ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/2025.27.12.Fil.41.01RAQAMLI ILMIY KENGASH

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

HALIMOVA SHAHLO TO‘LQIN QIZI

“QUSH TILI” TURKUM DOSTONLARNING QIYOSIY-MATNIY TADQIQI

10.00.10 – Matnshunoslik va adabiy manbashunoslik

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

Toshkent – 2026

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Contents of dissertation abstract of doctor of philosophy (PhD) on Philological Sciences

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KIRISH (falsafa doktori PhD dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon xalqlari matnshunosligida Sharq mumtoz adabiyotiga doir adabiy manbalarni, xususan sayyor syujet turkumidagi dostonlarni qiyosiy-matniy o‘rganishga bo‘lgan e’tibor tobora ortib bormoqda. Chunki ular nafaqat turkiy, balki forsiy va qisman arabiy adabiyotning o‘ziga xos uyg‘unligidagi sinkretik ijod namunalari sanaladi. Shuning uchun jahon matnshunosligida daho ijodkorlar dostonlari, jumladan, “Qushnomalar”[1] matnining qiyosiy poetikasini, ayniqsa, ularda sintez, payravlik va naziraviylik masalalarini o‘rganish dolzarb ahamiyat kasb etadi. Shu ma’noda, o‘zbek matnshunosligida dunyoning turli qo‘lyozma xazinalarida saqlanayotgan, ajdodlarimiz tomonidan qush tili bo‘yicha yozib qoldirilgan dostonlarni har jihatdan keng ko‘lamda tadqiq etish, nashrga tayyorlash va ilmiy muomalaga kiritish kabi masalalar benihoya dolzarb ahamiyat kasb etmoqda.

Dunyo matnshunosligi va manbashunosligida ulug‘ ijodkorlar asarlariga tegishli har qanday matniy topilma alohida qiymatga ega badiiy-estetik hodisa sifatida chuqur tahlil etilmoqda. Ularga oid birlamchi manbalar o‘rganilishi bilan qiyosiy tahlil va talqin etilishi asosida yangi nazariy xulosalarga kelinmoqda. Shunisi e’tiborliki, qushlar olami insonning ruhiy-falsafiy xususiyatlarini yoritishda muhim manba bo‘lib xizmat qilishi, olimlarning ular haqidagi badiiy-estetik tasavvurining namoyon bo‘lish shakllari, usullari va dinamikasi kabi masalalar bo‘yicha bildirilgan xulosalari nisbiy xarakterga egaligi, ularni isloh qilish yuzasidan ilgari surilayotgan qarashlar ilmiy asosli ekanini ko‘rsatmoqda.

“Qushnomalar”ning matni talqiniga doir qarashlarni tahlilga tortish ularning tub mohiyatini hamda ularda mujassamlashgan islomiy-tasavvufiy ruhiyatni teran anglash, ularda targ‘ib etilgan ezgu g‘oyalarning bugungi jamiyat ravnaqi, xususan, yoshlar, tarbiyasidagi ahamiyatini ko‘rsatish imkoniyatini beradi. Muxtaram Prezidentimiz Shavkat Mirziyoyev ta’kidlab o‘tganlaridek: “Dunyo shiddat bilan o‘zgarib, barqarorlik va xalqlarning mustahkam rivojlanishiga rahna soladigan turli yangi tahdid va xavflar paydo bo‘layotgan bugungi kunda ma’naviyat va ma’rifatga, axloqiy tarbiya, yoshlarning bilim olish, kamolga yetishga intilishiga e’tibor qaratish har qachongidan ham muhimdir. Aynan ta’lim va ma’rifat bashariyat farovonligining asosiy omillaridan hisoblanadi, insonlarni ezgulikka da’vat etadi, saxovatli, sabr-qanoatli bo‘lishga undaydi. Muqaddas islom dinimiz bizga aynan shuni o‘rgatadi. Bunday yondashuv – davr talabidir!”[2]. Har bitta davr tadqiqotchilar oldiga o‘ziga xos ilmiy muammolarni qo‘yadi.

[1] “Qush tili” turkum asarlari keyingi o‘rinlarda shunday tarzda beriladi.

[2] Mirziyoyev Sh.M. Milliy taraqqiyot yo‘limizni qat’iyat bilan davom ettirib, yangi bosqichga ko‘taramiz. – Toshkent: O‘zbNMIU, 2017. – B. 365.

Ularga to‘g‘ri ilmiy-nazariy jihatdan yondashib, masalaning tub negiziga, asosiy manbalar tahliliga, tadqiq etilayotgan adabiy materialning genezisi hamda vujudga kelishining barcha jarayonlari tahliliga e’tibor qaratish muhim ahamiyat kasb etadi. “Qush tili” turkum dostonlarini ana shu nuqtayi nazardan o‘rganish matnshunoslik ilmi oldida turgan dolzarb vazifalardandir.

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”, 2017-yil 7-fevraldagi PF-4947-son “O‘zbekistonni yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmonlari, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish to‘g‘risida, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, bajarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risidagi Qarorlari, “Adabiyot va san’at, madaniyatni rivojlantirish – xalqimiz ma’naviy olamini yuksaltirishning mustahkam poydevori” mavzusidagi ma’ruzasida hamda sohaga 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 tadqiqoti 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. “Qushnomalar”ga oid dastlabki o‘rganishlar fors tadqiqotlarida namoyon bo‘ladi. Sodiq Gavharin yirik fors shoiri Fariduddin Attor Nishopuriyning “Mantiq ut-tayr” asarini o‘rgangan tadqiqotchi-lardan biri bo‘lib, o‘zining tanqidiy nashrining so‘zboshisida muhim kuzatishni kiritgan. Uning ta’kidlashicha, so‘fiy mualliflarning falsafiy asarlarida inson qalbi qushga, tana esa qush jon jahdi bilan chiqishga intilgan qafasga o‘xshatilganini tez-tez uchratish mumkin[3]. Biroq aynan Fariduddin Attor bu obrazlarni shu qadar mahorat bilan uyg‘unlashtirish va zamondoshlariga “Mantiq ut-tayr” asarini taqdim etishga erishdi. Y.E. Bertels “ramziy obrazlarning bu qadar mukammal va to‘liq poetik bayoni”, “qalb qushi” va “Simurg‘”ning tadqiqotiga alohida ilmiy ish bag‘ishlagan[4]. U Islomgacha bo‘lgan (zardushtiy) “Simurg‘”(qushlar

[3] Гавхарин С. Аттари Нишапури Фарид ад-дин Мантик ат-тайр. – Д.: Би нигахи тарджама ва нашр-и кутуб. 1977. – S. 12.
[4] Бертельс Е.Э. Навои и Аттор – Избранные труды. Суфизм и суфийская литература. – М.: Наука, 1965. – С. 377 – 420.

sultoni) va “qalb qushi” obrazlarining yangi fors adabiyotida paydo bo‘lishini batafsil yoritib bergan. Anri Korbenning qarashlariga tayanib, Bertels qushlar sayohati va suhbati to‘g‘risidagi syujetlarda bir necha liniyalarni ajratgan. Birinchisini u Avesto yozuvlarida, Abulqosim Firdavsiyning o‘rta fors tilidagi bir necha asarlari va “Shohnoma”da, Shahobiddin Yahyo Suxrovardiyning bir necha risolalarida (jumladan, “Safari Simurg‘”) kuzatgan. Ikkinchi xildagi syujet liniyasining manbalari sifatida Y.E.Bertels qadimgi yunon faylasuflarining (Parmenid va Platon) asarlarini ko‘rsatadi va Platon dialoglarining arabcha tarjimasi orqali Ibn Sino asarlari, jumladan “Risolat ut-tayr” asariga o‘tgan. Uchinchi liniyani esa qalbning Allohga qaytishi bilan bog‘liq janrga, Muhammad payg‘ambar bilan bog‘liq al-Isro va Me’roj voqeasiga bog‘lashadi[5].

Yurtimiz va jahon olimlari hamda tadqiqotchilari ushbu noyob adabiy-madaniy hodisa – “Qush tili” turkumiga mansub asarlarni o‘rganish, ilmiy tahlil qilish va uning ma’naviy meros sifatida qadrini aniqlash borasida salmoqli ishlar amalga oshirmoqdalar. Xususan, turkiy adabiyot xazinasida muhim o‘rin tutadigan Alisher Navoiyning “Lison ut-tayr” hamda Mavlono Xoja Qozi Payvandiyning “Qush tili” dostonlari V.Zohidov, I.Sulton, S.Ivanov, Sh.Eshonxo‘jayev, B.Valixo‘jayev, A.Hayitmetov, S.G‘aniyeva, Sh.Sharipov, M.Imomnazarov, A.Malexova, Sh.Hasanova, Z.Hamidov, Mustafo Janpolat, U.Jo‘raqulov, N.Jabborov, Z.Mamadaliyeva, D.Yusupova, M.Abdulxayrov, S.Olimov va X.Turaxonova[6] kabi ilmiy faoliyat yurituvchi mutaxassislar

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[5] Федорова Ю.Е. От касыды до трактата: философский анализ сюжетов о беседах птиц// Ориенталистика. 2022;5(3): // С. 474 – 488.

[6] Зоҳидов В. Ўзбек адабиёти тарихидан. – Т.: Ўзадабийнашр, 1961. – 265 б.; Султон И. Навоийнинг қалб дафтари. – Т.: Адабиёт ва санъат, 1963. – 253 б.; Ҳайитметов А. Алишер Навоий. Шайх Санъон. – Т.: Бадиий адабиёт, 1962. – Б. 3 – 8; Алишер Навоий. Лисон ут-тайр. Илмий танқидий текст. Тайёрловчи: Шарафиддин Эшонхўжаев. – Т.: Фан, 1965. – 178 б.; Эшонхўжаев Ш. Сўнгсўз ўрнида/Алишер Навоий. Асарлар. 15 томлик. Т. 11. – Т.: Бадиий адабиёт, 1966. – Б. 246 – 249; Валихўжаев Б. Навоийнинг “Лисон ут-тайр” асарида шеърий миниатюраларни қайта ишлашдаги маҳорати// Ўзбек тили ва адабиёти, 1976 йил, № 6. – Б. 35 – 41; Ғаниева С. Лисон ут-тайр/ Ўзбек адабиёти тарихи. 5 томлик. Т. 2. XV асрнинг иккинчи ярми. – Т.: Фан, 1977. – Б. 323 – 336.; Иванов С. Алишер Навоийнинг “Лисон ут-тайр” достони (Таржимоннинг асл нусхани шарҳлаш тажрибаси)/ Таржима санъати. Мақолалар тўплами. Китоб 4. – Т.: Адабиёт ва санъат, 1978. – Б. 195 – 220; Малехова А. Алишер Навои. Язык птиц. – Санкт-Петербург: Наука, 2007. – С. 267 – 329; Шарипов Ш. Алишер Навоий “Лисон ут-тайр” достонининг генезеси ва ғоявий-бадиий хусусиятлари. – Т.: Фан, 1982. – 93 б; Имомназаров М. Симурғ машаққати (“Ҳақиқат ва мажоз” туркумининг учинчи мақоласи)// Шарқ юлдузи, 1991 йил, № 4. – Б. 15 –166; Имомназаров М. Хожа Қози Пайвандий Ризоий // Адабиёт кўзгуси. – 1998. №1. – Б. 13 – 20; Ҳасанова Ш. Мавлоно Хожи Қози Пайвандий Ризоийнинг “Қуш тили” достони ва унинг қиёсий-текстологик тадқиқи. – Т.: ЎзРФА Давлат адабиёт музейи, 2006. – 104 б.; Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – 328 б.; Ali Şir Nevayı. Lisan ü’t -tayr. Hazırlayan Prof. Dr. Mustafa Canpolat. – Ankara: 1995; Эшонқулов Ҳ. “Лисон ут-тайр”ни янгича ўрганиш тажрибасидан/“Алишер Навоий ва форс-тожик шеърияти” мавзусидаги халқаро илмий-амалий конференция материаллари. – Хўжанд: Давлат нашриёти, 2001. – Б. 31 – 32; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. – T.: Tamaddun, 2019. – B. 169 – 198; Жўрақулов У. “Лисон ут-тайр”да хронотоп шакллари. /Назарий поэтика масалалари: муаллиф, жанр, хронотоп. – Т. : Ғафур Ғулом номидаги НМИУ, 2015. – Б.105 – 120; Мамадалиева З. “Лисон ут-тайр” образлари: рамз ва мажоз олами. – Т.: 2021, – 126 б.; Abdulxayrov M. Navoiy asarlari matni tabdilini amalga oshirish usullari, tamoyillari va amaliy masalalari: filol.fan. dokt....diss.–T.: ToshDO‘TAU, 2017. – 252 b.; Алишер Навоий. Лисон ут-тайр. Сўзбоши, табдил ва изоҳлар муаллифи М.Абдулхайров ва А.Пардаев. – Т.: Ёшлар матбуоти, 2022. – 544 б.; Олимов С. “Лисон ут-тайр”нинг қиёсий поэтикаси: синтез, назиравийлик ва таржимавийлик: филол. фан. д–ри...дисс. – Самарқанд, 2023.– 278 б.;

tomonidan o‘zbek va jahon madaniy kontekstida anglash va ilmiy-ma’rifiy jihatdan saqlashga xizmat qiladigan dolzarb tadqiqotlar mavzusi sifatida o‘rganib kelinmoqda. Bu sa’y-harakatlar mazkur asarlarning ma’rifiy va tasavvufiy ahamiyatini yanada chuqur anglash imkonini bermoqda.

Shuningdek, Abu Ali ibn Sino, Imom Ahmad G‘azzoliy, Shahobiddin Suxrovardiy risolalari va Fariduddin Attor hamda Gulshahriy masnaviylari A.Irisqulov, N.Komilov, M.Boltayev, Sh.Sirojiddinov, F.Isomiddinov, N.Arasli[7] ishlarida nazariy jihatdan chuqur tahlil etilgan bo‘lsa, turk olimlari Hilal Yuksel, Aysel Sariyje, Adem Chatak, Zyubeyir Ovadjik, Mustafa Chaparti, Mustafa Yildiz, Sherife Bal, Simone Dario Nardellaning ilmiy ishlarida tasavvufiy ruhda yozilgan asarlarning o‘ziga xos xususiyatlari hamda uning turk adabiyotida tutgan o‘rni haqida ma’lumotlar beriladi[8]. Ammo, qush tili turkumidagi asarlar qiyosiylik jihatdan deyarli o‘rganilmagan.

Tadqiqotning dissertasiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlariga muvofiq “Mumtoz adabiyotshunoslikning dolzarb masalalari” hamda “Sharq va o‘zbek adabiy aloqalari” mavzulari doirasida bajarilgan.

Tadqiqotning maqsadi “Qush tili” turkumidagi dostonlarning qo‘lyozma va toshbosma manbalarini ilmiy-monografik jihatdan o‘rganish, genezisi va tadrijini tahlilga tortish, shuningdek, qiyosiy-matniy tadqiqini amalga oshirish va ilmiy asoslashdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

Sharq mumtoz adabiyotida “Qush tili” turkum dostonlarining genezisi

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Jabborov N. “Lison ut-tayr”da muallif konsepsiyasi talqini./Alisher Navoiy adabiy va ilmiy merosini o‘rganish masalalari mavzusidagi 69-ilmiy xalqaro konferensiya materiallari. – T.: Yashil yaproq, 2024. – B. 329 –336.; Turaxonova X. Alisher Navoiyning “Lison ut-tayr” dostoni nasriy bayoni inglizcha tarjimasida badiiy tasviriy vositalarning lingvopragmatik tadqiqi: filol. fan.falsafa dokt...diss. – Andijon, 2024. –171 b.

[7] Ибн Сино. Тайр қиссаси. А.Ирисқулов таржимаси. “Ўзбек адабиёти” Бешинчи том, иккинчи китоб. –Т.: Ғафур Ғулом, 1968. – Б.322 –327; Ирисов А. Абу Али Ибн Сино ҳаёти ва ижодий мероси. – Т.: Фан, 1980. – Б. 205; Болтаев М. Абу Али Хусайн Ибн Синонинг фалсафий-ижтимоий таълимоти. – Б.: Бухоро нашриёти, 2001. – Б. 24; Сирожиддинов Ш. Ўзбек мумтоз адабиётининг фалсафий сарчашмалари/ Монография, – Т.: Янги аср авлоди, 2011. – Б. 200; Исомиддинов Ф. Шайх Санъон ҳақидаги қиссаларнинг қиёсий таҳлили (Фаридиддин Аттор ва Алишер Навоий асарлари асосида). – Филол. ф. н. ... дисс. – Тошкент: 2001. – 138 б.; Арасли Нўшоба. Гулшаҳрий ва Навоий// Адабий мерос. 1980. – № 13. – Б. 17 – 22.

[8] Yüksel Hilal. Mantıku’t–Tayr’da Fiiller. Yüksek lisans tezi, Harran Üniversitesi, Sosyal Bilimler Enstitüsü, Türk Dili ve Edebiyatı Ana Bilim Dalı, 2024. – 116 s.; Sarıyüce Aysel. Ferîdüddin Attâr’ın Mantıku’t-Tayr Adlı Eserinde Vahdet Anlayışını Yansıtan Terim ve Metaforların Değerlendirilmesi. Yüksek lisans tezi, Ankara Yıldırım Beyazıt Üniversitesi, Sosyal Bilimler Enstitüsü, Temel İslam Bilimleri Ana Bilim Dalı, 2023. – 154 s.; Çatak Adem. Şihabeddin Sühreverdi: Hayatı, Eserleri ve Tasavvuf Anlayışı. Doktora tezi, Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Tasavvuf Bilim Dalı, 2007. – 643 s.; Ovacık Zübeyir. İbni Sina ve Gazzali’de Vahiy Anlayışı. Doktora tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, Din Felsefesi Bilim Dalı, 2010. – 222 s.; Çapartı Mustafa. İbni Sina ve Gazali’de İman. Yüksek lisans tezi, Pamukkale Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe Ana Bilim Dalı, Türk-İslam Felsefesi Bilim Dalı, 2019. – 167 s.; Yıldız Mustafa. İbni Sina ve Gazali’nin Akıl Öğretilerinde Kutsal Akıl. Yüksek lisans tezi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, 2001. – 223 s.; Bal Şerife. Gazali’ye Göre Tanrı Hakkında Konuşmak. Yüksek lisans tezi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, 2006. – 73 s.; Nardella Simone Dario. Gazali ve Suhreverdi’de Tasavvufi Tecrübenin Önemi. Yüksek lisans tezi, Fatih Sultan Mehmet Vakıf Üniversitesi, Medeniyetler İttifakı Enstitüsü, Medeniyet Araştırmaları Ana Bilim Dalı, 2017. – 93 s.

va rivojlanish davrlarini tasnif qilish va ilmy asoslash;

dostonlardagi syujet matnlarining o‘xshash va farqli jihatlarini tahlil etish;

qushnomalar manbalarining ilmiy-monografik tavsifini amalga oshirish;

“Qush tili” dostonlari nashr variantlarini matniy-qiyosiy tekshirish;

dostonlardagi obrazlarning o‘ziga xos jihatlarini tasniflash va poetik-qiyosiy jihatdan asoslash;

Qushnomalar matni poetikasiga oid tahlillarni tasniflash.

Tadqiqotning obyektini Alisher Navoiyning “Lison ut-tayr”, Fariduddin Attorning “Mantiq ut-tayr”, Mavlono Xoja Qozi Payvandiy Rizoiyning “Qush tili”, Gulshahriyning “Mantiq ut-tayr”, shuningdek, Xoqoniy Shirvoniyning, “Mantiq ut-tayr” qasidasi, Abu Ali ibn Sinoning “Risolat ut-tayr” hamda Ahmad al-G‘azzoliyning “Risolat ut-tayr” risolalari tashkil etadi.

Tadqiqotning predmetini “Qush tili” turkum dostonlari genezisi, matn tarixi, manbalarning ilmiy-monografik tavsifi, variantlilik, obrazlar tizimi va matn poetikasi masalalari tashkil etadi.

Tadqiqot usullari. Dissertatsiyada tarixiy-qiyosiy va analitik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Qush tili” turkum dostonlarining genezisi muqaddas diniy kitoblar va xalq og‘zaki ijodi negizida shakllanganligi, qushnomalarning qo‘lyozma va toshbosma manbalari monografik jihatdan tekshirilib, tayanch manbalari aniqlangan;

“Lison ut-tayr”ning so‘nggi 2013-yil nashridagi nuqsonlar qo‘lyozma va ilmiy-tanqidiy matn asosida ilk bora isbotlangan va Rizoiyning “Qush tili” dostonidagi qariyb 76 misra nashrda yo‘qligi aniqlanib, ilmiy muomalaga kiritilgan;

“Qush tili” turkum dostonlarining qiyosiy-matniy tadqiqi amalga oshirilib, matnlardagi tafovutlar, matniy xato va nuqsonlar bartaraf etilgan va asliyatga muvofiq matnlari tiklangan;

qushnomalardagi tasavvufiy obrazlar poetikasini o‘rganishning metodologik asoslari sifatida islomiy va tasavvufiy manbalar muhim o‘rin tutishi asoslangan va “Qush tili” turkum dostonlari yaxlit tizim sifatida olinib, obrazlar tadriji va matn poetikasi ilmiy-nazariy aspektda dalillangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

mumtoz adabiyotshunoslik, o‘rta asr adabiyotida qushnomalarning genezisi va shakllanish bosqichlari, har bir davr aspektiga xos bo‘lgan an’anaviyligi va tuzilishiga aniqlik kiritilgan;

“Qush tili” turkum dostonlarining matn tarixi tekshirilib, adabiy-estetik va ma’rifiy-axloqiy ildizlari aniqlangan;

qushnomalarning ilk qo‘lyozma manbalari qiyosiy jihatdan tavsiflanib, adabiy manbashunoslikning ilmiy mezonlari asosida dalillangan;

“Qush tili” turkumidagi dostonlarning qiyosiy-matniy tadqiqi amalga oshirilib, matnlardagi tafovutlar o‘rganilgan va qushnomalarning o‘zbek

adabiyoti tarixida tutgan o‘rni aniqlangan.

Tadqiqot natijalarining ishonchliligi ilmiy muammoning aniq va ravshan qo‘yilganligi, sohaning eng so‘nggi yutuqlariga tayanilganligi, tahlilga tortilgan manbalarning ilmiy metodlar asosida izohlanganligi, shuningdek, ushbu materiallar to‘liq matnshunoslik va adabiyotshunoslik aspektida ko‘rib chiqilgani, yondosh va asosiy manbalar asosida dalillangani, tadqiqot obyekti bo‘lmish mumtoz dostonlarning ilmiy-tanqidiy matni, ilmiy nashrlarga suyanilganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati “Qush tili” turkum dostonlariga oid tadqiqotlar natijasida yuzaga kelgan xulosalar, nazariy fikrlarni to‘ldiradi. O‘zbek adabiyoti tarixi hamda adabiy manbashunoslik va matnshunoslik yo‘nalishida ilmiy tadqiqot ishlari olib borishda, turkiy va forsiy adabiyotga xos mushtarakliklarni namoyon etishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati fors hamda o‘zbek mumtoz adabiyoti tarixi bo‘yicha ilmiy tadqiqotlarni yoritishda va monografiyalarni mazmunan boyitish va takomillashtirishda qo‘llanilishi mumkinligi, ilmiy natijalaridan oliy, ta’lim muassasalarida o‘zbek adabiyoti tarixi, matnshunoslik, manbashunoslik yo‘nalishlarini o‘qitishda ma’ruzalar, amaliy mashg‘ulotlar va maxsus kurslar, darslik qo‘llanma va dasturlar yaratishda amaliy foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. “Qush tili” turkumidagi dostonlarning qiyosiy-matniy tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

“Qush tili” turkum dostonlarining genezisi muqaddas diniy kitoblar va xalq og‘zaki ijodi negizida shakllanganligi, qushnomalarning qo‘lyozma va toshbosma manbalari monografik jihatdan tekshirilib, tayanch manbalari aniqlangani, o‘zbek mumtoz adabiyotini, jumladan, “Qush tili” turkumidagi dostonlarda uchraydigan irfoniy timsollarning asl ma’nosini ochish, tasavvufiy timsollar bilan bog‘liq ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IZ-2021020813-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 universitetining 2025-yil 8-oktabrdagi 01/4-4765-son ma’lumotnomasi). Natijada “Qush tili” turkum dostonlarining qiyosiy-matniy tahlili adabiyotda bo‘lib, tasavvufiy timsollarni badiiy mantiq asosida yoritish, timsollarni tahlilga olib kirish va asl mazmun-mohiyatini ishonchli manbalar yordamida yoritish kabi vazifalarni bajarishiga doir xulosalar elektron platforma materiallarining ilmiy-nazariy jihatdan xilma-xilligini ta’minlagan;

“Lison ut-tayr”ning so‘nggi 2013-yil nashridagi nuqsonlar qo‘lyozma va ilmiy-tanqidiy matn asosida ilk bora isbotlangan va Rizoiyning “Qush tili” dostonidagi qariyb 76 misra nashrda yo‘qligi aniqlanib, ilmiy muomalaga kiritilgani, “Qush tili” turkumidagi dostonlarning qiyosiy-matniy va badiiy xususiyatlarini yoritishda ijodkor shaxs ichki dunyosi va falsafiy

qarashlarini ochib berish, ijodiy izlanish jarayonini butun murakkabligi bilan tasvirlash, hayotiy va ijtimoiy jarayonlar aksini shaxs xarakteri orqali koʻrsatish, ya’ni qahramon tabiatining oʻzgarishini ta’minlash singari estetik funksiyalarga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan “PF-201912258 raqamli “Oʻzbek adabiyotining koʻp tilli (oʻzbek, rus, ingliz tillarida) elektron platformasini yaratish” nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2025-yil 20-noyabrdagi 04/4-5573-son ma’lumotnomasi). Natijada “Qush tili” turkumidagi dostonlarda oʻziga xos tarzda tarixiy shaxs va obrazlarning tasvirlanishiga doir ilmiy xulosalar elektron platforma materiallarini boyitishga xizmat qilgan.

“Qush tili” turkum dostonlarining qiyosiy-matniy tadqiqi amalga oshirilib, matnlardagi tafovutlar, matniy xato va nuqsonlar bartaraf etilgan va asliyatga muvofiq matnlari tiklanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IZ-2021020813-raqamli “Alisher Navoiy ijodining xorijda oʻrganilishi va targʻiboti asosida koʻp tilli multimedia toʻplamini yaratish” nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2025-yil 8-oktabrdagi 01/4-4765-son ma’lumotnomasi). Natijada loyiha dostonlarning mavjud nashrlaridagi matniy xato va nuqsonlar bartaraf etilgani va matnlarning asliyatga muvofiq matnlari tiklanganiga oid materiallar bilan boyitilgan;

qushnomalardagi tasavvufiy obrazlar poetikasini oʻrganishning metodologik asoslari sifatida islomiy va tasavvufiy manbalar muhim oʻrin tutishi asoslangan va “Qush tili” turkum dostonlari yaxlit tizim sifatida olinib, obrazlar tadriji va matn poetikasi ilmiy-nazariy aspektda dalillanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2021–2023-yillarda bajarilgan “PF-201912258 raqamli “Oʻzbek adabiyotining koʻp tilli (oʻzbek, rus, ingliz tillarida) elektron platformasini yaratish” nomli amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2025-yil 20-noyabrdagi 04/4-5573-son ma’lumotnomasi). Natijada loyihaning qushnomalardagi tasavvufiy obrazlar poetikasini oʻrganishning metodologik asoslari sifatida islomiy va tasavvufiy manbalar muhim oʻrin tutishi tadqiqiga oid ilmiy-nazariy materiallar bilan ilmiy saviyasi oshgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta xalqaro, 3 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda muhokamadan oʻtkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi boʻyicha jami 17 ta ilmiy ish chop etilgan, shundan Oʻzbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan 8 ta respublika va 3 ta xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, umumiy hajmi 163 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati izohlanib, tadqiqotning maqsadi, vazifalari, shuningdek, obyekti, predmeti ham ko‘rsatib berilgan hamda fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi va amaliy natijalari, shuningdek, tadqiqotning ishonchliligi, nazariy va amaliy ahamiyati ochiqlangan va amaliyotga joriy etilishi, e’lon qilingan ishlar va tadqiqot tuzilishi ko‘rsatib o‘tilgan.

Dissertatsiyaning **“Qush tili” turkum dostonlari genezisi va badiiy matn takomili”** deb nomlangan dastlabki bobi 2 fasldan iborat. Bobning *“Qush tili” dostonlari genezisi”* deb nomlangan birinchi faslida ushbu turkumga oid asarlarning yuzaga kelish jarayoni, shakllanish manbalari va adabiyot tarixidagi o‘rni haqida tahliliy yondashuvlar xususida so‘z boradi. Ushbu faslda mazkur janrning ildizlari Sharq mumtoz adabiyotida, ayniqsa tasavvufiy va didaktik adabiyot namunalari bilan chambarchas bog‘liq ekani asoslab beriladi.

O‘zbek mumtoz adabiyotida muayyan an’anaviy syujetlarining yaratilishi va rivojlanish tarixi bo‘lganidek, qushlarning ramziy sarguzashtlari asosida yozilgan asarlar ham talaygina. “Mantiq ut-tayr” turkumidagi dostonlarni o‘rganish Alisher Navoiyning “Lison ut-tayr” dostoni matni tarixini tadqiq qilish muammolarini hal qilish masalalari bilan chambarchas bog‘lanib, har doim mutaxassislarning diqqat markazida turgan muammo sanalib kelingan[9]. Zero, “Mumtoz adabiyotimiz manbalarini “ta’sirlar zanjiri” hodisasi asosida o‘rganish metodikasini muayyan asar genezisini tadqiq etishdan farqlash zarur. Adabiy asarning *genezisini* o‘rganish, ta’bir joiz bo‘lsa, “qon-qardoshlik rishtalarini aniqlash, ya’ni bir necha avlodning go‘yo bitta otadan tarqalganini dalillar bilan asoslashga o‘xshaydi”[10].

Fransuz adabiyotshunosi Gerard Genette bu borada “palimpsest” nazariyasini ilgari surgan bo‘lib, u matnlarning tarixiy qatlamlar asosida shakllanishini ko‘rsatadi: har bir badiiy matn – bu avvalgi matnlarning izlari asosida vujudga kelgan murakkab struktura[11]. Shu nuqtai nazardan olib qaraganda, “Qush tili” dostonlarining genezisi deganda, bu janrning ilk

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[9] Жабборов Н. Ўзбек матншунослиги: муаммолар, истиқболдаги вазифалар//Ўзбек филологиясида матншунослик ва манбашунослик муаммолари (Республика илмий-амалий анжуман материаллари). – Наманган, 2018. – Б. 34 – 40; Jabborov N. “Lison ut-tayr”da muallif konsepsiyasi talqini/Alisher Navoiy adabiy va ilmiy merosini o‘rganish masalalari mavzusidagi 69-ilmiy xalqaro konferensiya materiallari. – T.: Yashil yaproq, 2024. – B. 329 – 336.

[10] Zohidov R. Matnshunoslik va adabiy manbashunoslik asoslari. – T.: Yashil yaproq, 2023. – B. 123.

[11] Genette, Gérard. Palimpsests: Literature in the Second Degree. Translated by Channa Newman and Claude Doubinsky. Lincoln: University of Nebraska Press, 1997. – P. 374.

paydo bo‘lishi, uning diniy (Qur’on), tasavvufiy (Haqiqat yo‘li) va badiiy (masalan, Navoiy, Attor, Gulshahriy) ildizlarini aniqlash tushuniladi. M.M. Baxtin esa genezisni madaniy va ijtimoiy jarayonlar kontekstida tushunib, matnni “tarixiy dialog” deb ataydi[12]. Unga ko‘ra, har bir badiiy matn o‘zidan oldingi matnlar bilan uzviy aloqada bo‘lib, bu matnlar orasidagi o‘zaro munosabatlar orqali yangi ma’nolar hosil bo‘ladi. Bu fikr “Qush tili” turkumidagi dostonlar evolyutsiyasini tushunishda ham muhim: Attorning “Mantiq ut-tayr”i – dastlabki markaz, undan esa Gulshahriy, Navoiy va Rizoiy dostonlari intertekstual asosda o‘sib chiqqan.

O‘zbek adabiyotshunosligida genezis masalasi bo‘yicha bir qator olimlar tadqiqotlar olib borganlar. Shuhrat Rizayev asarning genezisini “asarning modifikatsiyalashgan tarixiy shakllanishi va matnlararo bog‘liqligini aniqlash metodologiyasi” deb ta’riflaydi. Unga ko‘ra, genezis – bu biror matn yoki syujet modelining tarixiy-funksional hayoti, ya’ni avvalgi matnlardan qanday shaklda ta’sir olgani va qanday o‘zgarishlarga uchraganini aniqlash jarayoni[13]. Adabiy genezis tahlilida quyidagilar o‘rganiladi:

- matnning tarixiy ijtimoiy sharoiti;
- manbaviy qatlamlar (Qur’on, hadis, tasavvufiy talqinlar);
- poetika va janr shakllanishi;
- avvalgi matnlar bilan aloqadorlik (intertekstualizm).

“Qushnomalar” genezisi ilohiy-muqaddas kitob Qur’oni Karim bilan bog‘liq ravishda o‘rganilishi eng maqbul yo‘ldir. Zotan, matnshunos olim Nurboy Jabborov e’tirof etganlaridek: “Matnshunoslikning o‘zak muammosi – matn tarixi haqida gap ketar ekan, uni o‘rganishda mumtoz adabiyotimizga poetik mazmun, poetik shakl va hatto vazn jihatdan ham manba vazifasini o‘tagan Qur’oni karim va hadisi shariflarni o‘rganishda sinovdan o‘tgan ilmiy uslublardan foydalanish kutilgan amaliy natijalarni berishi mumkin”[14]. XI–XII asrlarda qasidalarga diniy-tasavvufiy hamda didaktik-tarbiyaviy mavzularni yoritishda majoziy obrazlardan foydalanish yetakchi o‘rin egalladi. Bu jihatdan, qushlar motivi orqali badiiylashtirilgan lirik asarlarning o‘rni beqiyos. Shu bilan birgalikda, bu davrga kelib, xuddi shu talqindagi risolalarning butun boshli an’anasi shakllandi. Bunga Abu Ali ibn Sino (980–1037) “Risolat ut-tayr” asari bilan qadam qo‘yib berdi. Ibn Sinoning ushbu asari ko‘pincha “Risolat ut-tayr” deb atash bilan birga, “Kitobu ash-shabaka vat-tayr” – “Tuzoq va qush kitobi” deb ham nomlangan. Ushbu risola tasavvuf falsafasining eng ko‘zga ko‘ringan vakili Shahobiddin Suhravardiy (vafoti 1191-yil) tomonidan arab tilidan fors tiliga tarjima qilinib, an’anaviy tarzda uning asarlari jamlanmasidan joy oldi va o‘zining “Risolayi musammo ba safari Simurg‘” asarining yaralishiga zamin

[12] Бахтин М. Эстетика словесного творчества. – М.: Искусство, – 1979. – С. 36.
[13] Ризаев Ш. Адабий асарнинг генезиси ва интертекстуал таҳлили. – Т.: Фан, 2019. – Б. 21.
[14] Жабборов Н. Матн тарихи ва унинг генезесига доир айрим мулоҳазалар/Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. Халқаро илмий-амалий анжуман материаллари. – Наманган, 2021. – Б. 9.

bo‘ldi.

Bobning ikkinchi fasli ***“Qush tili” dostonlarining g‘oyaviy-mavzuviy taraqqiyoti”*** xususida bo‘lib, har bir dostonga muallifning yondashuvi, e’tiqodi va davrning ijtimoiy-siyosiy muhitidan kelib chiqqan holda baho berilgan. “Qushnomalar” sayyor syujetga asoslangan boshqa, ya’ni Layli va Majnun, Xusrav (Farhod) va Shirin, Vomiq va Uzro, Tohir va Zuhra, Oshiq G‘arib va Shohsanam kabi afsonalar bilan bir xil taraqqiyot bosqichiga ega emas. Negaki, “Layli va Majnun”, “Farhod va Shirin”lar haqidagi dostonlardan ko‘ra ancha erkin tarzda rivojlanib borgan. Biroq qushlar haqidagi dostonlarning takomili islom dini va uning muqaddas kitobi Qur’oni Karimdagi “Naml” surasi ta’siri doirasida kechdi. Sababi, “Layli va Majnun” qissasi asosida doston yozishga kirishgan shoir o‘zi istaganicha uning syujetini qayta ishlab, yangi fikr va g‘oya kirita bilar, voqealar talqiniga erkin munosabatda bo‘la olar, ulardan qaysi birini istasa, birinchi planga olib chiqar hamda o‘zi istaganicha dunyoviy ishqni tarannum etishi mumkin edi. Ammo “Mantiq ut-tayr” syujeti asosida yangi badiiy asar ijod qilishga kirishgan shoir ma’lum ma’noda yuqoridagi kabi imkoniyatlarga ega emas edi. U qay darajada bo‘lmasin, Qur’ondagi “Naml” surasi ko‘rsatmalariga amal qilishi, Hudhud obrazini pir – yo‘lboshchi, donishmand timsolida alohida fazilatlarga ega bo‘lgan majoziy haqiqatni talqin qilishi, uning payg‘ambarning dono maslahatchisi ekanini nazarda tutishi va uning Xudodan (Simurg‘) ma’lum xabarlar olib turishini ifoda etishi zarur edi. Chunki buni Qur’on talab qilgan. Unga amal qilmaslik hech bir yozuvchi yoki shoirning irodasiga bog‘liq bo‘lmagan. Uning syujeti va g‘oyasiga biror o‘zgartirish yoxud yangilik kiritish ijodkordan katta jasorat talab qilgan. Mana shu nuqtai nazardan musulmon olami xalqlarida vujudga kelgan qushnomalar o‘ziga xos jihatlarga egadir. “Qush tili” qissasi, dastavval, dunyoviy shakl va mazmunda bo‘lib, unda islomiy-tasavvufiy xarakter deyarli sezilmas edi. Davrlar o‘tishi bilan mazkur qissaning taraqqiyot bosqichida dunyoviy xarakter uzoqlashib, unda asta-sekin tasavvufiy ruh ustunlik qila boshladi. Ibn Sinoning qushlar tili haqidagi talqini uning metafizik va gnoseologik nazariyalarida chuqur ildiz otgan bo‘lib, ular Aristotel g‘oyalari ta’sirida bo‘lgan. U qushlar tilini borliq va koinot haqidagi chuqur haqiqatlarni yetkazish uchun qushlar tomonidan qo‘llaniladigan ramziy muloqot usuli sifatida qaraydi. Ibn Sino qushlar inson tushunchasidan tashqaridagi metafizik tushunchalarni tushunish va ifodalash imkonini beruvchi tug‘ma bilim yoki sezgi shakliga ega ekanligini ilgari suradi.

Abu Homid Muhammad al-G‘azzoliy (1058–1111) qushlar orqali inson ruhi hamisha kelgan manziliga – Tangri taoloning oldiga intilishi, bu istakda yo‘lga chiqqan solik uchun tariqat manzillarini bosib o‘tmoq haqiqatini ko‘rsatmoqchi bo‘ladi. Asar syujeti Ibn Sinoning “Tayr qissasi”ga o‘xshaydi, ammo ba’zi farqli jihatlari mavjud. Qushlar tuzoqqa tushishmaydi, balki o‘zlariga bir podshoh saylashni ma’qul ko‘rishdi. Qushlar “Buyuk Podshoh” emas, balki Anqo huzuriga borishadi. “Tayr qissasi”da qushlarning barchasi

Podshoh huzuriga yetgan bo‘lsa, “Risolat ut-tayr”da ularning ko‘pchiligi yo‘lda vafot etadi va bir qismigina yetib boradi. Anqo bilan qushlar o‘rtasidagi savol javoblarni G‘azzoliy Qur’on oyatlari asosida izohlaydi. Masalan, qushlar o‘zlarining yo‘lda halok bo‘lgan hamrohlari taqdiri haqida so‘raganlarida shunday javob beriladi: “Tangri yo‘lida halok bo‘lganlarni o‘lik deb emas, hayot deb hisoblanglar”[15]. Umuman, risolada Qur’ondan yigirmaga yaqin oyat keltirilgan bo‘lib, ularning mazmuni insonlarni ezgu ishlar qilishga chorlash, bu yo‘lda ularni qanday qiyinchilik va tuhfalar kutayotganligi haqidadir. Bu qissalar orasida yana bir o‘xshashlik bor edi, bu ham bo‘lsa – har ikki faylasufning ramziy qissalarida badiiylik omili ikkinchi darajali hisoblanadi, ya’ni u asarda yetakchilik qilmadi. Obrazlar faqat muallifning fikrini bayon etish uchun xizmat qildi. Ya’ni bu asarlar badiiy-falsafiy asarlar emas, balki falsafiy-badiiy risolalardir[16]. Keyinchalik Nosiruddin Burhonuddin Rabg‘uziy “Qisasi Rabg‘uziy” asarida qushlar obraziga keng o‘rin beradi. Unga ko‘ra qushlar Sulaymon alayhissalom boshiga soya soladi, Hudhud (sassiqpopishak) esa vodiylar oshib Bilqisga Sulaymon xabarini yetkazishda xizmat qiladi. Rabg‘uziydan keyingi ijodkorlar asarlariga Hudhud yetakchi obraz sifatida qatnashadi.

Qushlar obrazi orqali yuksak badiiyat namunasini yaratgan ijodkor fors shoiri va mutafakkiri Shayx Fariduddin Attor o‘zining “Mantiq ut-tayr” dostonini G‘azzoliyning “Risolat ut-tayr” asaridan ilhomlanib yozganligi qayd etiladi. Attor ijodiga tavhid falsafasi, ya’ni butun borliq va barcha mavjudotda, jumladan insonda ham Tangrining zuhuri, yaratuvchining zarrasi-jilvasi ifodalanishi haqidagi ta’limot yuzaga chiqadi. Asar syujeti qushlarning vodiylar oshib, Simurg‘ huzuriga borishi va o‘zlarining Si-murg‘ (forscha – o‘ttiz qush) ekanligi bilan yakunlanadi. G‘azzoliy asaridagi Anqo bilan Simurg‘ umumiy jihatdan bir xil ma’no tashiydi. Ammo Simurg‘ning yuksakligi iyhom san’ati orqali o‘ttizta qush ekanligi bilan xarakterlanadi. Attor o‘z asarini badiiy jihatdan rivojlantiradi va doston darajasiga ko‘taradi.

O‘zbek adabiyotida “Mantiq ut-tayr” janridagi dostonlarni o‘rganish Alisher Navoiy ijodini o‘rganish bilan bog‘liq. “Lison ut-tayr” dostoni hamisha mutaxassislarning diqqat markazida bo‘lib kelgan. “Lison ut-tayr” dostonini yaratishda Navoiyga nazira obyekti bo‘lib buyuk fors shoiri Fariduddin Attorning (XII asr) “Mantiq ut-tayr” dostoni xizmat qilgan. Navoiy o‘z dostonining umumiy tuzilishini yaratish jarayonida keng qamrovli mustaqillik bilan ish ko‘rgan. Professor Y.E.Bertelsning hisoblab chiqishicha, dostondagi 63 qo‘shimcha hikoyatning faqat 12 tasigina Attor hikoyatlari bilan mos keladi, qolgan 51 hikoyat esa Navoiy ijodiy xayolotining mustaqil mevasidir[17].

Rizoiyning “Qush tili” dostonida jami 156 ta sarlavha mavjud.

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[15] Abu Homid G‘azzoliy. Risolat ut-tayr / R.Hakimjonova tarj.// Sharq yulduzi. – 2015. – № 4. B. 127 – 134.
[16] Мамадалиева З. “Лисон ут-тайр” образлари: рамз ва мажоз олами. – Т.: Qaqnus media, 2019. – Б. 19.
[17] Имомназаров М. Ҳақиқат ва мажоз// Шарқ юлдузи, 1988, №4. – Б. 175.

Shulardan 66 tasi dostonning asosiy boblari sarlavhalaridan iborat bo‘lsa, 33 tasi hikoyat nomlarini tashkil etgan. 53 ta sarlavha Qur’oni Karim suralari va hadislardan keltirilgan arab tilidagi iqtiboslardan iboratdir. Doston jami (8474) misra, 4237 baytdan iborat[18]. Rizoiy dostonni yaratishdan asosiy maqsad qilib, g‘ayb shahodati yo‘lida kamolot bosqichlarini zabt etish va Haqqa yetishishda qushlar obrazi orqali ochib berishni qo‘yadi.

Dissertatsiyaning ikkinchi bobi **“Qush tili” turkum dostonlarining manbalari va matn xususiyatlari**” deb nomlangan. Unda “Qush tili” turkumidagi dostonlar manbalarining ilmiy-monografik tavsifi va qushnomalar variantlarining matn xususiyatlari yoritilgan. Bobning ***“Qush tili” turkum dostonlari manbalarining ilmiy-monografik tavsifi”*** deb nomlangan birinchi faslida ushbu turkum dostonlari matni ilmiy-monografik jihatdan tahlil etildi. Matnshunos oldida turgan bosh masalalardan biri – matn tarixini tiklash, tadqiq doirasiga jalb etilgan manbaning turli nusxalarini qiyosan o‘rganish, tadqiq qilish, ular asosida matnning asosiy variantini yaratish va ilmiy muomalaga kiritishdir[19]. Matn tarixini o‘rganishga zamin tayyorlash uchun, birinchi navbatda, qo‘lyozmaning ilmiy -monografik tavsifini amalga oshirish talab etiladi. Shunga ko‘ra, dissertatsiyada “Qush tili” turkumidagi dostonlar qo‘lyozmalari ilmiy tavsif etildi. Masalan, Alisher Navoiyning “Lison ut-tayr” dostonining O‘zFA SHI fondida jami 45 ta qo‘lyozma nusxasi mavjud. Shulardan Hamid Sulaymonov fondida 10 ta qo‘lyozmasi mavjud bo‘lib, to‘qqiztasi (№:224-I, 447-I, 427-I, 2630-II, 972-I, 229-I, 1033-I, 23-I, 3523-I) “Xamsa” dostonidan oldin keltirilgan va to‘liq matn keltirilmagan XVIII–XIX asrlarda ko‘chirilgan nusxalardir. Ulardan bittasi (№:1511) muallifi noma’lum qo‘lyozma sifatida saqlangan va tadqiqotimiz doirasida ushbu nusxaning Navoiy qalamiga mansub “Lison ut-tayr” dostoni ekanligiga oydinlik kiritildi. Ushbu qo‘lyozma jami 164 sahifadan iborat bo‘lib, tarkibi faqat “Lison ut-tayr”dan iborat. Ushbu nusxa 15x25 hajmda bo‘lib, har bir betda 11 yo‘l, 2 ta ustun yozuv mavjud, yozuv turi nasta’liq shaklida bo‘lib har bir sahifada poygir mavjud. Qo‘lyozma muqovasi yaxshi saqlanmagan, qattiq muqovada, ammo muqova jiddiy shikastlangan. Qo‘lyozma nusxaning ichki qismiga e’tibor berilganda hech bir sahifa tushib qolmaganligi aniqlandi, poygirlarning hammasi davomiylikda qo‘yilgan, ammo asar nashriy varianti bilan solishtirilganda asarning bosh qismidan 39 ta bayt tushib qolgan. Baytlarning o‘qilishida ham tafovutlar mavjud. Ushbu nusxaning qachon va kim tomonidan ko‘chirilganligi haqida ma’lumotlar berilmagan, birinchi sahifada turli harflar, asosan “ڇ” o‘zakli harflar yozilgan bo‘lib, orasida Muhammad Xoliq so‘zi ham uchraydi. Bundan tashqari, qo‘lyozmaning 1-sahifasida bir kichik muhr ikki o‘rinda bosilgan, ammo yaxshi bosilmaganligi tufayli ichidagi yozuvni o‘qish imkoni yo‘q. Qolaversa, asarda kolofon qismi ham mavjud emas, nashriy variant bilan

[18] Ҳасанова Ш. Мавлоно Хожа Қози Ризоийнинг “Қуш тили” достони ва унинг қиёсий-текстологик тадқиқи: филол.фан.номз….дисс. – Т., 2006. – Б. 147.
[19] Сирожиддинов Ш., Умарова С. Ўзбек матншунослиги қирралари. – Т.: Akademnashr, 2015. – Б. 8.

solishtirilganda asar oxiridagi bir necha baytlar keltirilmagan.

Eron Milliy muzeyidagi 15082 raqamli qo‘lyozma. Qo‘lyozma Fariduddin Attorning “Mantiq ut-tayr” asaridir. Ushbu asar basmaladan boshlangan:

Ofarin jon ofarin pok ro,
Anga jon baxshid-u iymon hok ro…

Ya’ni:

Ofarin jon ofarin, ey pok ruh,
Jon va iymon oldi sendik xok, ruh…

Ushbu qo‘lyozma nusxa jami 352 sahifadan iborat. Qo‘lyozma tugallangan, yaxshi saqlangan, xati ravon. Yozuv uslubi nasta’liq, bir sahifada ikki ustunli ramka ichida yozilgan. Hoshiyalarda ham turli xil harf yozuv ko‘rinishidagi belgilar uchraydi, bu belgilar ham asosiy yozuv bilan bir xilligi yuzasidan aynan bir kishiga tegishli xat deyish mumkin. Yozuvi xushxat bo‘lib bir sahifada 17 yo‘l joylashgan, bu esa matnni yaxshi o‘qilishiga imkon yaratadi. Har bir bet arab raqamlarida sahifalangan, ammo poygir qo‘yilmagan. Bu esa asarning orasidagi sahifalar tushib qolmaganidan dalolat beradi.

Gulshahriyning “Mantiq ut-tayr” asarining Turkiyadagi asosiy uch nusxasining tasnifi.

Gulshahriyning “Mantiq ut-tayr” asarining 2 ta qo‘lyozma nusxasi Turkiyaning Sulaymoniya kutubxonasida 160 hamda 810 raqamlari ostida saqlanadi. Shuningdek Rag‘ib Poshsho kutubxonasida 891 raqami ostida saqlanayotgan nisbatan qimmatli va to‘liq qo‘lyozmasi mavjud bo‘lib, qo‘lyozma 258 sahifadan tashkil topgan.

Istanbul shahri Sulaymoniya kutubxonasining Kamol Edip Kurkchuog‘lu kolleksiyasida saqlanayotgan 811 raqamli qo‘lyozma kitob jildi to‘q jigarrang charmdan bo‘lib, naqshlari o‘chib ketgan. Kitobning o‘lchami 17x11,5 sm. Matn Venetsiya qog‘oziga nasta’liq yozuvida ko‘chirilgan. Sahifa chetlari va misralar orasida qizil siyohdagi yozuvlar mavjud. Qo‘lyozma 145 sahifadan tashkil topib, satrlar soni 15 qatordan iborat. Asar quyidagi misralar bilan boshlanadi:

گنجینه مفتاح چؤ بسم الله اوله
گنجی آجان آدَمی آگاه اوله
اول کریم و فرد و قدوس و قدیم
اول حکیم و حی و قیوم و علیم [20]

Qo‘lyozmaning ko‘chirilgan yili va kotib haqidagi ma’lumotlar kiritilmagan.

Alisher Navoiy nomidagi davlat adabiyot muzeyining 127 raqamli qo‘lyozmasi. XVIII asrda Xorazmda yashab ijod etgan Mavlono Xoja Qozi Payvandiy Rizoiy qalamiga mansub “Qush tili” dostoni qo‘lyozmasi matni 9,5x17 sm o‘lchamdagi qizil hoshiyali sahifalarga nasta’liq xatida qora siyoh bilan bitilgan. Matn savodli ravishda ko‘chirilgan, ayrim xatolar

[20] Gülşehrî. Mantıku’t-Tayr. Süleymaniye Kutubxonasi, Kemal Edip Kürkçüoğlu kolleksiyasi, kollektsiya no.: 00400, bib. no.: 293693. Ankara, 1957. – S. 2.

hoshiyada tuzatilgan. Sahifalarning har biriga 15 qatordan (30 misra) she'r ikki ustun shaklida joylashtirilgan. Qo'lyozma jami 150 varaq (300 sahifa)dan iborat. Doston matni 148a sahifada tugaydi va u yerda Qo'lyozmalar institutining tamg'asi bosilgan. Qolgan ikki varaqda keyingi davrlarga oid yozuvlar mavjud. Qo'lyozma Qozi Muhammad Muso ibn al-Mustafid nusxasidan kotib Orif bin Sultonali al-Xivaqiy tomonidan 1232-hijriy yilda Xonqoh qishlog'ida ko'chirilgan. Sarlavhalar qizil siyoh bilan ajratilgan. Doston 4237 bayt (8474 misra)dan iborat. Naqshinkor, uch tamg'ali qattiq karton muqovasining o'lchami 14,5x24,5 sm.

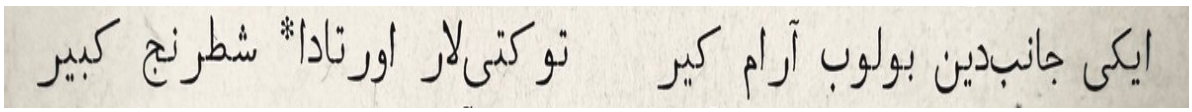
Dissertatsiyada, bundan tashqari, O'zFA SHI fondida saqlanayotgan 2385/IX, 2385/XLI, 13262, 4575, 7346, 1679 va Alisher Navoiy nomidagi davlat adabiyot muzeyidagi 422/IV, 23 raqamli qo'lyozmalar mufassal tavsif etilgan.

Ushbu bobning ikkinchi fasli ***"Qush tili" dostoni nashr variantlarining matniy-qiyosiy tahlili"*** deb nomlanib, unda dostonlarning kompozitsion mukammalashuvi hamda ulardagi tafovutli jihatlar, shuningdek, asarlarning matni qiyosiy tahlil etilgan.

Muayyan matnning paydo bo'lishidan to oxirgi holatigacha davom etgan o'zgarishlar silsilasi *matn tarixi*ni tashkil qiladi. Aksar matnlar ma'lum vaqt mobaynida subyektiv (muallif, kotib, nashrga tayyorlovchi muharrir) va obyektiv (ijtimoiy) omillar ta'sirida o'zgarishga uchraydi. Matnshunosning vazifasi mana shu o'zgarishlarni aniqlash, ularni tarixiy, ilmiy dalillar bilan asoslash va shu yo'l bilan asl matnni tiklashdir[21].

"Qush tili" turkumidagi dostonlar matni yuzasidan olib borilgan ilmiy izlanishlarimiz shuni ko'rsatadiki, qushnomalarning matniga individual ijodiy tafakkur asosida yondashish bilan birga ularning matni nashridagi xato va nuqsonlarni aniqlab ko'rsatish zarur.

Masalan, matnshunos olim Sharafiddin Eshonxo'jayevning "Lison ut-tayr" ilmiy-tanqidiy matnining 162-sahifasida *"Ikki jonibdin bo'lub oromgir/**To'ktilar** o'ratada shatranji kabir"(tabdili: "...o'rtaga shatranji kabir – katta shahmat donalarini to'kishdi")* misralari uchraydi:


ایکی جانبدین بولوب آرام کیر توکتی‌لار اورتادا* شطرنج کبیر

Mazkur misralar LTning 2013-yili chop etilgan "To'la asarlar to'plami" nashriga noto'g'ri kiritilgan:

Ikki jonibdin bo'lub oromgir,
***Tuttilar** o'rtada shatranji kabir(LT, 220 b.).*

Ko'rinadiki, bu o'rinda "to'kmoq" fe'li "tutmoq" tarzida qo'llangan. Natijada, matn ma'nosi tushunarsiz bo'lib qolgan.

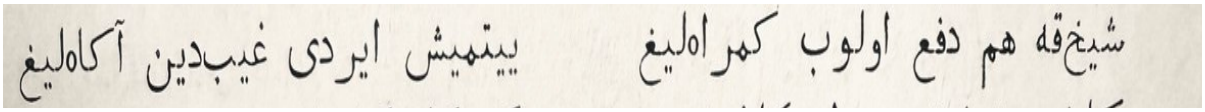
Bundan tashqari, ayrim so'zlarning yozilishida ham ikki xillik mavjud. Bir guruh so'zlarning yozilishida undoshlardagi qattiqlik va yumshoqlik,

[21] Абдулхайров М. Навоий асарлари матни табдилини амалга ошириш усуллари, тамойиллари ва амалий масалалари. – Филол.фанлари докт.... дис. –Тошкент, 1994. – Б. 92.

jaranglilik va jarangsizlik, unlilardagi lab uyg‘unligi qonuniyati buzilgan, ya’ni bunday so‘zlarning yozilishi hozirgi o‘zbek adabiy tili imlosiga moslashtirilgan. “To‘la asarlar to‘plami” nashri(faqat “Lison ut-tayr” dostoni ko‘zda tutilgan – Sh.Halimova)dagi nuqsonlar har xil bo‘lib, bularni quyidagi yo‘sinda tahlil qilib o‘tish mumkin:

*Shayxqa ham daf’ o‘lub **gumrohliq**,*
*Etmish erdi g‘aybdin **ogohlik**(LT, 122 b.).*

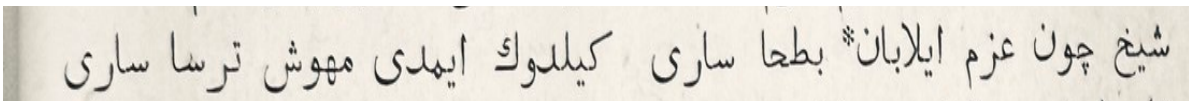
Ushbu tabdildan ham ko‘rinib turibdiki, baytning ikkinchi misrasida vazn saktaligi kuzatilyapti. Misradagi “*ogohlik*” so‘zi tabdilchi tomonidan noto‘g‘ri o‘girilgan bo‘lishi mumkin. Bu so‘z muallif variantiga xos emasligi shunday ko‘rinib turibdi. Ayni ma’noda ushbu matnni asar qo‘lyozmasi yoki ilmiy-tanqidiy matniga qiyoslab ko‘ramiz:



*Shayxqa ham daf’ o‘lub **gumrohlig‘**,*
*Yetmish erdi g‘aybdin **ogohlig‘**(tabdil bizniki* – Sh.H.)* [89][22].

Qo‘lyozma va nashrdagi tafovutlarni yana quyidagicha guruhlashtirish mumkin: 1) qo‘lyozma yoki ilmiy-tanqidiy matnda **g‘**, nashrda esa **g** tarzida ifodalangan; 2) **a** – nul; 3) **q** – **g‘** va boshqalar. Masalan, **m** – **n**:

Qo‘lyozmada:



Asliyat tabdili: “*Shayx chun azm aylabon Batho sori/Kelduk e**m**di mahvashi tarso sori’*’[90 b.].

Nashrda:

Shayx chun azm aylabon Batho sori,
*Kelduk e**n**di mahvashi tarso sori(LT, 123 b.)*.

Qiyosiy tahlilimiz shuni ko‘rsatadiki, bunday kamchiliklar Alisher Navoiy asarlarning 2013-yil “G‘afur G‘ulom”nashriyoti tomonidan nashr etilgan o‘n jildlik “To‘la asarlar to‘plami”da ham takrorlangan.

Tadqiqotimizning yana bir muhim manbalaridan biri bo‘lgan XVIII asrda Xorazmda yashab ijod etgan Mavlono Xoja Qozi Payvandiy Rizoiyning “Qush tili”, ya’ni “Mantiq ut-tayr” dostonidir. Bu dostonning yagona nusxasi hozirda 127 inventar raqami bilan Alisher Navoiy nomidagi Davlat muzeyida saqlanadi[23]. Qo‘lyozma tavsifi va tasnifi filologiya fanlari

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* Keyingi o‘rinlarda shunday tarzda beriladi.

[22] Алишер Навоий. Лисон ут-тайр. Илмий-танқидий текст/ Тайёрловчи: Эшонхўжаев Ш. – Тошкент: Фан, 1965. – 89 б.

[23] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 32; Ҳасанова Ш. Мавлоно Хожи Қози Пайвандий Ризоийнинг “Қуш тили” достони ва унинг қиёсий-текстологик тадқиқи. – Т.: ЎзРФА Давлат адабиёт музейи, 2006. – Б. 21; Мавлоно Хожа Қози Пайвандий Ризоий. “Қуш тили”/Нашрга тайёрловчи Шафоат Ҳасанова. Масъул муҳаррир: Ваҳоб Раҳмон. – Т.: МЧЖ “Tezkor-Press Print”, 2009. – 380 б.

doktori Shafoat Hasanova tomonidan chuqur o‘rganilgan[24]. Olima doston 8474 misra, 4237 baytdan iborat ekanligini ta’kidlaydi[25]. Lekin biz asar qo‘lyozmasini tabdili bilan birma-bir qiyoslaganimizda 76 misra nashrda yo‘qligi ma’lum bo‘ldi[26]. Masalan, 127 inventar raqamli qo‘lyozmaning 78-b sahifasidagi “Oltinchi to‘shai zikr turur” bobidan so‘ng nashrda “Sakkizinchi to‘shai sabr turur” sarlavhali matn boshlanadi[27]. Holbuki, bu orada 58 misradan tarkib topgan “Yettinchi to‘shai tavajjuh turur” bobining matni umuman tabdil qilinmagan va keyingi nashrlardan ham o‘rin olmagan[28]. Biz esa izlanishlarimiz jarayonida ana shu 76 misra qo‘lyozmasini topdik[29]. Shundan 42 misra “Oltinchi to‘shai zikr turur” bobining davomi hisoblanadi. Chunki “Oltinchi to‘shai zikr turur” bobidan keyin kelgan hikoya tugallanmay qolgan:

Zarradin ko‘p ul quyoshning oshiqi,
Ko‘ksi yirtuq subh yanglig‘ sodiqi[30].

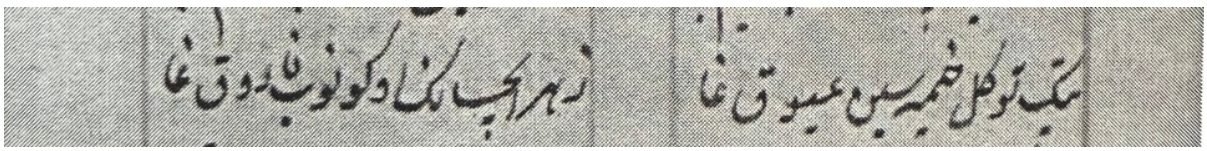
Biz topgan qo‘lyozma matni bo‘yicha u quyidagicha davom etadi:

Lek yo‘q hech zarraga ul qadru tob,
Toki bo‘lg‘ay ul quyoshdin bahrayob[31].

Topilgan qo‘lyozma parchasiga ko‘ra,“Yettinchi to‘shai tavajjuh turur” bobi shunday boshlanadi:

To‘shaikim yo‘lda yo‘q ondin go‘zir,
Ul tavajjuh to‘shasidur, ey faqir[32].

Demak, qolgan 34 misra “Yettinchi to‘shai tavajjuh turur” bobining boshlanishidir. Shu sababli biz bu nashrni noto‘liq nashrlar qatoriga kiritdik. QT[33] nashridagi xato va nuqsonlar har xil bo‘lib, ularni quyidagi yo‘sinda tahlil qilib o‘tish mumkin. Dastlab 127 inventar raqamli qo‘lyozmadagi ayrim misralarni tabdiliga qiyoslab tahlil qilib o‘tamiz. Qo‘lyozmaning “Uchunchi to‘shai tavakkuldur” bobining 74[a]-betida



[24] Ҳасанова Ш.Мавлоно Хожа Қози Ризоийнинг “Қуш тили” достони ва унинг қиёсий-текстологик тадқиқи: филол.фан.номз….дисс. – Т., 2006. – Б. 147.
[25] Ҳасанова Ш. “Тўтинома” ва “Қуш тили” туркумидаги асарларнинг қиёсиё-типологик ва текстологик тадқиқи. достони ва унинг қиёсий-текстологик тадқиқи: филол. фан. д-ри...дисс. Авторефю – Т.: ЎзРФА Давлат адабиёт музейи, 2016. – Б. 33.
[26] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – 328 б.
[27] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 213.
[28] Мавлоно Хожа Қози Пайвандий Ризоий. “Қуш тили”/Нашрга тайёрловчи Шафоат Ҳасанова. Масъул муҳаррир: Ваҳоб Раҳмон. – Т.: МЧЖ “Tezkor-Press Print”, 2009. – Б. 3 – 80.
[29] Manzar Abdulxayr shaxsiy kutubxonasi.
[30] O‘sha asar. – Б. 211.
[31] O‘sha joyda.
[32] O‘sha joyda.
[33] QT – Qush tili. Keyingi o‘rinlarda shu tarzda beriladi.

(Tabdili: “*Tik tavakkul xaymasin Ayuqg‘a/Zahr ichsang o‘kunub Foruqg‘a”)* misralari bo‘lib, uning matni devonning nashr variantiga ham kirgan. Bizningcha, birinchidan, bu o‘rinda qo‘lyozmaning o‘zida ham xattotning aybi bilan “Ayyub” shaxsi “Ayyuq” tarzida ifodalangan. Ya’ni, xattot yoki kotib “Ayyub” so‘zining oxirgi harfi bo‘lgan ب “be” o‘rniga ق “qof” harfini yozib yuborgan. Natijada matnning mazmuniga jiddiy putur etgan. Holbuki, ushbu matndagi “ayyuq”ni “ayiq” so‘zining qadimgi turkiy tilga xos shakli deb faraz qilinsa ham, shubhali ko‘rinadi. Chunki matnda mazkur so‘zning bosh harfi “ayn” harfi bilan boshlangan. Mantiqan olganda ham bu bob diniy mazmunda bo‘lib, unda Ibrohim alayhissalom va Foruq, Ayyub kabi tarixiy shaxslarning “tavukkullari” haqida so‘z ketyapti. Ikkinchidan, ikkinchi misradagi *“o‘kunub”* so‘zi esa qo‘lyozmada to‘g‘ri ifodalangan, lekin tabdilchi tomonidan noto‘g‘ri kiritilgan:

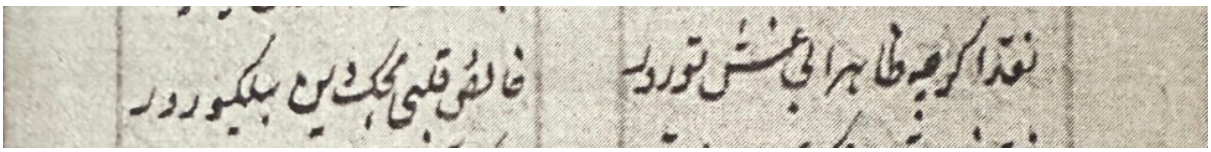
Тик таваккул хаймасин Аюқға,
Заҳр ичсанг ўкулуб Форуқға(ҚТ, 197 б.).

Ko‘rinadiki, qo‘lyozmadagi “o‘kunub” so‘zi “o‘kulub” shaklida yozilib yana ikkinchi xatoga yo‘l qo‘yilgan. Aslida bu misralar joriy yozuvga quyidagicha o‘girilishi kerak edi:

Тик таваккул хаймасин Аюбға,
Заҳр ичсанг ўкунуб Форуқға.

QT qo‘lyozmasi va nashri orasida bunday tafovutlar ko‘plab uchraydi. Masalan, qo‘lyozmaning 74^{b}-sahifasida:

Nashrda:



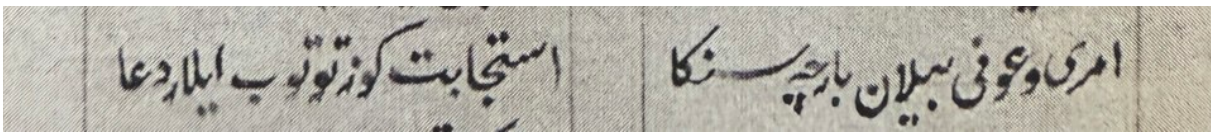
*Нақд агарчи **зоҳироне айштурур,***
Холису қалби маҳакдин билгурур(ҚТ,198 б.)

Aslida ushbu misralar bunday o‘girilishi maqsadga muvofiqdir:

*Naqd agarchi **zohiran beg‘ash turur,***
Xolisu qalbi mahakdin bilgurur.

1. Qo‘lyozma matndagi bir guruh so‘z va so‘z birikmalari hozirgi o‘zbek adabiy tiliga moslashtirilgan.

a) **u** – **i**:



Qo‘lyozma tabdili: “*Amriyu avni bilan barcha sango/Istijobat ko‘z tut**u**b, aylar du’o”* [5^{a}].

Nashrda:

Амрию авни билан барча санго,
*Истижобат кўз тут**и**б, айлар дуъо(ҚТ,37 б.).*

2. Qo‘lyozma matndagi i bir qator so‘z va so‘z birikmalari matnshunos yoki noshirlar tomonidan noto‘g‘ri fahmlangan bo‘lib, joriy

yozuvga boshqacha shaklda ko‘chirilgan. Qo‘lyozmada:



Ko‘z bila ko‘rgan sevar dilxohni.
Til bila etgan ***zotullohni*** [5[a]].

Nashrda:

Кўз била кўрган севар дилхоҳни.
Тил била етган ***раайтуллоҳни****(ҚТ,35 б.).*

Qiyosiy tahlil natijalari QT qo‘lyozma va nashrlari o‘rtasida ayrim nomuvofiqliklar, vazniy saktaliklar, nuqsonlar va ko‘plab imlo xatolar uchrashini ko‘rsatadi.

Dissertatsiyaning uchinchi bobi **“Qush tili” dostonlarining matni talqiniga doir qarashlar”** deb nomlanib, unda ushbu mavzudagi qissa va dostonlarda ishtirok etgan yetakchi va epizodik obrazlar tabiati hamda ushbu asarlarda aks etgan poetik tasvir uslubi qiyosiy tahlil etilgan. Bobning birinchi fasli ***“Qush tili” turkum dostonlarining obrazlar tizimi va poetik-qiyosiy tahlili”*** deb nomlangan.

“Badiiy asardagi umumiy va farqli jihatlarni nafaqat adabiy yo‘nalish, janrlar nuqtai nazaridan, balki g‘oyaviy-psixologik yondashuv, qahramonlar tavsifi, kompozitsiya, syujet, motivlar, obrazlar tizimi, tasviriy vositalar, she’r tuzilishi unsurlari singari badiiylikni ta’minlovchi komponentlar nuqtai nazaridan o‘rganish adabiyotshunoslik uchun muhim natijalar beradi”[34]. Masnaviy shaklida yozilgan Fariduddin Attorning “Mantiq ut-tayr” dostonida obrazlar va timsollar, badiiy kompozitsiyaning nihoyatda boshqa tomonga burilganligining guvohi bo‘lamiz. Dostonning “Debocha. Qushlarga xitob” bobi quyidagi jumlalar bilan boshlanadi:

ای خوش آمدی، هدهدِ راه‌ثما،
رهنمای مرغان در هر وادی و جا.
تا به سبا رسی، چه خوش آن سفر
با شاه و منطق الطیرت خوش‌تر[35]

Ilk baytlarning o‘zidanoq Attor Hudhudni “haqiqat elchisi” sifatida e’tirof etib, uning asosiy vazifasi boshqa qushlarga (insonlarga) ruhiy haqiqatni tushuntirish, ularni yo‘lga boshlash ekanligini ta’kidlamoqda.

Gulshahriy esa 4440 baytli masnaviysining 17 baytini muqaddima qismiga bag‘ishlab, unda Allohga hamd, Payg‘ambarga na’t bobidan so‘ng futuvvat ahli tavsifini bayon etadi. Dostonning asosiy qismini “Simurg‘ dostonining ibtidosi” sarlavhasida boshlaydi[36].

Alisher Navoiy va Mavlono Xoja Qozi Payvandiy Rizoiy dostonlarining

[34] Халлиева Г. Қиёсий адабиётшунослик. – Т.: “Мумтоз сўз”, 2020. – Б. 59.
[35] Фаридуддин Аттор. Мантиқ ут-тайр. Эрон Миллий музейи қўлёзмалар фонди, Инв. №:15082. – Б. 74.
[36] https://portal.yek.gov.tr/works/detail/29369

asosiy qismining boshlanish syujeti yaqin bo‘lib, yuqoridagi mualliflardan farqli ravishda Hudhud ta’rifi bilan emas, balki qushlarning bog‘da majlis qurib, o‘zlariga tayin o‘rin topolmay bahslashishidan boshlanadi:

Navoiyda:

جمع اولوب بیر کون گلستان قوشلری،
بیش او بحرو بیابان قوشلری.
باغچه بیر منزلده مجمع توزدیلار،
هر بیر اوز حیل و صفین کورگوزدیلار[37]

Rizoiyda:

مرغ ماهی، نکی بار بی اشتباه،
برچغه بار بر حقیقی پادشاه.
کیم آتین بیلمك بوریغه فرض اروز،
واجب و لازم مثال قرض اروز [38]

“Qush tili” turkum asarlari kompozitsiyasiga, syujet chizmasiga diqqat qilinsa, har bir ijodkor qalamida qayta sayqal topgan, adabiy va siyosiy davr muhitidan, diniy-mafkuraviy ehtiyojlardan kelib chiqqan holda talqin etilgan. Ma’lum bir hikoya, vodiylardagi voqea-hodisa tafsiloti bir ijodkor asarida mukammal ifodalansa, keyingi ijodkorda yorqinroq ko‘rinadi.

Mazkur bobning ikkinchi fasli ***“Qushnomalar matni poetikasi”*** deb nomlangan bo‘lib, unda dostonlarning badiiyati misollar yordamida tadqiq etildi. “Qushnomalar” matni poetikasining o‘zbek va fors-tojik tilida yaratgan manbalari miqdor va sifat jihatidan so‘z san’atiga qo‘shilgan buyuk hissa sanaladi. Qushnomalar matni turkiy, forsiy va qisman arabiy manbalarning o‘ziga xos uyg‘unligidagi sinkretik ijod namunasi hamdir. Shu tufayli bunday asarlar, jumladan, fors-tojik adabiyoti shoiri Fariduddin Attorning “Mantiq ut-tayr”, Alisher Navoiyning “Lison ut-tayr” va Rizoiy Payvandiyning “Qush tili” kabi dostonlari matnining qiyosiy poetikasini, ayniqsa, ularda sintez, payravlik va naziraviylik masalalarini o‘rganish muhim ahamiyat kasb etadi. Albatta, sho‘rolar zamonida bunday dostonlar bir-biriga qiyosan o‘rganilmagan bo‘lsa-da, lekin ularning ayrimlari alohida monografik planda tadqiq etilgan[39]. Dostonlarda muayyan tarixiy shaxslarning eslatilishi – bu oddiy tarixiy qayd emas, balki timsol darajasiga ko‘tarilgan badiiy vositadir. Ular ko‘pincha tasavvufiy saboqlar, axloqiy ibratlar, shaxsiy kamolot yo‘lida namunaviy obrazlar sifatida keltiriladi. Dostonlarda umumiy 19 ta payg‘ambar nomi keltirilgan, Attor dostonida 16 ta, Gulshahriyda 3 ta, Navoiyda 8 ta, Rizoiyda esa 12 ta payg‘ambarning ismi zikr etiladi. O‘zbek adabiyotida nubuvvat timsollarining shakllanishi, avvalo, Qur’oni Karimdagi payg‘ambarlar haqidagi oyatlar hamda hadisi shariflarga asoslangan. Aynan shu manbalar

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[37] O‘sha asar. – B.15.

[38] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 32.

[39] Малехова А. Н. Поэма Алишера Навои “Язык птиц”/ Алишер Навои. Язык птиц. – Санкт-Петербург: Наука, 2007. – С. 267 – 329; Малехова А. Поэма Алишера Навои “Лисан ат-тайр”. Поэтика композиционных и образных средств: Автореф. дис. ... кан.филол.наук. – Т.: Институт Языка и Литературы, 1978. – 25 с.

tasavvuf ta’limoti va tasavvufiy adabiyotning g‘oyaviy asosini tashkil etadi.

Fariduddin Attor dostonning birinchi maqolatida qushlarga Hudhudning tilidan Sulaymon payg‘ambar tavsifini bayon etib, ularni Simurg‘ sari yetishish uchun birga hamroh bo‘lishliklariga da’vat etadi:

Shoh Sulaymon-la safar qildim base,
Ne emish olam, ko‘rib, bildim base.
Podshohim kim, ayon bo‘ldi menga,
Yakka-yolg‘iz yetmog‘im mushkul anga[40].

Navoiy va Rizoiy ham Attordagi g‘oyaviy an’anani saqlagan holda Hudhudni safarga yo‘lboshlovchi sifatida tayinlanishidan oldin Sulaymon payg‘ambar bilan bog‘liq baytlarni keltirishadi, ammo ularda Attorga nisbatan ochiqroq, ya’ni “Naml” surasidagi Sabo mamlakati malikasi Bilqis bilan bog‘liq qissa bayoni aynan keltiriladi. “Lison ut-tayr”da Navoiy bu voqeani qushlarning tilidan hikoya ettirsa, Attor va Rizoiy bu vazifani Hudhudning o‘ziga yuklashadi. Bunda biz Navoiyning naqshbandiya tariqatiga xos qarashlarini, ya’ni bu ta’limotning asosi bo‘lmish manmanlik, sufiy, shayxman deb kerilish, shovqin-suron ko‘tarib, zikr-u samo bilan odamlar diqqatini o‘ziga qaratish qoralanganligining ifodasini ko‘rishimiz mumkin[41]. Shoir ijodida alohida ahamiyat berilgan nubuvvat mavzusi va timsollari ham tasavvufning ko‘p qirrali masalalarini yoritishga xizmat qilgan. Bu mavzu shoir ijodidagi komil obrazining tasavvufiy mohiyatini to‘laroq anglashga yordam beradi. “Lison ut-tayr”ning asosiy manbalari sifatida Qur’oni Karimdagi suralar, diniy rivoyatlar, hadislar, “Qush tili” mavzusidagi asarlar, sharq xalqlari og‘zaki ijodi namunalari, ayrim o‘rinlarda, Jaloliddin Rumiyning “Masnaviyi ma’naviy” asari, Firdavsiyning “Shohnoma”, Fariduddin Attorning “Mantiq ut-tayr” asarlari xizmat qilgan. Rizoiy o‘zining “Qush tili” asarida Alisher Navoiyni maxsus tilga olmagan bo‘lsa-da, lekin asarda keltirilgan hikoyatlarning bir-birlariga o‘xshashligi, asar mohiyatini ochib beruvchi umumiy unsurlar va har ikkala asardagi bir-biriga mos xulosalar Rizoiy Navoiyning “Lison ut-tayr”asari bilan yaqindan tanish bo‘lganligi va bevosita undan foydalanganligidan dalolat beradi. Rizoiy undan ijodiy foydalanib, o‘ziga xos syujet va g‘oyaviy yo‘nalishga ega bo‘lgan asar yaratishga muvaffaq bo‘lgan. Bunga yana bir isbot shuki, Navoiy asarlarida ilohiy tavba timsolini ifodalab kelgan “Nasuh” obraziga “Qush tili” dostonida alohida hikoyat ajratilgan.

XULOSA

“Qush tili” turkum dostonlarining qiyosiy-matniy tadqiqiga bag‘ishlangan ushbu tadqiqot natijalaridan quyidagi ilmiy-nazariy xulosalarni chiqarish mumkin:

1. Sharq xalqlari orasida keng tarqalgan “Qushnoma” turkumiga mansub dostonlarning ildizlari, ularning genetik manbayi sifatida muqaddas Qur’oni karim ko‘rsatiladi. Xususan, ushbu asarlarda bayon etilgan voqealar mazmunan o‘zaro yaqin bo‘lishiga qaramay, Fariduddin

[40] Шайх Фаридуддин Аттор. Мантиқ ут-тайр .– Т.: Янги аср авлоди, 2022. – Б. 77.
[41] Комилов Н. Тасаввуф. – Тошкент: Movarounnahr – O‘zbekiston, 2009. – Б. 204.

Attor, Gulshahriy, Alisher Navoiy va Rizoiy qalamiga mansub “Mantiq ut-tayr” va “Lison ut-tayr”, “Qush tili” dostonlari badiiy-falsafiy va tasavvufiy-irfoniy qatlam jihatidan ancha keng qamrovli va chuqur ifodalangandir. Shu ma’noda, Qur’oni karimning “Naml” surasida zikr etilgan Sulaymon (a.s.) va Hudhud qushi haqidagi voqea mazkur dostonlarning shakllanishi, g‘oyaviy asoslari va ramziy tuzilmasida markaziy manba bo‘lib xizmat qilgan.

2. “Lison ut-tayr”ning so‘nggi 2013-yil nashridagi nuqsonlar qo‘lyozma va ilmiy-tanqidiy matn asosida aniqlandi va tuzatildi. Bunday matniy tafovut va nuqsonlar quyidagicha tahlil qilinib isbotlandi: 1) misralardagi vazniy saktalar; 2) so‘z va iboralarni qo‘shib va ajratib yozilishi; 3) harf va qo‘shimchalarning yozilishidagi tafovutlar; 4) kelishik qo‘shimchalarini yanglish qo‘llanishi va boshqalar.

3. Payvandiy Rizoiyning “Qush tili” dostonidagi qariyb 76 misra nashrda yo‘qligi aniqlandi. Masalan, 127 inventar raqamli qo‘lyozmaning 78-b sahifasidagi “Oltinchi to‘shai zikr turur” bobidan so‘ng nashrda “Sakkizinchi to‘shai sabr turur” sarlavhali matn boshlanadi. Bu orada “Yettinchi to‘shai tavajjuh turur” bobining matni umuman tabdil qilinmagan va keyingi nashrlardan ham o‘rin olmaganligi asoslandi[·]. Shuningdek, asar nashridagi bir qator xato va nuqsonlar tuzatildi.

4. “Qushnomalar”ning Qur’ondagi “Naml” surasi oyatlariga asoslanishi, birinchidan Sharq xalqlarining, asosan,

islom diniga e’tiqod qilishi, ikkinchidan, surada islomiy e’tiqod va islomiy axloq masalasi bayon etilgani, uchinchidan, surada dunyoviy, ya’ni ijtimoiy-maishiy ishlarga ham alohida diqqat qaratilgani, to‘rtinchidan, dunyodagi barcha xalqlarning ishqiy-sarguzasht dostonlarga qiziqishi va talabi katta ekani bilan izohlanadi.

5. Har to‘rtala masnaviyda ham Simurg‘ qushi Qof tog‘ida yashaydi va unga yetishish uchun turli mashaqqatli sinovlardan o‘tish talab etiladi. Ammo bu yo‘lning og‘irligini anglab yetgan qushlarning ayrimlari turli bahonalar bilan yo‘ldan qaytmoqchi bo‘ladilar va Hudhuddan afv so‘raydilar. Hudhud esa ularning har bir uzriga munosabat bildiradi, sabr bilan javob beradi va ilohiy haqiqat sari intilishga undab, ularni fikran va ruhan ishontirishga harakat qiladi. Bu muloqot jarayonida Hudhudning so‘zlari tasavvufiy ma’no kasb etadi – u har bir qushning botiniy zaif tomonini fosh etib, oriflik yo‘lining mohiyatini tushuntiradi. Shunday qilib, asarda faqat jasorat, iroda va ma’naviy mustahkamlik egalarigina haqiqatga yetisha olishi bayon qilinadi.

6. Rizoiy “Qush tili” dostonining boshqa mualliflardan farq qiluvchi kompozitsiyasi dostonning ikki qismga bo‘linib bayon etilishidadir. Dastlabki qismda har bir solik vujudini poklab, 10 to‘sha – Tavba, Zuhd, Tavakkul, Qanoat, Uzlat, Zikr, Tavajjuh, Sabr, Muroqiblik va Rizo maqomlarini bosib o‘tishlari lozim. Undan so‘ng 7 iqlimni (Rizoiy vodiylarni iqlim deb ataydi) zabt etishadi.

7. Turkum doirasida olib borilgan qiyosiy tadqiqotlar shuni ko‘rsatadiki, har 4 masnaviy turli tarixiy davrlarda yaratilgan bo‘lishiga

qaramay, bir xil mavzuni oʻziga xos badiiy yondashuvlar bilan yoritgan. Ushbu asarlar orqali mualliflar ilohiy haqiqatga yetishish yoʻlidagi murakkab va sinovlarga boy safarni tasvirlab, asosiy fikr sifatida insonning Allohga intilishdagi qat'iyati va sabr-toqatini ilgari suradilar. Haqiqiy ma'naviy kamolot – ilohiy haqiqatga erishish – faqatgina bu yoʻldagi toʻsiq va mushkulliklarni mardonavor yenggan holdagina roʻyobga chiqadi.

8. Turkum dostonlarida yaratilgan syujet rivojida muhim oʻrin tutuvchi bosh hamda yordamchi obrazlar mavjud. Attor, Navoiy hamda Rizoiy masnaviylarida bosh qahramonlar oʻzaro juda oʻxshash boʻlib, ularni bir-biridan ajratish qiyin. Ammo yordamchi qahramonlar tasvirida mualliflarning yondashuvi farqlanadi: Gulshahriy asarida ular hayvonlar timsolida berilgan boʻlsa, Navoiyning masnaviyida bu rolni inson obrazlari bajaradi. Bu esa mualliflarning badiiy tafakkuri va ramziy ifoda vositalaridagi yondashuv farqlarini koʻrsatadi.

9. Mualliflar masnaviylarida syujetga nisbatan mualliflik pozitsiyasini turlicha yondashuvda aks ettirganlar. Har toʻrt asarda voqealarni hikoya qiluvchi kuzatuvchi (hakam) nuqtai nazari asosiy oʻrinni egallagan boʻlsa-da, Gulshahriy oʻzini ochiq koʻrsatgan: u asar davomida doimiy ravishda muallif sifatida sezilib turadi. Uning shaxsiy munosabati va fikrlari bevosita ifoda etilgan. Biroq qolgan salaflarida bunday ochiqlik yoʻq – ular oʻz fikrlarini bevosita emas, balki hikoya ichidagi qahramonlar ogʻzidan ayttirgan. Ayniqsa, bu uslub Navoiyda ustun. Bu esa Navoiyning ramziy ifoda vositalariga ustalik bilan tayanishini koʻrsatadi.

10. "Qush tili" turkumidagi dostonlarda ijodkorlar oʻz badiiy maqsadlarini amalga oshirish, asarning markaziy gʻoyasini yoritish, qahramonlarning ichki kechinmalarini tasvirlash hamda voqealar rivojini mantiqiy izchillikda keltirishda yuqori darajadagi badiiy mahorat namoyon etganlar. Ayniqsa, ular asar tilini jozibali va ta'sirchan qilish yoʻlida badiiy san'at vositalaridan va oʻziga xos poetik topilmalardan ustalik bilan foydalanganlar.

SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES DSC.03/2025.27.12.Fil.41.01 AT ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE
HALIMOVA SHAHLO TULQIN QIZI

A COMPARATIVE TEXTUAL STUDY OF THE "BIRD LANGUAGE" EPIC SERIES

10.00.10 – Textology and literary source studies

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

Tashkent – 2026

The topic of the Doctor of Philosophy (PhD) dissertation is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2023.2.PhD/Fil3656.

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

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The defense of the dissertation will take place on «____» _____ 2026 at _____ hours at a meeting of the Scientific Council DSC.03/2025.27.12.Fil.41.01 on the award of scientific degrees at Alisher Navo'i Tashkent State University of Uzbek Language and Literature. (Address: 100100, Tashkent city, Yakkasaray district, Yusuf Xos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, (www.tsuull.uz), e-mail: interdep@navoiy-uni.uz).

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

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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In global textual studies, there is a growing focus on comparative-textual analysis of literary sources from Eastern classical literature, particularly epics with traveling plot cycles. These are considered examples of syncretic creativity, uniquely blending not only Turkic, but also Persian and partly Arabic literary traditions. Consequently, in world textology, studying the comparative poetics of epics by genius creators, including the text of “Qushnomalar”[42] (Bird Books), is of current importance, especially regarding issues of synthesis, continuity, and imitation. In this context, Uzbek textual studies are increasingly prioritizing comprehensive research, preparation for publication, and introduction into scientific discourse of epics written by our ancestors in bird language, preserved in various manuscript treasuries worldwide.

In global textology and source studies, any textual discovery related to the works of great creators is deeply analyzed as an artistic and aesthetic phenomenon of special value. New theoretical conclusions are being drawn based on comparative analysis and interpretation of primary sources related to these works. Notably, the world of birds serves as a significant source for illuminating human spiritual and philosophical characteristics. Scholars' conclusions on matters such as the forms, methods, and dynamics of artistic and aesthetic ideas about birds are recognized as relative. The views proposed for refining these ideas are demonstrating scientific validity.

Analyzing perspectives on the interpretation of “Qushnoma” texts allows for a deeper understanding of their core essence and the Islamic-Sufi spirituality embodied within them. It also highlights the significance of the noble ideas promoted in these texts for the development of today’s society, particularly in the upbringing of youth. As our esteemed President Shavkat Mirziyoyev emphasized: “In today’s rapidly changing world, where various new threats and dangers are emerging that undermine stability and sustainable development of peoples, it is more important than ever to focus on spirituality and enlightenment, moral education, and young people’s pursuit of knowledge and personal growth. Education and enlightenment are considered the main factors of human well-being, calling people to goodness and encouraging them to be generous and patient. This is precisely what our sacred Islamic religion teaches us. Such an

[42] “Qush tili” turkum asarlari keyingi o‘rinlarda shunday tarzda beriladi.

approach is a requirement of our times!”[43]. Every era presents researchers with its own unique scientific challenges. It is crucial to approach these challenges with a proper scientific and theoretical perspective, focusing on the core essence of the issue, analyzing primary sources, and examining all processes involved in the genesis and development of the literary material under study. Investigating the epic poems of the “Bird Language” cycle from this standpoint is one of the pressing tasks facing the field of textual studies.

This dissertation research serves, to a certain extent, in implementing the tasks outlined in the following decrees and resolutions of the President of the Republic of Uzbekistan: - Decree No. UP-4797 of May 13, 2016 “On the Establishment of the Alisher Navoi Tashkent State University of Uzbek Language and Literature” - Decree No. UP-4947 of February 7, 2017 “On the Action Strategy for Further Development of Uzbekistan” - Resolution No. PP -2995 of May 24, 2017 “On Further Improvement of the System for Preserving, Researching and Promoting Ancient Written Sources” - Resolution No. PP-2789 of February 17, 2017 "On Measures for Further Improvement of the Activities of the Academy of Sciences, Organization, Implementation and Financing of Research Activities” - Resolution No. PP-3271 of September 13, 2017 “On the Program of Comprehensive Measures for Developing the System of Publishing and Distribution of Book Products, Enhancing and Promoting the Culture of Reading and Book Appreciation” It also contributes to the implementation of tasks set forth in the report “Development of Literature, Art, and Culture - a Solid Foundation for Elevating the Spiritual World of Our People” as well as other relevant regulatory and legal documents in this field.

Relevant research priority areas of science and developing technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the development of science and technology of the republic I. “Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of an innovative economy”.

The extent of study of the problem. The initial studies on “Qushnoma” (Bird Book) are found in Persian research. Sodiq Gavharin, one of the scholars who studied the work “Mantiq ut-tayr” by the great Persian poet Fariduddin Attor Nishapuri, included an important observation in the

[43] Mirziyoyev Sh.M. Milliy taraqqiyot yo‘limizni qat’iyat bilan davom ettirib, yangi bosqichga ko‘taramiz. – Toshkent: O‘zbNMIU, 2017. – B. 365.

preface to his critical edition. He noted that in the philosophical works of Sufi authors, one often encounters the human heart likened to a bird, and the body to a cage from which the bird strives to escape with all its might[44]. However, it was Fariduddin Attor who masterfully synthesized these images and presented his contemporaries with the work “Mantiq ut-tayr”. Y.E.Bertels dedicated a separate scientific work to the study of “such perfect and complete poetic description of symbolic images”, the “bird of the heart”, and the “Simurgh” [45]. He detailed the emergence of pre-Islamic (Zoroastrian) images of the “Simurgh” (King of Birds) and the “bird of the heart” in new Persian literature. Drawing on Henri Corbin’s views, Bertels identified several threads in plots involving bird journeys and dialogues. He traced the first in the Avestan writings, several Middle Persian works of Abulqosim Firdavsiy and the “Shohname”, and in several treatises by Shahab al-Din Yahya Suhravardi (including “Safari Simurgh”). As sources for the second type of plot line, Y.E.Bertels points to the works of ancient Greek philosophers (Parmenides and Plato), which, through Arabic translations of Plato's dialogues, influenced the works of Ibn Sina, including “Risalat ut-tayr”. The third thread is linked to the genre associated with the soul’s return to God, connected to the events of al-Isra and Mi’raj related to the Prophet Muhammad[46].

Scientists and researchers from our country and around the world are conducting significant work on studying and scientifically analyzing works belonging to the unique literary and cultural phenomenon known as the “Language of Birds” series, as well as determining its value as spiritual heritage. In particular, the poems “Lison ut-tayr” by Alisher Navoi and “Qush tili” by Mavlana Xoja Qozi Payvandi, which hold an important place in the treasury of Turkic literature, are being studied as topical research subjects by specialists such as V.Zohidov, I.Sultan, S.Ivanov, Sh.Eshonkhodzhaev, B.Valikhodzhaev, A.Khaitmetov, S.Ganieva, Sh.Sharipov, M.Imomnazarov, A.Malekhova, Sh.Hasanova, Z.Hamidov, Mustafa Dzhanpolat, U.Jurakulov, N.Jabborov, Z.Mamadaliyeva, D.Yusupova, M.Abdulkhairov, S.Olimov, and Kh.Turakhonova[47]. Their research serves to understand and preserve these

[44] Гавхарин С. Аттари Нишапури Фарид ад-дин Мантик ат-тайр. – Д.: Би нигахи тарджама ва нашр-и кутуб. 1977. – S. 12.
[45] Бертельс Е.Э. Навои и Аттор – Избранные труды. Суфизм и суфийская литература. – М.: Наука, 1965. – С. 377 – 420.
[46] Федорова Ю.Е. От касыды до трактата: философский анализ сюжетов о беседах птиц// Ориенталистика. 2022;5(3): // С. 474 – 488.
[47] Зоҳидов В. Ўзбек адабиёти тарихидан. – Т.: Ўзадабийнашр, 1961. – 265 б.; Султон И. Навоийнинг қалб дафтари. – Т.: Адабиёт ва санъат, 1963. – 253 б.; Ҳайитметов А. Алишер Навоий. Шайх Санъон. – Т.: Бадиий адабиёт, 1962. – Б. 3 – 8; Алишер Навоий. Лисон ут-тайр. Илмий танқидий текст. Тайёрловчи: Шарафиддин Эшонхўжаев. – Т.: Фан, 1965. – 178 б.; Эшонхўжаев Ш. Сўнгсўз

works in scientific and educational aspects within the context of Uzbek and world culture. These efforts are enabling a deeper understanding of the educational and Sufi significance of these works.

Furthermore, the treatises of Abu Ali ibn Sina, Imam Ahmad Ghazali, Shahobiddin Suhrovardi, and the masnavis of Fariduddin Attor and Gulshahri have been theoretically analyzed in depth in the works of A.Iriskulov, N.Komilov, M.Boltayev, Sh.Sirojiddinov, F.Isomiddinov, and N.Arasli[48]. Meanwhile, the scientific works of Turkish scholars Hilal Yuksel, Aysel Sariyje, Adem Chatak, Zübeyir Ovadjik, Mustafa Chaparti, Mustafa Yildiz, Sherife Bal, and Simone Dario Nardella provide information about the distinctive features of works written in the Sufi spirit and their significance in Turkish literature[49]. However, works in the "Bird language" genre have

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scarcely been studied from a comparative perspective.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was conducted in accordance with the research agenda of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, focusing on the topics “Current Issues in Classical Literary Studies” and “Eastern and Uzbek Literary Connections”.

The purpose of the research is to conduct a scholarly and monographic analysis of the manuscript and lithographic sources of the epics belonging to the “Language of Birds” cycle, to examine their genesis and developmental stages, as well as to carry out and substantiate a comparative textual analysis..

The tasks of the research:

Classification and scientific analysis of periods of the origin and development of series of epic poems “Bird language” and classic of oriental literature;

Analyze the similarities and differences in plot texts within these epics;

Conduct a scientific and monographic description of the sources of bird-related texts;

Textual-comparative examination of the edition versions of the epic poem “Bird’s Language”;

Classify and conduct a poetic-comparative analysis of the distinctive features of characters in the epics;

Categorize analyses related to the poetics of bird-related text compositions.

The object of the study. The works that constitute this collection are: Alisher Navoi’s “Lison ut-tayr”, Fariduddin Attor’s “Mantiq ut-tayr”, Mavlana Xoja Qozi Payvandi Rizai’s “Qush tili” (Bird Language), Gulshahriy’s “Mantiq ut-tayr”, as well as Xaqani Shirvani’s qasida “Mantiq ut-tayr”, Abu Ali ibn Sina’s “Risalat ut-tayr” (Treatise of the Bird), and Ahmad al-Ghazali’s “Risalat ut-tayr”.

The subject of the research encompasses the genesis of the epic poems in the “Language of Birds” cycle, the textual history, scientific and

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Üniversitesi, Sosyal Bilimler Enstitüsü, Tasavvuf Bilim Dalı, 2007. – 643 s.; Ovacık Zübeyir. İbni Sina ve Gazzali’de Vahiy Anlayışı. Doktora tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, Din Felsefesi Bilim Dalı, 2010. – 222 s.; Çapartı Mustafa. İbni Sina ve Gazali’de İman. Yüksek lisans tezi, Pamukkale Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe Ana Bilim Dalı, Türk-İslam Felsefesi Bilim Dalı, 2019. – 167 s.; Yıldız Mustafa. İbni Sina ve Gazali’nin Akıl Öğretilerinde Kutsal Akıl. Yüksek lisans tezi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, 2001. – 223 s.; Bal Şerife. Gazali’ye Göre Tanrı Hakkında Konuşmak. Yüksek lisans tezi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, Felsefe ve Din Bilimleri Ana Bilim Dalı, 2006. – 73 s.; Nardella Simone Dario. Gazali ve Suhreverdi’de Tasavvufi Tecrübenin Önemi. Yüksek lisans tezi, Fatih Sultan Mehmet Vakıf Üniversitesi, Medeniyetler İttifakı Enstitüsü, Medeniyet Araştırmaları Ana Bilim Dalı, 2017. – 93 s.

monographic descriptions of the sources, variations, character systems, and issues of textual poetics.

Research methods. The dissertation employs historical-comparative and analytical research methods.

The scientific novelty of the research consists from:

The genesis of the "Bird's Language" series of epics was formed on the basis of sacred religious books and folk oral literature, the manuscript and lithographic sources of the bird's tales were examined monographically, and the basic sources were identified;

The shortcomings in the latest 2013 edition of "Lison ut-tair" were proven for the first time on the basis of the manuscript and scientific-critical text, and it was found that about 76 verses from Rizai's "Bird's Language" epic were missing from the edition and were included in scientific circulation;

A comparative-textual study of the "Bird's Language" series of epics was carried out, discrepancies, textual errors and defects in the texts were eliminated, and the texts were restored in accordance with the original;

The methodological basis for studying the poetics of mystical images in bird poems is based on the importance of Islamic and mystical sources, and the epics of the "Bird's Language" series are taken as a holistic system, and the development of images and the poetics of the text are substantiated from a scientific and theoretical perspective.

The practical results of the research are as follows:

The genesis and stages of formation of qushnamas in classical literary studies and medieval literature have been clarified, along with the traditionalism and structure characteristic of each period's aspect;

The textual history of the epics in the "Language of Birds" series has been studied, and their literary-aesthetic and educational-moral roots have been identified;

The first manuscript sources of the bird poems were comparatively described and substantiated based on the scientific criteria of literary source studies;

A comparative-textual study of the epics in the "Bird Language" series was carried out, differences in the texts were studied, and the place of the bird poems in the history of Uzbek literature was determined.

The reliability of the research results is determined by the precise and clear formulation of the scientific problem, reliance on the latest achievements in the field, interpretation of the analyzed sources based on scientific methods, as well as the comprehensive examination of these materials from textological and literary perspectives. It is explained by the fact that it serves to demonstrate the commonalities inherent in Turkic and Persian literature when conducting scientific research in the fields of history of Uzbek literature, literary source studies, and textual studies.

Scientific and practical significance of research results. The scientific significance of the research results lies in supplementing the

conclusions and theoretical ideas that emerged from studies on the epic cycle “Language of Birds”. It serves to demonstrate the commonalities inherent in Turkic and Persian literature while conducting scientific research in the fields of Uzbek literary history, source studies, and textual studies.

The practical significance of the research results is explained by their potential application in illuminating scientific research on the history of Persian and Uzbek classical literature, as well as in enriching and improving the content of monographs. The content and results of this research work can be practically utilized in creating lectures, practical classes, special courses, textbooks, manuals, and programs for teaching the history of Uzbek literature, textology, and source studies in higher education, secondary, and specialized secondary educational institutions.

Implementation of research results. Based on the scientific results obtained from the comparative-textual study of the epics of the “Bird Language” series:

The genesis of the epics of the “Bird Language” series was formed on the basis of sacred religious books and folk oral literature, the manuscript and lithographic sources of the “Bird Language” were monographically examined and the basic sources were identified, the discovery of the true meaning of the mystical symbols found in the epics of the “Bird Language” series of Uzbek classical literature, including the scientific conclusions related to mystical symbols, was carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi in 2021-2023 IZ-2021020813 titled “Creating a multilingual multimedia collection based on the study and promotion of Alisher Navoi’s works abroad” (2021-2023) (Reference No. 01/4-4765 dated October 8, 2025, from Alisher Navoi Tashkent State University of Uzbek Language and Literature). Consequently, the comparative textual analysis of the “Language of Birds” series epics in literature, along with conclusions regarding the fulfillment of tasks such as illuminating Sufi symbols based on artistic logic, introducing symbols into analysis, and elucidating their original essence using reliable sources, have ensured the scientific and theoretical diversity of the electronic platform materials.

For the first time, based on manuscript sources and a scholarly critical text, the shortcomings of the latest 2013 edition of “Lison ut-tayr” were substantiated, and it was determined that approximately 76 lines from Rizoi’s epic “Qush tili” were missing from the published edition and subsequently introduced into scholarly circulation. Scientific conclusions related to elucidating the comparative-textual and artistic features of the epics belonging to the “Language of Birds” cycle, revealing the inner world and philosophical views of the creative personality, comprehensively portraying the creative process in all its complexity, reflecting life and social processes through the character’s personality, that is, ensuring the transformation of the hero’s nature as an aesthetic function, were utilized

in the applied project entitled “Creation of a Multilingual (Uzbek, Russian, and English) Electronic Platform of Uzbek Literature” (No. PF-201912258), implemented in 2021–2023 at the Alisher Navoi Tashkent State University of Uzbek Language and Literature (Certificate No. 04/4-5573 dated November 20, 2025). As a result, scientific conclusions concerning the distinctive depiction of historical figures and images in the epics of the “Language of Birds” cycle contributed to enriching the materials of the electronic platform.

A comparative-textual study of the epics of the “Language of Birds” cycle was conducted, during which textual discrepancies, errors, and shortcomings were identified and eliminated, and the texts were restored in accordance with the original sources. These scientific conclusions were used in the applied project “Creation of a Multilingual Multimedia Collection Based on the Study and Promotion of Alisher Navoi’s Literary Heritage Abroad” (No. IZ-2021020813), implemented in 2021–2023 at the Alisher Navoi Tashkent State University of Uzbek Language and Literature (Certificate No. 01/4-4765 dated October 8, 2025). As a result, the project was enriched with materials demonstrating the elimination of textual errors and deficiencies in existing editions of the epics and the restoration of their texts in conformity with the originals.

Furthermore, it was substantiated that Islamic and Sufi sources play a crucial role as methodological foundations for studying the poetics of Sufi imagery in qushnamas, and that the epics of the “Language of Birds” cycle should be regarded as an integrated system; the gradual development of images and the poetics of the text were theoretically justified at the scholarly level. The relevant scientific conclusions were utilized in the applied project “Creation of a Multilingual (Uzbek, Russian, and English) Electronic Platform of Uzbek Literature” (No. PF-201912258), implemented in 2021–2023 at the Alisher Navoi Tashkent State University of Uzbek Language and Literature (Certificate No. 04/4-5573 dated November 20, 2025). Consequently, the scientific level of the project was enhanced through the inclusion of scholarly and theoretical materials devoted to the methodological foundations of studying the poetics of Sufi imagery in qushnamas.

Approbation of the research results. The results of the research were discussed at 3 international and 3 national-level scientific and practical conferences.

Publication of the research results. A total of 17 scientific papers have been published on the topic of the dissertation. Among these, 8 were published in national journals and 3 in international journals, all of which are recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations.

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 volume of 163 pages.

MAIN CONTENT OF THE DISSERTATION

The introductory section explains the relevance and necessity of the topic, outlining the research's purpose, objectives, object, and subject. It also demonstrates the study's alignment with priority directions in science and technology development. The scientific novelty and practical outcomes of the research are presented, along with its reliability, theoretical and practical significance. Furthermore, the introduction highlights the research's practical implementation, published works, and the overall structure of the study.

The first chapter of the dissertation, titled "Genesis and Artistic Text Development of the "Bird Language" Cycle of Epics", consists of two sections. The first section, named "Genesis of the "Bird Language' Epics", discusses analytical approaches to the creation process, formative sources, and place in literary history of works belonging to this cycle. This section substantiates that the roots of this genre are closely connected with Eastern classical literature, especially with examples of Sufi and didactic literature.

Just as Uzbek classical literature has a history of creating and developing certain traditional plots, there are also numerous works based on the symbolic adventures of birds. The study of epics in the "Mantiq ut-tayr" (Logic of the Birds) cycle has always been a focal point for specialists, as it is closely linked to resolving issues in researching the textual history of Alisher Navoi's epic "Lison ut-tayr" (Language of the Birds)[50]. It is necessary to distinguish the methodology of studying the sources of our classical literature based on the phenomenon of the "chain of influences" from the study of the genesis of a particular work. Studying the genesis of a literary work is, if the expression is appropriate, "akin to identifying blood ties, that is, substantiating with evidence that several generations seemingly descended from the same father"[51].

The French literary scholar Gerard Genette proposed the "palimpsest" theory in this regard, which demonstrates that texts are formed on the basis of historical layers: each literary text is a complex structure that emerges from traces of previous texts[52]. From this perspective, the genesis of the "Language of Birds" epics refers to the first appearance of this genre and the identification of its religious (Qur'an), mystical (Path of Truth), and artistic (for example, Navoi, Attor, Gulshahri) roots. M.M. Bakhtin,

[50] Жабборов Н. Ўзбек матншунослиги: муаммолар, истиқболдаги вазифалар//Ўзбек филологиясида матншунослик ва манбашунослик муаммолари (Республика илмий-амалий анжуман материаллари). – Наманган, 2018. – Б. 34 – 40; Jabborov N. "Lison ut-tayr"da muallif konsepsiyasi talqini/Alisher Navoiy adabiy va ilmiy merosini o'rganish masalalari mavzusidagi 69-ilmiy xalqaro konferensiya materiallari. – T.: Yashil yaproq, 2024. – B. 329 – 336.

[51] Zohidov R. Matnshunoslik va adabiy manbashunoslik asoslari. – T.: Yashil yaproq, 2023. – B. 123.

[52] Genette, Gérard. Palimpsests: Literature in the Second Degree. Translated by Channa Newman and Claude Doubinsky. Lincoln: University of Nebraska Press, 1997. – P. 374.

understanding genesis in the context of cultural and social processes, refers to the text as a "historical dialogue"[53]. According to him, each literary text is inextricably linked with preceding texts, and new meanings are formed through the interactions between these texts. This idea is also crucial in understanding the evolution of the epics in the "Language of Birds" cycle: Attor's "Mantiq ut-tayr" is the initial center, from which the epics of Gulshahri, Navoi, and Rizai grew on an intertextual basis.

In Uzbek literary studies, numerous scholars have conducted research on the issue of genesis. Shukhrat Rizayev defines the genesis of a work as "a methodology for determining the modified historical formation of the work and its intertextual connections". According to him, genesis is the historical-functional life of a text or plot model, that is, the process of identifying how it was influenced by previous texts and what changes it underwent[54]. The analysis of literary genesis examines the following:

- historical and social context of the text;
- source layers (Quran, hadith, mystical interpretations);
- development of poetics and genre;
- connections with previous texts (intertextuality).

The most appropriate approach to studying the genesis of "Qushnoma" is in connection with the divine and sacred book, the Holy Quran. As the textual scholar Nurboy Jabborov acknowledges: "When addressing the core issue of textual studies - the history of the text - using scientific methods that have been tested in the study of the Holy Quran and Hadiths, which served as a source for our classical literature in terms of poetic content, poetic form, and even meter, may yield the expected practical results"[55]. In the 11th-12th centuries, the use of figurative imagery in illuminating religious-mystical and didactic-educational themes in qasidas took a leading role. In this regard, the significance of lyrical works embellished with bird motifs is unparalleled. Concurrently, by this period, a whole tradition of treatises employing the same interpretative approach had formed. Abu Ali ibn Sina (980-1037) initiated this trend with his work "Risalat ut-tayr". This work of Ibn Sina is often referred to as "Risalat ut-tayr" and is also known as "Kitobu ash-shabaka vat-tayr" – "The Book of Snares and Birds". This treatise was translated from Arabic into Persian by Shahobiddin Suhrawardi (died 1191), the most prominent representative of Sufi philosophy. It traditionally found its place in his collection of works and laid the foundation for the creation of his own work "Risolayi Musammo Ba Safari Simurg".

The second part of the chapter focuses on the ideological and thematic development of the dastans "Language of the Birds", evaluating

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[53] Бахтин М. Эстетика словесного творчества. – М.: Искусство, – 1979. – С. 36.
[54] Ризаев Ш. Адабий асарнинг генезиси ва интертекстуал таҳлили. – Т.: Фан, 2019. – Б. 21.
[55] Жабборов Н. Матн тарихи ва унинг генезесига доир айрим мулоҳазалар/Ўзбек филологиясида матншунослик ва манбашунослик муаммолари. Халқаро илмий-амалий анжуман материаллари. – Наманган, 2021. – Б. 9.

each dastan based on the author's approach, beliefs, and the socio-political environment of the time. "Qushnoma" do not have the same developmental trajectory as other legends based on traveling plots, such as Layli and Majnun, Xusrav (Farhod) and Shirin, Vamiq and Uzra, Tahir and Zuhra, Oshiq Gharib and Shahsanam. This is because they evolved much more freely than the epics about "Layli and Majnun" and "Farhad and Shirin." However, the development of dastans about birds occurred within the sphere of influence of Islam and its holy book, specifically the "Naml" surah of the Quran. The reason for this is that a poet who began writing an epic based on the story of "Layli and Majnun" could rework its plot as desired, introduce new thoughts and ideas, freely interpret events, bring any aspect to the forefront, and celebrate worldly love as they wished. In contrast, a poet creating a new work based on the plot of "Mantiq ut-tayr" did not have such freedoms. To some extent, they had to adhere to the guidance of the "Naml" surah in the Quran, interpret the Hoopoe as a metaphorical truth with special qualities in the role of a *pir* - a leader and sage, consider its position as a wise advisor to the prophet, and convey that it received certain messages from God (Simurgh). This was required by the Quran, and not following it was not an option for any writer or poet. Making changes or innovations to its plot and idea required great courage from the creator. From this perspective, the *qushnoma* created among the peoples of the Muslim world have their own unique characteristics. The story "Language of the Birds" initially had a secular form and content, with its Islamic-Sufi character being almost imperceptible. Over time, as the story developed, its secular nature receded, and the Sufi spirit gradually began to dominate. Ibn Sino's interpretation of the language of birds is deeply rooted in his metaphysical and epistemological theories, which were influenced by Aristotle's ideas. He views bird language as a symbolic method of communication used by birds to convey profound truths about existence and the universe. Ibn Sino suggests that birds possess an innate form of knowledge or intuition that allows them to understand and express metaphysical concepts beyond human comprehension.

Abu Hamid Muhammad al-Gazali (1058-1111) aimed to demonstrate through birds that the human soul always strives towards its destination - to the Almighty God, and for a seeker who embarks on this path with such desire, the truth of traversing the stages of the Sufi order. The plot of the work is similar to Ibn Sino's "Tale of the Bird," but there are some differences. The birds do not fall into a trap, but instead decide to choose a king for themselves. The birds journey not to the "Great King", but to Anqa.

While in “The Tale of the Bird” all the birds reach the King's presence, in “Risalat ut-Tayr” most of them perish on the way, and only a small portion reaches the destination. Ghazali explains the dialogue between Anqo and the birds based on verses from the Quran. For example, when the birds inquire about the fate of their companions who perished on the way, the answer given is: "Consider those who perished in the way of God not dead, but alive”[56]. In general, the treatise contains about twenty verses from the Quran, the content of which focuses on calling people to do good deeds and describing the challenges and rewards that await them on this path. There was another similarity between these stories: in the symbolic narratives of both philosophers, the artistic element is considered secondary, meaning it does not dominate the work. The characters served only to express the author’s ideas. In other words, these works are not artistic-philosophical pieces, but rather philosophical-artistic treatises[57]. Later, Nasiruddin Burhanuddin Rabguzi gives ample space to the imagery of birds in his work “Qisasi Rabguzi”. According to this work, birds provide shade over Solomon’s head, while the hoopoe (sassiqpopishak) serves to deliver Solomon’s message to Bilqis by crossing valleys. In the works of writers following Rabguzi, the hoopoe appears as a central character.

It is noted that the creative Persian poet and thinker Sheikh Fariduddin Attor, who created a masterpiece of high artistry through the imagery of birds, wrote his epic “Mantiq ut-tayr” inspired by Ghazali’s “Risalat ut-tayr”. Attor’s work reveals the philosophy of monotheism, that is, the doctrine that God's manifestation, a particle of the creator, is expressed in all existence and all beings, including humans. The plot of the work concludes with the birds’ crossing valleys, reaching the presence of the Simurgh, and realizing that they themselves are Si-murgh (Persian for “thirty birds”). In Ghazali's work, Anqo and Simurgh carry essentially the same meaning. However, the supremacy of the Simurgh is characterized by the fact that it represents thirty birds through the art of *iyhom* (double entendre). Attor develops his work artistically and elevates it to the level of an epic.

The study of epics in the genre of “Mantiq ut-tayr” in Uzbek literature is closely linked to the study of Alisher Navoi’s works. The epic “Lison ut-tayr” has always been the focus of scholarly attention. The great Persian poet Fariduddin Attor's (12th century) epic “Mantiq ut-tayr” served as the

[56] Abu Homid G‘azzoliy. Risolat ut-tayr / R.Hakimjonova tarj.// Sharq yulduzi. – 2015. – № 4. B. 127 – 134.
[57] Мамадалиева З. “Лисон ут-тайр” образлари: рамз ва мажоз олами. – Т.: Qaqnus media, 2019. – Б. 19.

inspiration for Navoi in creating the epic “Lison ut-tayr”. In the process of crafting the general structure of his epic, Navoi demonstrated considerable independence. According to Professor Y.E. Bertels’ analysis, only 12 of the 63 additional stories in the epic correspond to Attor’s stories, while the remaining 51 stories are original products of Navoi’s creative imagination[58].

Rizai’s epic “Language of the Birds” contains a total of 156 titles. Of these, 66 are titles of the main chapters, while 33 are names of parables. The remaining 53 titles consist of Arabic quotations from Quranic suras and hadiths. The epic comprises a total of 8,474 lines or 4,237 couplets[59]. Rizai’s main purpose in creating the epic was to reveal the stages of perfection on the path of unseen testimony and attaining the Truth through the imagery of birds.

The second chapter of the dissertation is titled “Sources and Textual Features of the “Language of Birds” Cycle Epics”. It provides a scientific-monographic description of the sources of the “Language of Birds” cycle epics and the textual characteristics of the *qushnoma* variants. The first section of the chapter, titled “Scientific-Monographic Description of the Sources of the “Language of Birds” Cycle Epics”, analyzes the texts of these cycle epics from a scientific-monographic perspective. One of the main tasks facing a textual scholar is to reconstruct the history of the text, comparatively study and research various copies of the source involved, create the main version of the text based on them, and introduce it into scientific circulation[60]. To lay the groundwork for studying the text's history, it is first necessary to provide a scientific-monographic description of the manuscript. Accordingly, the dissertation offers a scientific description of the manuscripts of the “Language of Birds” cycle epics. For instance, there are 45 manuscript copies of Alisher Navoi’s epic “Lison ut-tayr” in the collection of the Institute of Oriental Studies of the Uzbekistan Academy of Sciences. Of these, 10 manuscripts are in Hamid Suleymanov's collection, with nine (No: 224-I, 447-I, 427-I, 2630-II, 972-I, 229-I, 1033-I, 23-I, 3523-I) copied in the 18th-19th centuries before the “Xamsa” epic, not containing the full text. One of them (No: 1511) was preserved as an anonymous manuscript, but our research clarified that this copy is indeed Navoi’s “Lison ut-tayr” epic. This manuscript consists of 164 pages containing only “Lison ut-tayr”. It measures 15x25 cm, with 11 lines and 2 columns per page, written in nasta’liq script, and features a catchword (poygir) on each

[58] Имомназаров М. Ҳақиқат ва мажоз// Шарқ юлдузи, 1988, №4. – Б. 175.
[59] Ҳасанова Ш. Мавлоно Хожа Қози Ризоийнинг “Қуш тили” достони ва унинг қиёсий-текстологик тадқиқи: филол.фан.номз….дисс. – Т., 2006. – Б. 147.
[60] Сирожиддинов Ш., Умарова С. Ўзбек матншунослиги қирралари. – Т.: Akademnashr, 2015. – Б. 8.

page. The manuscript cover is poorly preserved, with a hardcover that is seriously damaged. Examination of the manuscript's interior revealed that no pages are missing, and all catchwords are in sequence. However, when compared to the published version, 39 couplets are missing from the beginning of the work. There are also differences in the reading of some verses. There is no information about when or by whom this copy was made. The first page contains various letters, mainly with the root "ح," among which the name Muhammad Xoliq appears. Additionally, a small seal is stamped twice on the first page, but due to poor impression, its inscription is illegible. Moreover, the work lacks a colophon, and several verses at the end are omitted compared to the published version.

Manuscript number 15082 in the National Museum of Iran. The manuscript is Fariduddin Attor's work "Mantiq ut-tayr" (The Conference of the Birds). This work begins with the *basmala* (the Islamic invocation):

Ofarin jon ofarin pok ro,
Anga jon baxshid-u iymon hok ro…

Or:

Ofarin jon ofarin, ey pok ruh,
Jon va iymon oldi sendik xok, ruh…

This manuscript consists of a total of 352 pages. The manuscript is complete, well-preserved, and the handwriting is fluid. The writing style is nasta'liq, with text arranged in two columns within a frame on each page. In the margins, there are also various markings resembling letters, which can be attributed to the same person as the main text due to their identical style. The handwriting is calligraphic, with 17 lines per page, allowing for easy readability. Each page is numbered with Arabic numerals, but there is no catchword. This indicates that no pages are missing from the middle of the work.

Classification of the three main copies of Gulshahriy's "Mantiq ut-Tayr" in Turkey.

Two manuscript copies of Gulshahriy's "Mantiq ut-tayr" are preserved in the Suleymaniye Library in Turkey under the numbers 160 and 810. Additionally, there is a relatively valuable and complete manuscript kept under the number 891 in the Raghib Pasha Library, which consists of 258 pages.

The manuscript book numbered 811, kept in the Kemal Edip Kurkçuoğlu collection of the Suleymaniye Library in Istanbul, has a dark brown leather cover with faded decorations. The book measures 17x11.5

cm. The text is copied in nasta'liq script on Venetian paper. Red ink inscriptions are present in the margins and between the lines. The manuscript comprises 145 pages, with 15 lines per page. The work begins with the following verses:

گنجینه مفتاح چؤ بسم الله اولہ
گنجی آجان آدَمی آگاه اولہ
اول کریم و فرد و قدوس و قدیم
اول حکیم و حی و قیوم و علیم [61]

The year the manuscript was copied and information about the scribe are not included.

Manuscript No. 127 of the Alisher Navoi State Museum of Literature. The text of the manuscript of the epic poem "Qush tili" (Bird Language) by Mawlana Xoja Qozi Paywvandi Rizai, who lived and worked in Khorezm in the 18th century, is written in black ink using nasta'liq script on pages with red borders measuring 9.5x17 cm. The text is copied accurately, with some errors corrected in the margins. Each page contains 15 lines (30 verses) of poetry arranged in two columns. The manuscript consists of 150 folios (300 pages). The text of the epic poem ends on page 148a, where the seal of the Institute of Manuscripts is stamped. The remaining two folios contain writings from later periods. The manuscript was copied from the version of Qazi Muhammad Musa ibn al-Mustafid by the scribe Arif bin Sultanali al-Xivaqi in 1232 AH in the village of Khanqah. The headings are highlighted in red ink. The epic poem consists of 4,237 couplets (8,474 lines). The decorated, three-stamped hard cardboard cover measures 14.5x24.5 cm.

In addition, the dissertation provides detailed descriptions of manuscripts No. 2385/IX, 2385/XLI, 13262, 4575, 7346, and 1679 stored in the collection of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, as well as manuscripts No. 422/IV and 23 in the Alisher Navoi State Museum of Literature.

The second section of this chapter is titled "Textual-Comparative Analysis of the Published Versions of the "Qush tili" Dastan", which examines the compositional refinement of the dastans and their differences, as well as conducting a comparative analysis of the texts of the works.

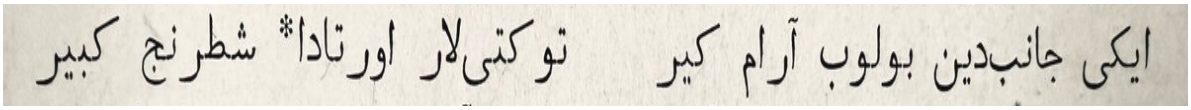
The sequence of changes from the emergence of a specific text to its final state constitutes the text's history. Most texts undergo changes over

[61] Gülşehrî. Mantıku't-Tayr. Süleymaniye Kutubxonasi, Kemal Edip Kürkçüoğlu kolleksiyasi, kollektsiya no.: 00400, bib. no.: 293693. Ankara, 1957. – S. 2.

time due to subjective (author, scribe, editor preparing for publication) and objective (social) factors. The task of the textual scholar is to identify these changes, substantiate them with historical and scientific evidence, and thereby reconstruct the original text[62].

Our scholarly research on the text of epics from the “Bird Language” series demonstrates that, while approaching the text of bird-themed works based on individual creative thinking, it is also necessary to identify errors and shortcomings in the published versions of these texts.

For instance, on page 162 of the scientific-critical text of “Lison ut-tayr” (The Language of Birds) by the textual scholar Sharafiddin Eshonkhojayev, the following verses are found: *“Ikki jonibdin bo‘lub oromgir/**To‘ktilar** o‘ratada shatranji kabir”(tabdili: “...o‘rtaga shatranji kabir – katta shahmat donalarini to‘kishdi”).*


ایکی جانبدین بولوب آرام کیر توکتیلار اورتادا* شطرنج کبیر

These lines were incorrectly included in the 2013 edition of LT’s “Complete Works Collection”:

Ikki jonibdin bo‘lub oromgir,
***Tuttilar** o‘rtada shatranji kabir(LT, 220 b.).*

It appears that the verb “to‘kmoq” (to pour) is used here in the form of “tutmoq” (to hold). As a result, the meaning of the text has become unclear.

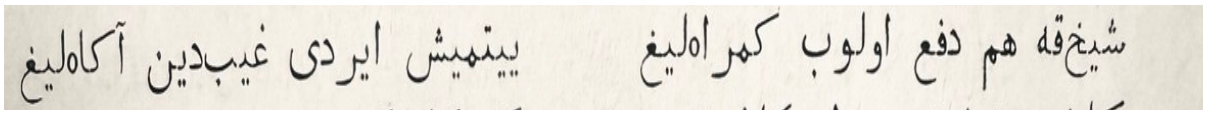
Additionally, there are inconsistencies in the spelling of some words. In the spelling of a group of words, the rules of consonant hardness and softness, voicing and voicelessness, and vowel labial harmony have been violated. In other words, the spelling of such words has been adapted to the orthography of modern Uzbek literary language. The shortcomings in the publication of the “Complete Collection of Works” (referring only to the epic “Lison ut-tayr” - Sh. Halimova) are varied, and they can be analyzed in the following manner:

*Shayxqa ham daf’ o‘lub **gumrohliq**,*
*Etmish erdi g‘aybdin **ogohlik**(LT, 122 b.).*

As evident from this transformation, a metrical irregularity is observed in the second line of the couplet. The word “*ogohlik*” in the line may have been incorrectly rendered by the translator. It is apparent that this word is not characteristic of the author’s original version. To address

[62] Абдулхайров М. Навоий асарлари матни табдилини амалга ошириш усуллари, тамойиллари ва амалий масалалари. – Филол.фанлари докт.... дис. –Тошкент, 1994. – Б. 92.

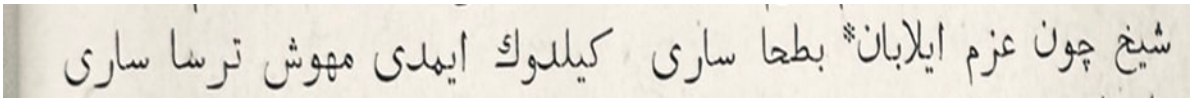
this, we will compare this text with the manuscript or the scholarly critical edition of the work:



Shayxqa ham daf' o'lub ***gumrohlig'****,*
Yetmish erdi g'aybdin ***ogohlig'****(tabdil bizniki* – Sh.H.)* [89][63].

The differences between the manuscript and the published version can also be categorized as follows: 1) in the manuscript or critical edition, it is represented as g', while in the published version as g; 2) a - null; 3) q - g' and others. For instance, m - n:

In the manuscript:



Original text: "When the Sheikh set out towards Batha/We have now come to the beautiful Christian girl" [p. 90].

In publication:

Shayx chun azm aylabon Batho sori,
Kelduk endi mahvashi tarso sori(LT, 123 b.).

Our comparative analysis reveals that such shortcomings are also present in the ten-volume "Complete Works Collection" of Alisher Navoi, published by the "Gafur Gulom" publishing house in 2013.

Another important source for our research is the dastan "Qush tili", also known as "Mantiq ut-tayr", by Mavlono Xoja Qozi Payvandiy Rizoiy, who lived and worked in Khorezm in the 18th century. The only copy of this dastan is currently preserved in the Alisher Navoi State Museum under inventory number 127[64]. The description and classification of the manuscript have been thoroughly studied by Doctor of Philological Sciences Shafoat Hasanova[65]. The scholar notes that the dastan consists

* Keyingi o'rinlarda shunday tarzda beriladi.
[63] Алишер Навоий. Лисон ут-тайр. Илмий-танқидий текст/ Тайёрловчи: Эшонхўжаев Ш. – Тошкент: Фан, 1965. – 89 б.
[64] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 32; Ҳасанова Ш. Мавлоно Хожи Қози Пайвандий Ризоийнинг "Қуш тили" достони ва унинг қиёсий-текстологик тадқиқи. – Т.: ЎзРФА Давлат адабиёт музейи, 2006. – Б. 21; Мавлоно Хожа Қози Пайвандий Ризоий. "Қуш тили"/Нашрга тайёрловчи Шафоат Ҳасанова. Масъул муҳаррир: Ваҳоб Раҳмон. – Т.: МЧЖ "Tezkor-Press Print", 2009. – 380 б.
[65] Ҳасанова Ш.Мавлоно Хожа Қози Ризоийнинг "Қуш тили" достони ва унинг қиёсий-текстологик

of 8474 lines and 4237 couplets[66]. However, when we compared the manuscript with its transcription line by line, we discovered that 76 lines were missing from the published version[67]. For example, after the chapter “The Sixth Bed of Remembrance” on page 78b of manuscript number 127, the published text continues with a section titled “The Eighth Bed of Patience” [68]. However, the text of the chapter “The Seventh Bed of Attention”, consisting of 58 verses, was completely omitted and not included in subsequent editions[69]. During our research, we discovered a manuscript containing these 76 lines[70]. Of these, 42 verses are actually a continuation of the chapter “The Sixth Bed of Remembrance”. This is because the story that follows the chapter “The Sixth Bed of Remembrance” was left unfinished:

Zarradin ko‘p ul quyoshning oshiqi,
Ko‘ksi yirtuq subh yanglig‘ sodiqi[71].

According to the manuscript text we found, it continues as follows:

Lek yo‘q hech zarraga ul qadru tob,
Toki bo‘lg‘ay ul quyoshdin bahrayob[72].

According to the discovered manuscript fragment, the chapter “The Seventh Bed of Attention” begins as follows:

To‘shaikim yo‘lda yo‘q ondin go‘zir,
Ul tavajjuh to‘shasidur, ey faqir[73].

Thus, the remaining 34 lines constitute the beginning of the chapter “The Seventh Bed of Attention”. For this reason, we have categorized this edition as an incomplete publication. The errors and deficiencies in the QT[74] edition are diverse and can be analyzed as follows. First, we will examine and compare some verses in the manuscript with inventory number 127 to their adaptations. On page 74a of the chapter “The Third Bed is Reliance” in the manuscript:

тадқиқи: филол.фан.номз….дисс. – Т., 2006. – Б. 147.

[66] Ҳасанова Ш. “Тўтинома” ва “Қуш тили” туркумидаги асарларнинг қиёсиё-типологик ва текстологик тадқиқи. достони ва унинг қиёсий-текстологик тадқиқи: филол. фан. д-ри...дисс. Авторефю – Т.: ЎзРФА Давлат адабиёт музейи, 2016. – Б. 33.

[67] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – 328 б.

[68] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 213.

[69] Мавлоно Хожа Қози Пайвандий Ризоий. “Қуш тили”/Нашрга тайёрловчи Шафоат Ҳасанова. Масъул муҳаррир: Ваҳоб Раҳмон. – Т.: МЧЖ “Tezkor-Press Print”, 2009. – Б. 3 – 80.

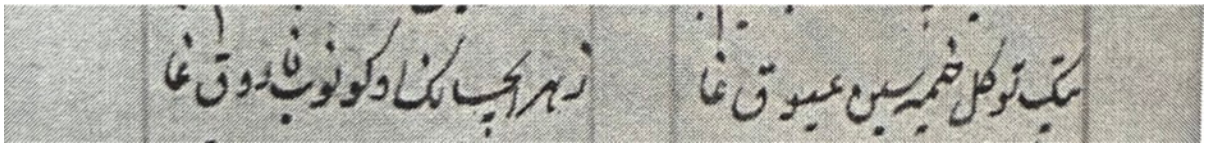
[70] Manzar Abdulxayr shaxsiy kutubxonasi.

[71] O‘sha asar. – Б. 211.

[72] O‘sha joyda.

[73] O‘sha joyda.

[74] QT – Qush tili. Keyingi o‘rinlarda shu tarzda beriladi.



The verses “*Tik tavakkul xaymasin Ayuqg‘a/Zahr ichsang o‘kunub Foruqg‘a”)* are included in the published version of the divan. In our opinion, firstly, in the manuscript itself, due to the calligrapher’s error, the name “Ayyub” is mistakenly written as “Ayyuq”. Specifically, the calligrapher or scribe wrote the letter ق “qof” instead of ب “be”, which is the last letter of the word “Ayyub”. As a result, the meaning of the text was seriously distorted. However, even if we assume that “ayyuq” in this text is an ancient Turkic form of the word “ayiq” (bear), it still seems dubious. This is because in the text, this word begins with the letter “ayn”. Logically, this chapter has a religious content, discussing the “tavakkul” (trust in God) of historical figures such as Ibrahim (peace be upon him), Faruq, and Ayyub. Secondly, the word “o‘kunub” in the second line is correctly written in the manuscript, but has been incorrectly transcribed by the translator.

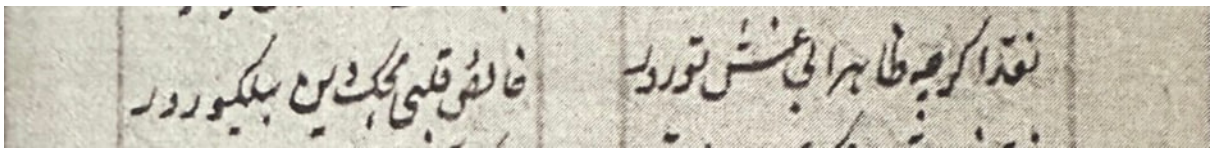
Тик таваккул хаймасин Аюқға,
Заҳр ичсанг ўкулуб Форуқға(ҚТ, 197 б.).

As can be seen, the word “o‘kunub” in the manuscript was erroneously written as “o‘kulub”, resulting in a second mistake. In fact, these lines should have been transcribed into the current script as follows:

Тик таваккул хаймасин Аюбға,
Заҳр ичсанг ўкунуб Форуқға.

There are numerous discrepancies between the QT manuscript and the published edition. For instance, on page 74b of the manuscript:

In the publication:



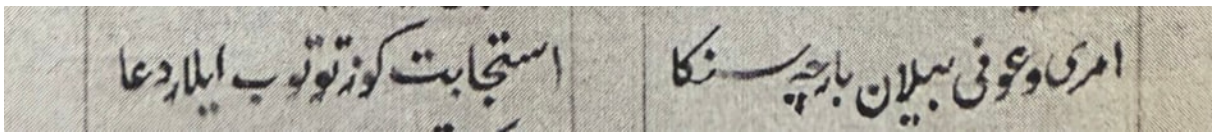
*Нақд агарчи **зоҳироне айштурур,***
Холису қалби маҳакдин билгурур(ҚТ,198 б.)

In fact, it would be more appropriate to translate these lines as follows:

*Naqd agarchi **zohiran beg‘ash turur,***
Xolisu qalbi mahakdin bilgurur.

1. A group of words and phrases in the manuscript text have been adapted to modern Uzbek literary language.

a) u - i:

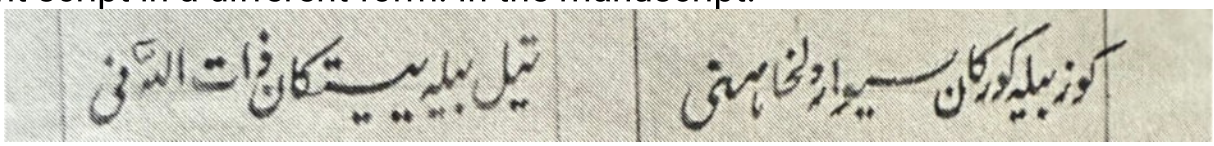


Manuscript transcription: “With Your command and aid, all to You / Await acceptance, offering prayer” [5a].

In publication:

Амрию авни билан барча санго,
Истижобат кўз тутиб, айлар дуъо(ҚТ,37 б.).

2. A number of words and phrases in the manuscript text have been misinterpreted by textual scholars or publishers and transcribed into the current script in a different form. In the manuscript:



Ko‘z bila ko‘rgan sevar dilxohni.
Til bila etgan ***zotullohni*** [5[a]].

In the publication:

Кўз била кўрган севар дилхоҳни.
Тил била етган ***раайтуллоҳни****(ҚТ,35 б.).*

The results of the comparative analysis reveal that there are some inconsistencies, metrical irregularities, flaws, and numerous spelling errors between the manuscripts and publications of “Qush tili” (Language of Birds).

The third chapter of the dissertation is titled **“Perspectives on the Interpretation of the Text of the “Language of Birds” Epics”**, in which a comparative analysis is conducted on the nature of the main and episodic characters in the stories and epics on this theme, as well as the poetic style of depiction reflected in these works. The first section of the chapter is called “The System of Characters and Poetic-Comparative Analysis of the Epics in the “Language of Birds” Cycle”.

“Studying the common and distinctive aspects of a literary work not only from the perspective of literary trends and genres, but also from the standpoint of ideological and psychological approaches, character portrayals, composition, plot, motifs, system of imagery, figurative devices, and elements of poetic structure - components that ensure artistry - yields important results for literary studies”[75]. In Fariduddin Attor’s epic poem “Mantiq ut-tayr” (The Conference of the Birds), written in the masnavi form, we witness a dramatic shift in the imagery, symbolism, and artistic

[75] Халлиева Г. Қиёсий адабиётшунослик. – Т.: “Мумтоз сўз”, 2020. – Б. 59.

composition. The chapter “Preface: Address to the Birds” begins with the following lines:

ای خوش آمدی، هدهدِ راه‌ثما،
رهنمای مرغان در هر وادی و جا.
تا به سبا رسی، چه خوش آن سفر
با شاه و منطق الطیرت خوش‌تر[76]

From the very first verses, Attor acknowledges the Hoopoe as a “messenger of truth”, emphasizing that its main task is to explain spiritual truth to other birds (representing humans) and guide them on the path.

Gulshahri dedicates 17 verses of his 4440-verse masnavi to the introductory part, in which he presents praise to Allah and *na’t* to the Prophet, followed by a description of the characteristics of the people of futuwwa. He begins the main part of the epic with the title “The Beginning of the Simurgh Epic”[77].

The opening plot of the main part in the epics of Alisher Navoi and Mawlana Khoja Qazi Paywandi Rizai is similar, and unlike the aforementioned authors, it begins not with a description of the Hoopoe, but with the birds gathering for a meeting in the garden, unable to find their proper places and engaging in a debate:

In Navoi’s work:

جمع اولوب بیر کون گلستان قوشلری،
بیش او بحرو بیابان قوشلری.
باغچه بیر منزلده مجمع توزدیلار،
هر بیر اوز حیل و صفین کورگوزدیلار[78]

In Rizoiy:

مرغ ماهی، نکی بار بی اشتباه،
برچغه بار بر حقیقی پادشاه.
کیم آتین بیلمك بوریغه فرض اروز،
واجب و لازم مثال قرض اروز[79]

When examining the composition and plot structure of the “Bird’s Language” series of works, it becomes evident that each creator has refined and reinterpreted them based on the literary and political climate of their time, as well as religious and ideological needs. While the details of a particular story or event in the valleys may be perfectly expressed in one creator's work, they appear more vividly in the work of a subsequent creator.

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[76] Фаридуддин Аттор. Мантиқ ут-тайр. Эрон Миллий музейи қўлёзмалар фонди, Инв. №:15082. – Б. 74.
[77] https://portal.yek.gov.tr/works/detail/29369
[78] O‘sha asar. – B.15.
[79] Мавлоно Хожа Қози Пайвандий Ризоий. Қуш тили. – Т.: ЎзРФА Алишер Навоий номидаги давлат адабиёт музейи, 2017. – Б. 32.

The second section of this chapter is titled “Poetics of the Kushnama Texts”, which investigates the artistic qualities of the epics using examples. The sources of the poetics of the “Qushnoma” texts in Uzbek and Persian-Tajik are considered a significant contribution to the art of words, both in terms of quantity and quality. The text of the kushnamas is also an example of syncretic creativity, uniquely combining Turkic, Persian, and to some extent, Arabic sources. Therefore, studying the comparative poetics of such works is of great importance, particularly the poems “Mantiq ut-tayr” by the Persian-Tajik poet Fariduddin Attor, “Lison ut-tayr” by Alisher Navoi, and “Qush tili” by Rizai Payvandi. This study should especially focus on issues of synthesis, emulation, and imitation in these works. Although during the Soviet era such epics were not studied comparatively, some of them were examined individually in monographic studies[80]. The mention of certain historical figures in these epics is not merely a historical record, but rather an artistic device elevated to the level of symbolism. These figures are often presented as exemplars of Sufi teachings, moral lessons, and models for personal growth. In total, the names of 19 prophets are mentioned across these epics: 16 in Attor’s work, 3 in Gulshahri's, 8 in Navoi’s, and 12 in Rizoi’s. The formation of prophetic symbols in Uzbek literature is primarily based on verses from the Holy Quran and hadiths about the prophets. These sources form the ideological foundation of Sufi teachings and Sufi literature.

In the first chapter of the epic poem, Fariduddin Attor conveys to the birds a description of Prophet Solomon through the words of the hoopoe, inviting them to journey together towards reaching the Simurgh:

Shoh Sulaymon-la safar qildim base,
Ne emish olam, ko‘rib, bildim base.
Podshohim kim, ayon bo‘ldi menga,
Yakka-yolg‘iz yetmog‘im mushkul anga[81].

Navoi and Rizai, while maintaining Attor’s ideological tradition, cite verses related to Prophet Solomon before appointing the Hoopoe as a guide for the journey. However, they present a more explicit narrative than Attor, directly referencing the story of Bilqis, the queen of Sheba, from Surah “An-Naml”. In “Lison ut-tayr”, Navoi narrates this event through the birds’ voices, while Attor and Rizai assign this task to the Hoopoe itself. Here, we can observe the expression of Navoi’s views characteristic of the

[80] Малехова А. Н. Поэма Алишера Навои “Язык птиц”/ Алишер Навои. Язык птиц. – Санкт-Петербург: Наука, 2007. – С. 267 – 329; Малехова А. Поэма Алишера Навои “Лисан ат-тайр”. Поэтика композиционных и образных средств: Автореф. дис. ... кан.филол.наук. – Т.: Институт Языка и Литературы, 1978. – 25 с.
[81] Шайх Фаридуддин Аттор. Мантиқ ут-тайр .– Т.: Янги аср авлоди, 2022. – Б. 77.

Naqshbandi order, specifically the condemnation of the foundation of this teaching - arrogance, claiming to be a Sufi or sheikh, causing commotion, and attracting people's attention through *zikr* and *sama*[82]. The theme of prophethood and its symbols, which were given special importance in the poet's work, also served to illuminate the multifaceted aspects of Sufism. This topic helps to better understand the mystical essence of the perfect image in the poet's work. The main sources of "Lison ut-Tayr" are the suras of the Holy Quran, religious narratives, hadiths, works on the theme of "Language of Birds", examples of oral traditions of Eastern peoples, and in some instances, Jalaluddin Rumi's "Masnaviyi Ma'navi", Firdavsiy's "Shahname", and Fariduddin Attor's "Mantiq ut-Tayr". Although Rizai did not specifically mention Alisher Navoi in his work "Qush tili", the similarity of the stories presented in the work, the common elements that reveal the essence of the work, and the corresponding conclusions in both works indicate that Rizai was intimately familiar with and directly drew from Navoi's "Lison ut-tayr". Rizai creatively utilized it and succeeded in creating a work with a unique plot and ideological direction. Another piece of evidence for this is that the character of "Nasuh", which symbolizes divine repentance in Navoi's works, is given a separate story in the epic "Qush tili".

CONCLUSION

Based on the results of this research, devoted to the comparative-textual study of the epic poems in the "Bird Language" cycle, the following scientific and theoretical conclusions can be drawn:

1. The Holy Quran is identified as the genetic source and root of the epic poems belonging to the "Qushnoma" (Book of Birds) cycle, which is widespread among the peoples of the East. In particular, despite the similarity in content of the events described in these works, the epic poems "Mantiq ut-tayr" (The Conference of the Birds), "Lison ut-tayr" (The Language of the Birds), and "Qush tili" (Bird Language) by Fariduddin Attor, Gulshahriy, Alisher Navoi, and Rizai are quite comprehensive and profoundly expressed in terms of their artistic-philosophical and mystical-gnostic layers. In this sense, the story of Solomon (peace be upon him) and the hoopoe bird, mentioned in the "An-Naml" (The Ant) chapter of the Holy Quran, served as a central source in the formation, ideological foundations, and symbolic structure of these epics.

2. Defects in the latest 2013 edition of "Lison ut-tayr" were identified and corrected based on the manuscript and scientific-critical text. Such

[82] Комилов Н. Тасаввуф. – Тошкент: Movarounnahr – O'zbekiston, 2009. – Б. 204.

textual differences and shortcomings were analyzed and proven as follows: 1) metrical errors in the verses; 2) incorrect joining and separation of words and phrases; 3) differences in the spelling of letters and affixes; 4) incorrect use of case endings, and others.

3. It was discovered that approximately 76 lines from the epic poem “Qush tili” by Payvandiy Rizai are missing in the publication. For example, after the chapter “The Sixth Stage is Remembrance” on page 78b of manuscript number 127, the publication begins with the text “The Eighth Stage is Patience”. Meanwhile, it was established that the text of the chapter “The Seventh Stage is Attention” was not transcribed at all and was not included in subsequent editions. Additionally, a number of errors and shortcomings in the publication of the work were corrected.

4. The “Qushnamas” being based on the verses of Surah “Naml” in the Quran can be explained by several factors: firstly, the peoples of the East predominantly follow Islam; secondly, the surah addresses matters of Islamic faith and morality; thirdly, the surah also pays special attention to worldly, that is, social and domestic affairs; and fourthly, there is a great interest and demand for romantic-adventure epics among all peoples of the world.

5. In all four *masnaviy*, the Simurgh bird resides on Mount Qaf, and reaching it requires overcoming various difficult trials. However, some birds, realizing the difficulty of this path, attempt to turn back with various excuses and seek forgiveness from the hoopoe. The hoopoe responds to each of their excuses patiently, attempting to convince them mentally and spiritually, encouraging them to strive towards divine truth. During this dialogue, the hoopoe’s words take on a mystical meaning - he reveals the inner weakness of each bird and explains the essence of the path of enlightenment. Thus, the work conveys that only those possessing courage, willpower, and spiritual strength can attain the truth.

6. The composition of Rizai’s epic “Qush tili” (Bird Language) differs from other authors in that it is divided into two parts. In the first part, each seeker must purify their being and pass through 10 stages - Repentance, Asceticism, Trust, Contentment, Seclusion, Remembrance, Attention, Patience, Vigilance, and Acceptance. After that, they conquer 7 climates (Rizai refers to the valleys as climates).

7. Comparative studies conducted within the framework of the series reveal that, despite being created in different historical periods, all four masnaviy illuminate the same theme through unique artistic approaches. Through these works, the authors depict the complex and challenging

journey towards divine truth, emphasizing human perseverance and patience in striving for God as the central idea. True spiritual perfection - attaining divine truth - is achieved only by courageously overcoming the obstacles and difficulties along this path.

8. The epics in the series feature main and supporting characters that play crucial roles in plot development. In the masnaviy of Attor, Navoi, and Rizai, the main characters are strikingly similar, making it difficult to distinguish between them. However, the authors' approaches to portraying supporting characters differ: in Gulshahriy's work, they are presented as animals, while in Navoi's masnavi, this role is fulfilled by human characters. This demonstrates the differences in the authors' artistic thinking and use of symbolic means of expression.

9. In their masnavis, the authors reflected their authorial positions on the plot in different approaches. Although the point of view of an observing narrator (arbiter) occupies the main place in all four works, Gulshahriy reveals himself openly: he is constantly felt as the author throughout the work. His personal attitude and thoughts are directly expressed. However, the remaining predecessors lack such openness - they conveyed their thoughts not directly, but through the mouths of the characters within the story. This style is especially prominent in Navoiy. This demonstrates Navoiy's skillful reliance on symbolic means of expression.

10. In the dastans of the "Bird Language" cycle, the creators demonstrated a high level of artistic mastery in realizing their literary aims, illuminating the central idea of the work, portraying the inner experiences of the characters, and presenting the development of events in a logical sequence. In particular, they skillfully utilized artistic devices and unique poetic inventions to make the language of the work captivating and impactful.

НАУЧНЫЙ СОВЕТ DSC.03/2025.27.12.Fil.41.01 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

ҲАЛИМОВА ШАҲЛО ТЎЛҚИН ҚИЗИ

СРАВНИТЕЛЬНО-ТЕКСТОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ЦИКЛА ДАСТАНОВ “ПТИЧИЙ ЯЗЫК”

10.00.10 - Текстология и литературное источниковедение

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2026

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером № B2023.2.PhD/Fil3656.

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

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

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Ведущая организация:	**Ташкентский государственный институт востоковедения**

Защита диссертации состоится «___» _____ 2026 года в ___ часов на заседании Научного совета DSC.03/2025.27.12.Fil.41.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; Факс: (99871) 281-42-44, (www.tsuull.uz); e-mail:: interdep@navoiy-uni.uz).

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

Автореферат диссертации разослан «___» _____ 2026 года.

(Протокол реестра рассылки за № ___ от «___» _____ 2026 года.

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Введение (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в научно-монографическом изучении рукописных и литографических источников дастанов цикла “«Язык птиц»”, анализе их генезиса и эволюции, а также в проведение и научное обоснование сравнительно-текстологического исследования.

Объектом исследования являются произведения “Лисон ут-тайр” Алишера Навои, “Мантик ут-тайр” Фаридуддина Аттара, “Язык птиц” Мавлоно Ходжи Кази Пайванди Ризои, “Мантик ут-тайр”, Гульшахри, а также касыда “Мантик ут-тайр” Хакани Ширвани, трактаты “Рисалат ут-тайр” Абу Али ибн Сины и “Рисалат ут-тайр” Ахмада аль-Газали.

Предметом исследования выступают вопросы генезиса, истории текста, научно-монографического описания источников, вариативности, системы образов и поэтики текста эпосов цикла “Язык птиц”.

Научная новизна исследования заключается в следующем:

Зарождение серии эпосов “Язык птиц” формировалось на основе священных религиозных книг и народной устной литературы, были монографически изучены рукописные и литографические источники птичьих сказок, и определены основные источники;

Впервые на основе рукописного и научно-критического текста были выявлены недостатки последнего издания “Лисон ут-таир”, 2013 года, обнаружено, что около 76 стихов из эпоса Ризаи “Язык птиц” отсутствовали в издании и были включены в научное обращение;

Проведено сравнительно-текстовое исследование серии эпосов “Язык птиц”, устранены несоответствия, текстовые ошибки и дефекты в текстах, и тексты восстановлены в соответствии с оригиналом;

Методологическая основа изучения поэтики мистических образов в поэмах о птицах базируется на важности исламских и мистических источников, а эпосы серии “Язык птиц” рассматриваются как целостная система, при этом развитие образов и поэтика текста обосновываются с научно-теоретической точки зрения.

Внедрение результатов исследования.

На основе выводов, полученных в результате сравнительно-текстологического исследования, идейно-тематического развития,

художественной интерпретации системы образов и поэтических особенностей дастанов из цикла “Птичий язык”:

Раскрытие истинного значения мистических символов в узбекской классической литературе, в частности, в дастанах цикла “Птичий язык”, анализ, связанный с суфийскими символами, были использованы в практическом исследовательском проекте № IZ-2021020813 “Создание многоязычного мультимедийного сборника на основе изучения и пропаганды творчества Алишера Навои за рубежом” (2021-2023 гг.) (Справка № 01/4-4765 от 8 октября 2025 г. Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате сравнительно-текстологический анализ дастанов цикла “Птичий язык” в литературе, выводы о выполнении таких задач, как освещение суфийских символов на основе художественной логики, введение символов в анализ и раскрытие их истинного содержания с помощью достоверных источников, обеспечили научно-теоретическое разнообразие материалов электронной платформы;

Впервые на основе рукописных источников и научного критического текста были подтверждены недостатки последнего издания “Лисона ут-тайра” 2013 года, и было установлено, что в опубликованном издании, впоследствии попавшем в научное сообщество, отсутствовало около 76 строк из эпической поэмы Ризои “Куш тили”. Научные выводы, касающиеся выяснения сравнительно-текстуальных и художественных особенностей эпосов цикла «Язык птиц», раскрывающих внутренний мир и философские взгляды творческой личности, всесторонне изображающих творческий процесс во всей его сложности, отражающих жизненные и социальные процессы через личность персонажа, то есть обеспечивающих трансформацию природы героя как эстетическую функцию, были использованы в прикладном проекте “Создание многоязычной (узбекский, русский и английский) электронной платформы узбекской литературы” (№ ПФ-201912258), реализованном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы им. Алишера Навои (Сертификат № 04/4-5573 от 20 ноября 2025 г.). В результате научные выводы, касающиеся характерного изображения исторических фигур и образов в эпосах цикла “Язык птиц”, способствовали обогащению материалов электронной платформы.

Было проведено сравнительно-текстовое исследование эпосов

цикла “Язык птиц”, в ходе которого были выявлены и устранены текстовые несоответствия, ошибки и недостатки, а тексты восстановлены в соответствии с оригиналами. Эти научные выводы были использованы в прикладном проекте “Создание многоязычной мультимедийной коллекции на основе изучения и популяризации литературного наследия Алишера Навои за рубежом” (№ ИЗ-2021020813), реализованном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы им. Алишера Навои (свидетельство № 01/4-4765 от 8 октября 2025 г.). В результате проект был обогащен материалами, демонстрирующими устранение текстовых ошибок и недостатков в существующих изданиях эпосов и восстановление их текстов в соответствии с оригиналами.

Кроме того, было обосновано, что исламские и суфийские источники играют решающую роль в качестве методологических основ изучения поэтики суфийской образности в кушнамах, и что эпосы цикла “Язык птиц” следует рассматривать как целостную систему; постепенное развитие образов и поэтики текста было теоретически обосновано на научном уровне. Соответствующие научные выводы были использованы в прикладном проекте “Создание многоязычной (узбекский, русский и английский) электронной платформы узбекской литературы” (№ ПФ-201912258), реализованном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы им. Алишера Навои (свидетельство № 04/4-5573 от 20 ноября 2025 г.). В результате научный уровень проекта был повышен за счет включения научных и теоретических материалов, посвященных методологическим основам изучения поэтики суфийской образности в кушнамах.

Структура и объем исследования. Диссертация состоит из введения, трех основных глав, заключения и списка использованной литературы, общий объем составляет 163 страницы.

E’LON QILINGAN ISHLAR RO‘YXATI

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