riyatiga xos ustuvor jihatlarni, shoir ijodining mavzu va mazmun ko'lamini, majoziy va haqiqiy ishq talqinlarini, irfoniy obraz va timsollar, badiiy tasvir, til va uslubdagi o'zgarishlarni ochib berish muhim ilmiy-nazariy ahamiyatga molikdir.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida"gi Farmoni, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 13-sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2020-yil 19-oktyabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi Qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. O'zbek mumtoz adabiyotining yuksalishi va taraqqiyotiga muhim hissa qo'shgan so'z san'atkorlaridan biri bo'lgan Mavlono Lutfiy hayoti, ijodi o'z zamonidan boshlab o'rganila boshlangan deyish mumkin. Shoir hayoti va ijodiga oid dastlabki ishonchli ma'lumotlar Alisher Navoiyning "Majolis un-nafois", "Nasoyim ul-muhabbat", "Muhokamat ul-lug'atayn", "Holoti Sayyid Hasan Ardasher", "Holoti Pahlavon Muhammad", "Badoye ul-bidoya"² debochalari orqali yetib kelgan. Alisher Navoiyning Lutfiy haqidagi qaydlari, asosan, uning hayoti va ijodi, uslubi, orif inson bo'lganligi hamda turkiy va forsiy she'rda benazir bo'lganligini asoslashga xizmat qiladi. Bu davrda, shuningdek,

² Алишер Навоий. Мажолис ун-нафоис. МАТ. 13-том. – Тошкент: Фан, 1997. – Б. 61 – 62; Shu muallif. Насойим ул-муҳаббат. МАТ. 17-том. – Тошкент: Фан, 2001. – Б. 206 – 207; 409; 476 – 477; Shu muallif. Муҳокамат ул-луғатайн. МАТ. 16-том. – Тошкент: Фан, 2000. – Б. 35 – 36; Shu muallif. Ҳолоти Саййид Ҳасан Ардашер. МАТ. 15-том. – Тошкент: Фан, 1999. – Б. 92; Shu muallif. Ҳолоти Паҳлавон Муҳаммад. МАТ. 15-том. – Тошкент: Фан, 1999. – Б. 115 – 116; Shu muallif. Бадойиъ ул-бидоя. МАТ. 1-том. – Тошкент: Фан, 1987. – Б. 14 – 15.

Xodamirning “Makorim ul-axloq”, “Habib us-siyar”³ va Abdulla Kobuliyning “Tazkirat ut-tavorix”⁴ asarlarida ham Lutfiy haqida qaydlar uchraydi. XVI asrda yashab ijod etgan adiblarimizdan Boburning “Muxtasar”ida Lutfiydan baytlar keltirilgan bo‘lsa, Faxriddin Ali Safiyning “Latoyif ut-tavoyif” asarida Lutfiy va Boysunqur Mirzo bilan o‘rtalarida bo‘lib o‘tgan latif voqea hikoya qilinadi⁵. XVII – XIX asrlardagi manbalar (“Majmuayi mansur va manzumi Vozeh” kabi) yuqorida nomlari tilga olingan manbalardagi ma’lumotlarni takrorlaydi. S.Erkinov qayd etganidek, “Navoiydan keyin yozilgan tazkiralarning birortasida ham Lutfiy hayoti va ijodi haqida muhim yangilik uchramaydi”⁶.

Mavlono Lutfiy ijodini ommalashtirish va zamonaviy adabiy mezonlar asosida tadqiq etish ishlari XX asr boshlarida Abdurauf Fitrat faoliyati bilan boshlandi. Fitrat domla zamonaviy fanimiz tarixida ilk marta Lutfiy g‘azallari va tuyuqlarini o‘zbek adabiyoti namunasi sifatida nashr ettirdi⁷. Keyinroq Po‘latjon Qayumov “Tazkirayi Qayyumiy”da Lutfiy haqida muxtasar ma’lumotlar yozib qoldirdi⁸. Shu tariqa shoir adabiy merosiga qiziqish va u yashagan davr she’riyatini tadqiq etish kuchaydi. Birin-ketin Oybek, E.Rustamov, H.Zarif, A.Hayitmetov, E.Fozilov, N.Mallayev, S.Erkinov, E.Ahmadxo‘jayev, A.Hayitmetov, B.Valixo‘jayev, A.Qayumov, V.Zohidov, V.Abdullayev, S.G‘aniyeva, Y.Is‘hoqov, I.Haqqulov, X.Rasulov, M.Jamolova, M.Abduvohidova, Sh.Sirojiddinov, S.Rafiddinov, K.Mullaxo‘jayeva, X.Латипов, B.Rajabova, N.Boymurodova kabi adabiyotshunoslarning tadqiqotlari e‘lon qilindi⁹.

³ Гиёсиддин Хондамир. Макорим ул-ахлоқ. Форс тилидан Комилжон Раҳимов таржимаси. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б. 40.; shu muallif. Ҳабиб ус-сияр. Нашрга тайёрловчи Жамол Ҳумоюнӣ. IV жилд. – Техрон: 1954. – Б. 107.

⁴ Bu haqda qaragang: Erkinov S. Lutfiy. – Toshkent: Fan, 1965. – B. 6. : Sirojiddinov Sh. Alisher Navoiy. Manbalarining kiyisii-tipologik, tekstologik taхlili. – Toshkent: Akademnashr, 2011; shu muallif. Amir Alisher. – Toshkent: Adabiyot, 2022; shu muallif. Shuhrat domla. Sh. Sirojiddinov haqida. – Toshkent: Akademnashr, 2023; Siracoddinov Sh. Emir Olishir: hayati va yaradichiligi. Monoqrafiya. – Baki: Ilm va tahsil, 2023.

⁵ Фахриддин Али Сафий. Латоиф ат-тавоиф. – Душанбе, 1968. – Б. 84; “Ҳикоятлар ва ривоятлар”. Тўпловчи ва таржимон Кибриё Қаҳҳорова. – Тошкент, 1987. – Б. 62 – 63.

⁶ Эркинов С. Лутфий. – Тошкент: Фан, 1965. – Б. 5.

⁷ Фитрат. Ўзбек адабиёти намуналари. 1-жилд. Нашрга тайёрловчи О. Ҳамроева. – Тошкент: “Мумтоз сўз”, 2013. – Б. 111 – 120.

⁸ Пулатжон Домулла Қайюмов. Тазкираи Қайюмий. – Тошкент: ЎЗР ФА Қўлэмалар институти нашриёти, 1999. – Б. 32 – 34.

⁹ Айбек М. Очерк развития узбекской поэзии. /Антология узбекской поэзии. – М., 1950; Рустамов Э. Узбекская поэзия в первой половине XV века. – М.: ИВЛ, 1963; Маллаев Н. Ўзбек адабиётида ғазал ва унинг ривожида Навоийнинг роли ҳақида / Навоийга армуғон. – Тошкент, 1963. – Б. 342 – 398; Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1976. – Б. 332 – 348; Ҳайитметов А. Навоий лирикаси. – Тошкент: “O‘ZBEKISTON” НМИУ, 2015; Фозилов Э. Лутфийнинг “Тулу Наврўз”и ҳақида / Ўзбек тили ва адабиёти журнали, 1972. 4-сон; Зариф Х. Лутфий ва Навоий. / “Улуғ ўзбек шоири” тўплами. – Тошкент: Фан, 1948; shu muallif. Фозиллар фазилати. – Тошкент: 1979. – Б. 5 – 29; Ҳаққулов И. Лутфий ва Бобур. / “Адабий мерос”. Тошкент, 1982, 4 (24)-сон. – Б. 38 – 44; Ҳайитметов А. Темурийлар даври ўзбек адабиёти. – Тошкент: Фан, 1996; Исоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон, 2014; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995; Жамолова М. Ўзбек адабиётида нома жанри. – Тошкент: Фан, 1992; Абдувоҳидова М. Ўзбек адабиётида мунозара жанри. – Тошкент: Фан, 1984; Ўзбек адабиёти тарихи. Лутфий. Муаллиф С.Эркинов. Беш томлик. 1-том. – Тошкент: Фан, 1977. – Б. 246 – 303; Расулов Х. Отойи ва халқ оғзаки ижоди. / Адабий мерос. 1978, 2-сон. – Б. 64 – 69; Ҳаққул И. Қулоқ солсанг Отойи сўзларига / Шеърят – рухий муносабат. – Тошкент: Фан, 1990. – Б. 55 – 67; Валихўжаев Б. Малик ул-калом – Мавлоно Лутфий. – Самарқанд: СамДУ нашриёти, 1999; Фаниева С. Мавлоно Лутфий. Манзумалар. – Тошкент: Meгуyus, 2010; Ш.Сирожиддинов. Ўзбек мумтоз адабиётининг фалсафий сарчашмалари. – Тошкент: Янги аср авлоди, 2011; К.Муллахўжаева. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: Akademnashr, 2019; X.Латипов. Ўзбек мумтоз адабиётида маърифат талқини ва ориф образи (XIII-XV асрлар). – Бухоро, 2021; Ражабова Б. Муштарак адабий ҳодисалар. – Тошкент: Muharrir,

Bu sirada Botirxon Valixo‘jayevning “Malik ul-kalom – Mavloni Lutfiy” tadqiqoti alohida va salmoqli o‘rin tutadi. Olim unda Lutfiy hayoti va ijodiga oid bahsli masalalarga oydinlik kiritishga harakat qiladi, e‘tiborlisi, shoir g‘azallarini jiddiy filologik tahlil etadi.

Shu o‘rinda zamonaviy o‘zbek lutfiyshunosligida Sodik Erkinov va Erkin Ahmadxo‘jayevlarning alohida xizmatlari borligini ta‘kidlash kerak. S.Erkinov 1965-yildayoq “Lutfiy”¹⁰ nomli maxsus tadqiqot e‘lon qildi. Keyinchalik olim, asosan, tadqiqot xarakteridagi so‘zboshilar bilan Lutfiy ijodiy merosini nashr ettirish ishlarida boshchilik qildi¹¹. Erkin Ahmadxo‘jayev esa Lutfiy ijodini va qo‘lyozmalarini jiddiy tadqiq etdi, asarlarini bir necha bor nashr ettirdi. Olimning “Lutfiy asarlari qo‘lyozmalarining katalogi” (1987), “Turkiy nazm shehrgari” (1992), “Mavloni Lutfiy” (1997) kabi tadqiqotlari lutfiyshunoslik manbalari, muhim faktlari va asosiy xususiyatlarini belgilab berishda muhim ahamiyat kasb etdi¹².

Lutfiy merosi xorijda ham bir qadar tadqiq etilgan. Charlz Riyo, Z.Validov, F.Ko‘pruluzoda, N.Xofman, Y.Bertels, Ogoh Sirri Lavand, Hikmat Ertaylon, Edgar Bloshe, Yanosh Ekman kabi olimlarning tadqiqotlari shular jumlasidandir¹³. Xorijlik mutaxassislarning aksar ishlari Lutfiy devoni qo‘lyozmalari, matnshunosligi, manbalari, shuningdek, shoir hayoti va faoliyati bilan bog‘liq masalalar tadqiqiga bag‘ishlangan. Ular S.Erkinov, E.Ahmadxo‘jayev ishlarida batafsil tavsif etilgan, baholangan¹⁴.

Mavjud tadqiqotlarga oid kuzatishlardan ma‘lum bo‘ldiki, bugunga qadar Lutfiy hayoti va ijodi bo‘yicha ko‘plab tadqiqotlar yaratilgan. Ularda davr va sharoit taqozosiga ko‘ra, asosan, Lutfiy hayoti va faoliyati, asarlarining matni va manbalariga oid ishlar amalga oshirilgan. Ta‘kidlash kerakki, ushbu tadqiqotlar bugungi lutfiyshunoslik rivoji uchun asos vazifasini bajaradi. Ulug‘ olimlarimiz zahmatli mehnatlar evaziga Lutfiy ijodini jiddiy tadqiq etishdi va hozirgi fan uchun muhim

2019; Rajabova V. Lutfiy va Bobur. – Toshkent: Fan, 2025; Боймуродова Н. XV аср биринчи ярми ўзбек шеърлятида тасаввуфий маъно ва тимсоллар. – Тошкент: Muharrir, 2012.

¹⁰ Эркинов С. Лутфий. – Тошкент: Фан, 1965.

¹¹ Ўзбек адабиёти тарихи. Лутфий. Муаллиф С.Эркинов. Беш томлик. 1-том. – Тошкент: Фан, 1977. – Б. 246 – 303; Лутфий. Танланган шеърлар. Нашрга тайёрловчи Эркинов С. – Тошкент: ЎзССР давлат бадий адабиёт нашриёти, 1958; Лутфий. Сенсан севарим. Нашрга тайёрловчилар: С.Эркинов, Э.Фозилов ва Э.Аҳмадхўжаев. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1987; Лутфий. Девон. Нашрга тайёрловчи Эркинов С. – Тошкент: Фафур Ғулом номидаги НМИУ, 2012.

¹² Аҳмадхўжаев Э. Лутфийнинг янги топилган фардлари. / “Адабий мерос”, 1976, 6-сон. – Б. 39 – 42; shu muallif. Бобурнинг “Аруз” рисоласида Лутфий газалиётдан намуналар. / “Адабий мерос”. 1982, 4-сон. – Б. 33 – 39. shu muallif. Мавлоно Лутфий Навоий таърифида. / “Адабий мерос” тўплами. 1984, 1(29)-сон. – Б. 40 – 49; Лутфий асарлари қўлёзмаларининг каталоги. Тузувчи Аҳмадхўжаев Э. – Тошкент: 1987; Аҳмадхўжаев Э. Гадоий. – Тошкент: Фан, 1978; Аҳмадхўжаев Э. Мавлоно Лутфий. – Тошкент: 1991; shu muallif. Туркий назмнинг сеҳргари. – Тошкент: Фан, 1991; shu muallif. Лутфий ва Жомий ижодий муносабатлари. / Мавлоно Лутфий. – Тошкент, 1991. – Б. 36 – 49.

¹³ Rieu Charles. Catalogue of the Turkish manuscripts in the British museum. – London: 1888. – P. 285 – 286; Validov Z. Lutfiy va uning devoni. – Qozon: 1914; Ko‘pruluzoda Fuod. XV – XVI asrlardagi Chig‘atoy shoirlari. // “Turk yurdi” jurnali, 1917; Bertels E.Э. Избранные труды. Том 4. Навои и Джами. – Москва: Наука, 1965. – С. 49 – 59; Levend Agah Sirri. Alisher Navoiy. 1-jild. – Istanbul: 1965 – 68. – S. 69 – 70; Xafman N. Turkish literature. Bio-bibliographical Survey. Section III, Vol. IV. K – N. – Utrecht: 1969; Lutfi divani. Nashrga tayyorlovchi Ismail Hikmat Ertaylan. – Istanbul: Istanbul universiteti nashriyoti, 1960; Ko‘prulu Mehmed Fuad. Turk edebiyatinda ilk mutasavviflar. Uchunchi basim. – Ankara: 1976.

¹⁴ Эркинов С. Лутфий. – Тошкент: Фан, 1965. – Б. 4 – 10; Аҳмадхўжаев Э. Туркий назмнинг сеҳргари. – Тошкент: Фан, 1991.

poydevor yaratib ketishdi. Shu bilan birga mazkur tadqiqotlarning hech birida Lutfiy ijodini irfoniy mazmun kontekstida tadqiq etish asosiy maqsad qilib qo'yilmaganini ham ta'kidlash zarur. Ularda Lutfiy she'riyatida tasavvufiy ohanglar borligi, hatto, Lutfiy g'azallarida "komillikka yetishuv yo'lida sa'y-harakatda bo'lgan insonni ulug'lash" (S.Erkinov) asosiy maqsad ekani qayd etilgan bo'lsa-da, masalaga jiddiy va maxsus yondashuvni ko'rmaymiz. Lutfiy she'riyatidagi majoziy va haqiqiy ishq tasviri o'rtasidagi muvofiqlik tadqiqi, irfoniy mazmun talqini, tasavvufiy timsol va ma'nolar olami, uslubdagi o'ziga xos jihatlar yaxlit monografik planda o'rganilgan emas. Biz tadqiqotda masalaning ayni shu jihatiga diqqat qaratdik va mavzuni imkon qadar kengroq yoritishga harakat qildik.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "O'zbek mumtoz adabiyoti va matnshunoslikning dolzarb muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Lutfiy she'riyatini irfoniy mavzu kontekstida tadqiq etish orqali shoir she'riyatida irfoniy mazmunning badiiy talqini, majoz va haqiqat uyg'unligiga xos muhim jihatlarni ochib berishdan iborat.

Tadqiqotning vazifalari:

Lutfiy yashagan davr va adabiy muhitning o'ziga xos jihatlarini, XV asr birinchi yarmida yashab ijod etgan adiblar ijodida irfoniy mazmunning tutgan o'rnini ochib berish;

irfoniy talqin va orifona qarashlar ifodasining Lutfiygacha bo'lgan turkiy adabiyotdagi adabiy-estetik ildizlarini ilmiy asoslash;

Lutfiy hayoti, xususan, uning orif shaxs bo'lgani masalasini birlamchi manbalar asosida ko'zdan kechirib, she'riyatini uslub, til va ifoda imkoniyatlarini tahlil etib Lutfiy dunyoviy she'riyat vakili emas, aksincha, irfoniy she'riyat vakili bo'lganini asoslash;

Lutfiy she'riyati irfoniy mazmunga ega she'riyat ekani, unda orif obrazi mavjudligi va orif obraziga xos yetakchi xususiyatlarni aniqlash;

Lutfiy she'riyatidagi irfoniy timsollar tizimini o'rganish orqali orifona timsol va tushunchalar talqiniga xos muhim jihatlarni tadqiq etish, orifona timsollarning poetik vazifasini yoritib berish.

Tadqiqotning obykti sifatida Mavlono Lutfiy "Devon"ining Sodir Erkinov tomonidan tayyorlanib 2012-yili chop etilgan nisbatan mukammal nashri, "Sensan sevarim"(1987), "Mavlono Lutfiy" (manzumalar,1965) to'plamlari olindi.

Tadqiqotning predmetini Lutfiy ijodidagi orifona g'azallarining tahlili va ularni badiiy ifodalash mahoratini ochib berish, shoirning ijodiy uslubi, poetik mahorati va adabiy an'analarga munosabati, asarlardagi tasavvufiy-irfoniy timsollar va ularning badiiy talqini kabi masalalar tashkil etadi.

Tadqiqotning usullari. Dissertatsiya mavzusini yoritishda sistemali yondashuv, qiyosiy-tarixiy, madaniy-tarixiy, tavsiflash tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Irfoniy mazmun va orifona talqinlar ifodasining Lutfiygacha bo'lgan turkiy adabiyotdagi adabiy-estetik tadriji tasavvuf falsafasining irfon davri (X – XIII)ga oid

tasavvufiy g'oyalar Ibn Sino, Yusuf Xos Hojib, Ahmad Yassaviy, Ahmad Yugnakiy, Nosiruddin Rabg'uziy, Atoyi, Sayyid Qosimiylarning "Tayr", "Salomon va Ibsol", "Yusuf", "Qissas ul-Rabg'uziy", "Qutadg'u bilig", "Hibbat ul-haqoyiq", "Haqiqatnoma" kabi asarlari misolida ochib berilgan;

Lutfiy she'riyatidagi irfoniy mazmunning islomiy-ma'rifiy negizlari, irfonning uch turi (*irfoni omma, irfoni xossa, irfoni xos al-xossa*) va uch darajasi (ilm ul-yaqin, ayn ul-yaqin, haq ul-yaqin) ilk mutasavviflar, so'fiy ijodkorlar qarashlari asosida dalillangan;

Lutfiy usluban majoz tariqida ijod qiluvchi shoirlar toifasiga mansubligi, orif shaxs va shoir bo'lgani uning darveshona hayot tarzi, silsilasi Shihobiddin Bistomiy orqali Boyazid Bistomiya ulanishiga oid faktlar, she'riyatidagi zulf, zunnor, tarso, imon kabi irfoniy timsol va tushunchalar tadqiqi asosida dalillangan;

Lutfiy she'riyatidagi irfoniy timsol va tushunchalar tizimini mazmunan *diniy-ma'rifiy, tabiat ashyolari, tana a'zolari, may va narsa-buyumlar* bilan bog'liq besh guruhga ajratish mumkinligi, shoir talqinlarida diniy-ma'rifiy tushuncha va tana a'zolari bilan bog'liq zulf, qosh, ko'z, dudoq, yuz, og'iz, lab, bel kabi timsollar yetakchilik qilishi tarso, zunnor, ko'ngil kabi orifona timsol va tushunchalarning poetik vazifasini ochib berish orqali asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Mavloni Lutfiy she'riyatidagi irfoniy mazmunning islomiy-ma'rifiy asoslari belgilanib, irfonning mazmun-mohiyati tasviflangani, bunda ilk mutasavviflar, so'fiy ijodkorlar, Lutfiyning qarashlariga tayanilgani, Lutfiygacha bo'lgan turkiy adabiyotdagi irfoniy mazmun va orifona talqinlar ifodasining adabiy-estetik ildizlari yoritilgani, Lutfiy usluban majoz tariqida ijod qiluvchi shoirlar toifasiga mansubligi va u orif shaxs va shoir bo'lgani birlamchi manbalar, chuqur ilmiy izlanishlar asosida dalillanganiga doir xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy xulosalar berishi dalillangan;

Lutfiyning so'fiyona hayoti, pirlariga oid ma'lumotlar, shoir o'z she'riyatida irfoniy timsol va tushunchalar tizimidan mahorat bilan foydalanganiga oid xulosalar adabiyotshunoslikda mavjud bo'lgan Lutfiy hayoti va ijodiga oid ayrim yangilish talqinlarni bartaraf etadi, o'zbek adabiyoti tarixi va adabiyot nazariyasi kabi fanlardan yaratiladigan darslik va qo'llanmalar takomillashuviga xizmat qiladi.

Tadqiqot natijalarining ishonchiligi adabiyotshunoslikning so'nggi ilmiy yutuqlari va ishonchli manbalarga tayanilganligi, mavzu bo'yicha yetakchi mutaxassislar qarashlari umumlashtirilgani, xorij va respublika ilmiy jurnallarida chop etilgan maqolalar, ilmiy-nazariy konferensiyalarda o'qilgan ma'ruzalar, nashr etilgan tezis va maqolalar, tadqiqot obyekti va predmetiga tizimli ilmiy yondashuv va istifoda etilgan metodologiyaning tadqiqot maqsadiga muvofiqligi, dalil, tahlil va xulosalarning dastlabki va ishonchli manbalarga tayangani, nazariy qarash, yechim va xulosalarning amaliyotga tatbiq etilgani, natijalarning tegishli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Mavloni Lutfiy she'riyatini to'g'ri talqin etish, adabiyotshunoslikda keng yoyilgan "Lutfiy – dunyoviy ishq kuychisi" qabilidagi qarashlarni aksar hollarda to'g'ri emasligini isbotlashi, Lutfiy orif va so'fiy shaxs sifatida butun ijodida irfoniy

mazmunni poetik timsollar, ramzlar vositasida badiiy tasvirlaganini asoslashda ilmiy-nazariy asos bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati Lutfiy ijodi va XV asr birinchi yarmi o‘zbek she‘riyati mohiyatini yanada chuqurroq anglash, Mavlono she‘riyati mag‘z-mohiyatini tashkil etuvchi irfoniy mazmunning asosiy xususiyatlarini kengroq yoritish, Lutfiyning majoz haqiqatga vosita qilingan ifodalarini, uslubini teran idrok etish, shoirning poetik mahoratini ochib berish, shuningdek, adabiyot tarixi va nazariyasiga oid darslik va o‘quv qo‘llanmalar yaratishga yordam berishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Lutfiy she‘riyatidagi irfoniy mazmunning badiiy talqini tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

Irfoniy mazmun va orifona talqinlar ifodasining Lutfiygacha bo‘lgan turkiy adabiyotdagi adabiy-estetik tadriji tasavvuf falsafasining irfon davri (X – XIII)ga oid tasavvufiy g‘oyalar Ibn Sino, Yusuf Xos Hojib, Ahmad Yassaviy, Ahmad Yugnakiy, Nosiruddin Rabg‘uziy, Atoyi, Sayyid Qosimiy (“Tayr”, “Salomon va Ibsol”, “Yusuf”, “Qissas ul-Rabg‘uziy”, “Qutadg‘u bilig”, “Hibbat ul-haqoyiq”, “Haqiqatnoma” kabi asarlarida orifona dunyoqarashning badiiy talqin etilishi hamda keyingi davrdagi turkiy poetik tafakkurga, xususan, Mavlono Lutfiy ijodiga jiddiy ta‘sir ko‘rsatgani, ma‘rifiy mazmunning Lutfiy ijodidagi barkamol tasviri bevosita o‘zigacha bo‘lgan turkiy adabiyot bilan ham aloqadorligiga oid ilmiy-nazariy xulosalardan Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021 – 2023-yillarga mo‘ljallangan IZ-20210201 raqamli “Alisher Navoiy ijodining xorijda o‘rganilishi va targ‘iboti asosida ko‘p tilli multimedia to‘plamini yaratish” nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2025-yil 5-iyuldagi 01/4-2953-son ma‘lumotnomasi). Natijada ushbu loyiha materiallari irfoniy mazmun va orifona talqinlar ifodasining turkiy va forsiy adabiyotdagi adabiy-estetik ildizlari, takomil jarayoni hamda bir-biriga ta‘siriga oid yangi ma‘lumotlar, nazariy qarashlar bilan boyitilgan;

Lutfiy she‘riyatidagi irfoniy mazmunning islomiy-ma‘rifiy negizlari, irfonning mohiyatan keng qamrovli tushuncha ekanligi ilk mutasavviflar, so‘fiy ijodkorlar qarashlari asosida ochib berilgani, irfonning uch turi (irfoni omma, irfoni xossa va irfoni xos al-xossa) va uch darajasi (ilm ul-yaqin, ayn ul-yaqin, haq ul-yaqin) haqidagi qarashlar asoslangani, turli tillarga mansub adabiy asarlardagi irfoniy ma‘no talqinida muallifning irfon turlari va bosqichlariga nisbatan mavqeyini inobatga olish zaruratiga oid 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 universiteti 2025-yil 5-iyuldagi 01/4-2954-son ma‘lumotnomasi). Natijada elektron platforma materiallari doirasida o‘zbek adabiyotining juda katta davrini qamrab olgan mumtoz adabiyotni tadqiq etishda irfon turlari va darajalarini belgilab olish, jumladan, Lutfiy o‘z she‘riyatida xoslar irfonini badiiy tasvirlaganini inobatga olishga oid muhim ilmiy xulosalar chiqarishga erishilgan.

Lutfiyning usluban majoz tariqida ijod qiluvchi shoirlar toifasiga mansubligi va orif shaxs va shoir bo‘lgani, so‘fiyona hayot tarzi, ham *zohiriy*, ham *botiniy* ilmlarni o‘rgangani, tasavvuf shayxi Shahobiddin Xiyoboniy (Bistomiy) huzurida rasman suluk

o'tagani, o'z she'riyatida irfoniy timsol va tushunchalar tizimidan mahorat bilan foydalangani, XIV – XV asrlardagi turkiy she'riyat, xususan, o'zbek-ozarbayjon mumtoz she'riyatida keng yoyilgan irfoniy mazmunning estetik zamini Ibn Sino ijodi bilan boshlangan irfoniy adabiyot ekanligiga oid ilmiy ma'lumot va xulosalardan O'zbekistondagi Haydar Aliyev nomidagi Ozarbayjon Madaniyat markazida 2023-2025-yillarga mo'ljallangan O'A-23-25 raqamli “O'zbek-Ozarbayjon adabiy aloqalari” mavzusidagi fundamental loyihada foydalanilgan (O'zbekistondagi Haydar Aliyev nomidagi Ozarbayjon Madaniyat markazining 2025-yil 21-iyundagi AZE /45 -son ma'lumotnomasi). Natijada Navoiy, Fuzuliy she'riyatidagi irfoniy talqinlarda Lutfiy an'alarining davom etishi, tasavvufiy timsollarning badiiy vazifasi, qamrovi, ularning mazmuniga oid ilmiy-nazariy xulosalar ishlab chiqishga xizmat qilgan;

Lutfiy she'riyatidagi irfoniy timsol va tushunchalar tizimini mazmunan *diniy-ma'rifiy, tabiat ashyolari, tana a'zolari, may va narsa-buyumlar* bilan bog'liq besh guruhga ajratish mumkinligi hamda ular orasida diniy-ma'rifiy va tana a'zolari bilan bog'liq timsol-tushunchalar yetakchilik qilishi – tarso, zunnor, kufr – imon, yuz – zulf, qosh – ko'z, ko'ngil kabi orifona timsol va tushunchalar ustuvorlik kasb etishi, ushbu turkumlanish keyinchalik o'zbek-ozarbayjon mumtoz she'riyati namunalarida barqarorlashganiga doir xulosalardan Ozarbayjon Respublikasi FA Nizomiy Ganjaviy nomidagi Adabiyot institutida 2022 – 2025-yillar uchun mo'ljallangan EQA-23-25 raqamli “Mustaqillik davri o'zbek-ozarbayjon adabiy aloqalari va yetakchi tendensiyalari” mavzusidagi fundamental loyihada foydalanilgan (Ozarbayjon Respublikasi FA Nizomiy Ganjaviy nomidagi Adabiyot institutining 2025-yil 3-iyundagi № 757/A7-son ma'lumotnomasi). Natijada loyihada Lutfiy, Navoiy, Fuzuliy she'riyatida turkona tafakkur mushtarakligi, ishq, irfon, tasavvufga oid tushuncha va timsollar tasvirining umumiyligi, o'zni va ahamiyati kabi masalalarni kengroq yoritishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro, 4 ta respublika ilmiy nazariy anjumanlarida aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 17 ta ilmiy ish e'lon qilingan. O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 4 tasi respublika hamda 4 tasi xorijiy jurnallarda nashr etilgan. Mavzuga doir 1 ta o'quv qo'llanma chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajm 158 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti, predmeti, ilmiy yangiligi va amaliy qiymati yoritilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqotning joriylanishi, natijalarning e'lon qilinganligi hamda dissertatsiya tuzilishi haqida ma'lumot berilgan.

Dissertatsiyaning “**Lutfiy she’riyatidagi irfonning islomiy-ma’rifiy va adabiy-estetik asoslari**” deb nomlangan dastlabki bobi ikki fasldan tarkib topgan. Uning birinchi fasli “*Irfoniy mazmun va uning islomiy-ma’rifiy manbalari*” deb nomlanadi. Ushbu faslda Mavlono Lutfiy ijodining XV asr birinchi yarmi o‘zbek adabiyotida tutgan o‘rni, irfon atamasining mazmun-mohiyati, so‘fiyona talqinlari, u bilan aloqador boshqa atamalar ixtisoslashgan ma’nolar, shoir she’riyatida aks etgan irfoniy mazmunning islomiy-ma’rifiy manbalari tadqiq etilgan.

Adabiyot va tasavvufning o‘zaro yaqinlashuvi natijasida Sharqda o‘ziga xos tasavvuf adabiyoti shakllandi. Ushbu adabiy hodisaning tabiatini to‘g‘ri yoritib berish uchun uning ham islomiy-ma’rifiy, ham adabiy-estetik asoslarini bilish talab etiladi. Tasavvuf adabiyotining vujudga keltirgan islomiy-ma’rifiy asoslar hijriy VIII asr o‘rtalaridan shakllana boshlagan tasavvuf ta’limotida mujassam bo‘lgan. Bu borada ayniqsa X – XIII asrlarda shakllangan tasavvufning oriflik davri (boshqa manbalarda “irfon bosqichi”) alohida ahamiyat kasb etadi. Bu davrda zohiriy ibodat, riyozat, mujohada tarzidagi so‘fiyona hayot zohirdan botinga yuzlandi, ruhiy poklik va Haqqa yetishish asosiy g‘oyaga aylandi. Tabiiyki, ushbu g‘oya bu davr g‘oyalarini kuylagan adabiyotning ham asosiy masalasiga aylangan edi.

Islom ta’limoti asosida yuzaga kelgan tasavvuf dastlab zohidlik ko‘rinishida yuzaga kelib, so‘ngra oshiqlik, oriflik ko‘rinishida takomil topdi. Asrlar o‘tishi bilan tasavvufning turli maktablari va tariqatlari yuzaga kelgan bo‘lsa-da, ularning eng asosiy masalasi irfon – ilohiy ma’rifat bilan Haqni tanish, tafakkuriy-shuuriy intilish bilan dunyoni mushohada qilish, yaratilishning mohiyatini anglashga harakat bo‘lib qola berdi. Shu uchun ham mutaxassislar tasavvufning eng klassik davri – X – XIII asrlarni aynan **Irfon davri** deb atashadi. Aslini olganda, barcha tariqatlar, so‘fiylarning maqsadi Haq va haqiqatni tanish edi, ya’ni zohid so‘fiy ham, orif so‘fiy ham, oshiq so‘fiy ham, rind so‘fiy ham Haqqa yetishish, Uni topishni istaydi, ammo orif ularga nisbatan chuqur mushohada va yuksak ma’rifat sohibi, ichki tamkin va mulohaza sohibi ekani bilan farqlanib turadi.

Irfon (عرفان) maxsus atama sifatida tasavvuf terminlari orasida muhim o‘rin tutadi. Uning istilohiy ma’nolari borasida ko‘plab qarashlar mavjud bo‘lib, ba’zan irfon – Haqni tanimoq, bilmoq tarzida, ba’zan esa kashf-u shuhud vositasida narsalar mohiyatidan ogoh bo‘lish tarzida izohlanadi. Irfon ikkinchi ma’nosida tasavvufga nisbatan kattaroq tushuncha bo‘lib, umuman bilish jarayonini anglatadi va tasavvufni ham o‘z ichiga qamrab oladi. Tasavvuf adabiyotida irfon deb Haqni tanish, ilohiy ma’rifat hosil qilishga nisbatan aytiladi va uning uch darajasi farqlanadi: 1) Ommaning irfoni (irfoni omma); 2) Xoslar irfoni (irfoni xossa); 3) Xoslar xosining irfoni (irfoni xos al-xossa). Shuningdek, irfon hosil bo‘lish usuliga ko‘ra ikki turga ajratiladi: 1) Irfoniy kasbiy (o‘rganib hosil qilingan bilim); 2) Irfoni kashfiy (aqlga tayanmay, kashf yo‘li bilan hosil qilingan bilim). Adabiy asardagi irfoniy mazmunni tadqiq etishda mazkur darajalar va turlarni asos sifatida qarash darkor.

Orif tasavvuf istilohi sifatida irfon, ilohiy ma’rifat sohibi, Haqni kashf-u mushohada yo‘li bilan tanigan, bu tanitishni Haqning o‘zi ixtiyor etgan inson bo‘lib, *orif* va *orifibillah* atamalari ma’nodoshdir. Olim va orif o‘rtasidagi farq shuki, olim ilmni tahsil va o‘rganish orqali egallasa, orif irfonga ilhom va hol, mukoshafa va mushohada orqali yetishadi. Orif erishgan bilim ma’rifatulloh ham deyiladi. Orif deb

so'fiylikda komil bo'lgan, Haqdan o'zgasini tilamaydigan insonni aytishadi. Orif shaxsiga xos mazkur sifatlar tasavvuf adabiyotidagi orif obrazi shakllanishida ham asos vazifasini bajargan.

Irfonning uch turi (irfoni omma, irfoni xos, irfoni xos ul-xos) va uch darajasi (ilm ul-yaqin, ayn ul-yaqin, haq ul-yaqin) haqidagi qarashlardan kelib chiqib muhim bir jihatga e'tibor qaratmoq lozim. Irfon keng tushuncha bo'lib, zohiriy bilimlar, sha'riy hukmlar haqidagi bilimlar ham irfon, qalbning mushohada yo'li bilan haqiqiy vahdatni ko'rishi va shu yo'l bilan egallangan ilmi ham irfon, solikning hol va mushohada tufayli Haqda foniy bo'lish va Haq bilan boqiy qolishidan hosil qilgan ma'rifati ham irfon. Xullas, Haqni tanishga sabab bo'ladigan barcha bilimlar, hol va maqomlardagi kechinma, taassurotlar, ixlos-u ishonchlar irfoni tashkil etadi. Irfon – Haq oshig'ini, talabgorini maqsadga yetishtirishda vosita bo'luvchi barcha bilimlardir. Adabiy asarlardagi irfoniy ma'no talqinida muallifning irfon turlari va bosqichlariga nisbatan mavqeyini albatta inobatga olish zarur. Bu faslda mana shu mantiqdan kelib chiqib Lutfiy she'riyatida irfon turlaridan xoslar irfonini, irfon darajalaridan ayn ul-yaqin darajadagi irfoni badiiy talqin etgani ochib berilgan.

Dastlabki bobning ikkinchi fasli *“Irfoniy talqinning turkiy adabiyotdagi adabiy-estetik ildizlari”* deb nomlangan. Ushbu faslda Mavlono Lutfiy ijodi, xususan, undagi irfoniy qarashlarga zamin bo'lgan adabiy-estetik asoslar ikki qismga tasniflab tadqiq etildi. Bunda birinchi qism sifatida Lutfiygacha bo'lgan ijodkorlarning asarlari va ulardagi islomiy-ma'rifiy qarashlar talqini, ikkinchi qismda esa Lutfiyga zamondosh bo'lgan ijodkorlar asarlaridagi talqinlar o'rganildi. Irfoniy talqinning turkiy adabiyotdagi dastlabki adabiy-estetik asoslari Abu Ali ibn Sino, Yusuf Xos Hojib, Ahmad Yassaviy, Ahmad Yugnakiy, Nosiruddin Rabg'uziy kabi ijodkorlar asarlarida uchrashi, keyingi adabiy-estetik asoslari Atoyi, Gadoiy, Sayyid Qosimiy, Sakkokiy, Haydar Xorazmiy, Alisher Navoiy kabi Lutfiyga zamondosh ijodkorlar asarlarida ko'zga tashlanishi ilmiy-nazariy jihatdan asoslandi.

Ma'lumki, tasavvuf ta'limoti g'oyalarining turkiy adabiyotga ta'siri islom dinining turkiy adabiyotga ta'siri masalalari doirasiga kiradi. Islom dinining turkiy yoxud o'zbek adabiyotiga ta'siri yo'nalishlarini, asosan, quyidagicha ko'rsatish mumkin:

1. Mavzu va masalalar jihatidan ta'sir.
2. Motiv, timsol va qahramonlar jihatidan ta'sir.
3. Payg'ambarlar qissalarining adabiyotda qo'llanilishhi jihatidan ta'sir.
4. G'oyaviy-mazmuniy jihatdan ta'sir.

Islom dinining turkiy adabiyotga ta'sir yo'nalishlarini ko'rsatuvchi ushbu tasnif voqean tasavvufning adabiyotga, xususan, o'zbek adabiyotiga ta'sirini ham ko'rsata oladi.

XV asrning birinchi yarmi shoirlari ijodida din va tasavvuf bir-birini to'ldirdi, mantiqan uyg'unlashdi va islom tasavvufining ma'no va timsollari juda chuqur anglangan, his qilingan holatda bu davr she'riyatida aks etdi. Lutfiy ijodida ham XV asrgacha bo'lgan turkigo'y shoirlar qo'llagan bir qator mavzu va obrazlarning ta'siri ko'zga tashlanadi. Ushbu ta'sir jarayoni yo'nalishlarini quyidagicha ko'rsatish mumkin: 1) Oyatlar, mashhur hadislar va me'roj bilan bog'liq timsollar tasvirida; 2) Axloqiy-didaktik, ta'lim-tarbiyaviy, ma'rifiy qarashlarda; 3) Tabiat bilan bog'liq lavha

va detallar talqinida; 4) Mashhur xalq maqol va masallaridan, turkiy tildan foydalanishda; 5) Tasvir yo'sini va badiiyatida (san'atkorlikda); 6) Majoziy ishq talqinida. Lutfiy she'riyatida shu va shunga o'xshash masalalarda ta'sir izlari yaqqol ko'zga tashlanadi.

Irfoniy va tasavvufiy qarashlarni ifoda etgan asarlarda adabiy-estetik qarashlar umumiy bo'lsa-da, ammo har bir shoir ijodida o'z uslubi, yondashuvi, dunyoqarashi asnosida turlicha aks ettirilgan. Lutfiy ijodidan bahramand bo'lar ekanimiz adib g'azallari yuksak irfoniy mazmun va saviyaga ega ekanini ko'ramiz va shoirning ham dunyoviy, ham irfoniy bilimlar sohibi ekanligini anglaymiz. Bunda, shubhasiz, Lutfiy davri va ungacha bo'lgan vaqt mobaynida shakllangan ham turkiy, ham forsiy adabiyotdagi adabiy-estetik qarashlar, tajribalar asos bo'lib xizmat qilgan.

Mavlono Lutfiy ijodkor sifatida o'z davrigacha bo'lgan adabiy-estetik muhitdan oziqlanib kamolga yetdi. Asarlarida Lutfiyona joziba, soddalik va ravonlik, so'zlarning baytlarda marjondek tizilishi, irfoniy obrazlar va tasavvufiy timsollarning o'z o'rnida qo'llanishi – adibning yuksak estetik talablarga javob bera oladigan maktablardan tahsil olganligini ko'rsatadi. Lutfiy va unga asrdosh shoirlarning ulkan ma'naviy me'rosi Novoiydek daholarning yetishuviga sabab bo'lgani ham haqiqat. Lutfiydek ulug' mutasavvif shoirning so'z mulkinging sultoni bo'lib yetishuvi – O'rta Osiyoda ma'naviy hayot va badiiy-estetik tafakkur, irfoniy ruhdagi qarashlar chuqur ildiz otganligidan dalolat beradi.

Dissertatsiyaning II bobi **“Orifona dunyoqarash va uning obrazlardagi in'ikosi”** deb ataladi. Bobning ilk fasli *“Lutfiy – orif shoir”* deb nomlangan. Ushbu faslda Mavlono Lutfiy orif shoir bo'lgani masalasi uning hayot tarzi, axloqi, ijodi va zamondoshlarining u haqdagi qarashlari asosida ochib berishga harakat qilingan. Lutfiyning suluk o'tagani, uning qaysi sulukka mansubligi XV asr manbalari, shoirning ustozlari haqidagi ishonchli ma'lumotlar asosida oydinlashtirilgan.

Mavlono Lutfiyning ulug' shoir bo'lgani borasida deyarli ixtilof yo'q. Ammo Lutfiyning orif shoirliigi masalasida bahslar mavjud. O'tgan asr adabiyotshunosligida Lutfiy zamondoshlari kabi dunyoviy muhabbat kuychisi degan qarash hukmronlik qildi. Lutfiyshunoslikdagi aksar tadqiqotlarda shoir dunyoviy ishq kuychisi, mohir so'z ustasi, xalqona va sodda she'rlar ijodkori sifatida talqin etildi. Shu va shunga o'xshash mazmundagi qarashlarda muayyan asoslar bor, albatta. Lekin aksar tadqiqotlarda Lutfiy she'riyatining eng muhim jihati – ma'rifiy mazmuni va ahamiyati chetlab o'tildi. Lutfiyning orif shoir bo'lganini, avvalo, shoirning hayot tarzi, so'ngra ijodi to'la tasdiqlaydi.

Alisher Navoiy asarlari va boshqa manbalardagi ma'lumotlarga tayanadigan bo'lsak, Lutfiy ham *zohiriy*, ham *botiniy* ilmlarni o'rgangan, tasavvuf shayxi Shihobiddin Xiyoboniy huzurida rasman suluk o'tagan. Agar *botin ilmi* deganda irfon, ma'rifat, *botin ahli* deganda so'fiylar nazarda tutilishini inobatga olganda ham Lutfiy rasman suluk o'tagan, ham irfon sohibi, ham so'fiy bo'lgan deb aytish mumkin. Navoiy suluk qilgani va ma'rifat ahlidan bo'lgani bois Lutfiy “aziz va tabarruk... darvesh kishi erdi” deb alqaydi. “Nasoyim ul-muhabbat” tazkirasida esa Lutfiy bir umr shoirlik va so'fiylikni birgalikda olib borganini aniq qayd etadi. Tariqat odobiga rioya qilgan, suluk o'tagan va bunday hayot tarziga bir umr amal qilgan insonning yozgan asarlari,

xususan, she'riyatida ilohiy ma'rifatga zid keluvchi yoxud ilohiy ma'rifatdan ayro talqin-u tasvirlarni uchratish amri mahol.

Abdurahmon Jomiy va Alisher Navoiyning qayd etishicha, Lutfiy Shihobiddin Xiyoboniy ismli shayx huzurida suluk o'tagan. Shihobiddin Xiyoboniyning asl ismi Shihobiddin Bistomiy bo'lib, uning tug'ilgani yili ma'lum emas, ammo 1420-yilda (yoki 1404-yilda) vafot etgani ma'lum. Bu shaxs Shihobiddin Xiyoboniy nomi bilan tanilgan. Temuriylar davrida Hirotda yashab o'tgan olim va so'fiylardan hisoblanadi. Ismiga "Bistomiy" nisbasining qo'shib aytilishiga qaraganda Bistom ahlidan bo'lgan yoki bir muddat u yerda istiqomat qilgan, yoki oilasi bistomliklarga mansub bo'lgan. U dastlab diniy bilimlarni egallagan, Qutbiddin Yahyo Jomiy, Qavomiddin Bistomiy, Jaloliddin Kirmoniy kabi hanafiy mazhabdagi ustozlar huzurida hadis va fiqh ilmlarini o'rgangan. Keyinchalik zuhd qilib, so'fiylar sulukiga kirgan va bu maqomda shuhrat tutgan. Uning shuhrati va martabasi ko'plab muridlarni o'ziga jalb etgan, hatto, Amir Temurdek kishilarning ham e'timod va ehtiromiga sazovor bo'lgan. Shihobiddin Xiyoboniyning qaysi tariqatga mansub bo'lgani hozircha uzil-kesil aniq emas, lekin tarixiy sharoit va manbalardagi ma'lumotlar u katta ehtimol bilan naqshbandiya tariqatiga mansub bo'lganini tasdiqlaydi.

Alisher Navoiy Lutfiy qanday shoir bo'lgan degan savolga javoban Lutfiyning aynan irfoniy mazmunga asoslangan quyidagi matlasini keltiradi:

*Ulki husn etti bahona elni shaydo qilg'ali,
Ko'zgudek qildi seni o'zini paydo qilg'ali.*

Lutfiyning ushbu matlasida aynan ilohiy ma'rifat – Haqni tanish, yaratilarda Haq jamolining jilvalanishini mushohada qilish borasidagi qarashlar badiiy ifoda etilgan. Navoiy aynan shu mazmundagi baytni saralab olib uni "bu toifa mashrabining choshnisi" – bu toifa xulqining ifodasidir deydi. Navoiy ushbu munosabat orqali, bir tomondan, Lutfiy orif shoir ekanligini tasdiqlagan bo'lsa, boshqa tarafdin, majoz yoxud vosita orqali Haqni tanishga chorlov, yorning yuzi ko'zgusi orqali Haqni mushohada qilish – orif shoirlarning asosiy ijodiy prinsiplaridan ekanligini ma'lum qilgan. Agar Haqni tanishning bu tarzi irfonning darajalariga nisbatan olinsa, u irfoni xos – xoslar irfoniga to'g'ri keladi. Navoiyning munosabati va Lutfiy she'riyati tadqiqiga tayanib xulosa qilish mumkinki, Lutfiy – o'z she'larida, asosan, xoslar irfonini kuylagan va bunda "yor jamoli vositasida Haqni mushohada qilish" yo'lidan borgan. Mavlono she'riyatidagi ishq talqinini ayni mana shu ifoda tarziga muvofiq tushunish va tushuntirish lozim.

Bobning ikkinchi fasli "*Shoir she'riyatida orif obrazi*" deb nomlangan. Bu faslda Lutfiy she'riyatidagi islomiy-irfoniy mazmunni namoyon etuvchi eng asosiy obraz – orif obrazi tahlil etilgan. Lutfiy lirik qahramonining orifona qiyofasi, dunyoqarashi va kechinmalari, dardlari shoirning hamd, na't va boshqa orifona g'azallari misolida ochib berildi.

XV asr birinchi yarmidagi o'zbek adabiyoti vakillari ham tasavvuf ta'limoti va adabiyoti ta'sirida ijod qilishdi, ular yaratgan asarlar tili, uslubi va obrazlar olamida ana o'sha ta'sirning izlari yaqqol namoyon bo'ladi. E.Rustamov bu davr she'riyatining asosiy mavzulari xususida to'xtalib shunday yozadi: "XV asr birinchi yarmi o'zbek shoirlari g'azallarining asosiy mazmunini, Hofiz va Kamol Xo'jandiy g'azallarida bo'lganidek, insoniy muhabbat tashkil etadi. Sakkokiy, Atoy, Lutfiy g'azallari, Hofiz

va Kamol Xo‘jandiy g‘azallari singari o‘zining lirizmi, samimiyati bilan o‘quvchini hayratga soladi”¹⁵. Zukko olimning ushbu xulosasi bu davr, xususan, Lutfiy she‘riyatini tushunishda muhim ahamiyatga ega. Birinchidan, olim nazarda tutgan insoniy muhabbat haqiqatan Lutfiy she‘riyatida asosiy mavzu hisoblanadi, ammo bu “insoniy sevgi” mohiyatan o‘tgan asrda aytilganidek dunyoviy yoxud avom ishq emas, balki xoslar ishqini ifodalaydi. Xoslar ishq ham majozga tayangan ishq bo‘lib, unda ham inson boshqa insonni pok muhabbat bilan sevadi, faqat sevgi qaratilgan obyekt mazhar – Alloh jamoli, nuri jilva qilgan qilgan inson hisoblanadi. Boshqacha aytilsa, inson insonni Alloh uchun, Haq mushohadasi uchun sevadi. Majnun va Farhod muhabbati shunday ishqning yorqin namunasi sanaladi. Bu ishq manbalarda majoziy ishq – insonning insonga muhabbati deb ham ataladi. Ikkinchidan, E.Rustamov qiyos uchun tilga olgan Hofiz Sheroziy va Kamol Xo‘jandiylar fors she‘riyatida ilohiy muhabbat, irfoniy ma‘nolar kuychisi sifatida tanilgan. Hofiz Sheroziyning rindona g‘azaliyoti dunyo adabiyotshunosligida ilohiy shavq-u zavq, irfoniy muhabbat ifodasi sifatida e‘tirof etilgan. Shu ma‘noda, E.Rustamovning Lutfiy ijodining mazmun va mavzu mundariyasi Hofiz va Kamol she‘riyatini kabidir, degan qarashi juda o‘rinlidir.

Adabiyot va tasavvufning qo‘shilishidan hosil bo‘lgan muhim obrazlardan biri orif obrazidir. XIV – XV asrlarda ijod qilgan ko‘plab shoirlar qatori Lutfiy ham o‘z she‘rlarida irfoniy ma‘nolarni badiiy ifodaladi. Lutfiyning lirik qahramoni bir qarashda faqat telba oshiqdek ko‘rinsa-da, u o‘rni-o‘rni bilan ilohiy ma‘rifatdan so‘z ochadi, dunyoning mohiyati va Haqqa yetishish asroridan ta‘lim beradi. Olam va undagi narsalarni anglash orqali Yaratgan qudrati va azamatini idrok etishga, ma‘nan yuksalishga undaydi:

*Soching salosili Lutfiyni chekti haq sori,
Majoz ulandi haqiqatqa, muntaho bo‘ldi*¹⁶.

Ya‘ni, (ey yor) soching zanjiri Lutfiyni Haq tomon tortdi, shu bois majoz haqiqatga ulanib, muntaho (hosil) bo‘ldi.

Bu baytning yuzaki mazmuni. Uni Lutfiy nazarda tutgandek tushunish uchun soch, majoz, haqiqat va muntaho atamaları anglatadigan ramziy ma‘nolarni bilish lozim.

Soch salosili – soch zanjiri, umuman, zulf deganda so‘fiylar, odatda, jamoliy sifatlar va jaloliy tajalliyotni nazarda tutishadi, chunki u Mutlaq jamolga yetishishdan to‘sib turadi. Ayrim so‘fiylar soch deganda ilohiy jazbani ham nazarda tutishgan. Ba‘zan kufr zulmati, shariat uqubatlari, tariqat mushkulliklari, haqiqat mashaqqatlari ham zulf deb ataladi¹⁷.

Haqiqat – Alloh, baqo, oxirat. Haqning solikdan sifatlarini ko‘tarib o‘rniga O‘z sifatlarini qo‘yishini ham shunday nomlashadi¹⁸.

Majoz – haqiqatga yetishish vositasi, ko‘prigi; foniy, o‘tkinchi; dunyo ma‘nolari ham mavjud¹⁹.

¹⁵ Rustamov Э. Узбекская поэзия в первой половине XV века. – Москва: ИВЛ, 1963. – С. 112.

¹⁶ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Фафур Фулом номидаги НМИУ, 2012. – Б. 300.

¹⁷ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 6. – Tehron: Zavvor, 1380. – S. 169.

¹⁸ Uludag‘ Suleyman. Tasavvuf terimlari so‘zlugi. – Istanbul: Kabalci, 2016. – S. 152 – 153.

¹⁹Shu muallif. Ko‘rsatilgan asar. – S. 239.

Muntaho – intiho, yakun demak yoki muntahiy yetishgan maqomning nomi. Muntahiy deb suluk darajalarini bosib o‘tgan, komil shayx nazorati ostida tariqat maqomlarini mukammal o‘tagan, haqiqiy tavhid va hayotiy ma’rifatni qo‘lga kiritgan kishidir. Bunday shaxslar “arbobi nihoyat” deb atalgan. “Arbobi nihoyatning zohir-u botini Xudo bilan istiqomat qiladi, ruhlari nafs zulmatidan xalos bo‘ladi, qurb bisotida qadam bosadi, jonlari oliy maqomga taalluqli bo‘ladi, hoy-u havas otashidan sokin bo‘ladilar, botinlariga ilm singdirilgan bo‘ladi, ular uchun oxirat ma’lum bo‘ladi”²⁰. Qisqasi, muntahiy – tasavvuf shayxi, piri komil bo‘lib, u bir umr intilgan maqomi – haqiqatga yetishgan, shu bois u yetishgan maqom muntaho (intiho) deyiladi.

Mazkur timsollarning so‘fiyona ma’nolaridan kelib chiqilsa, Lutfiy yuqoridagi baytda shunday degani oydinlashadi: Ey yor, ilohiy tajalli, jazba (soching salosili) meni Alloh tomon yetakladi, shu tariqa o‘tkinchilik, fano (majoz yo‘qolib) Allohga, baqoga (haqiqatga) ulandi, oqibatda tavhid, oliy haqiqat (muntaho) hosil bo‘ldi.

Mana shunday irfoniy ma’nolarni she’rlari qatiga singdirgan va bu haqda yuqoridagi baytda bo‘lganidek aniq ishoralar bergan shoir – Lutfiy ijodini irfoniy ma’nolar nuqtayi nazaridan tahlilga tortish, shoir ijodidagi orif obrazi namoyon bo‘lgan o‘rinlarni o‘rganish mavjud qarashlarni to‘ldirishi, ayrimlarini yangilashi va ijodkor ko‘zda tutgan asl haqiqatni ro‘yobga chiqarishi bilan nihoyatda ahamiyatlidir. Bu, shubhasiz, Lutfiy she’riyatiga yangicha va o‘zgacha nigoh bilan qarashni taqozo qiladi.

Lutfiy she’riyatidagi orif obrazi ilohiy ma’rifat sohibi, Haqni kashf-u mushohada yo‘li bilan tanigan, hamisha ilhom va hol, mukoshafa va mushohada girdobidagi inson. U tariqatda komil, Haqdan o‘zgasini tilamaydigan, faqat diydor talabidagi shaxs. Ta’kidlash kerakki, Lutfiy she’riyatidagi hamd va na’t g‘azallarda, orifona va rindona g‘azallarda shoir tasviridagi orif obraziga xos jihatlar ancha yaqqol namoyon bo‘ladi. Oshiqona she’rlarida esa lirik qahramonning orifona qiyofasi muayyan baytlarda namoyon bo‘ladi.

Lutfiy ijodida orif obrazi hamd, na’t, maviza kabi g‘azallarda yorqin namoyon bo‘ladi, biroq biz shoirning aksar g‘azallarida oshiq-orif obrazi tasviriga guvoh bo‘lamiz. Ya’ni Lutfiyning lirik qahramoni har qancha ishqda iztirob chekmasin, u ayni paytda ilohiy ma’rifat sohibi hamdir. Boshqacharoq aytilsa, Lutfiyning lirik qahramoniga xos orifona qarashlar ham muhabbat iztiroblari fonida ifodalanadi.

Dissertatsiyaning III bobi **“Lutfiy she’riyatida irfoniy timsollarning poetik vazifasi”** deb nomlanadi. Bobning ilk fasli *“Orifona timsol va tushunchalar talqini”* deb atalgan. Ushbu faslda Mavlono Lutfiy she’riyatida faol foydalanilgan orifona timsol va tushunchalar – kufr, imon, Ka’ba, zulf, ko‘z, yuz, but, tarso kabilar manbalar asosida tadqiq etilgan. Ularning shoir she’riyatida bajargan badiiy vazifasi yoritib berilgan.

Ma’lumki, tasavvufiy timsollarning majoziy va haqiqiy ma’nolarini yaxshi bilmay turib XV asr birinchi yarmi o‘zbek she’riyati mohiyatini to‘g‘ri talqin qilib bo‘lmaydi. Bu davr shoirlari “majoz tariqi bila haqiqat asrorini kuylagan” (Alisher Navoiy). Ayni jihat bu davr o‘zbek adabiyotida yaratilgan g‘azallarda turli ramziy-majoziy timsollar, obrazlar, turli tasvir vositalari bilan ziynatlashni taqozo etardi.

²⁰ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 9. – Tehron: Zavvor, 1380. – S. 368 – 369.

Mavlono Lutfiy she'riyatida qo'llangan tasavvufiy timsollar va tushunchalarni mazmun jihatidan quyidagi turlarga ajratib o'rganish mumkin: 1) Diniy-ma'rifiy atamalar (Alloh, iymon-kufr, Ka'ba, azal-qiyomat, Kavsar suvi, mehrob, qoba qavsayn, laylatul me'roj, ravza, jannat-do'zax, but, tarso (tarsobacha), zunnor, pir kabi); 2) Borliq va tabiat ashyolari bilan bog'liq atamalar (falak, olam, mavjudot, samoviy jismlar (quyosh kabi), gul, bulbul, parvona, bulut, qatra, xas kabi); 3) Tana a'zolari bilan bog'liq atamalar (zulf, ko'ngil, qosh, ko'z, dudoq, yuz, ir, og'iz, lab, bel, yanoq kabi); 4) May bilan bog'liq atamalar (boda, may, mayxona, soqiy, sharob, jom, mug'bacha kabi); 5) Turli narsa-buyumlar bilan bog'liq atamalar (ko'zgu, ko'z yoshi, nur, burqa kabi). Ushbu tasnifning o'ziyiq Lutfiy she'riyatida irfoniy timsol va tushunchalar naqadar katta va muhim o'rin tutishini ko'rsatib bera oladi.

Lutfiy o'z ijodida diniy-ma'rifiy tushuncha va atamalar, timsollarga tez-tez murojaat etadi. Ulardan o'zining lirik kechinmalari ifodasida mahorat bilan foydalanadi. Jumladan, Lutfiy she'riyatida faol bo'lgan diniy-ma'rifiy tushunchalardan biri kufrdir. Shoir she'riyatida kufr tushunchasi eng ko'p zulf timsoli bilan aloqador holda tasvirlanadi. Lutfiy uni aksar o'rinda shar'iy mazmuniga zid kelmaydigan tarzda va so'fiyona ma'nolardan "kufr – tafriqa (Haqdan chalg'ish) olamining qorong'uligi", ilohiy sifatlar zuhuri ma'nosida talqin etadi. Lutfiy kufr tushunchasini ba'zan shar'iy talqinda emas, balki undan ham daqiqiroq ma'noda – Haqdan chalg'ituvchi, Haqqa yetishishdan to'suvchi har qanday narsa kufr, zalolatdir, degan ma'noda talqin qiladi. Shoir she'riyatida imon "ma'rifatulloh, yaqin", shuningdek, "uluhiyatni tamosho qilmoq, vuslat darajasiga yetishmoq, Bir (Haq)dan boshqasini ko'rmaslik"²¹ ma'nolarini, yuz bo'lsa "solikka g'ayb holida voqe bo'lgan Haq tajallilari"²² ma'nosini anglatadi.

Lutfiy ba'zan she'rlaridagi orifona timsollar mazmunini o'zi sharhlab beradi:

*Zihi zuhuri tajalli yuzung safosinda,
Savodi kufr muayyan ko'zung qarosinda*²³.

Shoir ushbu baytda kufrni soch qorasi bilan emas, balki ko'z qorasi timsolida ifodalaydi. Uning qayd etishicha, yor yuzi safosida (ilohiy) tajalli zuhur (in'ikos) etsa, ko'zining qorasida kufr zulmati (maqsaddan chalg'ituvchi narsalar) ayon bo'lib turadi. Lutfiy shu tariqa o'rni bilan o'zi faol murojaat etgan timsollar va tushunchalar ma'nosini sharhlab beradi. Bunday sharhlar, albatta, tahlillarda muhim asos bo'lib xizmat qiladi.

Lutfiy she'riyatida eng faol tasvirlangan tasavvuf timsollari inson a'zolari bilan bog'liq timsollardir. Ular orasida ayniqsa yuz, zulf, ko'z, qosh, lab timsollari juda faol. Bu timsollarning har birini alohida-alohida tadqiq etish mumkin, chunki Lutfiy she'riyati shunday yondashuvga bema'lol material beradi. Lutfiyning shunday she'rlari borki, ularda tana a'zolari bilan bog'liq butun boshli timsollar tizimi tasvirga jalb etiladi, inson tana a'zolari bilan bog'liq irfoniy timsollar galereyasini o'zida mujassam qiladi. Lutfiy she'riyatida mavjud bo'lgan ana shunday she'riy asarlardan biri "Yuzungizda ug'on nuri ayondur" deb boshlanuvchi g'azaldir.

²¹ Uludag' Suleyman. Tasavvuf terimlari so'zlugi. – Istanbul: Kibalci, 2016. – S. 185.

²² Shu muallif. Ko'rsatilgan asar. – S. 94.

²³ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 242.

Uchinchi bobning ikkinchi fasli “*Ko’ngil va u bilan aloqador timsollar tasviri*” deb nomlangan. Ushbu faslda Lutfiyning ko’ngil timsoliga oid tasvirlari badiiyati, shuningdek, bu timsol bilan ko’pincha birga keluvchi yondosh timsollar talqini o’rganilgan. Ko’ngil va u bilan bog’liq timsollarning irfoniy mazmuni yuzaga chiqarishdagi ishtiroki va o’rni belgilangan. Ko’ngil timsoli Lutfiyning irfoniy-badiiy konsepsiyasi tasvirida muhim o’rin tutishi asoslangan.

Avvalgi faslda irfoniy adabiyotining o’ziga xos obraz va timsollar tizimi mavjudligi qayd etildi. Bu tizimning markazida orif obrazi tursa, yana bir qancha obrazlar: zarra – oftob, Fir’avn – Muso, odam va dunyo, soch va yuz, qatra va dengiz kabilar uni qurshab turadi. Mazkur tizimda muhim o’rin tutuvchi timsollardan biri, shubhasiz, ko’ngildir. Ushbu timsolning ma’no ifodasidagi poetik vazifasini to’laqonli idrok etish uchun unga yuklatilgan irfoniy ma’nolarni va u bilan bog’liq atamalar mohiyatini teran bilish zarur.

Tariqat ahli nazdida inson “ko’ngil uyini riyozat supurgisi bilan chang-u g’ubor, chiqindilardan tozalab turmoq lozim, toki ko’ngil ishq sultoni o’tiradigan taxtga aylansin... Madomiki, ko’ngil dunyo taalluqoti – tashvishlari g’avg’osidan qutulmas ekan, u Do’st muhabbatining makoniga aylanmaydi” (Husayn Voiz Koshifiy). Tasavvuf ahlining ko’ngil borasidagi ayni qarashi mumtoz adabiyot, xususan, Lutfiy ijodidagi ko’ngil timsoli tasvirida asos bo’lib xizmat qilgan.

Ko’ngil turkiycha nom bo’lib, u fors tilida *dil*, arab tilida esa *qalb* deb ataladi. Dil tasavvufda “nafsi notiqa, sirlar xazinasi, Alloh nazar qiladigan o’rin, ilohiy kamol va jamol eng go’zal shaklda tajalli etadigan joy”²⁴ ma’nolarini bildiradi. Tasavvuf adabiyotida qalb deyilganda ham “ma’rifat va irfon deb atalgan bilimning manbayi, kashf va ilhom makoni; ilohiy kenglik (vus’ati ilohiy), Allohning uyi, makoni va yer-u ko’kka sig’magan Alloh siqqan manzil”²⁵ tushuniladi. Manbalarda qalbning yetti tavlari borligi qayd etiladi: “1. Sadr, ko’ks – islom javharining makoni; 2. Qalb, yurak – iymon javharining makoni; 3. Shigaf – sevgi, xalqni sevish va ular uchun qayg’urish javharining makoni; 4. Fuod, ko’ngil – tamosho makoni; 5. Hibbat ul-qalb – Haqqa yo’nalgan muhabbat makoni; 6. Suvaydo, savdo – g’aybni kashf etish makoni; 7. Muhjat ul-qalb – ilohiy nurlar tajalli etadigan joy”²⁶. Ayrim manbalarda mazkur qalb atvori “parda” deb ataladi va ularning soni yettita emas, to’rtta ekani ko’rsatiladi²⁷. Qisqasi, irfoniy mazmundagi adabiyot namunalari ko’ngil mana shunday daqiq ma’nolar tashuvchi timsol hisoblanadi.

Ushbu faslda Lutfiyning ko’ngilga oid tasvirlari ko’ngilning azaliy oshiqligi, ko’ngil – Ka’ba, ko’ngil – ilohiy asror xazinasi, ko’ngilning ilohiy muhabbat dardi bilan dardmand, Haq diydoriga mushtoqligi jihatidan tadqiq etildi. Masalan, Lutfiy quyidagi baytida ko’ngil ilohiy asror xazinasi ekanini shunday tasvirlaydi:

*Irning xayolin gar nihon tutsam ko’ngulda, ne ajab,
Muflis kishi topsa guhar yoshurmog’i nochor erur*²⁸.

²⁴ Uludag’ Suleyman. Tasavvuf terimlari so’zligu. – Istanbul: Kbalci, 2016. – S. 107.

²⁵ Shu muallif. Ko’rsatilgan asar. – S. 205.

²⁶ Uludag’ Suleyman. Tasavvuf terimlari so’zligu. – Istanbul: Kbalci, 2016. – S. 205.

²⁷ Sajjodiy Saidja’far. Farhangi istilohoti va ta’biroti irfoniy. – Tehron: Tahuriy, 1370. – S. 388.

²⁸ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Фафур Фулом номидаги НМИУ, 2012. – Б. 75.

Tamsilning go‘zal namunasi bo‘lgan ushbu baytda irfoniy ma’nolar oshiqona ruhda talqin etilgan. Baytdagi “irn” so‘zi lab, dudoq ma’nosini bildiradi. *Lab* so‘fiyona atama bo‘lib, ma’rifiy mazmundagi “so‘z, kalom”ni bildiradi. Shunga muvofiq *labi la’l* (qirmizi lab) “sevgilining so‘zi va undagi chuqur ma’no”ga, *labi shakar* esa “malaklar vositasida payg‘ambarlarga, qalbni poklash orqali valiylarga kelgan so‘z”ga, *labi shirin* bo‘lsa “idroki va his etilishi mumkin bo‘lgan, ammo vositachisiz kelgan so‘z (ilhom), sevgilining so‘zi”²⁹ga ishora hisoblanadi. Umuman olib qaraganda, lab – ilohiy ma’rifat, hikmat, sir-u asror, kashf-u ilhom ma’nolarini o‘zida tashiydi. Yuqoridagi baytda lirik qahramon ayni ma’nolarni nazarda tutib “Agar ilohiy ma’rifating, so‘zlaring (labing) yodini ko‘ngilda maxfiy tutsam, buning hecham ajablanadigan joyi yo‘q, chunki faqr kishi gavhar topsa, yashirmoqdan o‘zga chorasi bo‘larmidi?!” demoqda. Lirik qahramon baytda, birinchidan, Haq yodi, ma’rifati, qalb tasfiyasi tufayli kelgan kashf-u ilhomni ko‘nglida saqlanishini aytgan bo‘lsa, ikkinchidan, ko‘ngil – ilohiy asror saqlanadigan xazina ekanini ta’kidlamoqda. Uchinchidan, o‘zini “mufliis” – bechorahol deb ataydi, ammo uning mufliisligi, bechoraligi lab (ilohiy ma’rifat)ga nisbatan bo‘lib, bunday kishilar tasavvufda faqir deb ataladi.

Lutfiy she’riyatidagi ko‘ngil obrazi – ilohiy muhabbatga oshno, ma’rifatga tashna va muntazam dard-u azob iskanjasida o‘rtanuvchi, bir lahza bo‘lsin asl maqsadidan tonmaydigan qahramon. U ba’zan sokin, ba’zan g‘alayonli, ba’zan mushohadakor, ba’zan telba. U erkli sulton va asl maqsadi – mazhar orqali Haqni mushohada qilishda aqlning hech bir nasihatiga quloq tutmaydi. U butun borliqdan, ayniqsa, yorning har bir a’zosidan ilohiy haiqiqatlarni, Yaratgan hikmatini idrok etishga intiladi. U o‘zining oshiqliqi, yorga muhtaloligi azaliy qismat ekanini tushunib yetgan va “Allohning uyi”, tajalligohi degan sharafli maqomga munosib bo‘lishga intiladigan timsoldir. Bu kabi ta’birlardan kelib chiqib aytish mumkinki, mutasavvif ijodkorlar nazdida dil – ilohiy asror (ma’rifat) xazinasini hisoblanadi. O‘z-o‘zidan, xazina – ilohiy asrorning tamsili hisoblanadi.

Bizningcha, Lutfiydek orif shoirning ko‘ngil borasida yozganlarini ayni irfon deb qarash kerak hamda she’riyatidagi ko‘ngil obrazining prototipi Lutfiyning o‘z ko‘ngli ekanini ham ta’kidlash zarur.

XULOSA

1. Islom ta’limoti asosida yuzaga kelgan tasavvuf dastlab zohidlik ko‘rinishida yuzaga kelib, so‘ngra oshiqlik, oriflik ko‘rinishida takomil topdi. Ammo hamma bosqichlarda ham tasavvufning asosiy masalasi irfon – ilohiy ma’rifat bilan Haqni tanish, kashf-u shuhud bilan borliqni mushohada qilish, yaratilishning mohiyatini idrok etishga harakat bo‘lib qola berdi. Shu bois tasavvufning eng klassik davri X–XIII asrlar aynan **Irfon davri** deb ataladi. Aslini olganda, barcha tariqatlar, so‘fiylarning maqsadi Haq va haqiqatni tanish edi, ya’ni zohid so‘fiy ham, orif so‘fiy ham, oshiq so‘fiy ham, rind so‘fiy ham Haqqa yetishish, Uni topishni istaydi, ammo orif ularga nisbatan chuqur mushohada va yuksak ma’rifat bilan, ichki tamkin va mulohaza sohibi ekani

²⁹ Uludag‘ Suleyman. Tasavvuf terimlari so‘zlugi. – Istanbul: Kibalci, 2016. – S. 228.

bilan farqlanib turardi. Irfon davriga xos mazkur xususiyatlar uning g'oyalari ta'sirida yaratilgan adabiyot namunalarining ham eng xarakterli jihatiga aylangan.

2. Tasavvuf adabiyotining vujudga keltirgan islomiy-ma'rifiy asoslar hijriy VIII asr o'rtalaridan shakllana boshlagan tasavvuf ta'limotida mujassam bo'lgan. Bu borada ayniqsa X–XIII asrlarda shakllangan tasavvufning oriflik davri (irfon bosqichi) alohida ahamiyat kasb etadi. Bu davrda zohiriy ibodat, riyozat, mujohada tarzidagi so'fiyona hayot zohirdan botinga yuzlandi, ruhiy poklik va Haqqa yetishish asosiy g'oyaga aylandi. Tabiiyki, ushbu g'oya bu davr g'oyalari kuylagan adabiyotning ham asosiy masalasiga aylandi. Mavlono Lutfiy ham o'z ijodida tasavvuf ta'limotining oriflik davriga xos qarashlarni badiiy talqin etgan.

3. Adabiy asarlardagi irfoniy ma'no talqinida muallifning irfon turlari va bosqichlariga nisbatan mavqeyini albatta inobatga olish zarur. Irfonning uch turi (irfoni omma, irfoni xos, irfoni xos ul-xos) va uch darajasi (ilm ul-yaqin, ayn ul-yaqin, haq ul-yaqin) haqidagi qarashlardan kelib chiqib irfon keng tushuncha ekanini, u zohiriy bilimlar, sha'riy hukmlar haqidagi bilimlarni ham, qalbning mushohada yo'li bilan haqiqiy vahdatni ko'rishi va shu yo'l bilan egallangan ilmni ham, solikning hol va mushohada tufayli Haqda foniy bo'lish va Haq bilan boqiy qolishidan hosil qilgan ma'rifatini ham qamrab olishini qayd etish zarur. Xullas, Haqni tanishga sabab bo'ladigan barcha bilimlar, hol va maqomlardagi kechinma, taassurotlar, ixlos-u ishonchlar irfonni tashkil etadi. Lutfiy o'z she'riyatida irfon turlaridan xoslar irfonini, irfon darajalaridan ayn ul-yaqin darajadagi irfonni badiiy talqin etgan.

4. Mavlono Lutfiy ijodi, xususan, undagi irfoniy qarashlarga zamin bo'lgan adabiy-estetik asoslarni ikki qismga taqsimlab tadqiq etish zarur. Bunda birinchi qism sifatida Lutfiygacha bo'lgan ijodkorlarning asarlari va ulardagi islomiy-ma'rifiy qarashlar talqini, ikkinchi qismda esa Lutfiyga zamondosh bo'lgan ijodkorlar asarlaridagi talqinlar ko'zda tutiladi. Irfoniy va tasavvufiy qarashlarni ifoda etgan asarlarda adabiy-estetik qarashlar umumiy bo'lsa-da, ammo har bir shoir ijodida o'z uslubi, yondashuvi, dunyoqarashi asnosida turlicha aks ettirilgan. Jumladan, Lutfiy g'azallari yuksak irfoniy mazmun va saviyaga ega ekanini ko'ramiz va shoirning ham dunyoviy, ham irfoniy bilimlar sohibi ekanligini anglaymiz. Bunda, shubhasiz, Lutfiy davri va ungacha bo'lgan vaqt mobaynida shakllangan ham turkiy, ham forsiy adabiyotdagi adabiy-estetik qarashlar, tajribalar asos bo'lib xizmat qilgan.

5. Mavlono Lutfiyning ulug' shoir bo'lgani borasida deyarli bahs yo'q. Ammo Lutfiyning orif shoirligi masalasida ixtilof mavjud. O'tgan asr adabiyotshunosligida Lutfiy zamondoshlari kabi dunyoviy muhabbat kuychisi degan qarash hukmronlik qildi. Aksar tadqiqotlarda Lutfiy she'riyatining eng muhim jihati – ma'rifiy mazmuni va ahamiyati chetlab o'tildi. Lutfiy orif shoir bo'lganini, avvalo, shoirning hayot tarzi, so'ngra ijodi to'la tasdiqlaydi. Lutfiy ham *zohiriy*, ham *botiniy* ilmlarni o'rgangan, tasavvuf shayxi Shahobiddin Xiyoboniy (Bistomiy) huzurida rasman suluk o'tagan. Umrining oxiriga qadar ham sulukni, ham badiiy ijodni tark etmagan. Agar *botin ilmi* deganda irfon, ma'rifat, *botin ahli* deganda esa so'fiylar nazarda tutilishi inobatga olinsa, Lutfiyni rasman suluk o'tagan, ham irfon sohibi, ham so'fiy bo'lgan ijodkor deb atash mumkin. Alisher Navoiyning munosabati va Lutfiy she'riyati tadqiqiga tayanib xulosa qilish mumkinki, Lutfiy o'z she'larida, asosan, xoslar irfonini kuylagan va bunda “yor jamoli vositasida Haqni mushohada qilish” yo'lidan borgan.

6. Mavlono Lutfiy ijodiy uslub nuqtayi nazaridan majoz tariqida (uslubida) qalam tebratuvchi ijodkorlar toifasiga mansub. Majoz tariqida ijod qiluvchi shoirlarning eng asosiy xususiyati – haqiqatni to‘g‘ridan to‘g‘ri emas, balki majoz (vosita) orqali badiiy talqin qilish bo‘lib, Alisher Navoiy “Nasoyim ul-muhabbat”da keltirgan Lutfiy matlasi ayni shu uslub (tariq)da bitilgan. Navoiy ayni shu baytni Lutfiyning uslubi, ijodining muhim xususiyati, umuman, Lutfiy mansub bo‘lgan toifa ijodining tabiatini ko‘rsatuvchi namuna sifatida ta’kidlaydi. Lutfiy mansub bo‘lgan toifa shoirlarining yozganlarini haqiqat asrori – ilohiy ma’rifatdan boxabar odamlar asl ma’noda, bexabarlar bo‘lsa o‘ziga mos holda – majoziy (zohiriy) ma’noda tushunadi.

7. Lutfiy she’riyatidagi orif obrazi ilohiy ma’rifat sohibi, Haqni kashf-u mushohada yo‘li bilan tanigan, hamisha ilhom va hol, mukoshafa va mushohada girdobida yashaydigan inson. U tariqatda komil, Haqdan o‘zgasini tilamaydigan, faqat diydor talabidagi shaxs. Ta’kidlash kerakki, Lutfiy she’riyatidagi hamd va na’t g‘azallarda, orifona, rindona, maviza g‘azallarda shoir tasviridagi orif obraziga xos jihatlar ancha yaqqol namoyon bo‘ladi. Oshiqona she’rlarida esa lirik qahramonning orifona qiyofasi muayyan baytlarda namoyon bo‘lib boradi. Lutfiyning lirik qahramoni bir qarashda faqat telba oshiqdek ko‘rinsa-da, u o‘rni bilan ilohiy ma’rifatdan so‘z ochadi, dunyoning mohiyati va Haqqa yetishish asroridan ta’lim beradi. Olam va undagi narsalarni anglash orqali Yaratgan qudrati va azamatini idrok etishga, ma’nan yuksalib axloqni sayqallashga undaydi. Ma’naviy kamolotga chorlaydi.

8. Tasavvufiy timsollarning majoziy va haqiqiy ma’nolarini yaxshi bilmay turib XV asr birinchi yarmi o‘zbek she’riyati, xususan, Lutfiy she’riyati mohiyatini to‘g‘ri talqin qilib bo‘lmaydi. Bu davr shoirlari singari Lutfiy ham “majoz tariqi bila haqiqat asrorini kuylagan” (Alisher Navoiy), uning she’riyatida majoziy ishq tasviri haqiqiy ishq talqini bilan badiiy uyg‘unlashgan. Bunday uslubda irfoniy qatlamni ifodalashda tasavvufiy timsol va tushunchalar eng muhim poetik vazifani bajaradi. Ular ixtisoslashgan irfoniy ma’nolarni bilmay turib, shoirning haqiqiy salohiyati, mahoratini, ijodiy niyatini ko‘rsatib berish imkonsiz. Masalan, Lutfiyning lirik qahramoni har qancha ishqda iztirob chekmasin, u ayni paytda ilohiy ma’rifat sohibi hamdir. Boshqacha aytilsa, Lutfiyning lirik qahramoniga xos orifona qarashlar ham muhabbat iztiroblari fonida ifodalanadi. Bu xususiyat ular ham oddiy xalq, ham xoslar uchun birdek sevimli bo‘lishini ta’minlagan.

9. Mavlono Lutfiy she’riyatida qo‘llangan tasavvufiy timsollar va tushunchalarni mazmun jihatidan quyidagi turlarga ajratib o‘rganish mumkin: 1) Diniy-ma’rifiy atamalar (Alloh, iymon-kufr, Ka’ba, azal-qiyomat, Kavsar suvi, mehrob, qoba qavsayn, laylatul me’roj, ravza, jannat-do‘zax, but, tarso (tarsobacha), zunnor, pir kabi); 2) Borliq va tabiat ashyolari bilan bog‘liq atamalar (falak, olam, mavjudot, samoviy jismlar (quyosh kabi), gul, bulbul, parvona, bulut, qatra, xas kabi); 3) Tana a’zolari bilan bog‘liq atamalar (zulf, ko‘ngil, qosh, ko‘z, dudoq, yuz, ir, og‘iz, lab, bel, yanoq kabi); 4) May bilan bog‘liq atamalar (boda, may, mayxona, soqiy, sharob, jom, mug‘bacha kabi); 5) Turli narsa-buyumlar bilan bog‘liq atamalar (ko‘zgu, ko‘z yoshi, nur, burqa kabi). Ushbu tasnifning o‘ziyoq Lutfiy she’riyatida irfoniy timsol va tushunchalar naqadar katta va muhim o‘rin tutishini ko‘rsatib bera oladi.

10. Lutfiy o‘z ijodida diniy-ma’rifiy tushuncha va atamalar, timsollarga tez-tez murojaat etadi. Ulardan o‘zining lirik kechinmalari ifodasida mahorat bilan

foydalanadi. Shoir she'riyatida eng faol tasvirlangan tasavvuf timsollari inson a'zolari bilan bog'liq timsollar bo'lib, ular orasida ayniqsa yuz, zulf, ko'z, qosh, lab timsollari juda faol. Bir qarashda butunlay majoziy – dunyoviy go'zallik tasviridek tuyuluvchi poetik lavhalar, aslida, irfoniy haqiqatlar, ilohiy ma'rifat, pok muhabbat ifodasi uchun vosita qilingani oydinlashadi. Biroq Lutfiy she'riyatining irfoniy qatlamini idrok etish va tadqiq etish uchun tasavvuf istilohlari, tilini juda yaxshi bilish talab etiladi. Ana shunda bu boradagi talqinlar va fikrlar biryoqlamalikdan xoli bo'lishiga erishish mumkin bo'ladi.

11. Irfoniy adabiyotining o'ziga xos obraz va timsollar tizimi mavjud. Bu tizimning markazida orif obrazi tursa, yana bir qancha obraz, timsol va tushunchalarlar: kufr – imon, zarra – oftob, Fir'avn – Muso, odam va dunyo, soch va yuz, qatra va dengiz kabilar uni qurshab turadi. Mazkur tizimda muhim o'rin tutuvchi obrazlardan biri, shubhasiz, ko'ngildir. Ushbu obrazning ma'no ifodasidagi poetik vazifasini to'laqonli idrok etish uchun unga yuklatilgan irfoniy ma'nolarni va u bilan bog'liq atamalar mohiyatini teran bilish zarur.

12. Islom ta'limoti ta'sirida yaratilgan adabiyotlarda ko'ngil masalasiga jiddiy ahamiyat berilishi bejiz emas, chunki islom ta'limotida ko'ngil ozodaligi, qalb pokligiga katta e'tibor qaratiladi. Tasavvuf adabiyoti islom va tasavvuf ta'limotiga xos mazkur qarashlarni o'zi uchun dasturulamal qilib oldi va qalb tasfiyasi (poklanishi)ni asosiy masalalardan biri sifatida talqin etdi. Tasavvuf ahlining ko'ngil borasidagi qarashlari adabiyot, xususan, Lutfiy ijodidagi ko'ngil timsoli tasvirida asos bo'lib xizmat qilgan.

13. Lutfiy she'riyatidagi ko'ngil obrazi – ilohiy muhabbatga oshno, ma'rifatga tashna va muntazam dard-u azob iskanjasida o'rtanuvchi, bir lahza bo'lsin asl maqsadidan tonmaydigan qahramon. U ba'zan sokin, ba'zan g'alayonli, ba'zan mushohadakor, ba'zan telbanamo. U erkli sulton va asl maqsadi – mazhar orqali Haqni mushohada qilishda aqlning hech bir nasihatiga quloq tutmaydi. U butun borliqdan, ayniqsa, yorning har bir a'zosidan ilohiy haqiqatlarni, Yaratgan hikmatini idrok etishga intiladi. U o'zining oshiqligi, yorga muhtaloligi azaliy qismat ekanini tushunib yetgan va “Allohning uyi”, tajalligohi degan sharafli maqomga munosib bo'lishga intiladigan timsoldir. Lutfiydek shoirning ko'ngil borasida yozganlari ayni irfon bo'lib, shoir she'riyatidagi ko'ngil timsoli uchun Lutfiyning o'z ko'ngli prototip vazifasini bajargan.

**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**

BOYMURATOVA NARGIZA BOZORBOYEVNA

**THE ARTISTIC INTERPRETATION OF Gnostic MEANINGS
IN LUTFI'S POETRY**

10.00.02 – Uzbek literature (Uzbek classical literature)

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

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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. The central theme of world literature is human perfection, which has been interpreted differently across various eras and societies. The primary function and aim of literature have always been to refine humanity's spiritual world and morality. However, this issue has been literaryally interpreted in literature based on the worldview, philosophy, and beliefs of each nation and people. Notably, in the literature of Eastern peoples, created under the influence of Islam, the spiritual perfection and moral maturity of individuals became closely intertwined with the philosophy of Sufism. This approach, involving a profound exploration of the relationship between humans and the universe, gave rise to a distinct literary movement in world literature – Sufi literature. Significant educational transformations create lofty ideals in humanity and shape new human values. Literary criticism, throughout its history, has been studying the system of symbols, images, and methods of expression in this literature, and has already accumulated considerable experience in this regard. The achievements of the literary and aesthetic thinking of Eastern peoples have been assessed to a certain extent. Currently, it is extremely relevant to reveal how this literary movement manifests itself in the works of writers from different nations, to uncover their general and individual characteristics, and thereby to illuminate the contribution of various peoples to the development of literary and spiritual life.

In world literary studies, issues such as the relationship between literature and Sufism, the factors that gave rise to Sufi literature, and the spiritual closeness between Sufi-dervishes and creative people have been studied. In this regard, world literary studies mainly focused on such issues as how Eastern writers depicted the issues of spiritual maturity by literary means, by what ways and methods they ensured the balance of content and expression, and what were their specific criteria in this process. Just as the purpose of literature is common to all peoples and its expression is specific, the general content characteristic of Sufi literature is also literaryally developed in the literature of each nation through unique symbols and images. It is of great scientific importance that modern literary studies show the peculiarities of the manifestation of the philosophy of mysticism in the literature of each nation, its place in the spiritual life of that nation.

In Uzbek literary studies, starting from the period of independence, a significant trend has emerged in researching literary works that literaryally embody the philosophy of mysticism, identifying patterns characteristic of shared literary traditions formed in this field, and studying the works of mystic writers. Indeed, during this period, profound understanding was gained of the Allahs that “The art of words, as a cultural phenomenon, possesses unlimited potential for educating and nurturing new generations”, and that “True art and pure, eternal spiritual values are created only by human beings through the grace of the Lord of the Worlds”³⁰. The philosophy of *irfon*, which is the essence of Uzbek classical literature, has been thoroughly studied through

³⁰ Mirziyoyev Sh.M. Adabiyot va san’at, madaniyatni rivojlantirish – xalqimiz ma’naviy olamini yuksaltirishning mustahkam poydevoridir. O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma’ruzasi // Xalq so‘zi. 2017-yil 4-avgustdagi soni.

the literary heritage of creators such as Yusuf Khos Hajib, Ahmad Yassavi, Ahmad Yugnaki, Nasiruddin Rabguzi, Atoyi, and Alisher Navoi. However, for most poets who lived and worked in the first half of the 15th century, including Mavlono Lutfiy, their works have predominantly been viewed as examples of secular lyricism and literature with worldly content. The lack of specialized research on the ideas of divine enlightenment and the philosophy of mysticism, which form the core of Lutfi's work, is a result of this approach. Nevertheless, studying Lutfiy's poetry in the context of mystical content and symbols is crucial for uncovering the creative concept and essence intended by the author. In this regard, it is of significant scientific and theoretical importance to reveal the dominant aspects of Uzbek poetry from Lutfiy's era, the scope of themes and content in the poet's work, the interpretations of metaphorical and true love, mystical images and symbols, and the changes in literary imagery, language, and style.

This dissertation research contributes, to a certain extent, to the implementation of tasks specified in the following documents: the Decree of the President of the Republic of Uzbekistan No. DP-4797 dated May 13, 2016 "On the establishment of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi"; the Presidential Resolutions No. RP-2789 dated February 17, 2017 "On measures for the further improvement of the activities of the Academy of Sciences, and the organization, management, and financing of scientific research activities", No. RP-3271 dated September 13, 2017 "On the Program of comprehensive measures for the development of the system of publishing and distribution of books and for raising the culture of reading", No. RP-4865 dated October 19, 2020 "On the wide celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi"; the Order of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F dated February 16, 2018 "On Holding an International Conference on "Urgent Issues of Studying and Promoting Uzbek Classical and Modern Literature on an International Scale"; as well as other relevant regulatory and legal documents pertaining to this field of activity.

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: "Social, legal, economic, cultural, spiritual and educational advancement of the information society and democratic state, and development of an innovative economy".

The extent of study of the problem. It can be said that the life and work of Mavlono Lutfi, one of the wordsmiths who made a significant contribution to the rise and development of Uzbek classical literature, began to be studied from his own time. The first reliable information about the poet's life and work has reached us through the prefaces of Alisher Navoi's works: "Majolis un-nafois", "Nasoyim ul-muhabbat", "Muhokamat ul-lughatayn", "Holoti Sayyid Hasan Ardasher", "Holoti Pahlavon Muhammad", "Badoye ul-bidoya"³¹. Alisher Navoi's notes about Lutfi primarily serve

³¹ Алишер Навоий. Мажолис ун-нафоис. МАТ. 13-том. – Тошкент: Фан, 1997. – Б. 61 – 62; Shu muallif. Насойим ул-мухаббат. МАТ. 17-том. – Тошкент: Фан, 2001. – Б. 206 – 207; 409; 476 – 477; Shu muallif. Муҳокамат ул-луғатайн. МАТ. 16-том. – Тошкент: Фан, 2000. – Б. 35 – 36; Shu muallif. Ҳолоти Саййид Ҳасан Ардашер. МАТ.

to elucidate his life and work, style, his status as an enlightened person, and his unparalleled mastery in both Turkic and Persian poetry. During this period, notes about Lutfi are also found in Xodamir's "Makorim ul-akhloq", "Habib us-siyar"³², as well as in Abdulla Kobuliy's "Tazkirat ut-tavorikh"³³. Among the writers who lived and worked in the 16th century, Babur's "Mukhtasar" includes verses from Lutfi, while Fakhriddin Ali Safi's "Latoyif ut-tavoyif" recounts an amusing incident that occurred between Lutfi and Boysunqur Mirzo³⁴. Sources from the 17th to 19th centuries (such as "Majmuayi mansur va manzumi Vozeh") merely reiterate the information from the aforementioned sources. As S. Erkinov observes, "None of the tazkiras written after Navoi contain any significant new information about Lutfiy's life and work"³⁵.

The efforts to popularize Mavlono Lutfiy's works and study them based on modern literary criteria began in the early 20th century with the activities of Abdurauf Fitrat. Fitrat Domla, for the first time in the history of our modern scholarship, published Lutfiy's *ghazals* and *tuyuq* as examples of Uzbek literature³⁶. Later, Pulatjon Qayumov recorded concise information about Lutfiy in his "Tazkirayi Qayyumiy"³⁷. Thus, interest in the poet's literary heritage and the study of poetry from his era intensified. Research by literary scholars was published one after another, including works by Oybek, E. Rustamov, N. Mallaev, A. Hayitmetov, E. Fozilov, H. Zarif, I. Hakkulov, A. Hayitmetov, Y. Iskhokov, S. Rafiddinov, M. Jamolova, M. Abduvohidova, Kh. Rasulov, B. Valixodjaev, S. Ganieva, Sh. Sirojiddinov, K. Mullaxodjaeva, B. Radjabova and N. Boymurodova³⁸. In this context, Botirkhon

15-том. – Тошкент: Фан, 1999. – Б. 92; Shu muallif. Ҳолоти Пахлавон Муҳаммад. МАТ. 15-том. – Тошкент: Фан, 1999. – Б. 115 – 116; Shu muallif. Бадойиъ ул-бидоя. МАТ. 1-том. – Тошкент: Фан, 1987. – Б. 14 – 15.

³² Гиёсиддин Хондамир. Мақорим ул-ахлоқ. Форс тилидан Комилжон Раҳимов таржимаси. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б. 40.; shu muallif. Ҳабиб ус-сияр. Нашрга тайёрловчи Жамол Ҳумоюнӣ. IV жилд. – Техрон: 1954. – Б. 107.

³³ Bu haqda qarang: Erkinov S. Lutfiy. – Тошкент: Фан, 1965. – Б. 6. : Сирожиддинов Ш. Алишер Навоӣ. Манбаларнинг қиёсий-типологик, текстологик таҳлили. – Тошкент: Akademnashr, 2011; шу муаллиф. Амир Алишер. – Тошкент: Adabiyot, 2022; шу муаллиф. Шуҳрат домла. Ш.Сирожиддинов ҳақида. – Тошкент: Akademnashr, 2023; Siracoddinov Ş. Əmir Əlişir: həyatı və yaradıcılığı. Monoqrafiya. – Bakı: Ilm va təhsil, 2023.

³⁴ Фахриддин Али Сафӣ. Латоиф ат-тавоиф. – Душанбе, 1968. – Б. 84; "Ҳикоятлар ва ривоятлар". Тўловчи ва таржимон Кибриё Қаҳҳорова. – Тошкент, 1987. – Б. 62 – 63.

³⁵ Erkinov S. Lutfiy. – Тошкент: Фан, 1965. – Б. 5.

³⁶ Фитрат. Ўзбек адабиёти намуналари. 1-жилд. Нашрга тайёрловчи О. Ҳамроева. – Тошкент: "Мумтоз сўз", 2013. – Б. 111 – 120.

³⁷ Пулатжон Домулла Қайюмов. Тазкираи Қайюмӣ. – Тошкент: ЎЗР ФА Қўлғезмалар институти нашриёти, 1999. – Б. 32 – 34.

³⁸ Айбек М. Очерк развития узбекской поэзии. / Антология узбекской поэзии. – М., 1950; Рустамов Э. Узбекская поэзия в первой половине XV века. – М.: ИВЛ, 1963; Маллаев Н. Ўзбек адабиётида ғазал ва унинг ривожиди Навоӣнинг роли ҳақида / Навоӣга армуғон. – Тошкент, 1963. – Б. 342 – 398; Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1976. – Б. 332 – 348; Ҳайитметов А. Навоӣ лирикаси. – Тошкент: "O'ZBEKISTON" НМИУ, 2015; Фозилов Э. Лутфийнинг "Тулу Наврўз"и ҳақида / Ўзбек тили ва адабиёти журнали, 1972. 4-сон; Зариф Х. Лутфий ва Навоӣ. / "Улуғ ўзбек шоири" тўплами. – Тошкент: Фан, 1948; shu muallif. Фозиллар фазилати. – Тошкент: 1979. – Б. 5 – 29; Ҳаққулов И. Лутфий ва Бобур. / "Адабий мерос". Тошкент, 1982, 4 (24)-сон. – Б. 38 – 44; Ҳайитметов А. Темурийлар даври ўзбек адабиёти. – Тошкент: Фан, 1996; Исоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон, 2014; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995; Жамолова М. Ўзбек адабиётида нома жанри. – Тошкент: Фан, 1992; Абдувоҳидова М. Ўзбек адабиётида мунозара жанри. – Тошкент: Фан, 1984; Ўзбек адабиёти тарихи. Лутфий. Муаллиф С.Эркинов. Беш томлик. 1-том. – Тошкент: Фан, 1977. – Б. 246 – 303; Расулов Х. Отойи ва халқ оғзаки ижоди. / Адабий мерос. 1978, 2-сон. – Б. 64 – 69; Ҳаққул И. Қулоқ солсанг Отойи сўзларига / Шеърят – рухий муносабат. – Тошкент: Фан, 1990. – Б. 55 – 67; Валихўжаев Б. Малик ул-калом – Мавлоно Лутфий. – Самарқанд: СамДУ нашриёти, 1999; Ғаниева С. Мавлоно Лутфий. Манзумалар. – Тошкент: Meгуus, 2010; Ш.Сирожиддинов. Ўзбек мумтоз адабиётининг фалсафий сарчашмалари. – Тошкент: Янги аср авлоди, 2011; К.Муллахўжаева. Алишер Навоӣ ғазалиётида тасаввуфий тимсол ва бадий

Valikhojayev's study "Malik ul-kalam – Mavlono Lutfiy" occupies a distinct and substantial position. In this work, the scholar endeavors to clarify controversial issues surrounding Lutfi's life and creative output. Notably, he conducts a rigorous philological analysis of the poet's ghazals.

In this context, it is important to highlight the significant contributions of Sodir Erkinov and Erkin Ahmadkhojayev to modern Uzbek Lutfi studies. As early as 1965, S. Erkinov published a specialized study titled "Lutfiy"³⁹. Subsequently, the scholar spearheaded the publication of Lutfi's creative heritage, primarily with research-oriented introductions⁴⁰. Erkin Ahmadkhojayev conducted thorough research on Lutfiy's works and manuscripts, publishing his compositions multiple times. The scholar's studies, such as "Catalog of Manuscripts of Lutfiy's Works" (1987), "The Magician of Turkic Poetry" (1992), and "Mavlono Lutfiy" (1997), played a crucial role in defining the sources, key facts, and fundamental characteristics of Lutfiy studies⁴¹.

Lutfiy's legacy has also been studied to some extent abroad. The research of scholars such as Ch. Rieu, Z. Validov, M. Köprülü, E. Bertels, A. Levend, H. Hofman, İ. Ertaylan are among these studies⁴². Most works by foreign specialists are dedicated to the examination of Lutfiy's divan manuscripts, textual analysis, sources, as well as issues related to the poet's life and work. These studies are described and evaluated in detail in the works of S. Erkinov and E. Akhmadkhodjaev⁴³.

Observations from existing research have shown that numerous studies have been conducted on Lutfiy's life and work to date. These studies, in accordance with the requirements of their time and circumstances, primarily focused on Lutfiy's life and activities, as well as the texts and sources of his works. It should be noted that these studies serve as the foundation for the development of contemporary Lutfi studies. Our great scholars, through their arduous efforts, conducted serious research on Lutfiy's work and established an important groundwork for modern scholarship. At the same

санъатлар уйғунлиги. – Тошкент: Akademnashr, 2019; Ражабова Б. Муштарак адабий ҳодисалар. – Тошкент: Muharrir, 2019; Rajabova V. Lutfiy va Bobur. – Toshkent: Fan, 2025; Боймуродова Н. XV аср биринчи ярми ўзбек шеърлятида тасаввуфий маъно ва тимсоллар. – Тошкент: Muharrir, 2012.

³⁹ Эркинов С. Лутфий. – Тошкент: Фан, 1965.

⁴⁰ Ўзбек адабиёти тарихи. Лутфий. Муаллиф С.Эркинов. Беш томлик. 1-том. – Тошкент: Фан, 1977. – Б. 246 – 303; Лутфий. Танланган шеърлар. Нашрга тайёрловчи Эркинов С. – Тошкент: ЎзССР давлат бадий адабиёт нашриёти, 1958; Лутфий. Сенсан севарим. Нашрга тайёрловчилар: С.Эркинов, Э.Фозилов ва Э.Аҳмадхўжаев. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1987; Лутфий. Девон. Нашрга тайёрловчи Эркинов С. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012.

⁴¹ Аҳмадхўжаев Э. Лутфийнинг янги топишган фардлари. / "Адабий мерос", 1976, 6-сон. – Б. 39 – 42; shu muallif. Бобурнинг "Аруз" рисоласида Лутфий газалиётдан намуналар. / "Адабий мерос". 1982, 4-сон. – Б. 33 – 39. shu muallif. Мавлоно Лутфий Навоий таърифида. / "Адабий мерос" тўплами. 1984, 1(29)-сон. – Б. 40 – 49; Лутфий асарлари қўлёзмаларининг каталоги. Тузувчи Аҳмадхўжаев Э. – Тошкент: 1987; Аҳмадхўжаев Э. Гадоий. – Тошкент: Фан, 1978; Аҳмадхўжаев Э. Мавлоно Лутфий. – Тошкент: 1991; shu muallif. Туркий назмининг сеҳргари. – Тошкент: Фан, 1991; shu muallif. Лутфий ва Жомий ижодий муносабатлари. / Мавлоно Лутфий. – Тошкент, 1991. – Б. 36 – 49.

⁴² Rieu Charles. Catalogue of the Turkish manuscripts in the British museum. – London: 1888. – P. 285 – 286; Validov Z. Lutfiy va uning devoni. – Qozon: 1914; Ko'pruluzoda Fuod. XV – XVI asrlardagi Chig'atoy shoirlari. // "Turk yurdi" jurnali, 1917; Бертельс Е.Э. Избранные труды. Том 4. Навои и Джами. – Москва: Наука, 1965. – С. 49 – 59; Levend Agah Sirri. Alisher Navoiy. 1-jild. – Istanbul: 1965 – 68. – S. 69 – 70; Xafman N. Turkish literature. Bio-bibliographical Survey. Section III, Vol. IV. K – N. – Utrecht: 1969; Lutfi divani. Nashrga tayyorlovchi Ismail Hikmat Ertaylan. – Istanbul: Istanbul universiteti nashriyoti, 1960; Ko'prulu Mehmed Fuad. Turk edebiyatinda ilk mutasavviflar. Uchunchi basim. – Ankara: 1976.

⁴³ Эркинов С. Лутфий. – Тошкент: Фан, 1965. – Б. 4 – 10; Аҳмадхўжаев Э. Туркий назмининг сеҳргари. – Тошкент: Фан, 1991.

time, it is necessary to emphasize that none of these studies set the main objective of examining Lutfiy's work within the context of mystical content. Although they acknowledge the presence of mystical tones in Lutfiy's poetry and even note that the main purpose in Lutfiy's ghazals is "to glorify a person striving for perfection" (S. Erkinov), we do not see a serious and specialized approach to this issue. The study of the correspondence between metaphorical and true love imagery in Lutfiy's poetry, the interpretation of mystical content, the world of mystical symbols and meanings, and the stylistic peculiarities have not been examined in a comprehensive monographic plan. In our research, we focused on this particular aspect of the issue and attempted to cover the topic as extensively as possible.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed in accordance with the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, within the framework of the topic "Current issues in Uzbek classical literature and textual studies".

The purpose of this research is to explore Lutfiy's poetry within the context of mystical themes, revealing significant aspects of the literary interpretation of mystical content and gnostic views in the poet's works. The study seeks to uncover the important features of the harmony between metaphor and Allah in Lutfiy's poetry.

The tasks of the research.

Studying the distinctive features of the era and literary environment in which Lutfiy lived, the role of mystical content in the works of writers who lived and created in the first half of the 15th century, and the sources of mysticism;

Investigating the literary and aesthetic roots of mystical interpretation and expression of mystical views in Turkic literature before Lutfiy;

Examining Lutfiy's life, particularly the question of his being a mystic, based on primary sources, analyzing the stylistic, linguistic, and expressive aspects of his poetry to substantiate that Lutfiy was not a representative of secular poetry, but rather a representative of mystical poetry;

Establishing that Lutfiy's poetry contains mystical content, identifying the presence of the mystic's image in it, and determining the key characteristics of the mystic's image;

Studying the system of mystical symbols in Lutfiy's poetry to investigate important aspects of the interpretation of mystical symbols and concepts, and to illuminate the poetic function of mystical symbols.

The research object was taken to be the relatively complete edition of Mavlono Lutfiy's *Devon* prepared by Sodir Erkinov and published in 2012, as well as the collections *Sensan sevarim* (1987) and *Mavlono Lutfiy* (Poetic Works, 1965).

The subject of the research consists of the analysis of the "orifona" (gnostic) ghazals in Lutfiy's oeuvre and the exploration of their artistic expression; the poet's creative style, poetic mastery, and his attitude toward literary traditions; as well as the Sufi-gnostic symbols in his works and their artistic interpretation.

Research methods. Systematic, comparative-historical, cultural-historical, and descriptive analysis methods were employed to elucidate the dissertation topic.

The scientific novelty of the research consists from:

The literary-aesthetic evolution of the expression of gnostic meanings and interpretations in pre-Lutfiy Turkic literature has been revealed on the basis of Sufi ideas of the gnostic period of Sufi philosophy (10th–13th centuries), as reflected in the works of Ibn Sina, Yusuf Khos Hajib, Ahmad Yassavi, Ahmad Yugnaki, Nasiruddin Rabghuzi, Atoy, and Sayyid Kasimi, such as *Tayr*, *Salomon va Ibsol*, *Yusuf*, *Qissas al-Rabghuzi*, *Qutadghu Bilig*, *Hibbat al-haqāyiq*, *Haqiqatnoma*;

The Islamic-spiritual foundations of gnostic meaning in Lutfiy's poetry, the three types of gnosis (*irfan al-amma*, *irfan al-khāṣṣa*, *irfan khāṣṣat al-khāṣṣa*) and the three degrees of certainty (*ilm al-yaqīn*, *ayn al-yaqīn*, *ḥaqq al-yaqīn*) have been substantiated on the basis of the views of early Sufis and Sufi poets;

Lutfiy's affiliation with poets who create metaphorically, his status as an enlightened individual and poet, his dervish lifestyle, and his spiritual lineage connecting to Bayazid Bistami through Shihabiddin Bistami are substantiated by new facts and the study of mystical symbols and concepts in his poetry;

It has been established that the system of gnostic symbols and concepts in Lutfiy's poetry can be divided into five semantic groups – *religious-spiritual notions*, *natural objects*, *parts of the body*, *wine-related symbols*, and *object-related symbols* – and that in the poet's interpretations, symbols associated with spiritual-religious meanings and body parts such as *zulf*, *qosh*, *ko'z*, *dudoq*, *yuz*, *og'iz*, *lab*, *bel* assume a central role; furthermore, the poetic function of such "orifona" symbols and concepts as *tarso*, *zunnor*, and *ko'ngil* has been substantiated.

The practical results of the research are as follows: The identification of Islamic-educational foundations of mystical content in Mavlono Lutfiy's poetry, the description of the essence of mysticism, relying on the views of early Sufis, Sufi creators, and Lutfiy himself, the illumination of literary and aesthetic roots of mystical content and interpretations in Turkic literature before Lutfiy, and the evidence from primary sources and in-depth scientific research that Lutfiy belongs to the category of poets who create metaphorically and that he was an enlightened person and poet, provide new scientific and theoretical information for modern literary studies.

Information about Lutfiy's Sufi life, details about his spiritual mentors, and conclusions about the poet's skillful use of mystical symbols and concepts in his poetry eliminate some misinterpretations of Lutfiy's life and work in literary studies, and contribute to the improvement of textbooks and manuals on subjects such as the history of Uzbek literature and literary theory.

The reliability of the research results is determined by several factors: reliance on the latest scientific achievements in literary studies and credible sources; synthesis of leading experts' views on the topic; articles published in international and national scientific journals; presentations at scientific and theoretical conferences; published theses and monographs; a systematic scientific approach to the research object and subject; the appropriateness of the methodology to the research objectives; evidence, analysis, and conclusions based on primary and reliable sources; practical implementation of theoretical perspectives, solutions, and conclusions; and validation of results by relevant institutions.

Scientific and practical significance of research results.

The scientific significance of the research results lies in providing a sound theoretical basis for the correct interpretation of Mavlono Lutfiy's poetry; in demonstrating that the widely circulated view in literary studies characterizing Lutfiy as merely a "singer of worldly love" is, in most cases, inaccurate; and in substantiating that Lutfiy, as a gnostic (*orif*) and Sufi figure, artistically expressed gnostic meanings throughout his entire works through poetic symbols and allegorical imagery.

The practical significance of the research results is evident in providing a deeper understanding of Lutfiy's work and the style and essence of Uzbek poetry in the first half of the 15th century. They offer a broader illumination of the main features of the mystical content that forms the core of Mavlono's poetry. The results also facilitate a profound comprehension of Lutfiy's expressions and style, where metaphor serves as a medium for Allah, and reveal the poet's poetic mastery. Additionally, they contribute to the creation of textbooks and teaching materials on the history and theory of literature.

Implementation of research results.

Based on the scientific findings obtained from the study of the artistic interpretation of mystical content in Lutfiy's poetry:

The literary and aesthetic roots of mystical content and spiritual interpretations in pre-Lutfiy Turkic literature, the process of their development, theoretical views specific to the mystical stage of Sufi philosophy, the artistic interpretation of the spiritual worldview in the works of creators such as Ibn Sina, Yusuf Khos Hajib, Ahmad Yassavi, Ahmad Yugnaki, Nasiruddin Rabguzi, Atoyi, and Sayyid Kasimi, as well as its significant influence on later Turkic poetic thought, particularly on the works of Mavlana Lutfiy, and the fact that the perfect depiction of educational content in Lutfiy's work is directly related to the Turkic literature preceding him - these scientific and theoretical conclusions were utilized in the practical project No. IZ-20210201 "Creation of a multilingual multimedia collection based on the study and promotion of Alisher Navoi's work abroad" for 2021-2023 at the Tashkent State University of Uzbek Language and Literature (Reference No. 01/4-2953 dated July 5, 2025 of Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the materials of this project were enriched with new information and theoretical perspectives on the literary and aesthetic roots of mystical content and spiritual interpretations in Turkic and Persian literature, their development process, and their mutual influence.

The Islamic-educational foundations of the mystical content in Lutfiy's poetry, and the fact that *irfon* is essentially a comprehensive concept, were revealed based on the views of early Sufis and Sufi creators. The three types of *irfon* (*irfoni omma*, *irfoni khossa*, and *irfoni khos al-khossa*) and three levels (*ilm ul-yaqin*, *ayn ul-yaqin*, *haq ul-yaqin*) were established. Lutfiy artistically interpreted the *irfon* of the elite (*khoslar irfoni*) from the types of *irfon*, and the *ayn ul-yaqin* level from the levels of *irfon* in his poetry. The conclusions about the necessity of considering the author's position regarding the types and stages of *irfon* when interpreting mystical meanings in literary works of different languages were used in the practical project No. PF-201912258 titled "Creation of a multilingual electronic platform of Uzbek literature (in Uzbek, Russian, English)" carried out at the Tashkent State University of Uzbek Language and Literature in 2021-2023 (Reference: Alisher Navoi Tashkent State University of Uzbek

Language and Literature, certificate No. 01/4-2954 dated July 5, 2025). As a result, within the framework of the electronic platform materials, important scientific conclusions were drawn regarding the study of classical literature covering a vast period of Uzbek literature, determining the types and levels of irfon, including taking into account that Lutfi artistically depicted the irfon of the elite in his poetry.

Scientific information and conclusions regarding Lutfi's affiliation with poets who create metaphorically in style, his status as an enlightened person and poet, his Sufi lifestyle, his study of both exoteric and esoteric sciences, his formal discipleship under Sufi sheikh Shahobiddin Khiyoboni (Bistomi), his skillful use of mystical symbols and concepts in his poetry, and the fact that the aesthetic foundation of mystical content widely spread in 14th-15th century Turkic poetry, particularly Uzbek-Azerbaijani classical poetry, is rooted in the mystical literature initiated by Ibn Sina's works, were utilized in the fundamental project "Uzbek-Azerbaijani Literary Relations" (No. OA-23-25) for 2023-2025 at the Heydar Aliyev Azerbaijan Cultural Center in Uzbekistan (Reference No. AZE/45 dated June 21, 2025, from the Heydar Aliyev Azerbaijan Cultural Center in Uzbekistan). Consequently, this contributed to the development of scientific and theoretical conclusions about the continuation of Lutfi's traditions in mystical interpretations in Navoi's and Fuzuli's poetry, the artistic function and scope of mystical symbols, and their content.

Conclusions about the system of mystical symbols and concepts in Lutfi's poetry being divisible into five groups related to religious-educational themes, natural objects, body parts, wine, and material items, with religious-educational and body-related symbols and concepts predominating (such as tarso, zunnor, kufr - faith, face - zulf, eyebrow - eye, heart), and the subsequent stabilization of this classification in Uzbek-Azerbaijani classical poetry examples, were utilized in the fundamental project EQA-23-25 titled "Uzbek-Azerbaijani literary relations and leading trends during the independence period" for 2022-2025 at the Institute of Literature named after Nizami Ganjavi of the Academy of Sciences of the Republic of Azerbaijan (Reference No. 757/A7 dated June 3, 2025, from the Institute of Literature named after Nizami Ganjavi of the Academy of Sciences of the Republic of Azerbaijan). As a result, the project achieved a broader examination of issues such as the commonality of Turkic thinking in the poetry of Lutfi, Navoi, and Fuzuli, as well as the universality, place, and significance of concepts and symbols related to love, gnosis, and mysticism in their works.

Approbation of the research results. The results of the research have been presented and validated at 3 international and 4 national scientific and theoretical conferences.

Publication of the research results. A total of 17 scientific works have been published on the dissertation topic. Eight scientific articles have been published in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations. Of these, four were published in national journals and four in international journals. Additionally, one textbook related to the topic has been published.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total length of 158 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the dissertation topic, outlines the research goals and objectives, its object and subject, scientific novelty, and practical value. It reveals the scientific and practical significance of the obtained results, provides information on the implementation of the research, published works, and the structure of the dissertation.

The first chapter of the dissertation, entitled **“The Islamic-educational and literary-aesthetic foundations of gnosis in Lutfiy’s poetry”**, consists of two sections. Its first section is called **“Gnostic content and its Islamic-educational sources”**. This section examines the role of Mavlono Lutfiy’s work in Uzbek literature of the first half of the 15th century, the essence and meaning of the term “irfon” (*gnosis*), its Sufi interpretations, other related terms and their specialized meanings, and the Islamic-educational sources of the mystical content reflected in the poet’s poetry.

As a result of the convergence of literature and Sufism, a unique Sufi literature emerged in the East. To accurately elucidate the nature of this literary phenomenon, it is necessary to understand both its Islamic-educational and literary-aesthetic foundations. The Islamic-educational foundations that gave rise to Sufi literature were embodied in Sufi teachings that began to take shape in the middle of the 8th century Hijri. In this regard, the period of enlightenment in Sufism, which developed during the 10th-13th centuries (referred to as the “stage of gnosis”(irfon) in other sources), is of particular importance. During this period, Sufi life shifted from outward forms of worship, asceticism, and spiritual struggle to an inward focus, with spiritual purity and the pursuit of Allah becoming the central ideas. Naturally, this concept became the primary focus of the literature that celebrated the ideals of this era.

Sufism, which emerged from Islamic teachings, initially manifested as asceticism and later evolved into forms of divine love and mystical knowledge. Over the centuries, various schools and orders of Sufism have developed. However, their central focus has remained irfon - the recognition of the Divine through spiritual enlightenment, contemplation of the world through intellectual and conscious pursuit, and the endeavor to comprehend the essence of creation. For this reason, scholars refer to the most classical period of Sufism - the 10th to 13th centuries - specifically as the **Irfon period**. In essence, the goal of all Sufi orders and practitioners was to recognize the Allah and reality. Whether an ascetic Sufi, a gnostic Sufi, a love-oriented Sufi, or a nonconformist Sufi, all sought to reach the Allah and find Him. However, the gnostic Sufi stands apart, distinguished by their profound contemplation, elevated spiritual knowledge, inner composure, and deep reflection.

Irfan (عرفان) occupies an important place as a specialized term within the terminology of Sufism. Numerous views exist concerning its terminological meanings: at times, *irfan* is explained as “knowing” or “recognizing” the Truth (al-Haq), while at other times it is interpreted as becoming aware of the essence of things through *kashf*

and *shuhud* (spiritual unveiling and witnessing). In this second sense, *irfan* represents a broader concept than Sufism, denoting the very process of knowing in general and encompassing Sufism within itself. In Sufi literature, *irfan* refers to the recognition of the Truth and the attainment of divine knowledge, and three levels are distinguished: (1) the *irfan* of the common people (*irfan al-amma*); (2) the *irfan* of the elect (*irfan al-khassa*); (3) the *irfan* of the elect of the elect (*irfan al-khassat al-khassa*). *Irfan* is also classified, based on the manner of its attainment, into two types: (1) acquired *irfan* (*irfan-i kasbi*), that is, knowledge obtained through learning; (2) unveiled *irfan* (*irfan-i kashfi*), that is, knowledge attained not through rational inquiry but through unveiling. In the study of gnostic content in literary works, it is essential to consider these levels and types as a foundational framework.

As a Sufi term, the “*arif*” denotes the possessor of *irfan*, that is, one who has attained divine knowledge and recognized the Truth (al-Ḥaqq) through *kashf* and *mushahada* (unveiling and spiritual witnessing), and whose recognition is granted by the will of the Truth itself. The terms *arif* and *arif billah* are synonymous. The difference between a *scholar* (*alim*) and a *gnostic* (*arif*) lies in the fact that the scholar acquires knowledge through study and learning, whereas the ‘*arif* attains *irfan* through inspiration and spiritual state (*hal*), through *mukashafa* and *mushahada*. The knowledge gained by the *arif* is also referred to as *ma ‘rifatullah*. In Sufi tradition, the *arif* is understood as one who has reached spiritual perfection, a person who desires nothing but the Truth. These qualities attributed to the figure of the ‘*arif* have served as a foundational basis in shaping the image of the gnostic in Sufi literature.

Based on the perspectives regarding the three types of *irfon* (*irfon* of the masses, *irfon* of the elite, and *irfon* of the elite of the elite) and its three levels (knowledge of certainty, eye of certainty, and Allah of certainty), it is essential to focus on one important aspect. *Irfon* is a broad concept encompassing external knowledge and understanding of religious rulings, as well as the heart's perception of true unity through contemplation and the knowledge acquired through this process. It also includes the enlightenment attained by a seeker through experiencing mortality in Allah and eternity with Allah as a result of their spiritual state and contemplation. In essence, *irfon* comprises all knowledge, experiences, impressions, sincerity, and beliefs in various states and stations that lead to the recognition of Allah. *Irfon* encompasses all knowledge that serves as a means for the lover and seeker of Allah to reach their goal. When interpreting the mystical meaning in literary works, it is crucial to consider the author's position in relation to the types and stages of *irfon*. This chapter, based on this logic, reveals that Lutfiy's poetry literarily interprets the *irfon* of the elite among the types of *irfon*, and the level of the eye of certainty (*ayn ul-yaqin*) among the levels of *irfon*.

The second section of the first chapter is titled “Literary and Aesthetic Roots of *Irfonic* Interpretation in Turkic Literature”. In this section, the works of Mavlono Lutfi, particularly the literary and aesthetic foundations that formed the basis of his mystical views, were examined in two parts. The first part studied the works of writers preceding Lutfi and the interpretation of Islamic-educational views in them, while the second part explored the interpretations in the works of Lutfiy's contemporaries. It has been scientifically and theoretically substantiated that the initial literary and aesthetic

foundations of mystical interpretation in Turkic literature are found in the works of creators such as Abu Ali ibn Sina, Yusuf Khos Hajib, Ahmad Yassavi, Ahmad Yugnaki, and Nasiruddin Rabguzi. The subsequent literary and aesthetic foundations are evident in the works of Lutfiy's contemporaries, including Atoyi, Gadoi, Sayyid Kasimi, Sakkoki, Haydar Khorezmi, and Alisher Navoi.

It is known that the influence of Sufi teachings on Turkic literature falls within the scope of Islam's influence on Turkic literature. The directions of Islam's influence on Turkic or Uzbek literature can be primarily outlined as follows:

1. Impact in terms of themes and issues.
2. Influence in terms of motifs, symbols, and characters.
3. Influence from the perspective of prophetic literature.
4. Ideological and content-related impact.

This classification, which demonstrates the directions of Islam's influence on Turkic literature, can also illustrate the impact of Sufism on literature, particularly on Uzbek literature.

In the works of poets from the first half of the 15th century, religion and Sufism complemented each other, logically harmonized, and the meanings and symbols of Islamic Sufism were reflected in the poetry of this period with deep understanding and sentiment. In Lutfiy's work, the influence of various themes and images used by Turkic-speaking poets up to the 15th century is also evident. The directions of this influence can be outlined as follows: 1) In the depiction of Quranic verses, famous hadiths, and symbols related to the Mi'raj; 2) In moral-didactic, educational, and enlightenment views; 3) In the interpretation of scenes and details related to nature; 4) In the use of popular folk proverbs and sayings, and the Turkic language; 5) In the style and artistry of depiction; 6) In the interpretation of metaphorical love. In Lutfiy's poetry, traces of these influences are clearly visible in these and similar aspects.

While literary and aesthetic views are generally common in works expressing mystical and Sufi perspectives, they are reflected differently in each poet's work based on their unique style, approach, and worldview. As we delve into Lutfiy's oeuvre, we observe that the poet's ghazals possess a high level of mystical content and depth, revealing that he was well-versed in both secular and mystical knowledge. Undoubtedly, the literary and aesthetic views and experiences of both Turkic and Persian literature, which had developed during and before Lutfiy's time, served as the foundation for this.

Mavloni Lutfiy, as a creative poet, was nourished by the literary and aesthetic environment that existed up to his time. The Lutfiy-esque charm, simplicity and fluency, the pearl-like arrangement of words in couplets, and the appropriate use of mystical images and Sufi symbols in his works demonstrate that the writer received education from schools that met high aesthetic standards. It is also true that the great spiritual heritage of Lutfiy and his contemporary poets contributed to the emergence of geniuses like Navoi. The fact that the great Sufi poet Lutfiy became the sultan of the realm of words indicates that spiritual life, literary-aesthetic thinking, and views in the spirit of mysticism were deeply rooted in Central Asia.

The second chapter of the dissertation is titled "**Mystical Worldview and its Reflection in Images**". The first section of the chapter is called "*Lutfi - a Mystic Poet*".

This section attempts to elucidate the fact that Mavlono Lutfi was a mystic poet based on his lifestyle, moral character, creative works, and the perspectives of his contemporaries about him. Lutfiy's adherence to a Sufi path and which specific Sufi order he belonged to are clarified using reliable 15th-century sources and credible information about the poet's mentors.

There is almost no disagreement about Mavlono Lutfiy being a great poet. However, there are debates regarding Lutfiy's status as a mystical poet. In literary studies of the past century, the prevailing view was that Lutfiy, like his contemporaries, was a singer of worldly love. In most studies on Lutfi, the poet was interpreted as a singer of secular love, a master wordsmith, and a creator of folk-like and simple poems. Of course, there are certain grounds for such views and similar interpretations. However, in most studies, the most important aspect of Lutfiy's poetry - its enlightening content and significance - was overlooked. The fact that Lutfiy was a mystical poet is fully confirmed, first and foremost, by the poet's lifestyle, and then by his works.

Based on information from the works of Alisher Navoi and other sources, Lutfiy studied both exoteric and esoteric sciences and formally underwent spiritual training (suluk) under the Sufi sheikh Shihabiddin Khiyaboni. Considering that inner knowledge refers to gnosis and enlightenment, and that the people of the inner path are understood to be Sufis, we can say that Lutfiy formally underwent spiritual training and was both a master of gnosis and a Sufi. Navoi praises Lutfiy as "a dear and blessed... *dervish (beggar)*" because he followed the Sufi path and was among the people of enlightenment. In the biographical anthology "Nasoyim ul-muhabbat", Navoi clearly states that Lutfiy combined poetry and Sufism throughout his entire life. It is virtually impossible to find interpretations or depictions that contradict or are separate from divine enlightenment in the works, especially the poetry, of a person who observed the etiquette of the Sufi order, underwent spiritual training, and adhered to such a lifestyle throughout his life.

According to Abdurahmon Jomiy and Alisher Navoi, Lutfiy underwent spiritual training (suluk) under the guidance of a sheikh named Shihabiddin Khiyaboniy. Shihabiddin Khiyaboniy's real name was Shihabiddin Bistami; while his birth year is unknown, it is recorded that he died in 1420 (or 1404). This individual was widely known as Shihabiddin Khiyaboniy. He is considered a scholar and Sufi who lived in Herat during the Timurid era. The addition of the nisba "Bistomiy" to his name suggests that he was either from Bistam, resided there for a period, or his family had roots in Bistom. He initially acquired religious knowledge and studied hadith and Islamic jurisprudence (fiqh) under Hanafi school teachers such as Qutbiddin Yahya Jomiy, Qavamiddin Bistami, and Jalaluddin Kirmoniy. Later, he embraced asceticism and joined the Sufi path, gaining renown in this capacity. His fame and status attracted numerous disciples, and he earned the trust and respect of even prominent figures like Amir Timur. While it is not yet definitively known to which Sufi order Shihabiddin Khiyaboniy belonged, historical context and available sources strongly suggest that he was most likely affiliated with the Naqshbandi order.

In response to the question of what kind of poet Lutfi was, Alisher Navoi presents the following verse by Lutfi, which is based on gnostic content:

*Ulki husn etti bahona elni shaydo qilg'ali,
Ko'zgudek qildi seni o'zini paydo qilg'ali.*

In this verse by Lutfi, literary expression is given to views on divine enlightenment - recognizing the Allah and contemplating the manifestation of the Allah's beauty in creation. Navoi selects a verse with precisely this meaning and states that it is "the essence of this type's disposition" - an expression of this group's behavior. Through this approach, Navoi, on one hand, confirms that Lutfi was an enlightened poet, and on the other hand, indicates that calling to recognize the Allah through metaphor or means, contemplating the Allah through the mirror of the beloved's face, is one of the main creative principles of enlightened poets. If this way of knowing the Allah is considered in relation to the levels of mysticism, it corresponds to the mysticism of the elite. Based on Navoi's approach and the study of Lutfiy's poetry, it can be concluded that Lutfi in his poems primarily sang about the mysticism of the elite, following the path of "observing the Allah through the beauty of the beloved". The interpretation of love in Mavlono's poetry should be understood and explained in accordance with this style of expression.

The second section of the chapter is titled "*The Image of the Orif in the Poet's Poetry*". This section analyzes the central image in Lutfiy's poetry that embodies Islamic-mystical content - the image of the *orif* (mystic). The mystical persona of Lutfiy's lyrical protagonist, along with their worldview, experiences, and struggles, is revealed through examples from the poet's hymns of praise, na't poems, and other mystical ghazals.

Representatives of Uzbek literature in the first half of the 15th century also created works under the influence of Sufi teachings and literature. Traces of this influence are clearly visible in the language, style, and imagery of their works. E. Rustamov, discussing the main themes of poetry from this period, writes: "The primary content of ghazals by Uzbek poets in the first half of the 15th century, similar to the ghazals of Hafiz and Kamal Khujandi, centers on human love. The ghazals of Sakkoki, Atoyi, and Lutfiy, like those of Hofiz and Kamol Khujandi, astound readers with their lyricism and sincerity"⁴⁴. This conclusion of the brilliant scholar is crucial for understanding the poetry of this period, particularly Lutfi's works. Firstly, the human love that the scholar refers to is indeed the main theme in Lutfiy's poetry. However, this "human love" essentially represents not the secular or common love as it was described in the last century, but rather the love of the elite. The love of the special is also a love based on metaphor, in which a person loves another with pure affection, but the object of this love is considered a manifestation - the beauty of Allah, a person in whom divine light shines. In other words, a person loves another for the sake of Allah, for the contemplation of the Allah. The love of Majnun and Farhad is a vivid example of such love. In sources, this love is also referred to as metaphorical love - love between humans. Secondly, Hofiz Shirazi and Kamol Khujandi, whom E. Rustamov mentions for comparison, are renowned in Persian poetry as singers of divine love and mystical meanings. Hofiz Shirazi's rindona ghazals are recognized in world literature as expressions of divine ecstasy and mystical love. In this sense, E. Rustamov's view that

⁴⁴ Rustamov Э. Узбекская поэзия в первой половине XV века. – Москва: ИВЛ, 1963. – С. 112.

the content and thematic substance of Lutfiy's work is similar to the poetry of Hofiz and Kamol is very apt.

One of the important images formed by the fusion of literature and Sufism is the image of the orif (mystic). Like many poets of the 14th-15th centuries, Lutfiy literarily expressed mystical meanings in his poems. Although Lutfiy's lyrical hero may appear at first glance merely as a mad lover, he occasionally speaks of divine enlightenment, teaching about the essence of the world and the secret of attaining the Allah. Through understanding the universe and its contents, he encourages the perception of the Creator's power and greatness, and urges spiritual elevation:

*Soching salosili Lutfiyni chekti haq sori,
Majoz ulandi haqiqatqa, muntaho bo 'ldi'*⁴⁵.

That is, (oh beloved) the chain of your hair drew Lutfi towards the Allah; thus, the metaphor connected to reality and reached its ultimate conclusion (was fulfilled).

This is the superficial meaning of the verse. To understand it as Lutfiy intended, it is necessary to know the symbolic meanings of the term's hair, metaphor, Allah, and *muntaho* (ultimate end).

The hair chain, or "zulf" in general, is typically understood by Sufis to represent qualities of beauty and majestic manifestations, as it serves as a barrier to attaining Absolute beauty. Some Sufis have also interpreted hair as a symbol of divine attraction. At times, the term "zulf" is used to describe the darkness of disbelief, the hardships of Shariat, the challenges of the spiritual path (tariqat), and the difficulties of Allah⁴⁶.

Haqiqat refers to God (Allah), permanence, and the Hereafter. The term is also used to denote the state in which the Divine removes the attributes of the seeker (solik) and replaces them with His own⁴⁷.

Majaz denotes a means or bridge to reach haqiqat; it signifies the temporary, the ephemeral, and also carries the meaning of the material world⁴⁸.

Muntaha signifies the ultimate point, the end, completion; and **muntahi** is the designation for one who has attained this spiritual rank. A muntahi is a seeker who has traversed all stages of the spiritual path (suluk), fully completed the stations of the tariqat under the guidance of a perfect master (shaykh-i kamil), and attained true tawhid and experiential gnosis. Such individuals are referred to as the "arbab al-nihayat" ("the people of the ultimate [station]"). According to Sufi sources, "The people of the ultimate station dwell with God both outwardly and inwardly; their souls are freed from the darkness of the lower self, they walk the path of nearness, their spirits belong to the highest realm, they remain untouched by the fire of passions, their inner being is infused with divine knowledge, and the Hereafter becomes manifest to them"⁴⁹. In short, a muntahi is a Sufi master (shaykh, pir-i kamil) who has reached the station he has striven for throughout his life – the station of haqiqat. For this reason, the rank he attains is called muntaha (the final station, the ultimate point).

⁴⁵ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Фафур Фулом номидаги НМИУ, 2012. – Б. 300.

⁴⁶ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 6. – Tehron: Zavvor, 1380. – S. 169.

⁴⁷ Uludag' Suleyman. Tasavvuf terimleri so'zlugu. – Istanbul: Kbalci, 2016. – S. 152 – 153.

⁴⁸ Ibid. – P. 239.

⁴⁹ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 9. – Tehron: Zavvor, 1380. – S. 368 – 369.

If we consider the Sufi meanings of these symbols, it becomes clear that Lutfi says the following in the above verse: O beloved, divine manifestation and attraction (the chains of your hair) led me towards Allah. Thus, transience and annihilation (the metaphorical disappearing) connected to Allah, to eternity (Allah), and as a result, unity with Allah and the supreme Allah (the ultimate goal) were attained.

Analyzing the work of the poet Lutfi, who embedded such mystical meanings in his poems and provided clear allusions to this, as in the above verse, from the perspective of mystical interpretations, and studying the instances where the image of the mystic is manifested in the poet's work, is extremely important. This is because it complements existing views, updates some of them, and brings to light the original Allah that the creator intended. This undoubtedly necessitates a new and different approach to viewing Lutfi's poetry.

The image of the mystic in Lutfi's poetry is that of a possessor of divine knowledge, one who has recognized the Allah through discovery and contemplation, always immersed in the whirlpool of inspiration, spiritual state, revelation, and observation. He is perfect in the Sufi path, seeking nothing but the Allah, desiring only to behold the Divine. It should be noted that in Lutfi's poetry, the characteristics of the mystic figure portrayed by the poet are quite clearly manifested in the ghazals of praise (*hamd*) and prophetic praise (*na't*), as well as in mystical and free-spirited ghazals. In love poems, the mystical persona of the lyrical hero is revealed in certain couplets.

In Lutfi's works, the image of the mystic is vividly portrayed in ghazals such as praise, prophetic praise, and sermons. However, we witness the depiction of the lover-mystic in most of the poet's ghazals. That is, no matter how much Lutfi's lyrical hero suffers in love, he is simultaneously a possessor of divine knowledge. In other words, the mystical views characteristic of Lutfi's lyrical hero are expressed against the backdrop of love's sufferings.

Chapter III of the dissertation is titled "**The Poetic Function of Mystical Symbols in Lutfi's Poetry**". The first section of the chapter is called "*Interpretation of Mystical Symbols and Concepts*". In this section, the mystical symbols and concepts actively used in the poetry of Mavlono Lutfi - such as kufr (disbelief), iymon (faith), Ka'ba, zulf (lock of hair), ko'z (eye), yuz (face), but (idol), tarso (Christian) and others - were studied based on various sources. Their literary function in the poet's works is highlighted.

It is known that without a good understanding of the figurative and true meanings of Sufi symbols, it is impossible to correctly interpret the essence of Uzbek poetry from the first half of the 15th century. The poets of this period "sang the secrets of Allah through the medium of metaphor" (Alisher Navoi). This aspect necessitated adorning the ghazals created in Uzbek literature of this period with various symbolic and allegorical images, figures, and diverse figurative devices.

The Sufi symbols and concepts used in Mavlono Lutfi's poetry can be categorized into the following types based on their content: 1) Religious and spiritual terms (Allah, iymon-kufr, Ka'ba, azal-qiyomat, Kavsar suvi, mehrob, qoba qavsayn, laylatul me'roj, ravza, jannat-do'zax, but, tarso (tarsobacha), zunnor, pir); 2) Terms related to existence and natural phenomena (celestial sphere, universe, creatures,

heavenly bodies (such as the sun), gul, bulbul, parvona, bulut, qatra, xas); 3) Terms associated with body parts (zulf, ko‘ngil, qosh, ko‘z, dudoq, yuz, ir, og‘iz, lab, bel, yanoq; 4) Terms related to wine (boda, may, mayxona, soqiy, sharob, jom, mug‘bacha; 5) Terms connected to various objects (mirror, tears, light, *burqa*). This classification alone demonstrates the significant and crucial role that mystical symbols and concepts play in Lutfiy’s poetry.

Lutfi frequently employs religious and educational concepts, terms, and symbols in his work. He skillfully uses them to express his lyrical experiences. One of the prominent religious and educational concepts in Lutfiy’s poetry is kufr (disbelief). In the poet’s works, the concept of kufr is most often depicted in connection with the symbol of *zulf* (lock of hair). Lutfi interprets it in a manner that does not contradict Sharia principles, drawing from Sufi meanings to portray it as “the darkness of the world of separation (deviation from the Allah)”, and as a manifestation of divine attributes. At times, Lutfi interprets the concept of kufr not in its strict Sharia sense, but in an even more nuanced way - defining anything that distracts from the Allah or prevents one from reaching the Allah as kufr or misguidance. In the poet’s verses, faith (*iymon*) signifies “*ma’rifatulloh, yaqin*”, certainty”, as well as “observing divinity, attaining union, and seeing nothing but the One (Allah)”⁵⁰. The face (*yuz*) symbolizes “the manifestations of Allah⁵¹ that occur to the seeker in the unseen state”.

Lutfiy sometimes provides his own interpretation of the mystical symbols in his poems:

*Zihi zuhuri tajalli yuzung safosinda,
Savodi kufr muayyan ko ‘zung qarosinda*⁵².

In this verse, the poet expresses disbelief not through the blackness of hair, but through the blackness of the eyes. According to him, if divine manifestation is reflected in the purity of the beloved’s face, the darkness of disbelief (things that distract from the goal) becomes apparent in the blackness of their eyes. In this way, Lutfi explains the meaning of the symbols and concepts he actively employs. Such explanations, of course, serve as an important foundation for analysis.

The most frequently depicted Sufi symbols in Lutfiy’s poetry are those associated with human body parts. Among these, the symbols of face, hair, eyes, eyebrows, and lips are particularly prominent. Each of these symbols can be studied individually, as Lutfiy’s poetry provides ample material for such an approach. Lutfi has poems in which an entire system of symbols related to body parts is incorporated into the imagery, embodying a gallery of mystical symbols connected to human anatomy. One such poetic work in Lutfi's repertoire is a ghazal that begins with the line: “In your face, the light of the Almighty is evident”.

The second section of the third chapter is titled “*Description of the heart and symbols associated with it*”. This section examines the artistry of Lutfi's depictions of the heart symbol, as well as the interpretation of related symbols that often accompany it. The participation and role of the heart and its associated symbols in revealing

⁵⁰ Uludag‘ Suleyman. Tasavvuf terimleri so‘zlugu. – Istanbul: Kbalci, 2016. – S. 185.

⁵¹ Ibid. – P. 94.

⁵² Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 242.

mystical content are defined. It is substantiated that the image of the heart occupies an important place in the portrayal of Lutfiy's mystical-literary conception.

In the previous section, it was noted that mystical literature possesses a unique system of images and symbols. At the center of this system stands the image of the mystic, surrounded by several other images: particle and sun, Pharaoh and Moses, man and world, hair and face, drop and sea. One of the symbols occupying an important place in this system is undoubtedly the heart. To fully comprehend the poetic function of this symbol in expressing meaning, it is necessary to have a deep understanding of the mystical meanings attributed to it and the essence of the terms associated with it.

According to the people of the spiritual path, one "must cleanse the house of the heart with the broom of asceticism from dust, dirt, and debris, so that the heart becomes the throne where the sultan of love sits... As long as the heart does not escape the turmoil of worldly attachments and concerns, it will not become the dwelling place of the Friend's love" (Husayn Vaiz Kashifi). This very perspective of the Sufis on the heart served as the foundation for the depiction of the symbol of the heart in classical literature, particularly in the works of Lutfiy.

Ko'ngil (soul) is a Turkic word, which is called "dil" in Persian and "qalb" in Arabic. In Sufism, the heart signifies "the rational soul, a treasury of secrets, a place where Allah gazes, a place where divine perfection and beauty manifest in the most beautiful form"⁵³. In Sufi literature, the heart is also understood as "the source of knowledge called *ma'rifat* and *irfon*, the abode of revelation and inspiration; the divine expanse (*vus'ati ilohiy*), the house of Allah, the dwelling place of Allah, and the abode that contains Allah, who cannot be contained by heaven and earth"⁵⁴. Sources note that there are seven levels of the heart: 1. Sadr (chest) - the abode of the essence of Islam; 2. Qalb (soul) - the abode of the essence of faith; 3. Shigaf - the abode of love, loving people and caring for them; 4. Fuod (inner heart) - the place of contemplation; 5. *Hibbat ul-qalb* - the place of love directed towards the Allah; 6. Suvaydo - the place of unveiling the unseen; 7. *Muhjat ul-qalb* - the place where divine lights are manifested"⁵⁵. In some sources, these levels of the heart are called "veils", and it is indicated that there are not seven, but four of them⁵⁶. In short, in examples of mystical literature, the heart is considered a symbol carrying such precise meanings.

In this chapter, Lutfiy's depictions of the heart are examined from various perspectives: the heart's eternal love, the heart as the Kaaba, the heart as a treasury of divine secrets, the heart afflicted with the pain of divine love, and the heart's longing for the vision of Allah. For example, in the following verse, Lutfiy depicts the heart as a treasury of divine mysteries:

*Irning xayolin gar nihon tutsam ko'ngulda, ne ajab,
Muflis kishi topsa guhar yoshurmog'i nochor erur*⁵⁷.

In this verse, which is a beautiful example of tamsil (allegorical exemplification), mystical meanings are interpreted in a lyrical, lover-like manner. The word "irn" in the

⁵³ Uludag' Suleyman. Tasavvuf terimlari so'zlugi. – Istanbul: Kbalci, 2016. – S. 107.

⁵⁴ Uludag' Suleyman. Tasavvuf terimlari so'zlugi. – Istanbul: Kbalci, 2016. – S. 205.

⁵⁵ Uludag' Suleyman. Tasavvuf terimlari so'zlugi. – Istanbul: Kbalci, 2016. – S. 205.

⁵⁶ Sajjodiy Saidja'far. Farhangi istilohoti va ta'biroti irfoniy. – Tehron: Tahuriy, 1370. – S. 388.

⁵⁷ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 75.

couplet denotes lip. In Sufi terminology, the lip symbolizes “the Word, the Utterance” that carries esoteric knowledge. Accordingly, *labi la’l* (“ruby-red lip”) alludes to “the beloved’s word and its profound meaning”; *labi shakar* (“the sugary/sweet lip”) signifies “the word conveyed to prophets through angels or revealed to saints through the purification of the heart”; whereas *labi shirin* (“the sweet lip”) refers to “a word that can be perceived and experienced directly, without any intermediary – i.e., inspiration, the beloved’s utterance”⁵⁸. Thus, in general, the lip embodies meanings such as divine gnosis, wisdom, secrets and mysteries, and states of unveiling and inspiration. In the verse above, the lyrical persona implies precisely these meanings, saying in effect: “If I keep hidden in my heart the memory of Your divine knowledge and utterance (Your lip), there is nothing surprising in this, for if a poor seeker finds a precious gem, will he have any choice but to conceal it?” In the verse, first, the lyrical persona states that the remembrance and gnosis of the Truth – unveilings and inspirations received through inner purification – are preserved within the heart. Second, he emphasizes that the heart itself is a treasury in which divine mysteries are kept. Third, he refers to himself as a *mufliis* – a destitute, impoverished one – yet his destitution is relative to the lip (i.e. divine gnosis). In Sufi doctrine, such a person is known as a *faqir*, one who seeks nothing but the Divine.

The image of the heart in Lutfi's poetry is a character familiar with divine love, thirsting for enlightenment, and constantly anguishing in the grip of pain and suffering, never abandoning its true purpose even for a moment. It is sometimes calm, sometimes rebellious, sometimes contemplative, sometimes frenzied. As a free sultan, it does not heed any advice of reason when contemplating the Allah through its true purpose - *mazhar*. It strives to perceive divine Allahs and the wisdom of the Creator from all existence, especially from every part of the beloved. It is a symbol that understands its love and devotion to the beloved as an eternal destiny, and aspires to be worthy of the honorable status of “House of Allah”, His place of manifestation. Based on such interpretations, it can be said that in the view of Sufi creators, the heart is considered a treasure trove of divine secrets (enlightenment). Consequently, the treasure itself is regarded as a representation of divine mystery.

In our view, the writings of a wise poet like Lutfi about the heart should be regarded as true mystical knowledge, and it is essential to emphasize that the prototype of the heart image in his poetry is Lutfi's own heart.

CONCLUSION

1. Sufism, which emerged based on Islamic teachings, initially appeared in the form of asceticism, and later developed into expressions of divine love and gnosis. However, throughout all stages, the main focus of Sufism remained irfon - divine knowledge and recognition of the Allah, contemplation of existence through revelation and spiritual vision, and an attempt to comprehend the essence of creation. Therefore, the most classical period of Sufism, the 10th-13th centuries, is called the **Irfon period**. In essence, the goal of all Sufi orders was to know the Allah and reality. Both the

⁵⁸ Uludag‘ Suleyman. *Tasavvuf terimleri so‘zlugu*. – Istanbul: Kabalci, 2016. – S. 228.

ascetic Sufi, the gnostic Sufi, the Sufi lover, and the libertine Sufi sought to reach the Allah and find Him. However, the gnostic stood out among them due to his deep contemplation, higher level of knowledge, inner composure, and reflective nature. These characteristics of the Irfon period became the most distinctive features of the literary works created under the influence of its ideas.

2. The Islamic-educational foundations established by Sufi literature were embodied in the teachings of Sufism, which began to take shape in the middle of the 8th century Hijri. In this regard, the period of gnosis (the stage of irfon) in Sufism, which developed in the 10th-13th centuries, is of particular importance. During this period, Sufi life shifted from outward worship, asceticism, and struggle to an inward focus, with spiritual purity and the pursuit of Allah becoming the main ideas. Naturally, this concept became the central theme of the literature that celebrated the ideas of this era. In his work, Mavlono Lutfiy also literary interpreted the views characteristic of the gnostic period of Sufi teachings.

3. When interpreting the mystical meaning in literary works, it is essential to consider the author's position regarding the types and stages of mysticism. Based on the views of three types of mysticism (common mysticism, elite mysticism, and the elite of the elite mysticism) and three levels (knowledge of certainty, eye of certainty, Allah of certainty), it is necessary to note that mysticism is a broad concept. It encompasses external knowledge and understanding of religious rulings, as well as the heart's vision of true unity through contemplation and the knowledge acquired through this process. It also includes the enlightenment that the seeker gains from annihilation in the Allah and remaining eternal with the Allah through spiritual states and contemplation. In essence, all knowledge leading to the recognition of the Allah, experiences, impressions, sincerity, and beliefs in spiritual states and stations constitute mysticism. In his poetry, Lutfi literaryally interpreted the mysticism of the elite from the types of mysticism, and the mysticism of the eye of certainty level from the levels of mysticism.

4. It is necessary to study the work of Mavlono Lutfi, particularly the literary and aesthetic foundations that formed the basis of his mystical views, by dividing them into two parts. The first part involves examining the interpretation of works by writers before Lutfiy and the Islamic-educational views within them. The second part focuses on the interpretations in the works of Lutfiy's contemporaries. Although literary and aesthetic views are common in works expressing mystical and Sufi perspectives, each poet's work reflects these differently based on their unique style, approach, and worldview. Notably, we observe that Lutfiy's ghazals possess a high mystical content and level, and we understand that the poet was well-versed in both secular and mystical knowledge. Undoubtedly, the literary and aesthetic views and experiences of both Turkic and Persian literature, which developed during Lutfiy's time and before, served as the foundation for this.

5. There is little dispute about Mavlono Lutfi being a great poet. However, disagreement exists regarding Lutfiy's status as a mystical poet. In the literary studies of the last century, the prevailing view was that Lutfi, like his contemporaries, was a singer of worldly love. Most studies overlooked the most crucial aspect of Lutfiy's poetry - its enlightening content and significance. The fact that Lutfi was a mystic poet

is fully confirmed, firstly by the poet's lifestyle, and then by his works. Lutfi studied both exoteric and esoteric sciences and formally practiced the Sufi path under the Sufi sheikh Shahabiddin Xiyobaniy (Bistomiy). Until the end of his life, he abandoned neither the Sufi path nor literary creation. Considering that the science of the inner self refers to irfon (mystical knowledge) and enlightenment, and the people of the inner self refer to Sufis, Lutfi can be formally described as a creator who followed the Sufi path, being both a master of irfon and a Sufi. Based on Alisher Navoi's attitude and the study of Lutfiy's poetry, it can be concluded that in his poems, Lutfi mainly sang about the mysticism of the elite, following the path of "observing the Allah through the beauty of the beloved".

6. From the perspective of creative style, Mavlono Lutfi belongs to the category of creators who write in the metaphorical manner. The main feature of poets who create metaphorically is the literary interpretation of Allah not directly, but through metaphor (means), and Lutfiy's matla, cited by Alisher Navoi in "Nasoyim ul-muhabbat", is written in this style (*tariq*). Navoi emphasizes this very verse as an example that demonstrates Lutfiy's style, an important feature of his work, and generally, the nature of the work of the category to which Lutfiy belongs. People who are aware of the secrets of Allah - divine enlightenment - understand the writings of poets in Lutfiy's category in their true sense, while those who are unaware understand them in their own way - figuratively (outwardly).

7. The image of the mystic in Lutfiy's poetry is that of a person possessing divine knowledge, who has come to know the Allah through discovery and contemplation, and who always lives in the whirlpool of inspiration, spiritual states, revelation, and observation. He is perfect in the Sufi path, a person who desires nothing but the Allah, seeking only to behold the Divine. It should be noted that in Lutfi's poetry, the characteristics of the mystic image are more clearly manifested in the ghazals of praise and devotion, as well as in the mystical, free-spirited, and advisory ghazals. In romantic poems, the mystical image of the lyrical hero emerges in certain verses. Although Lutfi's lyrical hero may appear at first glance as merely a mad lover, he occasionally speaks of divine knowledge, teaching about the essence of the world and the secret of attaining the Allah. Through understanding the universe and its contents, he encourages the perception of the Creator's power and greatness, and calls for spiritual elevation and refinement of morality. He invites spiritual perfection.

8. Without a good understanding of the figurative and true meanings of Sufi symbols, it is impossible to correctly interpret the essence of Uzbek poetry of the first half of the 15th century, particularly Lutfiy's poetry. Like the poets of this period, Lutfi "sang the secrets of Allah through metaphor" (Alisher Navoi), and in his poetry, the depiction of metaphorical love is literaryly harmonized with the interpretation of true love. In this style, Sufi symbols and concepts play the most important poetic role in expressing the mystical layer. Without knowledge of their specialized mystical meanings, it is impossible to reveal the poet's true potential, skill, and creative intention. For example, no matter how much Lutfiy's lyrical hero suffers in love, he is simultaneously a possessor of divine knowledge. In other words, the mystical views characteristic of Lutfiy's lyrical hero are expressed against the backdrop of love's

sufferings. This feature ensured that they were equally beloved by both the common people and the elite.

9. The Sufi symbols and concepts used in Mavlono Lutfiy's poetry can be categorized into the following types based on their content: 1) Religious and educational terms Allah, iymon-kufr, Ka'ba, azal-qiyomat, Kavsar suvi, mehrob, qoba qavsayn, laylatul me'roj, ravza, jannat-do'zax, but, tarso (tarsobacha), zunnor, pir; 2) Terms related to existence and natural phenomena (celestial sphere, universe, creatures, celestial bodies (such as the sun), gul, bulbul, parvona, bulut, qatra, xas); 3) Terms related to body parts (zulf, ko'ngil, qosh, ko'z, dudoq, yuz, ir, og'iz, lab, bel, yanoq; 4) Terms related to wine (boda, may, mayxona, soqiy, sharob, jom, mug'bacha); 5) Terms related to various objects (mirror, tears, light, veil). This classification alone demonstrates the great importance and prominence of mystical symbols and concepts in Lutfiy's poetry.

10. Lutfi frequently employs religious and educational concepts, terms, and symbols in his work. He skillfully uses them to express his lyrical experiences. The most actively depicted Sufi symbols in the poet's poetry are those associated with human body parts, among which the symbols of face, tresses, eyes, eyebrows, and lips are particularly prominent. It becomes evident that the poetic scenes, which at first glance may appear entirely metaphorical - depicting worldly beauty, are actually used as a means of expressing mystical Allahs, divine enlightenment, and pure love. However, to comprehend and study the mystical layer of Lutfiy's poetry, a thorough knowledge of Sufi terminology and language is required. Only then will it be possible to achieve interpretations and opinions in this regard that are free from bias.

11. Mystical literature has a unique system of images and symbols. At the center of this system is the image of the mystic, surrounded by a number of other images, symbols, and concepts: disbelief - faith, particle - sun, Pharaoh - Moses, man and world, hair and face, drop and sea. One of the images occupying an important place in this system is undoubtedly the heart. To fully comprehend the poetic function of this image in expressing meaning, it is necessary to have a deep understanding of the mystical meanings attributed to it and the essence of the terms associated with it.

12. It is not by chance that in literature created under the influence of Islamic teachings, serious attention is paid to the matter of the heart, because Islamic teachings place great emphasis on the purity of the heart and soul. Sufi literature adopted these views characteristic of Islamic and Sufi teachings as its guiding principles and interpreted the purification of the heart as one of its central issues. The Sufi perspectives on the heart served as the foundation for the depiction of the heart symbol in literature, particularly in the works of Lutfiy.

13. The image of the heart in Lutfiy's poetry is a character familiar with divine love, thirsting for enlightenment, and constantly tormented in the grip of pain and suffering, never deviating from its true purpose even for a moment. It is sometimes calm, sometimes turbulent, sometimes contemplative, sometimes seemingly mad. It is a free sultan and does not heed any advice of reason in contemplating the Allah through its true purpose - *mazhar*. It strives to perceive divine Allahs and the wisdom of the Creator from all existence, especially from every part of the beloved. It is a symbol that understands its love and devotion to the beloved as an eternal destiny and aspires to be

worthy of the honorable status of “House of Allah”, His place of manifestation. The writings of a poet like Lutfi about the heart are pure mysticism, and for the symbol of the heart in the poet’s poetry, Lutfiy’s own heart served as a prototype.

**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**

БОЙМУРАТОВА НАРГИЗА БОЗОРБОЕВНА

**ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ИРФАНИЧЕСКОГО
СОДЕРЖАНИЯ В ПОЭЗИИ ЛУТФИ**

10.00.02 – Узбекская литература (Узбекская классическая литература)

**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 № B2024.2.PhD/Fil4800.

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ВВЕДЕНИЕ

(аннотация диссертации доктора философии (PhD))

Цель исследования заключается в раскрытии важных аспектов художественной интерпретации мистического содержания и просветительских взглядов в поэзии Лутфи, а также гармонии метафоры и истины путем изучения его поэтического творчества в контексте суфийской тематики.

Задачи исследования:

Изучить особенности эпохи и литературной среды, в которой жил Лутфи, роль ирфанического содержания в творчестве писателей, живших и творивших в первой половине XV века, а также источники ирфана;

Исследовать литературно-эстетические корни выражения ирфанической интерпретации и мистических взглядов в тюркской литературе до Лутфи;

Рассмотрев жизнь Лутфи, в частности, вопрос о том, был ли он арифом, на основе первоисточников, проанализировав стиль, язык и выразительные средства его поэзии, обосновать, что Лутфи был не представителем светской поэзии, а, напротив, представителем ирфанической поэзии;

Определить, что поэзия Лутфи имеет ирфаническое содержание, выявить наличие в ней образа арифа и определить ведущие характеристики этого образа;

Изучить систему ирфанических символов в поэзии Лутфи, исследовать важные аспекты, характерные для интерпретации мистических символов и понятий, раскрыть поэтическую функцию ирфанических символов.

В качестве **объекта исследования** были выбраны сравнительно совершенное издание дивана Мавлоно Лутфия, подготовленное Содиром Эркиновым и опубликованное в 2012 году, а также поэтические сборники «Sensan sevarim» (1987) и «Mavlono Lutfiy» (стихотворения, 1965).

Предмет исследования составляет анализ газелей в творчестве Лутфия и раскрытие мастерства их художественного воплощения, отношение поэта к литературным традициям, особенности его творческого стиля и поэтического мастерства, а также изучение суфийско-ирфанийских образов в произведениях и их художественной интерпретации.

Методы исследования. В диссертации применены методы системного подхода, сравнительно-исторического, культурно-исторического и описательного анализа.

Научная новизна исследования заключается в следующем:

Литературно-эстетическая эволюция выражения мистического содержания и суфийских интерпретаций в тюркской литературе до Лутфи раскрыта на примере теоретических идей периода ирфана суфийской философии (X - XIII вв.), произведений Ибн Сины, Юсуфа Хас Хаджиба, Ахмада Яссави, Ахмада Югнаки, Насируддина Рабгузи, Атои, Саййида Косими;

Исламско-просветительские основы мистического содержания в поэзии Лутфи, три типа ирфана (ирфан общий, ирфан избранных, ирфан избранных из избранных) и три степени (знание достоверности, суть достоверности, истина достоверности) освещены на основе воззрений ранних суфиев и суфийских творцов. Установлено, что в поэзии Лутфи из видов ирфана художественно

интерпретирован ирфан избранных, а из степеней ирфана - ирфан на уровне сути достоверности.

Принадлежность Лутфи к категории поэтов, творящих в стиле метафоры, его статус просвещенного человека и поэта подтверждены на основе новых фактов о его дервишском образе жизни и связи с Баязидом Бистами через Шихабиддина Бистами, а также исследования мистических символов и концепций в его поэзии;

Система мистических символов и понятий в поэзии Лутфи классифицирована на пять семантических групп, при этом обосновано, что в интерпретациях поэта преобладают религиозно-просветительские понятия и символы, связанные с частями тела, что раскрывается через поэтические функции таких мистических символов и понятий, как тарсо, зуннар, лицо - локон, бровь - глаз, сердце.

Внедрение результатов исследования. На основе выводов, полученных в результате изучения художественной интерпретации ирфанического содержания в поэзии Мавлоно Лутфи:

Научно-теоретические выводы о литературно-эстетических истоках мистического содержания и выражения мистических интерпретаций в тюркской литературе до Лутфи, процессе их развития, теоретических взглядах, характерных для мистического этапа суфийской философии, художественной интерпретации мистического мировоззрения в произведениях таких творцов, как Ибн Сина, Юсуф Хас Хаджиб, Ахмад Яссави, Ахмад Югнаки, Насируддин Рабгузи, Атойи, Сайид Косими, а также о том, что это оказало значительное влияние на тюркское поэтическое мышление последующего периода, в частности, на творчество Мавлоно Лутфи, и о том, что совершенное изображение просветительского содержания в творчестве Лутфи было непосредственно связано с предшествующей тюркской литературой, были использованы в практическом проекте No IZ-20210201 “Создание многоязычного мультимедийного сборника на основе изучения и популяризации творчества Алишера Навои за рубежом”, запланированном на 2021-2023 годы в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои No 01/4-2953 от 5 июля 2025 года). В результате материалы данного проекта были обогащены новой информацией и теоретическими взглядами о литературно-эстетических истоках, процессе развития и взаимном влиянии мистического содержания и выражения мистических интерпретаций в тюркской и персидской литературе.

Выводы о том, что исламско-просветительские основы ирфанического содержания в поэзии Лутфи, сущность ирфана как всеобъемлющего понятия были раскрыты на основе взглядов ранних мистиков и суфийских творцов, обоснованы взгляды на три типа ирфана (ирфан омма, ирфан хосса и ирфан хос аль-хосса) и три уровня (ильм аль-якин, айн аль-якин, хакк аль-якин), что в своей поэзии Лутфи художественно интерпретировал ирфан избранных из видов ирфана, ирфан на уровне айн аль-якин из уровней ирфана, а также выводы о необходимости учета позиции автора по отношению к видам и этапам ирфана при интерпретации ирфанического значения в литературных произведениях, принадлежащих к разным языкам, были использованы в практическом проекте No ПФ-201912258 на тему

“Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои No 01/4-2954 от 5 июля 2025 года). В результате, в рамках материалов электронной платформы, при изучении классической литературы, охватывающей очень большой период узбекской литературы, были сделаны важные научные выводы об определении типов и уровней ирфана, в том числе с учетом того, что Лутфи художественно изобразил ирфан избранных в своей поэзии.

Научные данные и выводы о том, что Лютфи принадлежит к категории поэтов, творящих в стиле аллегии, был просвещенным человеком и поэтом, вел суфийский образ жизни, изучал как экзотерические, так и эзотерические науки, официально прошел сулук у суфийского шейха Шахобиддина Хиябони (Бистами), мастерски использовал систему мистических символов и понятий в своей поэзии, а также о том, что эстетической основой мистического содержания, широко распространенного в тюркской поэзии XIV-XV веков, в частности, в узбекско-азербайджанской классической поэзии, является мистическая литература, берущая начало в творчестве Ибн Сины, были использованы в фундаментальном проекте “Узбекско-Азербайджанские литературные связи” No OA-23-25 на 2023-2025 годы в Азербайджанском культурном центре имени Гейдара Алиева в Узбекистане (справка Азербайджанского культурного центра имени Гейдара Алиева в Узбекистане No AZE/45 от 21 июня 2025 года). В результате это послужило разработке научно-теоретических выводов о продолжении традиций Лутфи в мистических интерпретациях поэзии Навои и Физули, художественной функции мистических символов, их охвате и содержании.

Выводы о том, что систему мистических символов и понятий в поэзии Лутфи можно разделить на пять групп, связанных с религиозно-просветительскими аспектами, природными предметами, частями тела, вином и предметами быта, и что среди них преобладают религиозно-просветительские символы и понятия, связанные с частями тела - такие мистические символы и понятия, как тарсо, зуннар, куфр - иман, юз - зулф, кош - куз, кунгил, а также о том, что эта классификация впоследствии закрепилась в образцах узбекско-азербайджанской классической поэзии, были использованы в фундаментальном проекте No EQA-23-25 на тему “Узбекско-азербайджанские литературные связи и ведущие тенденции периода независимости”, рассчитанном на 2022-2025 годы в Институте литературы имени Низами Гянджеви Академии наук Азербайджана (Справка No 757/A7 Института литературы имени Низами Гянджеви Академии наук Азербайджана от 3 июня 2025 года). В результате в проекте достигнуто более широкое освещение таких вопросов, как общность тюркского мышления в поэзии Лутфи, Навои, Физули, общность, место и значение изображения понятий и символов, связанных с любовью, мистицизмом и суфизмом.

Структура и объем исследования. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы, общий объем составляет 158 страниц.

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

I bo'lim (part I; I часть)

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