

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.05/2025.27.12.Fil.15.01 RAQAMLI ILMIY KENGASH
GULISTON DAVLAT UNIVERSITETI**

DJUMAYEVA SAFIYA KODIROVNA

O‘ZBEK MUMTOZ ADABIYOTIDA RAQAM POETIKASI

10.00.02 – O‘zbek mumtoz adabiyoti

**FILOLOGIYA fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2026

Fan doktori (DSc) dissertatsiyasi avtoreferati mundarijasi

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Ilmiy maslahatchi:

SALOHIY Dilorom Isomiddin qizi
filologiya fanlari doktori, professor

Rasmiy opponentlar:

Ergashev Qodir Otadjanovich
filologiya fanlari doktori (DSc)

Adizova Iqboloy Istamiovna
filologiya fanlari doktori (DSc)

Karimova Farida Isoqovna
filologiya fanlari doktori (DSc)

Yetakchi tashkilot:

Buxoro davlat universiteti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.05/2025.27.12.Fil.15.01 raqamli Ilmiy kengashning 2026-yil "5" noyabr soat 10⁰⁰ dagi majlisida bo'lib o'tadi. (Manzil: 100060, Toshkent, Shahrisabz tor ko'chasi, 5-uy. Tel.: (99871)233-36-50; faks (99871) 233 71-44; e-mail: uztafi@academy.uz).

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasi Asosiy kutubxonasida tanishish mumkin (62 raqami bilan ro'yxatga olingan). (Manzil: 100100, Toshkent, Ziyolilar ko'chasi, 13. Tel.: (99871) 262-74-58)

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B.To'xliyev
Ilmiy darajalar beruvchi
ilmiy kengash raisi, filol.f.d., prof.

D.Asqarov
Ilmiy darajalar beruvchi ilmiy
kengash ilmiy kotibi, filol.f.b.f.d.(PhD)

U.Hamdamov
Ilmiy darajalar beruvchi ilmiy
kengash qoshidagi Ilmiy seminar
raisi, filol.f.d. (DSc), prof.

KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy obraz, ramz va timsollar olamida raqam ramzi hamda mohiyati o'ziga xos o'rin egallaganligi sababli bu masalaga alohida e'tibor qaratilib, raqamlarning badiiy vazifasi hamda estetik imkoniyatlari tadqiq qilinmoqda. Zero, adabiy tafakkurda raqamlar orqali tuyg'ularni tasvirlash, raqam ramzlari vositasida fikr ifodalash o'ziga xos uslub darajasiga ko'tarilganligi sababli ham adabiyotshunoslikda raqamning ramziy ma'no-mazmuni, poetik talqinlari alohida o'rganilgan, adabiy asarlardagi raqamlarni tahlil qilishning bir qancha asoslari mavjudligi aniqlangan. Shunday bo'lsa-da, raqamlarning badiiy funksiyalarini aniqlash; magik sonlarning badiiy obraz darajasiga ko'tarilish jarayonini monografik tarzda tadqiq etish; raqamlarning ramziy ma'no-mohiyatini tahlil qilishning ilmiy va badiiy asoslarini ishlab chiqish; adabiy asarlarda raqamlar bilan bog'liq poetik hodisalarni ilmiy dalillash borasida muayyan muammolar saqlanib qolmoqda. Shu bois mumtoz adabiyotning ramz va timsollar olamida muhim ahamiyat kasb etgan raqam poetikasi masalasini zamonaviy adabiyotshunoslik yondashuvlari asosida yoritish, raqamli birikmalar va raqamli obrazlarning tahlil metodologiyasini takomillashtirish adabiyotshunoslikning muhim vazifalaridan hisoblanadi.

Dunyo adabiyotshunosligida raqam va uning mohiyati, poetikasi, badiiy asar mazmun-mohiyatini ochib berishdagi vazifasi tadqiqotchilar diqqatini jalb etib kelmoqda. Garchi raqamlarning xalq e'tiqodi, dunyoqarashi, tafakkuri, maishiy hayotida tutgan o'rni va roli, xalq og'zaki ijodi namunalaridagi poetik vazifasi xususida bir qancha ilmiy izlanishlar olib borilgan bo'lsa-da, yozma adabiyotda bu masala hali yetarlicha tadqiq etilmagan. Shu nuqtayi nazardan, yodnomalar va yozma adabiyot, xususan, tarixiy asarlar matnida kelgan ko'pgina raqamlar xalq tarixi, millat va elatlarning paydo bo'lishi, ularning madaniy va ijtimoiy-siyosiy hayoti bilan bog'liqligi; raqamlarning yozma adabiyotga kirib kelishi xalq og'zaki ijodidagi ko'pgina janrlarning tadrijiy takomili ekani; mumtoz shoirlar she'riyatidagi raqamlarda hayotiy, falsafiy ma'nolar bilan bir qatorda, diniy-ilohiy mazmunlar ham singdirilganligi kabi masalalar adabiyotshunoslikda hali keng ko'lamli tadqiqotlar olib borish zarurligini taqozo etadi.

Mustaqillik yillarida O'zbekistonda milliy adabiy merosni xolis ilmiy o'rganish, adabiyot tarixini qayta ko'rib chiqish, mumtoz adabiyotning xalq tarixi, qadimiy e'tiqod va mifologiya, diniy qarashlar va tasavvuf falsafasi bilan bog'liq jihatlarini haqqoniy yoritishga alohida e'tibor qaratilmoqda. O'zbek mumtoz adabiyoti namunalarida raqam poetikasi, ramziy haqiqati, raqamlarning badiiy talqindagi tadrijiy takomil jarayoni, raqamdan foydalanishda ijodkor mahorati singari masalalarni monografik aspektda tekshirish nafaqat matn mazmunini anglash, ijodkor badiiy mahoratiga baho berish, turkiy qavmlarning ma'naviy-axloqiy darajasi va tafakkur tarzini belgilash, shu bilan birga, mumtoz adabiyotni har tomonlama tadqiq etishga imkon yaratadi. "...O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilish, ko'p qirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan

uzviy bog‘liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega”¹dir.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi PF-4947-sonli Farmonining 4-bandidagi “Ilmiy tadqiqotlar va innovatsion faoliyatni rag‘batlantirish, ilmiy va innovatsion yutuqlarni yaratish” rejasiga muvofiq tanlandi. Shuningdek, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmon, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 29-maydagi PQ-2995-son “Qadimgi yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2023-yil 25-yanvardagi PQ-20-son “Buyuk shoir va olim, mashhur davlat arbobi Zahiriddin Muhammad Bobur tavalludining 540 yilligini keng nishonlash to‘g‘risida”, 2025-yil 7-fevraldagi PQ-43-son “Buyuk shoir va mutafakkir Mir Alisher Navoiy ijodiy merosini yurtimiz va jahon miqyosida keng targ‘ib qilish hamda Navoiy viloyatida “Alisher Navoiy yili”ni yuqori darajada o‘tkazish chora-tadbirlari to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining I.“Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi². Jahon adabiyotshunosligida raqamlarning yozma adabiyotda tutgan o‘rni, raqam ramzlaridan foydalanish, raqamlar bilan bog‘liq poetik hodisalarning asar badiiyatini hosil qilishdagi ahamiyatli jihatlari singari masalalar bo‘yicha dunyoning yetakchi ilmiy markazlari va oliy ta’lim muassasalarida, jumladan, Chikago universiteti (AQSH), Garvard universiteti (AQSH), Kaliforniya universiteti (AQSH), M.V.Lomonosov nomidagi Moskva davlat universiteti (RF), V.I.Vernadskiy nomidagi Qrim Federal universiteti (RF), Baskent universiteti (Turkiya), Anqara universiteti (Turkiya), Anqara Hoji Bayram Vali universiteti (Turkiya), Ozarbayjon Milliy Ilmlar akademiyasi (Ozarbayjon), Mahamet O‘timisov nomidagi Qozog‘iston universiteti (Qozog‘iston), O‘zR FA O‘zbek tili,

¹Мирзиёев Ш. Нияти улуғ халқнинг иши ҳам улуғ, ҳаёти ёруғ ва келажаги фаровон бўлади. 3-жилд. – Тошкент: Ўзбекистон, 2019. – Б. 339.

² Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy tadqiqotlar sharhi www.universityofcalifornia.edu., www.harvard.edu., <https://www.istanbul.edu>., <https://www.istanbul.edu>., www.universityofcalifornia.edu., www.harvard.edu., www.indiana.edu., www.uni-bonn.de., www.uio.no/english., www.univie.ac.at/en., www.vu.lt., www.simurgkitabevi.com., www.acarindex.com., www.bsu.edu.az., <https://islaminstitut.uz>. va boshqa manbalar asosida amalga oshirildi.

adabiyoti va folklori instituti, O'zbekiston Milliy universiteti, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida ilmiy-amaliy tadqiqotlar olib borilmoqda.

Raqam va ularning ramziy ma'no qatlamlari, diniy va adabiy asarlarda raqamlarning qo'llanishiga oid olib borilgan tadqiqotlar natijasida, jumladan, quyidagi ilmiy natijalar olingan: numerologiya va raqamlarning kosmogonik xususiyatlari (Chikago universiteti (AQSH); Injil matnlarida raqamlarning tutgan o'rni, xususan, yetti raqami bilan bog'liq qarashlar (Garvard universiteti (AQSH); diniy matnlarda ramziy raqamlar va ularning mohiyati (Kaliforniya universiteti (AQSH); numerologiya va protologiya metodologiyasi, xususan, Xitoy falsafasida raqamlarga munosabat masalasi (M.V.Lomonosov nomidagi Moskva davlat universiteti (RF); raqamlarning xalq og'zaki ijodida tutgan o'rni, mifologik asarlarda raqamlar bilan bog'liq qarashlar (V.I.Vernadskiy nomidagi Qrim Federal universiteti (RF); tasavvuf adabiyotida raqamlarga singdirilgan ma'no va ularning irfoniy mohiyati (Bashkent universiteti (Turkiya); turkiy xalqlarning qadimgi dostonlarida uchraydigan raqamlarning asar badiiyatida tutgan o'rni (Anqara universiteti (Turkiya); raqamlarning lingvokulturologik xususiyatlari (Mahamet O'timisov nomidagi Qozog'iston universiteti (Qozog'iston); o'zbek xalq og'zaki ijodi, jumladan, o'zbek xalq ertaklaridagi raqamlar, ularning qo'llanishi, mumtoz adabiy matnlar tarkibida kelgan ramziy raqamlarni tahlil qilish (O'zR FA O'zbek tili, adabiyoti va folklori instituti, O'zbekiston Milliy universiteti, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti).

Muammoning o'rganilganlik darajasi. Raqamlarning dunyo xalqlari tarixi, madaniyati, dunyoqarashida tutgan o'rni masalasi antik davrlardan buyon o'rganilib kelinadi. Adabiyotshunoslikda ularning mifologiya va xalq og'zaki ijodidagi mohiyati, ramziy-majoziy ma'nolari xususida bir qancha ilmiy izlanishlar olib borilgan³. Xususan, sanamalarda faol qo'llanilgan raqamlarni o'rganish ishlarini G.S. Vinogradov boshlab bergan⁴. Keyinchalik, M.N.Melnikov, belorus olimi G.A.Bartashevich, o'zbek olimlaridan G'.Jahongirov, O.Safarov, S.Avezovlar⁵

³ Иоселева М.Я. Происхождение магических чисел // Страны и народы Востока. Вып. IV. – М., 1965. – С. 239-241; Лотман Ю.М. Семантика чисел и тип культуры // III летняя школа по вторичным моделирующим системам. – Тарту, 1968. – С. 328-332; Членов М.А. Числовая символика и тайные союзы на Молуккских островах // Мифология и верования народов Восточной и Южной Азии. – М., 1973. – С. 132-166; Бородин А.И. Число и мистика. – Донецк, 1975. – С. 152; Жуковская Н.А. Семантика чисел в калмицком эпосе “Джангар” // “Джангар” и проблемы эпического творчества тюрко-монгольских народов. – М., 1980. – С. 207-213; Мустаев К.Т. Поэтика цвета и числовых знаков-символов в “Песне о Роланд” и “Алпамыше”. – Самарканд, 1995. – С. 152; Абрашкин А.А. О происхождении русских числительных // Известия высших учебных заведений. Прикладная нелинейная динамика. 2006. Т.24. № 5. С. 84-91; Bayram Durbilmez. Nahçıvan Türk Halk İnanışlarında Mitolojik Sayılar // Turkish Studies International Periodical For the Languages: Literature and History of Turkish or Turkis. V.36, Fall. 2008. S. 212-225; Ahmet Özgür Güvenç. Kırk Sayısının Halk Edebiyatı Ürünlerinde Kullanımı Üzerine Bir İnceleme // A.Ü.Turkiyat araştırmaları Enstitüsü Dergisi Sayı 41. – Erzurum: 2009. – S. 85-97; Annemarie Shimmel. Sayıların Gezimi. (Çevirmen Mustafa Kürüşoğlu). – İstanbul, 2017. – S. 338; Сатанар М.Т., Илларионов В.В. Сакральная символика эпического числительного “четыре” // Мир науки, культуры, образования. 2017. №2. – С. 334-337; Mehmet Nazar., Mehmet Şengönül. Türk Kültüründe Sıfırdan Dokuza Kadar Sayı Adları ve Matematik Değerleri // Türklük bilgisi.17. 2012. – S. 141-158; Funda Aydın. Uygur Halk Anlatınlarında Sayı Simgeçiliği // Karadeniz Uluslararası Bilimsel Dergi: V.44. Fall. 2019. – S. 209-227;

⁴ Виноградов Г.С. Русский детский фольклор. – Иркутск, 1930. Кн.1. – С. 234.

⁵ Мельников М.Н. Русский детский фольклор. – М.: Просвещение, 1987. – С. 340; Барташевич Г.А. Рифмованные жанры белорусского детского фольклора. – Белорусия, 1976. – С. 240; Жахонгиров Ф. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – 122 б; Сафаров О. Ўзбек болалар поэтик фольклори. –

toimonidan olib borilgan ilmiy izlanishlar sanamalarda raqamlarning o'zni va mohiyatiga alohida ahamiyat berilganligi bilan e'tiborlidir. Keyingi yillardagi ba'zi bir ilmiy izlanishlarda turkiy xalqlarning og'zaki ijodida raqamlarning tutgan o'zni masalasi tadqiq etilgan⁶. Folklorshunos olim M.Jo'rayev tomonidan o'zbek xalq og'zaki ijodi, jumladan, o'zbek xalq ertaklaridagi raqamlar, ularning qo'llanishi chuqur tahlil etilgan⁷. Raqamlarning urf-odat, marosim va folklorda tutgan o'zni, ularning umumiy va o'ziga xos g'oyaviy-poetik xususiyatlari, mifologik asoslari ochib berilgan. J.Eshonqul va Sh.Turdimovlarning ertak va dostonlardagi uch raqami bilan bog'liq qarashlar tadqiqiga bag'ishlangan kuzatishlari ham diqqatga sazovordir⁸.

Raqamlarning yozma adabiyotda tutgan o'zni, raqam ramzlaridan foydalanish, raqamlar bilan bog'liq poetik hodisalarning asar badiiyatini hosil qilishdagi jihatlari rus olimlari V.E.Vetlovskaya⁹ va V.M.Kirillin¹⁰ larning tadqiqotlarida; turkiy xalqlarning qadimgi dostonlarida uchraydigan raqamlarning asar badiiyatida tutgan o'zni O'nar So'man¹¹, Sharifa Sahar Erolchalishkan¹² ilmiy izlanishlarida; "Shohnoma"dagi ba'zi raqamlar tadqiqi eron olimi M.Abdollahiy¹³ ning maqolalarida; tasavvuf adabiyotida raqamlarga singdirilgan ma'no va ularning irfoniy mohiyati turk olimlari Abdurrahmon Go'zal¹⁴ va Qodir O'zko'sa¹⁵ tadqiqotlarida yoritib berilgan. Qur'oni karimda zikr etilgan raqamlar bilan bog'liq izlanishlar professor Klaus Shedlya tomonidan olib borilgan¹⁶. Shuningdek, keyingi yillarda Qur'oni karimning matematik mo'jizalariga ham alohida e'tibor qaratilgan tadqiqotlar amalga oshirilmoqda.

O'zbek adabiyotshunosligida S.Hasanov, A.Abdug'afurov, Yo.Is'hoqov, I.Haqqul, B.To'xliyev, H.Boltaboyev, S.Jumayeva, B.Eraliyevlar tomonidan raqamlarning mumtoz adabiyotdagi ramziy-majoziy xususiyatlari, g'oyaviy-badiiy talqiniga doir ba'zi ilmiy kuzatishlar olib borilgan¹⁷ bo'lsa, turkolog olim

Тошкент: Ўқитувчи, 1985. – 191 б; Аvezов С. Санама жанри табиати ва бадияти. – Тошкент: Фан, 2008. – 138 б.

⁶ Муратова Р.Т. Мифологическая семантика числа семь у тюркских народов Урало -Поволжья // Вестник Башкирского университета. 2015. Т. 20. №2. – С. 567-569.

⁷ Жўраев М. "Сеҳрли" рақамлар сири. – Тошкент: Ўзбекистон, 1990. – 112 б.; shu muallif. Ўзбек халқ эртакларида "сеҳрли" рақамлар. – Тошкент: Фан, 1991. – 220 б.; Жўраев М., Расулова З. Миф, маросим ва эртак. – Тошкент: Мумтоз сўз, 2014. – 308 б.

⁸ Ж. Эшонкул. Фольклор: образ ва талкин. – Қарши: Насаф, 1999. – 172 б.; Турдимов Ш. "Борса келмас"даги хазина // Тафаккур. 2015, №3. – Б. 94-102.

⁹ Ветловская В.Е. Символика чисел в "Братьях Карамазовых" // ТОДРЛ. Т. 26: Древнерусская литература и русская культура XVIII-XX вв. – М., 1971. – С.133-150.

¹⁰ Кириллин В.М. Поэтика иносказания в литературе Древней Руси: Символика чисел, ее своеобразие и формы. Автореф. д-ра филол. наук. – М., 2001. – С. 58.

¹¹ O'nar So'man. Dede Korkut Boylarında Gecen Formulistik Sayıların İzleri // Türk Dünyası Araştırmaları. – İstanbul, 2019. – S. 29-51.

¹² Sharifa Sahar Erolchalishkan. Alpamiş Destaninde Sayıların Anlamları ve Değerlendirilmesi Üzerine Bir İnceleme // Rumelide Dil Edebiyat Araştırmaları Derisi. 2019: 14. – S. 183-197.

¹³ Абдоллаҳий М. Число как символика культурного кода в Шахнаме и нартовском эпосе осетин // Известия СОИГСИ. 2018. № 29. – С. 152-161.

¹⁴ Abdurrahman Güzel. Dini-Tasavvufi Türk Edebiyatında Dört Kapı-Kırk Makam. – Ankara, 2023. – 476 s.

¹⁵ Qodir O'zko'sa. Ahmet'nin Hikmetlerinde Dört Kapı ve Kırk Makam Anlayışı // Akademiar Dergesi. 2017. – S.2. – S. 99-133.

¹⁶ Клаус Шедля. Мухаммед и Христос. Наука о Христе в коранических текстах. – Вена, 1978. – С. 136.

¹⁷ Ҳасанов С. Навоийнинг етти тухфаси. – Тошкент: НМБ, 1991. – 190 б.; Абдуғафуров А. Тўра ойини билди... // Ўзбек тили ва адабиёти. – 2001. – №2. – Б. 22-25; Исоқов Ё. "Ўн саккиз минг олам" асрори / Навоийга

N.Rahmonov qadimgi yodnomalar matnida kelgan ayrim raqamlarning obraz darajasiga ko‘tarilish jarayoniga e‘tibor qaratadi¹⁸. S.Olimov tadqiqoti “Lison ut-tayr” dostonidagi yettiliklarga alohida e‘tibor qaratilganligi bilan ahamiyat kasb etadi¹⁹. S.Xodjayev zamonaviy o‘zbek adabiyotida uchning badiiy-estetik vazifasi va qahramon xarakteri bilan bog‘liq muammolarni tahlil etgan²⁰. Bundan tashqari, falakiyotshunos S.Azizov²¹, musiqashunos O.Ibrohimov²²larning ishlarida Navoiy asarlaridagi raqamlar xususida ba’zi fikrlar bildirilgan. Shunday bo‘lsa-da, ming yillik milliy adabiyotda qo‘llanilgan raqamlar mohiyati, ularning badiiy funksiyasi, raqamlar bilan bog‘liq obrazlarning paydo bo‘lishi, shakllanishi va taraqqiyot bosqichlari, asar badiiyatida raqam poetikasining o‘rni monografik aspektida yaxlit o‘rganilmagan.

Dissertatsiya mavzusining tadqiqot bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Guliston davlat universitetining ilmiy-tadqiqot ish rejasiga muvofiq “O‘zbek adabiyotshunosligining dolzarb muammolari” mavzusidagi ilmiy yo‘nalish doirasida bajarildi.

Tadqiqotning maqsadi o‘zbek mumtoz adabiyotida raqam poetikasi, genezisi, tadrijiy takomili hamda adabiy asar mazmun-mohiyatini yoritishda raqamlarning o‘ziga xos o‘rnini ochib berishdan iborat.

Tadqiqotning vazifalari:

raqamlarning jahon xalqlari dunyoqarashi va tafakkurida tutgan o‘rniga asoslanib, turkiy xalqlar tarixi, e‘tiqod va qadriyatlari bilan bog‘liq jihatlarini aniqlash;

irfoniy adabiyotda raqamlarga bo‘lgan munosabat masalasi, tasavvuf adabiyotiga oid asarlarda raqamlarning yetakchilik qilishi hamda raqam mohiyatiga tayanilgan qarashlarni ochib berish;

mumtoz adabiyot namunalarida raqamli ifodalar ishtirok etgan adabiy matnlar mazmunini yuzaga chiqarishda raqamlarning muhim ahamiyat kasb etishini dalillash;

raqamlar vositasida yaratilgan obrazli tasvirlarni aniqlash va raqamlarning poetik obraz darajasiga ko‘tarilish jarayonini yoritib berish;

армуғон. – Тошкент, 2003. – Б. 62-68; И. Ҳаққул. Факру фанолик ҳайрати / Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – Б. 98-106; Тўхлиев Б. Учлантириш мотиви / Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2013. – Б. 62-66; Болтабоев Ҳ. Алишер Навоийнинг “Сабаи сайёр” дostonида еттиликлар симметрияси // АДУ илмий хабарномаси, 2012. – № 1. – Б. 9-11; Жумаева С.К. Рақам, маъно ва тасвир. – Тошкент: Янги аср авлоди, 2005. – 48 б.; Shu muallif. Ўзбек мумтоз шеърятда рақам рамзлари ва уларнинг маъно талқини (XII-XV асрлар). Филол. фан. номз. ... дисс. автореф. – Тошкент, 2006. – 24 б.; Shu muallif. Ўзбек мумтоз шеърятда рақам рамзлари ва уларнинг маъно талқини. – Тошкент: Фан, 2010. – 124 б.; Б. Эрали. Мажозий муҳаббат ҳақиқатлари. – Тошкент: Академнашр, 2015. – 80 б.

¹⁸ Раҳмонов. Н.А. Ўрхун-Енисей ёдномалари ва туркий эпослар. Филол. фан. д-ри... дисс. – Тошкент, 1991. – 292 б.

¹⁹ Олимов С. “Лисон ут-тайр”нинг қиёсий поэтикаси: синтез, назиравийлик ва таржимавийлик. Филол. фан. д-ри (DSc) ... дисс. автореф. – Самарканд, 2023. – 34 б.

²⁰ Ходжаев С. Учлик тимсолининг ижтимоий-фалсафий бадий талқини. Филол. фан. б. фалс. д-ри (PhD) ... дисс. – Фарғона, 2023. – 143 б.

²¹ Азизов С., Жабборов Н. Аҳмад Яссавий ҳикматларида фалакий атамалар талқини // Имом ал-Бухорий сабоқлари. – Тошкент, 2001. – № 1. – Б. 92-93; Азизов С. Алишер Навоий асарларида фалакийёт сирлари. – Тошкент, Ўзбекистон. 2018. – 136 б.

²² Иброҳимов О. Рангларда садоланган мақомлар / http://www.classicmusic.uz/maqomlar_uz.htm.

mumtoz shoirlarning ramziy raqamlarni qo'llashdagi o'ziga xosligini ko'rsatish, raqam poetikasi bilan bog'liq jihatlarni aniqlash.

Tadqiqotning obyekti sifatida Yusuf Xos Hojibning "Qutadg'u bilig" asari, Ahmad Yassaviy hikmatlari, Atoyi, Lutfiy, Alisher Navoiy, Zahiriddin Bobur, Boborahim Mashrab, Turdi Farog'iy, Xo'janazar Huvaydo, Ogahiy, Furqat kabi ijodkorlar asarlari olindi.

Tadqiqotning predmetini o'zbek mumtoz adabiyotida raqam poetikasini o'rganishga asos bo'lgan manbalar, qadimgi turkiy adabiyot namunalari, o'zbek mumtoz adabiyotiga doir adabiy matnlar tarkibida kelgan raqamlarning poetik xususiyatlarini yoritib berish tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, germenevtik, struktural metod; sistemali yondashuv, tavsiflash kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

xalqning qadimiy e'tiqodiy qarashlari, madaniy va maishiy turmushi, shu bilan birga, turkiy davlatlarning siyosiy hayotida ham raqamlarga muhim ahamiyat berilganligi "Avesto", "Oltin yorug'", "O'g'uznoma", O'rxun-Enasoy yozma yodgorliklari singari yodnomalar asosida dalillangan;

bir, ikki, olti, yetti, qirq singari raqamlarning irfoniy adabiyotda ramziy timsolga aylanish genezisida Qur'oni karim va diniy qarashlarning alohida o'rin tutganligi, "qoba qavsayn", "to'qson ming kalom" singari birikmalar diniy adabiyotda tasvir obyekti bo'lib xizmat qilganligi asoslangan;

o'zbek tasavvuf adabiyotida koinot va insonning yaratilishi xususidagi fikrlarni ilgari surishda, komil inson tushunchasini ifodalashda to'rt unsur, olti jihat, yetti ko'k, to'qqiz falak, uch yuz oltmish tomir, to'rt yuz qirq to'rt so'ngak singari raqamli birikmalarning poetik obraz darajasiga ko'tarilish jarayoni ochib berilgan;

raqamlarning ruhoniyyat tasviridagi roli XII-XV asrlarga oid turkiy adabiyotdagi ifoda imkoniyatlari orqali belgilangan, jumladan, Ahmad Yassaviyning raqam ramziyligi asosida yaratilgan yoshnoma-hikmatidagi ikki, yetti, sakkiz, qirq, oltmish olti singari raqamlarning badiiy g'oya va mazmunni ifodalashga xizmat qilganligi dalillanib, ruhiy yuksalish maqomlari tasviridagi poetik vazifalari ochib berilgan;

raqam vositasida hayotiy, ishqiy, diniy va tasavvufiy mavzularni yoritishda Yassaviy, Alisher Navoiy, Mashrab kabi ijodkorlarning badiiy mahorati, shuningdek, raqamlarning Alisher Navoiy ijodiyotidagi badiiy-estetik vazifasi yoritilib, XVI-XIX asrlarga mansub asarlardagi raqamlar talqinida o'ziga xos an'ana va yangilik, she'riyatda raqam, mohiyat hamda ifoda uyg'unligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o'zbek mumtoz adabiyotida raqam poetikasi bilan bog'liq adabiy matnlar, she'riy parchalar va raqam asosida yaratilgan alohida asarlar tadqiqi natijalarini monografiya va ilmiy maqolalar orqali adabiy jamoatchilikka yetkazish;

ishda chiqarilgan ilmiy xulosalar orqali nafaqat o'zbek, balki jahon adabiyotshunosligida ramziy raqamlar va ularning mohiyati, raqamlar ishtirok etgan she'riy misra va baytlarning poetik tabiati, raqamlarning o'ziga xos olami yuzasidan mavjud ma'lumotlarni kengaytirish va to'ldirish;

o'zbek tili va adabiyoti o'qituvchilari, tarixchilar hamda diniy-ma'rifiy soha vakillari uchun ma'naviy-ma'rifiy targ'ibot materiallarini tayyorlashda amaliy yordam berish;

mumtoz ijodkorlarning lirik, liro-epik va nasriy asarlari tarkibida kelgan raqamlarni poetik ifoda bilan uyg'un holda tahlil qilib, komil inson tushunchasini ifoda etishda ularning o'rni va mohiyatini yoritish orqali mumtoz adabiyot namunalari ta'sirini zamonaviy badiiy-estetik talqinlar nuqtayi nazaridan baholash imkonini yaratish;

raqam ramzlarning adabiyotdan joy olishi, tarixiy takomili, badiiyati va o'zbek adabiyotida yaratilgan asarlarda tutgan o'rni haqidagi qarashlar asosida "O'zbek adabiyoti tarixi", "O'zbek adabiyotshunosligi", "Adabiyot nazariyasi", "Mumtoz tarixiy poetika" fanlari bo'yicha yaratiladigan darslik, o'quv qo'llanmalar takomiliga xizmat qilish.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, obyekt sifatida olingan manbalarning tadqiqot predmetiga muvofiqligi, chiqarilgan xulosalarning qiyosiy-tarixiy, kontekstual metod, sistemali yondashuv, germeneytik tahlil, tavsiflash tahlil usullari bilan asoslangani, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, ilmiy xulosalar tarixiy-qiyosiy usul asosida chiqarilganligi, ishonchli manbalar hamda lug'atlardan foydalanilganligi, nazariy qarashlarning amaliyotga tatbiq etilganligi, natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek mumtoz adabiyotida raqam poetikasi va uning obraz darajasiga ko'tarilish masalasining ilk bor monografik jihatdan yaxlit holda tadqiq etilgani bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiya xulosalaridan "O'zbek adabiyoti tarixi", "O'zbek adabiyotshunosligi", "Adabiyot nazariyasi", "Mumtoz tarixiy poetika" fanlaridan darslik, o'quv qo'llanmalarining yangi avlodini yaratishda, ilmiy ma'ruzalar, maxsus kurs va seminarlarda foydalanish mumkinligida ko'rinadi, shuningdek, ommaviy-axborot vositalari orqali mumtoz adabiyotni targ'ib va tashviq etishda foydalanish mumkinligi bilan ham belgilanadi.

Tadqiqot natijalarining joriy qilinishi. "O'zbek mumtoz adabiyotida raqam poetikasi" mavzusi bo'yicha olingan ilmiy natijalar asosida:

xalqning qadimiy e'tiqodiy qarashlari, madaniy va maishiy turmushi, shu bilan birga, turkiy davlatlarning siyosiy hayotida ham raqamlarga muhim ahamiyat berilganligi "Avesto", "Oltin yorug'", "O'g'uznoma", O'rxun-Enasoy yozma yodgorliklari singari yodnomalar asosida dalillanganligiga doir xulosalardan O'zR FA Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017–2020-yillarda bajarilgan "Qoraqalpoq folklorshunosligi va adabiyotshunosligini tadqiq etish" mavzusidagi fundamental loyihani bajarishda foydalanilgan (Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2026-yil 15-yanvardagi 16/2-son ma'lumotnomasi). Natijada, loyiha ishi turkiy xalqlar tarixi va adabiyotida raqam poetikasining alohida o'rin tutishi asoslangan ilmiy-nazariy xulosalarga oid ma'lumotlar bilan boyitilgan;

bir, ikki, olti, yetti, qirq singari raqamlarning irfoniy adabiyotda ramziy timsolga aylanish genezisida Qur'oni karim va diniy qarashlarning alohida o'rin tutganligi, "qoba qavsayn", "to'qson ming kalom" singari birikmalar diniy adabiyotda tasvir obyekti bo'lib xizmat qilganligi asoslanganligiga oid xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2017–2020-yillarda bajarilgan OT-F1-030. "O'zbek adabiyoti tarixi" ko'p jildlik monografiyasini (7 jild) chop etish" fundamental loyihasini bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 16-fevraldagi 04/1-888-son ma'lumotnomasi). Natijada, loyiha ishi irfoniy adabiyotning ramz va timsollar olami, ularning mumtoz poetikada tutgan o'rni, o'zbek mumtoz adabiyoti vakillarining raqamdan foydalanish jarayonidagi badiiy mahorati asoslangan ilmiy-nazariy xulosalarga oid ma'lumotlar bilan boyitilgan;

o'zbek tasavvuf adabiyotida koinot va insonning yaratilishi xususidagi fikrlarni ilgari surishda, komil inson tushunchasini ifodalashda to'rt unsur, olti jihat, yetti ko'k, to'qqiz falak, uch yuz oltmish tomir, to'rt yuz qirq to'rt so'ngak singari raqamli birikmalarining poetik obraz darajasiga ko'tarilish jarayoni ochib berilganligi xususidagi ilmiy qarashlardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2020–2022-yillarga mo'ljallangan IL-402104474. "bolalar adabiyoti.uz multimediyali elektron platform va uning mobil ilovasini yaratish" mavzusidagi innovatsion loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 19-yanvardagi 04/1-281-sonli ma'lumotnomasi). Natijada, raqamli birikmalar asosida yaratilgan poetik obrazlar va ularning asar badiiyatida tutgan o'rni haqidagi ilmiy xulosalar loyiha ishining saviyasini oshirishga xizmat qilgan;

raqamlarning ruhoniyyat tasviridagi roli XII-XV asrlarga oid turkiy adabiyotdagi ifoda imkoniyatlari orqali belgilangan, jumladan, Ahmad Yassaviyning raqam ramziyligi asosida yaratilgan yoshnoma-hikmatidagi ikki, yetti, sakkiz, qirq, oltmish olti singari raqamlarning badiiy g'oya va mazmunni ifodalashga xizmat qilganligi dalillanib, ruhiy yuksalish maqomlari tasviridagi poetik vazifalari ochib berilganligi singari ilmiy qarashlardan O'zbekiston davlat jahon tillari universitetida davlat ilmiy-texnika dasturlari doirasida 2023–2025-yillarda bajarilgan IL-27-4722022413-sonli "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish mavzusidagi innovatsion loyihasida foydalanilgan (O'zbekiston davlat jahon tillari universitetining 2026-yil 16-fevraldagi 01-03/1-186-sonli ma'lumotnomasi). Natijada, dissertatsiya ilmiy-nazariy xulosalari komparativ adabiyotshunoslik, tarixiy poetika va madaniyatlararo muloqot tadqiqotlari uchun muhim nazariy-amaliy manba vazifasini o'tagan;

raqamlardan hayotiy, ishqiy, diniy va tasavvufiy mavzularni yoritishda Yassaviy, Alisher Navoiy, Mashrab kabi ijodkorlarning badiiy mahorati, shuningdek, raqamlarning Alisher Navoiy ijodiyotidagi badiiy-estetik vazifasi yoritilib, XVI-XIX asrlarga mansub asarlardagi raqamlar talqinida o'ziga xos an'ana va yangilik, she'riyatda raqam, mohiyat hamda ifoda uyg'unligi dalillanganligiga oid xulosalardan O'zbekiston Yozuvchilar uyushmasining adabiy tanqid kengashi hisobot yig'ilishlarida, yosh ijodkorlar to'garagi mahorat darslarida foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2026-yil 19-yanvardagi 01-

03/25-son ma'lumotnomasi). Natijada, Yusuf Xos Hojib, Ahmad Yassaviy, Atoyi, Lutfiy ijodida raqamlar ahamiyatini mumtoz an'analar doirasida baholash hamda Alisher Navoiy lirikasi va dostonlarida uch, to'rt, yetti, to'qqiz singari raqamlarning o'ziga xos mohiyat kasb etishi, raqamlar badiiy g'oya va fikr ifodasi uchun xizmat qilganligi xususida ilmiy xulosalarga kelish imkoniyati yaratilgan.

Tadqiqot natijalarining aprobatyasi. Tadqiqot natijalari 18 ta, jumladan, 10 ta xalqaro va 8 ta respublika ilmiy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 32 ta ilmiy ish chop etilgan. Shulardan 2 ta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 12 ta maqola, jumladan, 8 tasi respublika hamda 4 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 4 ta bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Ishning umumiy hajmi 247 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“O'zbek mumtoz adabiyotida raqamlar badiiy ifodasining qadimiy manbalari”** deb nomlangan dastlabki bobi *“Qadimiy e'tiqod va folklorda raqamlarning tutgan o'rni”* sarlavhali birinchi faslida raqamlarning kelib chiqishi, e'tiqodiy qarashlarda tutgan o'rni, qadimgi xalqlarda raqamga munosabat hamda miflarda raqamlar bilan bog'liq qarashlar tadqiq etilgan. Butun dunyo xalqlari ma'naviy hayoti, mifologiyasi, dini, falsafiy qarashlarida raqamlar alohida o'rin egallaydi. Raqam falsafiy kategoriya bo'lib, mantiqiy, milliy-madaniy, mifologik va diniy xususiyatlarga ega. Shuning uchun ham qadimgi dunyo tarixidan to bugungi kunga qadar raqamlarga murojaat, munosabat va e'tiqod sezilarli darajada ko'zga tashlanadi. Ushbu faslida qadimgi Bobil, Misr va Yunonistonda raqamlarga munosabat masalasi o'rganildi. Shuningdek, sharq xalqlarida raqam bilan bog'liq tushuncha va qarashlarga e'tibor qilindi.

Oltoy shimolidagi turklarning mifologik qarashlari bo'yicha, dunyoning to'rt tomonini to'rtta ho'kiz ushlab turadi, zilzilalarning sodir bo'lishi ho'kizlarning harakati tufaylidir. Mayya xalqlari orasida mashhur bo'lgan boshqa bir mifga ko'ra, osmon tomi to'rtta ustun ustidadir. Shuning uchun ham to'rt raqami belgisi ierogliflarda moddiy olam ramzi sifatida keladi. Olamning paydo bo'lishi haqidagi miflarda dastlab Osmon, keyin Yer, undan so'ngra Quyosh va Oy yaratilganligi tasvirlari berilishi mifologik boshlanishda to'rt raqami yetakchilik qilishini ko'rsatib

turibdi. Xun turklari janglarda qo‘shinni to‘rtta asosiy yo‘nalishda joylashtirishga harakat qilganlar, ya’ni shimoliy frontga “qora otliqlar”, janubiy frontga “qizil otliqlar”, sharqiy frontga “kulrang otliqlar”, g‘arbiy frontga “oq otliqlar” jo‘natilgan. Temirsipohi ham oq otlar g‘arbda, kulrang otlar sharqda, qora otlar shimolda, qizil otlar janubda bo‘lishi an‘ana ekanligini qayd etgan. Demak, bundan dunyoning to‘rt tomoni to‘rt rang bilan belgilanishi ayonlashadi: sharq – kulrang, g‘arb – oq, shimol – qora, janub – qizil. A.Shimmelning ma’lumot berishicha, Shimoliy Amerika hindulari to‘rt raqamini o‘z tuzilmalarining asosi, deb bilishgan va bunda inson hayotining to‘rt bosqichga bo‘linishi, samoviy jismlarning to‘rt guruhga ajralishi singarilarga ishora qilingan²³.

Mazkur faslda besh, olti, yetti, sakkiz va to‘qqiz raqamlarining qadimiy e’tiqodlarda tutgan o‘rni va ularga aloqador fikrlar xususida ham to‘xtalib o‘tildi. Shuningdek, dissertatsiyada turkiy xalqlar og‘zaki ijodida raqamlar bilan bog‘liq qarashlar yetakchilik qilishi bir qator misollar yordamida dalillandi.

“Toshbitiklar va qadimgi yozma obidalarda raqamlar bilan bog‘liq qarashlarning ildizlari” sarlavhali ikkinchi faslda raqamlarning yozma manbalardan joy olishi, raqamlar bilan bog‘liq qarashlarning adabiy matnlarda o‘rinlashish masalalari O‘rxun-Enasoy yozma yodgorliklari, “Avesto”, “Oltin yorug‘”, “O‘g‘uznoma” misolida o‘rganildi. Ushbu yodgorliklarda raqam ramziyligi va mohiyatiga katta e’tibor berilgan. O‘rxun-Enasoy yozma yodgorliklarida xalq yoki elat nomi bilan bog‘liq raqamlar (“uch qarluq”, “uch bayroqli turk xalqi”, “uch iduq tatar”, “to‘qquz o‘g‘uz”, “to‘qquz tatar”, “o‘n uyg‘ur”, “to‘qquz arsan qabilasi”, “uch qurigan”, “o‘ttiz tatar”, “o‘ttiz to‘qquz o‘g‘uz”), avlodlarga ishora qiluvchi raqamlar (“uch avlod”, “uch aka”, “uch o‘g‘lon”, “sakkiz o‘g‘il”) uchraydi. Dissertatsiyada elatlarning nomlanishidagi raqamlar mohiyati yoritib berildi hamda ularning nafaqat madaniy va maishiy hayotda, balki turkiy davlatlarning siyosiy hayotida ham muhim ahamiyat kasb etganligi masalasiga e’tibor qaratildi.

“Avesto”da ezgulik va yovuzlik o‘rtasidagi kurash ikkilikda namoyon bo‘lishi, zardushtiylarning asosiy g‘oyasi uchlikka asoslanganligi, mazdaparastlarga xos bo‘lgan odat va an‘analarda beshlikka amal qilinishi, olamning paydo bo‘lishi va dunyoning yaratilishida olti raqami bilan bog‘liq qarashlarning ilgari surilishi dunyoga raqamlar vositasida nigoh tashlashning o‘ziga xos namunasi. Turkiy xalqlar tarixiga nazar tashlansa, ularning urug‘lar sonini anglatgan raqamlar siyosiy hayotda muhim ahamiyat kasb etganligiga guvoh bo‘linadi. O‘g‘uzlarning har o‘g‘lidan tug‘ilgan to‘rttadan o‘g‘il farzand, jami yigirma to‘rt urug‘ o‘g‘uz millatini tashkil etganligi va Tabg‘ach davlatidagi Xung-nu eli yigirma to‘rt urug‘dan kelib chiqqanligi uchun ham bu raqam xunlarning siyosiy hayotida muhim rol o‘ynagan²⁴. Markaziy Osiyoda Xung-nu turklari tomonidan tashkil etilgan davlatni yigirma to‘rt qo‘mondon boshqargan bo‘lsa, mo‘g‘ullar davlatida muhim mavqega ega bo‘lgan tarxonlarning faoliyatida to‘qqizlik yorqin ko‘zga tashlanadi. Qadimda turkiy xalqlarda xonni taxtga o‘tqazish uchun uyushtiriladigan maxsus

²³ Annemarie Shimmel. Sayıların Gezimi. (Çevirmen Mustafa Kürüşoğlu). – İstanbul, 2017. – S.111

²⁴ Бу ҳақда қаранг: Насимхон Раҳмон. Турк ҳоқонлиги. – Тошкент: Халқ мероси, 1993. – Б. 15.

marosimlarda amaldorlar bo'lajak xonni kigizga o'tqazib, quyosh yurishi bo'ylab to'qqiz marta aylantirganlar, uni qutlab turganlar. Bu marosimda ham to'qqiz raqami bilan bog'liq jihat, albatta, kishi e'tiborini tortadi. Ushbu masala turkiy xalqlar tarixi yoritilgan bir qancha asarlar – Mirzo Ulug'bekning "To'rt ulus tarixi", Abulg'azi Bahodirxonning "Shajarayi turk", Laszlo Rasoniyning "Tarixda turklik" asarlari hamda Mahmud Koshg'ariyning "Devonu lug'otit turk" asarida berilgan ma'lumotlarga tayangan holda tahlil etildi.

Bobning *"Diniy qarashlarda raqamlarga munosabat masalasi"* deb nomlangan uchinchi faslida islom dinida, xususan, Qur'oni karimda raqamlarning o'rni, ularga munosabat masalasiga diqqat qaratilgan. Qur'oni karimda raqamlar bilan bog'liq juda ko'p ibratli fikrlar qayd etilgan, bu holat olam va odamning yaratilishi, yer va osmon, jannat va do'zaxning tuzilishi haqidagi ma'lumotlarda yaqqol ko'zga tashlanadi. Garchi Qur'oni karimdagi raqamlar bilan bog'liq ilohiy mo'jizalarni kashf etishga urinishlar bo'layotgan bo'lsa-da, mufasssirlar ulardagi ilohiy sir-sinoatlar haqida ortiqcha so'z yuritmaslikka harakat qilganlar. Biz ham olimlarning Qur'oni karimdagi matematik mo'jizalarni aniqlashga urinishdan hosil bo'lgan bunday ma'lumotlarini qayd etish bilan cheklanib, raqamlarning mohiyati aks etgan misollarga e'tibor berishga harakat qildik.

Allohning mutlaq birligiga ishonish, butun olam Allohning ijodi ekanligi, borliqdagi barcha yaratilarda Allohning zuhur etishi islom dinidagi asosiy inonchlardan biridir. Bu ko'proq "Alif" harfi vositasida ifoda etiladi. "Alif" – arab alifbosidagi birinchi harf bo'lib, abjad hisobi bo'yicha "bir"ni ifodalaydi, majozan to'g'ri, mustaqim ma'nolarida ishlatiladi, Allohning mutlaq birligiga ishoradir. Qur'oni karimning bir qancha oyatlarida, bir raqami muhim ko'rsatmalarni berishda ahamiyat kasb etganligi qator oyati karimalar misolida dalillandi.

Muqaddas kitobda raqam bilan bog'liq yana bir holat me'roj voqeasiga aloqadordir. "Bas, (Muhammadga) ikki kamon oralig'idek yoki (undan ham) yaqinroq bo'ldi"²⁵. Bu jumlada "Qoba qavsayn" tushunchasi raqam bilan aloqador bo'lib, u ikki yoy oralig'i qadar, balki undan ham yaqin masofa ma'nosini anglatadi. Me'roj kechasida Jabroil va Muhammad (s.a.v.) o'rtalaridagi yoki Alloh va Muhammad payg'ambar oralaridagi masofaning nihoyatda yaqinligiga ishoratdir. Mazkur faslda diniy qarashlarda raqamlarga munosabat masalasi ushbu ma'lumotlar hamda "As'hobi Kahf" tushunchasi bilan uzviy bog'liqlikda yoritib berildi.

Dissertatsiyaning ikkinchi bobi **"Raqamlarning tasavvufiy talqinlari va turkiy adabiyotdagi ifodasi"** deb nomlanadi. Bobning *"O'zbek tasavvuf adabiyotida raqamlarning ma'no miqyoslari va mohiyati"* sarlavhali birinchi faslida koinot va insonning yaratilish jarayoni bilan aloqador tasavvufiy fikrlar bayonida raqamlar majoz sifatida borliq falsafasining sharhi uchun xizmat qildirilganligiga e'tibor qaratilgan. Irfoniy adabiyotga oid asarlar matnida kelgan mavolidi salosa, anosiri arba'a, havosi xamsa, olti jihat, sa'boyi samovot, hasht behisht va nuh falak ifodalarini raqamlarsiz tasavvur qilib bo'lmaydi. Borliqning uch tabaqasi – jamodot,

²⁵ Qur'oni karim ma'no-larining tarjimasi. "Najm" surasi, 9-oyat. – Toshkent: Islom universiteti, 2001. – B. 526.

nabotot, hayvonot; besh his – ko‘rish, eshitish, tatish, tegish-ushlash, hidlash²⁶; olti jihat – janub, shimol, sharq, g‘arb, baland, past; yetti ko‘k; sakkiz jannat – Firdavs jannati, Adn jannati, Ma‘vo jannati, Na‘im, Xuld, Dorul-qaror, Dorus-salom, Dorul-muqoma jannatlari²⁷; to‘qqiz falak – Oy, Utorud, Zuhra, Quyosh, Mirrix, Mushtariy, Zuhul singari yetti sayyoralar joylashgan osmonlar hamda burjlar osmoni va falakul aflok²⁸ deb atalgan to‘qqizinchi osmon kabi raqamli tushunchalar orasida to‘rt unsur keng shaklda adabiy matnlardan joy olgan. Alisher Navoiy butun koinotning asosini to‘rt unsur, olti jihat va yetti ko‘kda, deb biladi:

*To‘rt unsur, yetti ko‘k, olti jihat -
Nodiru oliy asosi koinot*²⁹.

Tasavvuf adabiyotining ba‘zi vakillari insonning metafizik olamdan fizik olamga kelish jarayonini tasvir etar ekanlar, bu jarayonni to‘rt unsur, olti jihat va to‘qqiz falak bilan bog‘liq holda berishga harakat qiladilar. To‘rt unsur tushunchasi sharq ijodkorlari uchun badiiy lavhalar yaratishga asos bo‘ldi. Umar Xayyomning quyidagi to‘rtligini o‘qigan kitobxon ko‘z o‘ngiga ham ushbu unsurlar kelishi shubhasiz:

*Falak, ko‘nglim doim g‘amnok qilursan,
Quvonchim kuylagin chok-chok qilursan.
Menga esgan yeldan otash ufurib,
Suv ichsam og‘zimda qum-xok qilursan*³⁰.

Professor Ibrohim Haqqul to‘rt unurning tasavvuf falsafasida tutgan o‘rni xususida so‘z yuritir ekan, so‘fiylar tomonidan nafs martabalari to‘rt unsurga qiyos qilinganligini ta‘kidlaydi: “Nafsning bu martabalarini keyinchalik so‘fiylar anosiri arba‘aga qiyoslashgan. Chunonchi, nafsni ammora olovga, nafsni lavvoma shamolga, nafsni mulhama suvga, nafsni mutmaina tuproqqa o‘xshatilgan. Bularning har biriga

²⁶ Alloh taolo insonga o‘zini o‘rab turgan olam haqida ilm olish uchun beshta sezgi ato etgan. Bu sezgilar ko‘z, quloq, burun, og‘iz (til) va teri kabi a‘zolar yordamida faoliyat ko‘rsatadi. Ko‘z yordamida ko‘rib, til yordamida tatib ko‘rib, ta‘m bilib, ilm hosil qilinsa, quloq yordamida eshitib, teri yordamida his etib, ushlab ko‘rib ilm hosil qilinadi. Inson shu sezgi a‘zolari vositasi bilan tashqi dunyo haqida ma‘lumot oladi, tasavvur hosil qiladi.

²⁷ Ulamolalar Qur‘oni karim oyatlariga asoslanib, jannatning sakkizta nomi (darajalari) borligini va har bir jannat darajasiga ishora qiluvchi oyati karimalar mavjudligini qayd etadilar: 1. Firdavs jannati. “Албатта, имон келтирган ва эзгу ишларни қилган зотлар учун **Фирдавс боғлари** манзил бўлур” (“Кахф” сураси, 107-оят). 2. Адн жаннати. “Аллоҳ мўминлар ва мўминаларга остидан анҳорлар оқиб турадиган, мангу яшайдиган **Адн жаннат** (боғ)ларидаги пок масканларни ваъда қилди” (“Тавба”, 72-оят). 3. Маъво жаннати. “Қасамки, (Мухаммад Жаброилни) иккинчи бор кўрди. (Жаннат) чеккасидаги Нилуфар олдида. **Маъво жаннати** ҳам ўша (Нилуфар)нинг олдидадир” (“Нажм” сураси, 13-15-оятлар). 4. Наъим жаннати. “Яна мени **Наъим жаннатининг** ворисларидан қилгин!” (“Шуаро” сураси, 85-оят). 5. Хулд жаннати. “(Эй Мухаммад, уларга) айтинг: “Шу (дўзах) яхшироқми ёки такводорларга ваъда қилинган мангулик (**Хулд**) **жаннатими**?!” Улар учун (бу) мукофот ва натижа бўлур эди” (“Фурқон” сураси, 15-оят). 6. Дорул-қарор. “Эй, қавмим, бу дунё ҳаёти фақат бир (арзимас) матодир. Албатта, охираггина (мангу) **барқарорлик диёри**дир” (“Ғофир” сураси, 39-оят). 7. Дорус-салом. “Улар учун Парвардигорлари ҳузурида **тинчлик диёри** (жаннат) бордир. Қилган (солиҳ) амаллари сабабли, У уларнинг дўстидир” (“Анъом” сураси, 127-оят). 8. Дорул-муқома. “У Ўз фазли билан бизларни **мангу турадиган диёр**га туширдики, бу жойда бизларга на машаққат етар ва на чарқоқ етар” (“Фотир” сураси, 35-оят).

²⁸ Қаранг: Али Қушчи. Астрономияга оид рисола. – Тошкент: Фан, 1968. – Б. 36.

²⁹ Alisher Navoiy. To‘la asarlar to‘plami. 10 jidlik. 9-jild. Nashrga tayyorlovchilar: S.Rafiddinov., Q.Ergashev. – Toshkent: G‘.G‘ulom nomidagi NMIU, 2013. – B. 239.

³⁰ Умар Хайём. Рубоийлар. – Тошкент, 1991. – Б. 115.

o‘n xususiyat nisbat berilgan – bunday moddiylashtiruv esa nafsni, demakki, insonning o‘zligini yaqinroqdan anglashga xizmat qilgan”³¹.

Shuningdek, islomiy qarashlarga ko‘ra, olam ham jismoniy, ham ruhoniylar jihatidan to‘rt raqami asosida paydo bo‘lganligi sababli bu raqamga alohida e‘tibor bilan qaraladi. To‘rt mazhab, to‘rt farishta, to‘rt ariq (yoki irmoq), to‘rt ruh, to‘rt kitob singari to‘rtliklar qatoriga so‘fiylar ham qator to‘rtliklarni qo‘shishgan. Chunonchi, to‘rt pir, to‘rt rahbar, to‘rt qush, to‘rt daryo, to‘rt o‘lim, to‘rt javhar kabi tushunchalarda bu raqamning erkin o‘rin egallaganini ko‘rish mumkin. Tasavvuf vakillari inson kamolotiga oid tushuncha va qarashlarini ham ko‘p hollarda to‘rt raqami vositasida bayon etishgan. Masalan, Abdulloh bin Xubayq bin Sobiq Antokiy q.s. shogirdlariga nasihat qilar ekan, shunday deydi: “...to‘rt nimadurki, andin guriz yo‘qdur: ko‘z va til va ko‘ngul va havo. Ko‘zungni asraki, har neki Xudoyi taolo pisand qilmag‘ay, anga boqmag‘ay va tilingni asraki, bir nima demagayki, Xudoyi taolog‘a aning xilofi ko‘nglungda zohir bo‘lg‘ay va ko‘nglungni asraki, hech musulmonning hiqdi va g‘illi anda bo‘lmag‘ay, havongni asraki, hech noshoyistqa moyil bo‘lmag‘ay. Vaqtiki, senda bu to‘rt xislat bo‘lmag‘ay, kul boshing‘a sovurki, badbaxt bo‘lding”³². To‘rtlikka asoslangan bunday misollarni tasavvuf adabiyoti namunalaridan ko‘plab keltirish mumkin, ammo bular faqat sanoq uchun aytiladigan xislat va fazilatlar bo‘lmay, badiiy ijodda, xususan, irfoniylar adabiyot namunalari tahlilida e‘tiborga olinishi lozim bo‘lgan jihatlardir. Shuningdek, tasavvuf falsafasi va adabiyotida keng qo‘llaniladigan yetti ko‘k, yetti qalam, yetti xat, yetti sayyora, yetti tavr, yetti dengiz singari yettiliklar; qirq kunlik chillaga kirish, rijo‘lul g‘ayb singari tushunchalarda raqamlarning tutgan o‘rni misollar yordamida tahlil etildi.

“XII-XV asrlarga oid turkiy adabiyotda raqamlarning badiiy ifoda imkoniyatlari” nomli ikkinchi faslda Yusuf Xos Hojib, Ahmad Yassaviy, Atoiy, Lutfiy singari ijodkorlar asarlaridagi raqamlar tahlilga tortildi. Turkiy yozma adabiyotda raqamlar bilan bog‘liq qarashlar va raqamlar mohiyatiga e‘tibor masalasi ancha qadimdan, to‘g‘rirog‘i, Yusuf Xos Hojib ijodi bilan boshlanadi, desak xato bo‘lmaydi. “Qutadg‘u bilig” asarida qahramonlar sonining to‘rtta ekanligi, bu to‘rt qahramon inson tabiatidagi to‘rtta sifat ramzi ekanligiga ilk bor e‘tibor qaratganlardan biri Abdurauf Fitrat edi. “Bunda inson sifatlaridan adolat, davlat, aql, qanoatni majoz yo‘li bilan to‘rt kishi etib ko‘rsatiladir”, – deydi Fitrat³³.

Shu o‘rinda professor B.To‘xliyevning “Qutadg‘u bilig” asaridagi uchlantirish motivi xususidagi ilmiy kuzatishlarini qayd etib o‘tishni lozim topdik. Olim O‘zg‘urmishning uch marta saroyga taklif etilganligi, Kuntug‘di o‘tirgan taxtning uch oyoqli ekanligi, o‘n ikki burjning uchtdan taqsim qilinishi singari

³¹ Иброҳим Ҳаққул. Аносири арбаъа: моҳият ва шеърӣ талқин / Навоӣга қайтиш. 4-китоб. – Тошкент: Фан, 2021. – Б. 36-37.

³² Alisher Navoiy. To‘la asarlar to‘plami. 10 jildlik. 10-jild. Nashrga tayyorlovchilar: S. G‘aniyeva, S.Rafiddinov., Q.Ergashev, E.Ochilov. – Toshkent: G‘.G‘ulom nomidagi NMIU, 2013. – B. 128.

³³ Фитрат. Танланган асарлар. 2 жилдлик. 2-жилд. Нашрга тайёрловчи ва изоҳлар муаллифи: Ҳ.Болтабоев. – Тошкент: Маънавият, 2000. – Б. 12.

jihatlarga e'tibor qaratar ekan, "Uchlantirish motivi "Qutadg'u bilig"dagi asosiy motivlardan hisoblanishi"ni alohida ta'kidlaydi³⁴.

Xoja Ahmad Yassaviy yirik so'fiy shoir, yangi tariqat asoschisi va diniy arbob sifatida turkiy xalqlar hayotida muhim o'rin egallaydi. Uning hikmatlarida diniy-tasavvufiy mavzular sodda va ravon uslubda ifodalangan. Ma'naviy komillik yo'li sanalgan shariat, tariqat, ma'rifat va haqiqat singari diniy-tasavvufiy tushunchalar ham Yassaviy tomonidan nihoyatda ravon bir uslubda ifoda etilgan:

*Shariatdan murod avval yo'lg'a kirmoq,
Tariqatdan murod avval nafsdan kechmoq,
Haqiqatda aziz jonni fido qilmoq,
Jondin kechmay, sir sharobin ichsa bo'lmas*³⁵.

Komillik martabasiga erishishning birinchi yo'li – shariat hukmlarini bajarish; ikkinchi yo'li – Alloh va Rasuliga chin yurakdan bog'lanib, amr-farmonlariga haqiqiy ma'noda sadoqatli bo'lish; uchinchi yo'li – ma'naviy hollarda yashash, ilm va irfonga ega bo'lish; to'rtinchi yo'li – bashariy sifatlardan xoli bo'lib, ilohiy sifatlarga ega bo'lishdir. Yassaviyga ko'ra, shariat – jabarut maqomi, tariqat – malakut maqomi, ma'rifat – lohut maqomi, haqiqat esa nosut maqomidir. Shuningdek, Yassaviy hikmatlaridagi "o'n maqom", "o'n nur", "o'n yo'l", "o'n makon", faqirning "olti odobi", "yetti martabasi", "sakkiz maqomi" singari raqamli birikmalar ham komillikni qo'lga kiritish sirlari bilan bog'liqdir.

Adabiy matnlarda uch yuz oltmish raqami muhim bir masalaga oydinlik kiritish uchun qo'llaniladi. Ahmad Yassaviy hikmatlaridan birida:

*Chin dardlikni Alloh o'zi bandam dedi,
Uch yuz oltmish boqib ani g'amin yedi*³⁶, – deydi.

Misralardan "dard"ga giriftor bo'lgan insonni Alloh yolg'izlatib qo'ymasligi, bir kunda uch yuz oltmish marta uning holidan xabar olishi haqidagi fikr anglashilmoqda. O'z-o'zidan tabiiy bir savol paydo bo'ladi – nega aynan uch yuz oltmish marta? Bu nimaga asoslangan yoki nimaga ishora qilmoqda? Shayx Ahmad G'azzoliyning "Bahrul-mahabba" ("Muhabbat dengizi") asarida keltirilgan ma'lumot bilan tanishganda, bundagi raqam mohiyati anglashiladi: "Qachon bandani ham Boriy taolo sevsa, unga har kuni uch yuz oltmish marta nazar qiladi, bas, bandada karomat, muhabbat, ulfat (do'stlik), qo'rquv, mushohodat, qurbat, vuslat, taslim va ma'rifat kabi xislatlar hosil bo'ladi"³⁷, – deyiladi. Har qanday insonga emas, balki Haq taoloning o'zi sevgan bandasiga mehribonchiligi, ko'rsatgan karami, "inoiyati"dir bu.

*Haq taolo inoyati bo'lsa kimga,
Kecha-kunduz uch yuz oltmish boqq'ay anga*³⁸, – misralarida ham

³⁴ Bu haqda qarang: Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2013. – Б. 62-66.

³⁵ Аҳмад Яссавий. Сулаймон Боқирғоний. Ҳикматлар куллийети. Масъул муҳаррирлар: И.Ҳаққул, Э.Очилов. – Тошкент: O'zbekiston, 2015. – Б. 120.

³⁶ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 99.

³⁷ Абул-футух – Шайх Аҳмад Ғаззолий. Баҳрул-маҳабба. – Тошкент: Шарқ, 2019. – Б. 173.

³⁸ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 242.

yuqoridagi fikrning badiiy ifodasi o'z aksini topgan.

Turkiy ijodkorlar asarlarida eng ko'p uchraydigan raqamlardan biri – yuz ming raqamidir. Ba'zi o'rinlarda shunchaki mubolag'ali tasvirlarni berish uchun keltirilsa, ba'zan asosli dalil sifatida fikr ifodalashga xizmat qildiriladi. Xoja Bektoshi Valiyning “Maqolot” asarida Alloh taoloning shunday marhamat qilgani naql etiladi: “Men har kuni bandamdan sodir bo'lgan yuz ming gunohni ko'raman, lekin yuziga solmayman”³⁹. Sharq shoirlari o'zlarini malomat qilar ekanlar, Allohning karamidan ham umidvorlik tuyadilar:

*Gunohkor, jafoli qulingman tuban,
Boqib ko'rsang aybim erur yuz tuman.
Seningdan yo'q o'zga sig'inuvchi rab,
Gunohimdan o't, qut bag'ishla har on*⁴⁰.

Yusuf Xos Hojib qalamiga mansub bo'lgan bu misralarda “yuz tuman” gunohdan o'tishni iltijo qilib so'rash motivi yetakchilik qilmoqda. Demak, uch yuz oltmish, yuz ming singari raqamlarning adabiyotdan erkin o'rin egallashi diniy-tasavvufiy qarashlar bilan bog'liq ekanligi Yusuf Xos Hojib, Ahmad Yassaviy asarlari tahlili orqali ayonlashadi.

“Mumtoz adabiyotda raqamlarning tadrijiy takomili va adabiy-estetik mohiyati” deb nomlangan uchinchi bobning birinchi fasli *“Raqamlarning Navoiy lirikasida tutgan badiiy-estetik mavqeyi”* deb nomlanadi. Bu faslda Alisher Navoiy she'riyatida qo'llanilgan raqamlar, shoirning ularga ijodkorlik bilan yondashganligi, har bir raqam va uning mohiyatiga ishora qilishda shoir katta mas'uliyat bilan munosabatga kirishganligi o'rganildi. Navoiyning *“Tariqi ishq aro gar o'zni fard qilsa birov...”* misrasi bilan boshlangan g'azalidagi raqamlar tahlilga tortildi va shoirning raqamlar vositasida o'z badiiy niyatini ifoda etish mahorati tadqiq qilindi. Navoiy ushbu g'azalda birdan sakkizgacha bo'lgan raqamlarni keltiradi va ular mohiyatidagi ramziy ma'nolarga ishora qiladi. Birinchi baytda “fard” – yolg'izlik, demakki, bir va yer-u ko'k ikkiligi, ikkinchi baytda – mavolid, uchinchi baytda – anosir, to'rtinchi baytda – havodis, beshinchi baytda – olti qasida, oltinchi baytda – yetti ko'k va yetti tamug', yettinchi baytda – sakkiz jannat tushunchalari raqamlar bilan bog'liqlikda shoir badiiy niyatini ifodalashda muhim ahamiyat kasb etgan. Muallifning fikr izchilligiga erishuvida raqamlarning hal qiluvchi o'rni ko'zga tashlanganligi shubhasiz. Shuningdek, yana bir jihatda shoirning badiiy mahoratini ta'kidlamaslikning iloji yo'q. Bu – g'azalda qofiya bo'lib kelgan so'zlar: “birov”, “ikov”, “uchov”, “to'rtov”, “beshov”, “oltov”, “yetov” va nihoyat matla'ning birinchi misrasida kelgan so'z maqta'da yana takrorlanadi – “birov”. Navoiyning san'atkorligi, o'ziga xos uslubi va badiiy salohiyati naqadar yuksak ekanligi raqamlar poetikasi bilan bog'liq ana shunday o'rinlarda yaqqol namoyon bo'ladi. “Bir”dan boshlangan yaratilishning yana “bir”likka qaytishi raqamlar mohiyatiga san'atkorlik bilan singdirib yuborilganki, bunda tasavvufdagi asl mohiyat yashirin ekanligini his qilish mumkin.

³⁹ Хожа Бектоши Валий. Мақолот. Сўз боши муаллифи ва таржимон: И.Хаққул. Масъул муҳаррир: С.Рафиддин. – Тошкент: Абдулла Қодирий номидаги халқ мероси, 2000. – Б. 53.

⁴⁰ Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи: Қ.Каримов. – Тошкент: Фан, 1971. – Б. 115.

Tadqiqotning ushbu faslida turkona odatlar bilan bog'liq bo'lgan "tomsa to'qqiz, oqsa o'tuz" jumlasida tarkibidagi to'qqiz va o'ttiz raqamlari, diniy qarashlar bilan aloqador "yuz ming o'luk" jumlasidagi yuz ming raqami hamda shoir qit'a va fardlari tarkibida kelgan raqamli birikmalar tahlilga tortildi.

"Alisher Navoiy dostonlarida raqam: mohiyat va tahlil" deb nomlangan navbatdagi faslda shoir dostonlaridagi raqamlar va ularning adabiy-estetik mohiyati tadqiq etildi. Alisher Navoiy nafaqat lirik asarlarida, balki dostonlarida ham ramziy raqamlar talqiniga alohida e'tibor qaratadi, raqam mohiyatiga singdirilgan ma'nolar orqali o'z fikr-qarashlarini ifoda etadi. "Xamsa" tarkibiga kirgan dostonlar va "Lison ut-tayr"da ikki, uch, to'rt, yetti, sakkiz, to'qqiz singari raqamlarga ishora qilingan, ularning ramziy ma'nolari ifoda etilgan o'rinlar talaygina. Shoir dostonlarida keltirilgan raqamlar ba'zan olam va odamning yaratilishi haqidagi tushunchalarni aks ettirsa, ba'zan diniy qarashlar bilan bog'liq holda beriladi, ba'zi raqamlar mohiyatida hayotiy haqiqatlar aks ettirilsa, ba'zilarida tasavvufiy qarashlar singdirilgandir.

Dostonlarda keltirilgan raqamlar mohiyatida ko'pincha diniy qarashlar, Qur'oni karim yoki Hadisi shariflardagi ba'zi yo'riqnomalarga amal qilish, shuningdek, payg'ambarimiz Muhammad Mustafo alayhissalomning hayotlarida ro'y bergan biror bir voqeaga ishora qilish o'z aksini topgan. Alisher Navoiy me'roj tasvirini berar ekan, bu tasvirlarni yetti yoki to'qqiz osmon, yetti sayyora, o'n ikki burj singari raqamli tushunchalar bilan uyg'un holda ifoda etadi. Shoir asarlarida me'roj tasviri payg'ambarimiz Muhammad (s.a.v.)ning ko'kka parvozlarida yetti sayyora joylashgan yetti ko'k va o'n ikki burjdan yuqori chiqib, Arshi a'loga ko'tarilganliklari, to'rt unsur va olti jihatdan ham xoli bo'lganliklarini badiiy ifodalanganligi bilan e'tiborlidir⁴¹.

*Olti jihat qaydidin ixroj o'lub,
To'rt guhar tarki anga toj o'lub*⁴².

Nega aynan "to'rt guhar"ning vujudan chiqishi payg'ambarimizga toj bo'ldi? Nega osmonlar osmoniga ko'tarilgan Muhammad (s.a.v.)ning to'rt unsurdan xalos bo'lganliklariga ishora qilinadi? Sababi – bu vujudagi eng oliy poklanish! Moddiy unsurlarni tark etish – moddiy ehtiyojlardan xalos bo'lish demakdir.

"Sab'ai sayyor"dan olingan quyidagi baytlarda nafaqat to'rt unsurdan xalos bo'lish, balki besh his, olti jihatga ehtiyoj sezmaslik holi tasvirlanmoqdaki, bunda to'rt, besh va olti raqamlarisiz mukammal tasvirni yaratish mushkuldir:

*O'zidin o'zlugi dog'i itti,
O'zdin o'zluk xayolin oritti.*

*Topmayin o'zda xojai safariy,
O't-u tufrog '-u yel-u suv asari.*

⁴¹ Ma'lumki, Hazrati payg'ambar Jabroil (a.s.) va Rafrat vositasida ko'kka ko'tarilganlar. Tasavvufiy manbalarda Jabroil (a.s.) aqlning, Rafrat esa ishqning ramzi sifatida e'tirof etiladi. Yettinchi ko'kka ko'tarilganlarida Jabroil (a.s.) qolib, Rafrat vositasida uruj davom etadi. Shuning uchun ham aql insonni Allohga yaqinlashtirishi, ammo solikni Haqqa vosil qiladigan narsa ishq ekanligiga urg'u beriladi.

⁴² Alisher Navoiy. To'la asarlar to'plami. 10 jildlik. 6-jild. Nashrga tayyorlovchilar: A. Hayitmetov, I. Haqqul, S.G'aniyeva. – Toshkent: G'ulom nomidagi NMIU., 2013. – B. 38.

*O'zlugidin dog'i asar topmay,
Balki o'zdin dog'i xabar topmay.*

*Ne havosida bir ne xomis ham,
Ne jihatida bir ne sodis ham.*

*Qolmayin to'rt javhar, olti araz,
Olti-yu to'rtin bir anga g'araz⁴³.*

Dissertatsiyada diniy qarashlar, shariat ahkomlari xususida so'z borganda shoir bevosita raqamlarga murojaat qilganligi, raqamlar mohiyati orqali maqsadga oson yo'l bilan erishganligi "Farhod va Shirin" dostonidan olingan misollar yordamida; uch raqami orqali olamdagi yaratilarga ishora qilinganligi "Hayrat ul-abror" hamda "Layli va Majnun" dostonidan olingan baytlar misolida tahlil qilindi. Shoir nazarda tutgan haqiqatlarni ifoda etish uchun xizmat qilgan raqamli birikmalar – yetti ko'kning otaga, to'rt unurning onaga, hayvonot, nabotot va jamodot olamining esa uch farzandga qiyos qilinganligi hamda ularning irfoniy mohiyati tadqiq etildi.

Tadqiqotda "Sab'ai sayyor" dostonidagi yettiliklar yuzasidan ilmiy qarashlarni ilgari surgan akademik A.Qayumov, professorlar S.Hasanov va H.Boltaboyev, san'atshunos olim O.Ibrohimov, adabiyotshunos olima Z.Mamadaliyevalarning fikrlariga munosabat bildirib o'tildi. Shuningdek, dostonida bu raqamning "yetti" shaklida qo'llanilishi 67 marta, vazn talabiga ko'ra "yeti" shaklida 27 marta, nasriy sarlavhalarda 8 marta, jami – 102 marta ishlatilganligi, yetti raqami yetti sayyora, yetti falak, yetti qasr, yetti rang, haftaning yetti kuni, yetti hur, yetti musofir, yetti hikoyat singari birikmalarda takrorlanib kelishiga e'tibor qaratildi.

Yettiliklar galereyasini "Lison ut-tayr" dostonida ham ko'zga tashlanadi. Dostonida haqiqat – Simurg'ni izlab yo'lga chiqqan qushlar yetti vodiyni bosib o'tishlari tasviri tasavvuf ta'limoti bilan bog'liq ekanligi qayd etilgan holda nafaqat mohiyatan, balki shaklan ham yettiliklarga amal qilinganligiga e'tibor qaratildi. Masalan, vodiylar soni yettita bo'lganidan vodiylar ta'rifi va ularga uyg'un holda berilgan hikoyatlar soni yettitadan, har bir vodiy munojoti va shu munojotlardan keyin keladigan tamsillar soni ham o'z-o'zidan yettita bo'lishi tabiiy hol. Munojotlarning hammasi bir xil hajmga ega, ya'ni yetti baytdan iborat ekanligi dostonida yetti raqamining o'ziga xos o'rin egallaganidan darak beradi. Alisher Navoiy dostonlarida ham shoirning raqamlarga munosabati, raqamlar "tili" bilan so'zlash, raqam mohiyatiga e'tibor qaratish o'ziga xos uslub darajasiga ko'tarilgan.

Bobning uchinchi fasli "XVI-XIX asrlar shoirlari asarlarida raqamlar talqini" deb nomlanadi. Bu faslda Navoiydan keyingi davrda qalam tebratgan shoirlar – Bobur, Mashrab, Huvaydo, Turdi, Ogahiy, Amiriy, Uvaysiy, Furqat singari o'zbek ijodkorlari asarlaridagi raqam bilan bog'liq tasvirlar tahlilga tortildi. Bobur she'riyatida irfoniy yoki diniy qarashlarni ramzlaydigan raqamlar uchramasa-

⁴³ Alisher Navoiy. To'la asarlar to'plami. 10 jidlik. 7-jild. Nashrga tayyorlovchilar: I.Haqqul, S.Rafiddinov, M.Mirzaahmedova. – Toshkent: G'.G'ulom nomidagi NMIU., 2013. – B. 292.

da, lirik qahramonning ishqdagi turli kayfiyat va holatlarini ifoda etishda bir nafas, bir lahza, bir zamon, ikki jahon, ikki ish, uch vaqt, uch ish, besh kun, yuz balo, yuz javr, yuz jafo, yuz jahd, yuz dard-u alam, yuz yil, yuz mehnat, yuz oh, yuz umid, yuz fig'on, yuz xori g'am, yuz shukr, yuz yamanlig', yuz qotla, yuz g'am, yuz g'ussa, yuz hayf, yuz ming bahor, yuz ming tuman singari raqamli birikmalardan foydalanilgan. Boborahim Mashrab she'riyatida esa ishqiy holatlar bilan birga diniy va tasavvufiy ohanglarni ifodalashda raqamlarga murojaat etish ko'zga tashlanadi. Aytish mumkinki, shoir teran ma'no va mazmunni bir so'z bilan bayon etishda mahorat ko'rsatgan. "*Ming ma'nini bir nukta bila muxtasar ettim*", – deganda shoir to'la haq edi. Bu holatni raqamlardan foydalangan holda yaratilgan badiiy tasvirlarda ham ko'ramiz.

Ilohiy ishq tasviri berilgan quyidagi misralarda lirik qahramonning tavhiddagi holi ifoda etiladi. Bir raqami va "haft osmon" (yetti ko'k) raqamli birikmasi haqiqiy ishqdagi tuyg'u va kechinmalarni tasvirlashda muhim ahamiyat kasb etgan:

*Jannat-u kavsar manam, ham do'zax-u saqar manam,
Bir o'zumdurman bu dam, haft osmonga sig'madim*⁴⁴.

Mashrab ko'plab g'azallarida tasavvufdagi tavhid, vahdat, fano singari tushunchalarni raqamlar bilan bog'liq holda talqin etadi. Quyidagi baytda ham ana shu mohiyat o'z aksini topgan:

*Bo'ldum fano men tufrog' ichinda,
Bir dona erdim, ming dona bo'ldum...*

*Bir qatra erdim, cho'mdum dengizga,
Kirdim sadafga – durdona bo'ldim*⁴⁵.

"Bir qatra" dengizdan nishona ekanligi ma'lum. Uning dengizga qo'shilishi asliyatga qaytishdan darak beradi. Shoirning bu qiyosi shunchaki badiiy kashfiyotmi? Yo'q. Diqqat bilan e'tibor berilsa, ushbu misralarda Haq yo'liga kirgan solikning ma'naviy ma'rifati bayon etilganligi ma'lum bo'ladi. "... solik o'zi bilan Iloh orasidagi masofani qisqartira borib, vujud to'siqlari (moado, mosivo, parda)ni yengib o'tib, shaxsiy "men"dan qutuladi va to'laligicha Mutlaqiyatga qo'shib, U bilan qorishib, erib ketadi. So'fiylar buni qatraning dengizga qo'shilishi...bilan qiyoslab tushuntirganlar", – deydi tasavvufshunos olim N.Komilov⁴⁶. Mashrab lirik qahramoni moddiylikdan poklangan ruhning "dur"ga aylanganligini, ilohiy ma'rifat orqali musaffolanib, dengizga qo'shilganligini badiiy talqin etadi va bunda raqamlar mohiyatiga singdirilgan ma'nolar orqali maqsadga erishadi.

XVI asrning oxiri va XVII asr o'zbek adabiyotida haqida fikr bildirar ekan, Fitrat quyidagilarni yozadi: "Bu davrning ma'lum shoirlari bo'lg'an Mashrab, Huvaydo, Majzub, So'fi Olloyor va Turdilarni tekshirganda tilda soddalik, nazmda ohangsizlik, san'atda zaiflik kabi hollarni oz-ko'b hammalarida ko'rish mumkin. Shunga qaramasdan, Turdining ularning hammasidan yaxshiroq yozg'anini e'tirof

⁴⁴ Бобораҳим Машраб. Агар ошиқлигим айтсам. – Тошкент: Ғ.Ғулом номидаги НМИУ, 2004. – Б. 54.

⁴⁵ Бобораҳим Машраб. Ко'рсатилган манба. – В. 81.

⁴⁶ Комилов Н. Тасаввуф. – Тошкент: Мовароуннаҳр, Ўзбекистон, 2009. – Б. 37.

qilishimiz lozim keladir”⁴⁷. Haqiqatan ham, Turdi she’riyatida mavzu doirasi kengayib, hatto lirikaning asosiy janri bo’lgan g’azalda ham ijtimoiy-siyosiy, falsafiy-axloqiy mavzular yetakchilik qilgan. Raqamlar nafaqat ishqiy holat va kayfiyatlarni, balki ijtimoiy-siyosiy ohanglarni berishda ham qo’l kelganligi Turdi she’riyatidan ma’lum bo’ladi.

Tadqiqotda Xo’janazar Huvaydoning chiston-g’azalidagi raqamlar bilan bog’liq tasvirlar tahlil qilindi va g’azaldagi oltita raqam – yetti, o’ttiz, yetmish, sakson, yuz va uch yuz raqamlarini keltirish orqali “Zulfi ishq” birikmasi ifoda etilganligi, abjad hisobidagi raqam tizimidan mohirona foydalanish orqali yangicha obrazlar (qush, ilon) yaratilganligi ta’kidlab o’tildi.

Muhammad Rizo Ogahiy ijodida shunday misralar borki, raqamlar mohiyati va ular zamiridagi ma’noni farqlay olmagan kitobxon na shoirning badiiy mahorati va iste’dodiga baho bera oladi, na she’r mag’zini chaqa oladi:

*O’n aql, to’qquz sipehr, sakiz jannat,
Ham yetti munir axtar-u ham olti jihat,
Ham besh his, to’rt unsur, uch mavlid,
Ham ikki jahon bir sango aylar xizmat*⁴⁸.

Ushbu ruboiyda birdan o’ngacha bo’lgan raqamlar tizimi keltirilgan bo’lib, har bir raqam o’ziga xos ma’no tashigan. Misralardagi raqamlarning barchasi olam va odamning yaratilishi bilan bog’liq tushunchalarni anglatadi. Dissertatsiyada ruboiy matnidagi barcha raqamlar tahlilga tortildi va shoir badiiy niyatini ifoda etishdagi roliga baho berildi.

Dissertatsiyaning so’nggi bobi **“She’riy tafakkur va obrazli tasvir imkoniyatlari”** deb nomlangan. Bobning *“Raqam poetikasi va badiiy asar fabulasi”* sarlavhali dastlabki faslida raqam mohiyatiga tayanilgan, raqamga urg’u berilgan va raqam ramzlari yetakchilik qilgan maxsus asarlar – yoshnoma, umr dostoni, tarjimai hol nomlari bilan yuritiladigan asarlar, shuningdek, vujudnoma, davriya singari tasavvufiy ruhdagi asarlar xususida fikr yuritildi. Qahramonning bolalik, tarbiya va tahsil yillari, yigitlik davri, sevgi, oila, keksalik yillari hamda hayotidagi muhim voqealar – el-yurt ozodligi va vatan ravnaqi yo’lida olib borgan qahramonliklari badiiy bo’yoqlarda tasvir etiladigan yoshnomalarning dastlabki unsurlari, tadqiqotchilar ta’kidlaganidek, “Qutadg’u bilig” asaridan emas, balki O’rxun-Enasoy yozma yodgorliklariga oid matnlarda uchrashi misollar yordamida dalillandi.

Turkiy adabiyotda Ahmad Yassaviy yoshnomaning mazmun va shakl jihatdan yetuk namunasida lirik “men”ning dunyoga kelishidan avvalgi holati, tug’ilishidan boshlab to umrining oxirigacha va hatto, oxirat dunyosidagi ahvoli haqida ham ma’lumot beriladi. Ushbu yoshnomada insonning real hayotida yuz bergan voqealar tasviri emas, balki ruhiy hayoti haqida so’z boradi. Yassaviy yoshnomasida ruhiy kamolotga erishish jarayonining ramziy tasvirini berish uchun raqamlarga murojaat qilinadi, shu nuqtayi nazardan ba’zi raqamlarning simvolik ishoralaridan foydalaniladi.

⁴⁷ Фитрат. Танланган асарлар. 2 жилдлик. 2-жилд. Нашрга тайёрловчи ва изоҳлар муаллифи: Ҳ.Болтабоев. – Тошкент: Маънавият, 2000. – Б. 70-71.

⁴⁸ Огаҳий. Таъвиз ул-ошиқин. Девон. – Тошкент: Адабиёт, 2022. – Б. 447.

Vujudnoma vahdati vujud ta'limotiga asoslanib yozilgan diniy-tasavvufiy asardir. Lug'aviy ma'noda vujud "bor bo'lish", "borliq"; "inson yoki hayvon gavdasi, tana" ma'nolarini anglatadi; istilohiy ma'noda esa "Vujud – insonning Alloh tomonidan yaratilishi, Yaratuvchining butun go'zalliklarini jam etishi"dir. Turk olimi Abdurahmon Go'zal vujudnoma janriga mansub bo'lgan asarlar ikki xil shaklda – nazmiy va nasriy shaklda bitilishini ta'kidlab, ularga Qayg'usiz Abdol, Sulaymon Chalabiy va Ozariylarning asarlarini namuna sifatida keltiradi hamda diniy-tasavvufiy turk adabiyotida Qayg'usiz Abdolning "Vujudnoma"si bu janrning yetuk namunasi ekanligini ta'kidlaydi⁴⁹. Ushbu asarda insonning yaratilishi, nutfa holida ona rahmiga tushishi, ona qornidalik vaqti yetti sayyora tarbiyasi ta'sirida inson vujudiga aylanishi Qur'oni Karimning "Mo'minin" surasining 12-14-oyatlarida berilgan ilohiy ko'rsatmalar asosida tasvir etiladi.

Bu turkumdagi asarlarda to'rt unsur, olti jihat, yetti sayyora, to'qqiz falak singari raqamli birikmalardan tashqari uch yuz oltmish yoki uch yuz oltmish olti tomir, to'rt yuz qirq to'rt so'ngak ifodalari ham uchraydi. Qayg'usiz Abdolning yuqorida nomi qayd etilgan asarida odamning vujudi uch yuz oltmish olti tomir, yetti yuz yetmish yetti asab (nerv tolasi), to'rt yuz qirq to'rtta suyakdan iborat ekanligi qayd etiladi.

Turkiy adabiyotda vujudnoma janr darajasiga ko'tarilmagan bo'lsa-da, ularga xos bo'lgan g'oya va qarashlar aks ettirilgan asarlar yaratilgan. Masalan:

*Ishq zikrini mag'zi jondin chiqarmasang,
Uch yuz oltmish tomurlaring tebratmasang,
To'rt yuz qirq to'rt so'ngaklaring gil qilmasang,
Yolg'onchidur, Haqqa oshiq bo'lg'oni yo'q⁵⁰.*

Yassaviyning yuqoridagi hikmatida keltirilgan raqamlar odam vujudidagi uch yuz oltmish tomir va to'rt yuz qirq to'rt suyak (so'ngak)ni ifoda etish uchun qo'llanilgan. Ba'zi o'rinlarda tomir so'zi o'rnida "su" yoki "daryo" so'zlari, so'ngak o'rnida esa "tosh" yoki "tog'" so'zlari qo'llanishi mumkin. Ubaydiyning quyidagi misralariga diqqat qiling:

*Uch yuz oltmish daryo o'ta, yurmay kishi sud aylamas,
To'rt yuz qirq to'rt tog'din oshib, borisindin o'ttum mano.*

Yassaviy yana bir hikmatida:

*Uch yuz oltmish tomurlari nurga to'lur,
To'rt yuz qirq to'rt so'ngaklari bino bo'lur⁵¹.*

Yuqoridagi misollarda ona qornida uch yuz oltmish tomirning va to'rt yuz qirq to'rt so'ngakning "bino bo'lishi"ga ishora qilinadiki, insonning yaratilishi bilan bog'liq bu tushunchalarni ifoda etishda raqamlarga tayanliganligi o'z-o'zidan ayonlashadi.

Bobning keyingi fasli "*Raqam, ma'no va tasvir mushtarakligi*" deb yuritiladi. Agar raqam tatbiqi nuqtayi nazaridan mumtoz shoirlar tajribalariga diqqat qilinsa, ular raqamlardan u yoki bu mavzu, ma'lum bir tushuncha va haqiqatga doir

⁴⁹ Kaygusuz Abdol. Gülistan. – Ankara, 2022. – S. 114.

⁵⁰ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 54.

⁵¹ Хожа Аҳмад Яссавий. Ко'rsatilgan manba. – Б. 301.

mazmunni ta'kidlash usuli sifatida foydalanganliklariga ham ishonch hosil qilinadi. Nasimiyning quyidagi misralariga diqqat etaylik:

*Yetti yerdur, yetti ko'kdir, yetti daryo, yetti xat,
Yetti mus'haf, yetti oyat, yadi bayzosi nedur?*⁵²

Olam va odamning yaratilishi haqidagi ushbu misralar harakatini go'yo yetti raqami belgilab turganday. Baytda yetti raqamining olti marta takrorlanishi hamda "yadi bayzo" jumlasini bilan sanoqlar sonining yettitaga yetkazilishi, birinchidan, fikrni ixcham ifoda etishga sabab bo'lgan bo'lsa, ikkinchidan, raqam mohiyatiga e'tibor qaratish va she'r poetikasini go'zallashtirishga xizmat qilgan.

Mumtoz she'riyatda raqamlarga singdirilgan ma'no va poetik san'at mutanosibligi maxsus tekshiriladigan masaladir. Raqam poetikasi, raqamlar ramziyligidan foydalanish va raqam mohiyatini she'riyatda ifoda etish ijodkordan katta mahorat talab qiladi. Shuningdek, she'rxon ham ma'lum bir tayyorgarlik va bilimga ega bo'lishi lozim. Lirik asarlardan joy olgan raqamlarni shunchaki qayd qilish bilan maqsadga erishib bo'lmaydi, albatta. Bunda poetik obraz va obrazli ma'no mag'zini yoritish nuqtayi nazaridan ish yuritilsa, ko'zlangan natijalar qo'lga kiritiladi. Bu holat, ayniqsa, mumtoz adabiyotda ko'p qo'llanilgan talmeh san'ati bilan bog'liqlik kasb etadi.

*Olti oyliq Nuh to'fonicha buzg'ay dahrni,
Olti kun qolsa ko'zum yoshi bu tug'yoni bila*⁵³.

Ushbu misralarda Nuh (a.s.) bilan bog'liq voqeaga ishora bor. Mushriklarni iymonga da'vat qilib, maqsadiga erisha olmagan va sarosimaga tushgan Nuh (a.s.)ga "Kema yasagin", – deb vahiy keladi. Kema tayyor bo'lganda, non yopayotgan bir kofirning tandiridan suv chiqadi. Bu to'fon boshlanishining alomati edi, Nuh (a.s.) oilasini, bir qancha mo'minlar (ba'zi manbalarda saksonta deb ko'rsatiladi)ni, shuningdek, har tur hayvondan bir juftidan olib, kemaga chiqadi. To'fon olti oy davom etadi. Allohning qudrati bilan olti oydan so'ng bo'ron to'xtaydi. Astasekinlik bilan yer yuzida suvdan forig' bo'lgan joylar paydo bo'la boshlaydi va kemadagilar yerga tushib, yangidan hayot boshlaydilar. Shuning uchun ham Nuhni "Ikkinchi Odam" deb ta'riflaydilar. Nuhning to'qqiz yuz ellik yoki ming yil umr ko'rganligi haqida qarashlar mavjud. Adabiyotda "Nuh umri" deyilganda to'fonlarga, qiyinchiliklarga bardosh bergan oshiq nazarda tutilishi, to'fon esa oshiqning ko'z yoshlari sifatida qalamga olinishi shundan. Yuqoridagi baytda oshiqning bor-yo'g'i olti kunlik ko'z yoshi olti oy davom etgan Nuh to'foni⁵⁴ singari dahshatli ekanligiga urg'u berilmoqdaki, aynan olti raqamining takrorlanishi (takrir) orqali ifodaning ta'sirchanligiga erishilgan.

⁵² İmâdoddin Nâsimî. Seçilmiş eserleri. İki cildde. 1 cild. – Baki: Lider nâşriyyat, 2004. – S. 151.

⁵³ Alisher Navoiy. To'la asarlar to'plami. 10 jildlik. 2-jild. Nashrga tayyorlovchilar: H.Sulaymonov, I.Haqqul. – Toshkent: G'ulom nomidagi NMIU., 2013. – B. 568.

⁵⁴ Diniy-tasavvufiy adabiyotlarda "Chor to'fon", ya'ni to'rt to'fon birikmasi ham ishlatiladi. Bular: Nuh (a.s.) qavmiga yuborilgan suv to'foni, Hud (a.s.) qavmiga yuborilgan shamol bo'roni, Lut (a.s.) qavmiga yuborilgan olov to'foni va Solih (a.s.) qavmiga yuborilgan chang to'foni. Tariqat ahli bu to'rt to'fonda inson tabiatidagi to'rt fazilatga zid bo'lgan to'rt salbiy xususiyatni nazarda tutishgan, ya'ni aqlga qarshi jahl, jasoratga zid bo'lgan ehtiros, iffatning ziddi bo'lgan hirs, adolatning ziddi bo'lgan javr.

Muhammad Rizo Ogahiy Navoiyning munosib izdoshi sifatida badiiy mahoratni namoyon qilish asnosida raqamlar silsilasidan unumli foydalanadi. Bu hol Navoiy g'azaliga bog'langan muxammasda ham namoyon bo'lgan:

*Dahr zoliki o'ziga doimo ziynat berur,
Kimga juft o'lsa, boshig'a yuz balolar kelturur,
Yetti do'zax mehnatin olti jihatdin yetkurur,
Istasang besh kun farog'at, garchi kobin umr erur,
Dahr zolin to'rt mazhab birla qilg'il uch taloq⁵⁵.*

E'tiborlisi shundaki, boshqa ijodkorlarda fikrning badiiy bo'yoqdorligini oshirish maqsadida raqamlarga murojaat qilinganda sanoq sistemasidagi ketma-ketlik orqali borilsa, yuqoridagi misolda buning teskarisini ko'rish mumkin, ya'ni yetti, olti, besh, to'rt va uch raqamlari orqali tasvir mukammalligiga erishilgan. Miriyning quyidagi baytlarida ham salaflariga ergashish ko'zga tashlanadi:

*Uch oydirki, ko'zim to'rt erur bir oy uchun,
Boqarmen olti jihat, yetdi olti oy meni.*

Dissertatsiyada mumtoz adabiyotning o'nlab vakillari ijodi misolida raqamlar bilan bog'liq obrazlilik masalalari tadqiq etildi.

XULOSA

1. Raqamlar dastlab insoniyat tafakkuri va dunyoqarashida muhim rol o'ynagani sababli ham xalqning e'tiqodi, og'zaki ijodi va badiiy tafakkur mahsullarida ularga alohida e'tibor qaratilgan. Xalq maqollari, hikmatli so'zlar va iboralar tarkibida kelgan, folklorning bir qancha janrlarida keng qo'llanilgan raqamlar keyinchalik yozma adabiyot, xususan, she'riyatdan o'rin olgan. Bu esa fikrni ixcham va lo'nda ifoda etish, shu bilan birga, ta'sirchanligini oshirish uchun xizmat qilgan.

O'zbek xalq og'zaki ijodida raqamlar muhim badiiy vazifani bajaradi. Bu vazifa, ayniqsa, ikki, uch, to'rt, yetti, qirq singari raqamlar zimmasida bo'lib, folklor asarlari sujet chizig'ida asosiy o'rinda turadi. Ertak va dostonlar sujetini qurishda qahramon oldiga qo'yilgan uch (yoki to'rt) shart, yo'lda uchragan uch to'siq, dunyoning to'rt tomoni, yetti (yoki qirq) kecha-kunduz, qirq yigit, qirq qaroqchi va boshqa raqamlar bunday asarlarning asosiy shakllantiruvchi unsurlari hisoblanadi. Bu esa raqamlarning xalq qarashlarida o'ziga xos o'ringa ega bo'lib, badiiy tafakkurida alohida ahamiyat kasb etganligidan darak beradi.

2. Markaziy Osiyo xalqlarining madaniy hayotida raqamlarning o'ziga xos kuchi va "sehr"iga ishonish islom dini kirib kelmasdan ancha avval mavjud edi. Shomonizmga e'tiqod qiluvchi turkiy xalqlar uch, yetti, to'qqiz, qirq singari raqamlarga alohida e'tibor qaratishgan. Xususan, Quyosh, Olov va Suv tangrisiga e'tiqod qo'yish bilan uch raqamining "sehrli" kuchiga ishonch paydo bo'lgan. Har bir jamiyat o'zining madaniy tarixida qadriyatlarini turli so'zlar, ishoralar va tushunchalarga bog'lab, ularning ramziy xususiyatlarini ochib beradi. Jumladan, raqamlar ham turkiy dunyoqarash va e'tiqodda muhim ahamiyat kasb etgan.

⁵⁵ Огаҳий. Таъвиз ул-ошиқин. Девон. – Тошкент: Адабиёт, 2022. – Б. 326.

Qadimgi obidalarda raqamlar o'ziga xos bir tizim sifatida keladiki, ular zamiridagi ma'no-mazmun orqali Markaziy Osiyo hududida yashagan xalqlarning e'tiqodi, dunyoqarashi, hayot tarzi xususida tasavvur hosil qilinadi. O'rxun-Enasoy yozma yodgorliklari hamda "O'g'uznoma"dagi ma'lumotlar raqamlarning turkiy xalqlar siyosiy hayotida muhim ahamiyat kasb etganligini dalillasa, "Avesto" va "Oltin yorug'" urf-odat, marosimlarda, shuningdek, inson ma'naviyatiga tegishli mulohazalarda ham raqamlarga katta e'tibor berilganligini ko'rsatadi.

3. Raqam va uning mohiyatida ko'zda tutilgan qadimgi ma'no-mazmun turkiy xalqlarning keyingi davr an'analari, urf-odatlari, maishiy va ijtimoiy hayotida ham keng qo'llanilgan bo'lsa-da, raqamlarning adabiyotdan joy olishida Qur'oni karim va payg'ambarimiz Muhammad (s.a.v.)ning hadislar alohida o'rin tutgan, bir qancha raqamli birikmalar diniy adabiyotda tasvir obyekti bo'lib xizmat qilgan. Qur'oni karimda muhim ko'rsatmalarni berishda; olam va odamning yaratilishi bilan bog'liq ma'lumotlar bayonida; payg'ambarlar hayoti va ularga berilgan mo'jizalar xususidagi zikrlarda; me'roj voqeasi tasvirida raqamlar o'zining faol ishtiroki bilan e'tiborlidir. Shuningdek, uch yuz oltmish, yuz ming singari raqamlarning adabiyotdan erkin o'rin egallashi ham diniy qarashlar bilan bog'liq ekanligi Yusuf Xos Hojib, Ahmad Yassaviy asarlari tahlili orqali ayonlashadi.

4. Irfoniy adabiyotdagi raqamli birikmalarni tadqiq va tahlil qilsih uchun tasavvuf ta'limotini va irfoniy haqiqatlarni puxta bilish talab etiladi. Mutasavvif ijodkorlar asarlarida qo'llanilgan raqamlar nihoyatda chuqur, xilma-xil va bir-biridan farqlanadigan irfoniy ma'no yoki tushunchalarni aks ettirgan. Shu bilan birga, har bir raqam uchun ba'zan bir necha ma'no yo'llari ochilganki, bu ma'nolar aksariyat hollarda folklor asarlari, mifologiya, din va urf-odatlardagi ramziy-majoziy haqiqatlardan butunlay farq qiladi. To'rt, yetti, to'qqiz singari raqamlarga singdirilgan irfoniy ma'no-mohiyat va ular bajaradigan estetik funktsiya xalq og'zaki ijodiyotidagi ayni o'sha raqamlarnikidan nisbatan boshqachadir.

5. Insonning ma'naviy va axloqiy olamini kashf etish jarayonida tasavvuf ta'limoti va irfoniy adabiyotda raqamlar mohiyatiga o'ziga xos haqiqatlar singdirilgan. Bunday raqamlarning ko'pchiligi komil inson maqomiga ko'tarilish sirlarini ifodalashga safarbar etilgan. Shu sababdan ham tasavvuf she'riyatida raqamlarning ramziy-majoziy ma'nolaridan ilohiy ishq yoki komil inson masalasini yoritishda foydalanilganligi ko'zga tashlanadi. Irfoniy ruhda asarlarda va, umuman, badiiy adabiyotda raqamdan foydalanish, raqam vositasida ma'lum bir fikrni bayon etishdan ko'zlangan asosiy maqsad – olam va odam sir-asrorini ochish, komil insonga xos bo'lgan fazilatlariga e'tiborni qaratish bo'lgan. Muhammad payg'ambar (s.a.v.) komil inson sifatida e'tirof etilganliklari uchun ham mumtoz ijodkorlar asarlarida uchraydigan me'roj voqeasiga aloqador "qoba qavsayn", "yetmish ming hijob", "to'qson ming kalom" singari raqamli birikmalar; olamni ma'naviy jihatdan idora qilishga mas'ul bo'lgan valiyalar jamoasi – qutb, naqib, avtod, abror, abdol, axyor singari tushunchalar tarkibidagi raqamlar mohiyatida bevosita komillik bilan bog'liq qarashlar ilgari surilgan.

6. Raqamlarning mumtoz adabiyotdagi o'rni va ahamiyati, mumtoz she'riyatda raqam poetikasi singari masalalar tadqiq etilar ekan, Alisher Navoiy ijodiyotini chetlab o'tishning hech bir imkoni yo'qdir. Negaki, shoir ijodida raqamlar

o'ziga xos ma'no-mohiyat kasb etgan bo'lib, his-tuyg'u va kechinmalar tasvirida ham, o'z fikr-qarashlarini ramzlar vositasida ifoda etishda ham raqam yetakchilik qiladigan o'rinlar talaygina. Navoiy she'riyatida hattoki boshdan oxir raqam ramzlariga asoslangan holda yaratilgan bir g'azal borki, undagi ma'no va tuyg'ular tasvirida, ohangida xiralik bo'lmaganidek, raqamlar poetikasida ham takrorlar ko'zga tashlanmaydi. Balki originallik va o'ziga xoslik natijasida raqamlar vositasidagi badiiy kashfiyotlar she'rxon shuurini qamrab oladi. G'azalning har bir bayti raqam poetikasiga asoslangan bo'lib, birdan sakkizgacha bo'lgan raqamlar g'azalning g'oyaviy-badiiy saviyasini oshirishga xizmat qilgan. "Bir"dan boshlangan yaratilishning yana "bir"likka qaytishi raqamlar mohiyatiga san'atkorlik bilan singdirib yuborilganki, bunda tasavvufdagi asl mohiyat yashirin ekanligini his qilish mumkin.

7. Raqam ramzlari va ularning majoziy mohiyatini kashf etish, badiiy ijodda ulardan samarali foydalanish darajasi raqamlar zamiriga singdirilgan ilmiy zaminga ham bog'liq. Shu ma'noda raqamlarning xalq tarixi, urf-odatlar, an'analari bilan bog'liq jihatlari bilan birga ularning ilmiy asoslariga ham tayanilgan. Alisher Navoiy raqamlar vositasida obrazli fikrlarini bayon etar ekan, uning badiiy kashfiyotlari birinchi navbatda, xalq urf-odatlar va marosimlari bilan bog'lanadi. Turkiy xalqlar orasida uzoq yillar davomida saqlanib qolgan "to'ralar odati" singari an'analarga ishora qilish to'qqiz va o'ttiz raqamlarining shoir she'riyatidan erkin o'rin egallashiga asos bo'lgan bo'lsa, xalq tarixi bilan bog'liq bir qancha tasvirlar to'qqiz raqamining mohiyatini yoritish uchun xizmat qilgan. Shuningdek, bevosita diniy va tasavvufiy qarashlar bilan bog'liq "yuz yillik o'luk", "o'n sakkiz ming olam" birikmalaridagi har bir raqam Navoiyning nafaqat shoir, balki o'z davrining yirik tasavvufshunos olimi va tarixchisi ekanligini ham dalillaydi.

8. Navoiy dostonlarining, odatda, hamd va na't qismlarida kelgan raqamlar mohiyatiga diniy qarashlar singdirilgandir. Yetti ko'k, to'rt unsur va uch mavlid singari tushunchalarda raqamlar olam va odamning yaratilishi bilan bog'liq tasvirlarni berishda ahamiyat kasb etgan. Hatto bu tasvirlar ko'pincha, tasavvufiy mohiyat kasb etib, yetti ko'k otaga, to'rt unsur onaga, uch yaratiq esa farzandga qiyos qilinganligi e'tiborni tortadi. Payg'ambarimiz Muhammad Mustafo mo'zjalari – bir barmoq ishorasi bilan oyni ikkiga bo'lganliklari, me'roj tunida falaklar osha sayr etganliklari, moddiy olamga tegishli bo'lgan xususiyatlar (to'rt unsur va olti jihat)dan xalos bo'lgan holda Arshi a'loga yuksalganliklari, Jabroil (a.s.) yoki Haq Taologa ikki qosh orasidek yaqin masofada turganliklari, nuzul vaqtida samodagi o'n ikki burj va sayyoralarning payg'ambarimizga ko'rsatgan ehtiromlari – ushbu tasvirlarning barchasida raqamlarning faol ishtirokini ko'rish mumkin.

9. Shoir dostonlarida keltirilgan raqamlar mohiyatida ba'zan xalq og'zaki ijodiga xos bo'lgan jihatlarni ham uchratish mumkin. Garchi "Farhod va Shirin"da Suqrot huzuriga yo'l olgan Farhodning to'rt manzildagi to'rtta to'siqni yengib o'tishi, "Lison ut-tayr"da Simurg'ni izlab yo'lga chiqqan qushlarning talab, ishq, ma'rifat, istig'no, tavhid, hayrat, farq-u fano deb yuritiladigan yetti vodiyni bosib o'tishlari tasavvuf falsafasi bilan uzviy bog'liq bo'lsa-da, "Layli va Majnun" dostonida asar qahramonlarining uch marta uchrashganliklari, "Saddi Iskandariy"

dostonida darveshlikni ixtiyor etgan shahzodaning Iskandardan to'rt narsani talab qilganligi yoki "Lison ut-tayr"da tarso qizning Shayx San'onga qo'ygan to'rt sharti singari motivlar folklor asarlari ta'sirida yuzaga kelgan.

10. Sharq xalqlari adabiyotida yetti raqamining alohida mavqega ega ekanligi sir emas. Yirik xamsanavislardan Nizomiy Ganjaviy, Xusrav Dehlaviy va Alisher Navoiylar "Xamsa" tarkibidagi to'rtinchi dostonni yettiliklar simmetriyasi asosida yaratganlarki, bu raqam barcha voqealar tizimini boshqarib turadi. "Sab'ai sayyor" dostonida bir yuz to'rt marta qo'llanilgan ushbu raqam turli tushunchalarni ahglatadi. Navoiyni raqamlar sir-asrori bilan qiziqishga ilhomlantirgan yo'l ko'proq tasavvuf yo'li bo'lganligi uchun ham irfoniylar mohiyat kasb etuvchi "yetti ato", "yetti ko'k", "yetti rang", "yetti manzil" singari raqamli birikmalar shoir badiiy niyatini yorqin aks ettirish uchun xizmat qilgan.

11. Navoiy to'qqiz raqamiga alohida e'tibor qaratganligini ta'kidlash o'rinli. Dostonlarda bu raqamning ikki xil mohiyat kasb etganligini ko'rish mumkin. Birinchidan, to'qqiz osmon (ko'k, falak) tushunchasi tarkibida kelib, shoir falaklar tasvirini berishda to'qqizinchi osmonga o'zgacha yondashadi. Buning o'ziga xos sabablari bor, albatta. Ilmiy nuqtayi nazardan qaraganda, sakkiz osmonning harakatlanishi bilan to'qqizinchi osmonning yo'nalishi bir-biriga qarama-qarshi. Shuningdek, to'qqizinchi osmon barcha osmonlarni o'z ichiga olgan, ammo diniy nuqtayi nazardan e'tibor qaratilganda, to'qqizinchi osmon Arshi a'lo. Navoiy bu osmonni boshqa ko'klarga nisbatan alohida ehtirom bilan qalamga olmasligi mumkin emas. Ikkinchidan, Navoiy asarlaridagi ba'zi tasvirlar xalqning turmush tarzi, urf-odatlar, an'analarida to'qqiz raqamiga alohida e'tibor qaratilganligiga ishora qiladiki, bir qancha tarixiy asarlarda keltirilgan ma'lumotlar ham buni tasdiqlaydi.

12. Alisher Navoiydan keyingi davrda adabiyot maydoniga kirib kelgan shoirlar ijodida raqam va raqam poetikasiga murojaat etish an'anasi davom etganligini ko'rish mumkin. Raqam ramzlaridan foydalanish va ular orqali u yoki bu g'oyani ilgari surish ijodkor mahoratini ham ma'lum ma'noda sinovdan o'tkazgan. Bu davrda ijod qilgan qalamkashlar poetik ma'no va mantiq talablariga ko'ra raqamlarga murojaat etganda an'anaviy haqiqatlar bilan birga, raqamlar zahiriga tasavvufiy mazmun-mohiyatni ham singdirishga harakat qilganlar. Mashrab, Ogahiy, Huvaydo singari shoirlar asarlarida raqam mohiyatidagi ma'nolar ilohiy ishq va irfoniylar qarashlari bilan uyg'un bo'lsa, Turdi she'riyatida qo'llanilgan raqamlar ijtimoiy-siyosiy ohanglarni ifoda etishga xizmat qildirilgan. Natijada raqam orqali ifoda etilayotgan ma'no-mazmun va raqamlar mohiyati rang-baranglik kasb etgan. Shuningdek, hayotiy haqiqatlarni tasvir etishda ham raqamlar juda o'ng'ay kelganligi ham diqqatni tortadi.

13. Mumtoz adabiyotda shunday asarlar yaratilganki, ularning poydevori raqam ustiga qurilgan. Muallifning tarjimai holi, hayotida yuz bergan muhim voqealar yosh xususiyatlari bilan bog'liq holda qalamga olinadigan yoshnomalarda raqam mohiyatiga urg'u berilib, ular ramziyligi yoki ramziy raqamlarga murojaat etish ko'zga tashlanmasa-da, tasavvufiy ruhda yaratilgan yoshnomalarda mohiyatga yetish yo'li to'rt, yetti, to'qqiz singari raqamlarning simvolik ma'nolari orqali amalga oshirilgan. Shuning uchun ham vujudnoma va davriya singari tasavvufiy

ruhdagi asarlarda raqamli birikmalar inson yaratilishi va vujudning tuzilishi bilan bog‘liq irfoniylar ma‘no-mazmunini anglatish uchun xizmat qildirilgan. “Uch yuz oltmish su”, “to‘rt yuz qirq to‘rt tog‘” singari raqamli ifodalar olami kubrodagi barcha narsalarning olami sug‘roda ham mavjud ekanligini dalillash uchun ishlatilgan.

14. Mumtoz shoirlar she‘riyatidagi raqam bilan bog‘liq tushunchalar, raqam ramzlari shunchaki qo‘llanilmagan, balki har bir ijodkor raqam orqali hayotiy, ishqiy, diniy va tasavvufiy holatlarni yoritib berishda san‘atkorlik namunalarini ko‘rsatishga harakat qilgan. Birdan o‘ngacha bo‘lgan raqamlarni ketma-ket keltirish yo‘li bilan badiiy maqsad ifoda etilgan, shu bilan birga, shoir mahorati namoyon bo‘lgan ijod namunalari anchagina. Mumtoz ijodkorlar g‘oya va tasvir talablariga ko‘ra poetika qonun-qoidalariga amal qilib, ko‘plab poetik san‘at turlarida raqamlar bilan bog‘liq qarashlarni mahorat bilan tasvirlanganliklari natijasida badiiy maqsadga erishilganligi diqqatga sazovordir.

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GULISTAN STATE UNIVERSITY**

DJUMAEVA SAFIYA KADIROVNA

THE POETICS OF NUMBERS IN UZBEK CLASSICAL LITERATURE

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Scientific advisor:

SALOHIY Dilorom Isomiddin qizi
Doctor of Philological science, Professor

Official opponents:

Ergashev Kadir Otadjanovich
Doctor of Philological sciences (DSc)

Adizova Ikbaloj Istamovna
Doctor of Philological sciences (DSc)

Karimova Farida Isoqovna
Doctor of Philological sciences (DSc)

Leading organization:

Bukhara State University

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B. Tukhliyev
Chairman of the Scientific Council
awarding scientific degrees,
Doctor of Philological sciences, Professor

D. Askarov
Secretary of Scientific Council
awarding scientific degrees,
Doctor of Philosophy (PhD) in Philological Sciences

U. Hamdamov
Chairman of Scientific Seminar at the Scientific
Council awarding scientific degrees, Doctor
of Philological sciences, Professor

INTRODUCTION (doctoral (DSc) dissertation abstract)

Relevance and necessity of the dissertation topic. In world literary studies, numbers and their symbolic significance occupy a distinctive place in the realm of artistic images, symbols, and representations. Consequently, particular attention has been devoted to this issue, with research focusing on the artistic functions and aesthetic potential of numbers. Indeed, since the representation of emotions through numbers and the expression of ideas by means of numerical symbols have developed into distinctive stylistic devices in literary thought, the symbolic meanings, semantic content, and poetic interpretations of numbers have been studied as a separate area of literary scholarship. Furthermore, several methodological approaches to the analysis of numbers in literary works have been identified. Nevertheless, certain challenges remain in determining the artistic functions of numbers; conducting a comprehensive monographic study of the process through which magical numbers attain the status of artistic images; developing scholarly and artistic foundations for analyzing the symbolic meanings and essence of numbers; and providing scholarly evidence for poetic phenomena associated with numbers in literary works. Therefore, examining the poetics of numbers, which plays a significant role in the world of symbols and representations in classical literature, through the lens of contemporary literary approaches, as well as improving the methodology for analyzing numerical combinations and numerical imagery, constitutes one of the important objectives of literary studies.

In world literary studies, numbers, their essence and poetics, and their role in revealing the meaning and significance of literary works have long attracted the attention of researchers. Although a number of scholarly studies have been conducted on the place and role of numbers in folk beliefs, worldviews, thought, and everyday life, as well as their poetic functions in works of oral folk literature, this issue has not yet been sufficiently explored in written literature. From this perspective, several issues call for comprehensive research in literary studies. These include the relationship between the numerous numbers found in chronicles and written literature, particularly historical works, and the history of peoples, the origins of nations and ethnic groups, and their cultural, social, and political lives; the understanding that the incorporation of numbers into written literature represents a gradual evolution of various genres of oral folk literature; and the presence of religious and divine meanings, alongside practical and philosophical connotations, in the numbers employed in the poetry of classical poets. These aspects underscore the need for extensive and in-depth scholarly research into the poetics of numbers in written literature.

During the years of independence, Uzbekistan has placed particular emphasis on the objective scholarly study of its national literary heritage, the reassessment of literary history, and the accurate interpretation of aspects of classical literature associated with the history of the people, ancient beliefs and mythology, religious views, and Sufi philosophy. A monographic study of issues such as the poetics of numbers in Uzbek classical literature, their symbolic significance, the gradual development of their artistic interpretation, and the skill of authors in employing

numbers not only facilitates an understanding of the content of literary texts and an assessment of the artistic mastery of writers, but also makes it possible to determine the spiritual and moral development and patterns of thought of Turkic peoples. At the same time, such research creates opportunities for a comprehensive study of classical literature. As Shavkat Mirziyoyev emphasizes, “Studying and promoting Uzbek classical and contemporary literature at the international level, analyzing this multifaceted subject in close connection with the most significant processes taking place in the global literary space today, drawing the necessary scholarly and practical conclusions, and defining our future objectives are of great importance”⁵⁶

This dissertation topic was selected in accordance with the objective set out in Clause 4 of the Decree of the President of the Republic of Uzbekistan No. PD-4947, dated February 7, 2017, “On the Action Strategy for the Further Development of the Republic of Uzbekistan,” which emphasizes “encouraging scientific research and innovative activities, as well as creating scientific and innovative achievements.” In addition, this dissertation serves, to a certain extent, the implementation of the tasks outlined in the following legal and regulatory documents: Resolution No. PR-2789 of the President of the Republic of Uzbekistan, dated February 17, 2017, “On Measures to Further Improve the Activities of the Academy of Sciences, the Organization, Management, and Financing of Scientific Research”; Resolution No. PR-2909, dated April 20, 2017, “On Measures to Further Develop the Higher Education System”; Resolution No. PR-2995, dated May 29, 2017, “On Measures to Further Improve the System of Preservation, Research, and Promotion of Ancient Written Sources”; Resolution No. PR-20, dated January 25, 2023, “On the Broad Celebration of the 540th Anniversary of the Birth of the Great Poet and Scholar, Prominent Statesman Zahiriddin Muhammad Babur”; Resolution No. PR-43, dated February 7, 2025, “On Measures to Widely Promote the Creative Heritage of the Great Poet and Thinker Mir Alisher Navoi at the National and International Levels and to Hold the ‘Year of Alisher Navoi’ in Navoi Region at a High Level”; as well as Decree No. PD-60, dated January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022–2026,” along with other relevant normative legal documents related to this field of activity.

Accordance of the research with the priority directions of development of science and technology of the republic. The dissertation has been completed within the framework of the priority direction of development of science and technology of the republic I. “Ways of formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state”.

Review of foreign scientific researches on the topic of the dissertation⁵⁷. In world literature, scientific and practical research is being conducted on issues such

⁵⁶ Мирзиёев Ш. Нияти улуғ халқнинг иши ҳам улуғ, ҳаёти ёруғ ва келажаги фаровон бўлади. 3-жилд. – Тошкент: Ўзбекистон, 2019. – Б. 339.

⁵⁷ Dissertasiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi www.universityofcalifornia.edu., www.harvard.edu., <https://www.istanbul.edu>., <https://www.istanbul.edu>., www.universityofcalifornia.edu., www.harvard.edu., www.indiana.edu., www.uni-bonn.de., www.uio.no/english., www.univie.ac.at/en., www.vu.lt., www.simurgkitabevi.com., www.acarindex.com., www.bsu.edu.az., <http://islaminstitut.uz>. va boshqa manbalar asosida amalga oshirildi.

as the role of numbers in written literature, the use of number symbols, and the significant aspects of poetic phenomena associated with numbers in creating the artistic quality of a work at leading scientific centers and higher educational institutions in the world, including the University of Chicago (USA), Harvard University (USA), University of California (USA), M.V. Lomonosov Moscow State University (RF), V.I. Vernadsky Crimean Federal University (RF), Bashkent University (Turkey), Ankara University (Turkey), Ankara Haji Bayram Vali University (Turkey), Azerbaijan National Academy of Sciences (Azerbaijan), Mahamet Utimisov Kazakh University (Kazakhstan), Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, National University of Uzbekistan, and Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

As a result of research on numbers and their symbolic layers, the use of numbers in religious and literary works, the following scientific results were obtained: numerology and the cosmogonic properties of numbers were studied (University of Chicago (USA)); the place of numbers in biblical texts, in particular, views on the number seven, were studied (Harvard University (USA)); scientific observations were made on symbolic numbers and their essence in religious texts (University of California (USA)); the methodology of numerology and protology, in particular, the issue of the attitude to numbers in Chinese philosophy was studied (M.V. Lomonosov Moscow State University (RF)); the place of numbers in folk oral literature, views on numbers in mythological works were studied (V.I. Vernadsky Crimean Federal University (RF)); the meaning embedded in numbers in mystical literature and their mystical essence were studied (Başkent University (Turkey)); the number of numbers found in ancient epics of the Turkic peoples scientific research has been conducted on the role of numbers in the work of art (Ankara University (Turkey)); the linguocultural characteristics of numbers have been studied (Mahamet Utimisov Kazakh University (Kazakhstan)); research has been conducted on the analysis of Uzbek folk oral literature, including numbers in Uzbek folk tales, their use, and symbolic numbers in classical literary texts (Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, National University of Uzbekistan, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi).

The level of study of the problem. The role of numbers in the history, culture, and worldview of the peoples of the world has been studied since ancient times. In literary studies, a number of scholarly investigations have been conducted into their significance in mythology and folklore, as well as their symbolic and figurative meanings⁵⁸. In particular, the study of numbers actively used in counting rhymes

⁵⁸ Иоселева М.Я. Происхождение магических чисел // Страны и народы Востока. Вып. IV. – М., 1965. – С. 239-241; Лотман Ю.М. Семантика чисел и тип культуры // III летняя школа по вторичным моделирующим системам. – Тарту, 1968. – С. 328-332; Членов М.А. Числовая символика и тайные союзы на Молуккских островах // Мифология и верования народов Восточной и Южной Азии. – М., 1973. – С. 132-166; Бородин А.И. Число и мистика. – Донецк, 1975. – С. 152; Жуковская Н.А. Семантика чисел в калмицком эпосе “Джангар” // “Джангар” и проблемы эпического творчества тюрко-монгольских народов. – М., 1980. – С. 207-213; Мустаев К.Т. Поэтика цвета и числовых знаков-символов в “Песне о Роланд” и “Алпамыше”. – Самарканд, 1995. – С. 152; Абрашкин А.А. О происхождении русских числительных // Известия высших

was initiated by G.S. Vinogradov⁵⁹. Subsequently, scholarly studies conducted by M.N. Melnikov, the Belarusian scholar G.A. Bartashevich, and Uzbek scholars G. Jahongirov, O. Safarov, and S. Avezov⁶⁰ are noteworthy for the special attention they devoted to the role and significance of numbers in counting rhymes. Some studies conducted in recent years have examined the role of numbers in the oral literature of Turkic peoples⁶¹. The well-known scholar M. Juraev has conducted an in-depth analysis of Uzbek folk art, including numbers and their use in Uzbek folk tales⁶². The role of numbers in customs, rituals and folklore, their general and specific ideological and poetic characteristics, and mythological foundations are revealed. The observations of J. Eshonkul and Sh. Turdimov, devoted to the study of views on the number three in fairy tales and epics, are also noteworthy⁶³.

The role of numbers in written literature, the use of number symbols, and the significant aspects of poetic phenomena associated with numbers in creating the artistic work are discussed in the studies of Russian scientists V.E. Vetlovskaya⁶⁴ and V.M. Kirillin⁶⁵; the role of numbers in the ancient epics of the Turkic peoples in the artistic work is discussed in the scientific studies of Onar Soman⁶⁶ and Sharifa Sahar Erolchalishkan⁶⁷; the study of some numbers in the “Shahnameh” is discussed in the articles of the Iranian scientist M. Abdollahi⁶⁸; the meaning embedded in numbers in Sufi literature and their mystical essence are discussed in the studies of

учебных заведений. Прикладная нелинейная динамика. 2006. Т.24. № 5. – С. 84-91; Bayram Durbilmez. Nahçıvan Türk Halk İnanışlarında Mitolojik Sayılar // Turkish Studies International Periodical For the Languages: Literature and History of Turkish or Turkic. V.36, Fall. 2008. – S. 212-225; Ahmet Özgür Güvenç. Kırk Sayısının Halk Edebiyatı Ürünlerinde Kullanımı Üzerine Bir İnceleme // A.Ü.Turkiyat araştırmaları Enstitüsü Dergisi Sayı 41. Erzurum: 2009. – S. 85-97; Annemarie Shimmel. Sayıların Gezimi. (Çevirmen Mustafa Kürüşoğlu). – İstanbul, 2017. – S. 338; Сатанар М.Т., Илларионов В.В. Сакральная символика эпического числительного “четыре” // Мир науки, культуры, образования. 2017. №2. – С. 334-337; Mehmet Nazar., Mehmet Şengönül. Türk Kültüründe Sıfırdan Dokuza Kadar Sayı Adları ve Matematik Değerleri // Türklük bilgisi.17. 2012. – S. 141-158; Funda Aydın. Uygur Halk Anlatılarında Sayı Simgeçiliği // Karadeniz Uluslararası Bilimsel Dergi: V.44. Fall. 2019. – S. 209-227;

⁵⁹ Виноградов Г.С. Русский детский фольклор. – Иркутск, 1930. Кн.1. – С. 234.

⁶⁰ Мельников М.Н. Русский детский фольклор. – М.: Просвещение, 1987. – С. 240; Барташевич Г.А. Рифмованные жанры белорусского детского фольклора. – Белорусия, 1976. – С. 240; Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – 122 б; Сафаров О. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985. – 191 б; Аvezов С. Санама жанри табиати ва бадиияти. – Тошкент: Фан, 2008. – 138 б.

⁶¹ Муратова Р.Т. Мифологическая семантика числа семь у тюркских народов Урало -Поволжья // Вестник Башкирского университета. 2015. Т. 20. №2. – С. 567-569.

⁶² Жўраев М. “Сехрли” рақамлар сири. – Тошкент: Ўзбекистон, 1990. – 112 б; shu muallif. Ўзбек халқ эртақларида “сехрли” рақамлар. – Тошкент: Фан, 1991. – 220 б; Жўраев М., Расулова З. Миф, маросим ва эртақ. – Тошкент: Мумтоз сўз, 2014. – 308 б.

⁶³ Ж. Эшонкул. Фольклор: образ ва талкин. – Қарши: Насаф, 1999. – 172 б.; Турдимов Ш. “Борса келмас”даги хазина // Тафаккур. 2015, №3. – Б. 94-102.

⁶⁴ Ветловская В.Е. Символика чисел в “Братьях Карамазовых” // ТОДРЛ. Т. 26: Древнерусская литература и русская культура XVIII-XX вв. – М., 1971. – С. 133-150.

⁶⁵ Кириллин В.М. Поэтика иносказания в литературе Древней Руси: Символика чисел, ее своеобразие и формы. Автореф. д-ра филол. наук. – Москва, 2001. – С. 58.

⁶⁶ O’nar So’man. Dede Korkut Boylarında Gecen Formulistik Sayıların İzleri // Türk Dünyası Araştırmaları. – İstanbul, 2019. – S. 29-51.

⁶⁷ Sharifa Sahar Erolchalishkan. Alpamiş Destanında Sayıların Anlamları ve Değerlendirilmesi Üzerine Bir İnceleme // Rumelide Dil Edebiyat Araştırmaları Derisi. 2019: 14. – S. 183-197.

⁶⁸ Абдоллаҳий М. Число как символика культурного кода в Шахнаме и нартовском эпосе осетин // Известия СОИГСИ. 2018. № 29. – С. 152-161.

Turkish scientists Abdurrahman Gozal⁶⁹ and Kadir Ozkosa⁷⁰. Research related to numbers mentioned in the Holy Quran was conducted by Professor Klaus Schedlya⁷¹. Also, in recent years, research has been carried out that pays special attention to the mathematical miracles of the Holy Quran.

In Uzbek literary criticism, S. Hasanov, A. Abdugafurov, Yo. Iskhakov, I. Hakkul, B. Tokhliev, H. Boltabaev, S. Jumaeva, B. Eraliev⁷² made some scientific observations on the symbolic and figurative properties of numbers in classical literature, their ideological and artistic interpretation, while the Turkologist N. Rahmonov draws attention to the principles of elevating some numbers in the text of ancient manuscripts to the level of images⁷³. S. Alimov's research is significant in that it pays special attention to the sevens in the epic poem "Lison ut-tayr"⁷⁴. S. Khadjaev analyzed the problems related to the artistic and aesthetic function of three and the character of the hero in modern Uzbek literature⁷⁵. In addition, the works of astronomer S. Azizov⁷⁶ and musicologist O. Ibrahimov⁷⁷ expressed some thoughts about numbers in Navoi's works. However, the essence of numbers used in millennia of national literature, their artistic function, the emergence, formation and stages of development of images associated with numbers, and the role of number poetics in the artistic work have not been comprehensively studied in a monographic aspect.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was carried out in accordance with the research plan of Gulistan State University within the framework of the research area entitled "Current Issues in Uzbek Literary Studies."

The purpose of the study is to reveal the poetics, genesis, and gradual development of numbers in Uzbek classical literature, as well as to identify the distinctive role of numbers in elucidating the content and essence of literary works.

Research objectives:

⁶⁹ Abdurrahman Güzel. Dini-Tasavvufi Türk Edebiyatında Dört Kapı-Kırk Makam. – Ankara, 2023. – 476 s.

⁷⁰ Qodir O'zko'sa. Ahmet'nin Hikmetlerinde Dört Kapı ve Kırk Makam Anlayışı // Akademik Dergisi. 2017. S.2. – S. 99-133.

⁷¹ Клаус Шедля. Мухаммед и Христос. Наука о Христе в коранических текстах. – Вена, 1978. – 136.

⁷² Ҳасанов С. Навоийнинг етти туҳфаси. – Тошкент: НМБ, 1991. – 190 б.; Абдуғафуров А. Тўра ойини била... // Ўзбек тили ва адабиёти. – 2001. – №2. – Б. 22-25; Исҳоқов Ё. "Ўн саккиз минг олам" асрори / Навоийга армуғон. – Тошкент, 2003. – Б. 62-68; И. Ҳаққул. Фақру фанолик ҳайрати / Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – Б. 98-106; Тўхлиев Б. Учлантириш мотиви / Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2013. – Б. 62-66; Болтабоев Ҳ. Алишер Навоийнинг "Сабъи сайёр" достонида еттиликлар симметрияси // Илмий хабарнома. – АДУ, 2012. – № 1. – Б. 9-11; Жумаева С.К. Рақам, маъно ва тасвир. – Тошкент: Янги аср авлоди, 2005. – 48 б.; Shu muallif. Ўзбек мумтоз шеърятда рақам рамзлари ва уларнинг маъно талқини (XII-XV асрлар). Филол. фан. номз. ... дисс. автореф. – Тошкент, 2006. – 24 б.; Shu muallif. Ўзбек мумтоз шеърятда рақам рамзлари ва уларнинг маъно талқини. – Тошкент: Фан, 2010. – 124 б.; Б. Эрали. Мажозий муҳаббат ҳақиқатлари. – Тошкент: Академнашр, 2015. – 80 б.

⁷³ Раҳмонов. Н.А. Ўрхун-Енисей ёдномалари ва туркий эпослар. Филол. фан. д-ри... дисс. – Тошкент, 1991. – 292 б.

⁷⁴ Олимов С. "Лисон ут-тайр"нинг қиёсий поэтикаси: синтез, назиравийлик ва таржимавийлик. Филол. фан. д-ри (DSc) ... дисс. автореф. – Самарқанд, 2023. – 34 б.

⁷⁵ Ходжаев С. Учлик тимсолининг ижтимоий-фалсафий бадиий талқини. Филол. фан. б. фалс. д-ри (PhD) ... дисс. – Фарғона, 2023. – 143 б.

⁷⁶ Азизов С., Жабборов Н. Аҳмад Яссавий ҳикматларида фалакий атамалар талқини // Имом ал-Бухорий сабоқлари. – Тошкент, 2001. – № 1. – Б. 92-93; Азизов С. Алишер Навоий асарларида фалакийёт сирлари. – Тошкент, Ўзбекистон. 2018. – 136 б.

⁷⁷ Иброҳимов О. Рангларда садоланган мақомлар / http://www.classicmusic.uz/maqomlar_uz.htm.

to identify the aspects of numbers associated with the history, beliefs, and values of Turkic peoples, based on the role of numbers in the worldview and thinking of the peoples of the world;

to reveal the issue of attitudes toward numbers in mystical (irfan) literature, the prominence of numbers in works related to Sufi literature, and views based on the essence of numbers;

to substantiate the significant role of numbers in bringing out the content of literary texts containing numerical expressions in examples of classical literature;

to identify figurative representations created through numbers and to elucidate the process by which numbers rise to the level of poetic imagery;

to demonstrate the distinctive features of classical poets in the use of symbolic numbers and to identify aspects related to the poetics of numbers.

The objects of the research were Yusuf Khas Hajib's work "Kutadgu Bilig", the wisdom of Ahmad Yassavi, and the works of such artists as Atoyī, Lutfi, Alisher Navoi, Zahiriddin Babur, Boborahim Mashrab, Turdi Faroghi, Khojanazar Huvaído, Ogahiy, and Furqat.

The subject of the study. The subject of the research is the elucidation of the poetic features of numbers found in the sources that form the basis for studying the poetics of numbers in Uzbek classical literature, in examples of ancient Turkic literature, and in literary texts related to Uzbek classical literature.

Research methods. In elucidating the research topic, the comparative-historical, hermeneutic, and structural methods, as well as a systematic approach and descriptive methods, were employed.

The scientific novelty of the study is as follows:

it has been substantiated, through evidence derived from such written monuments as the *Avesta*, "*Altun Yaruk*", *Oguznameh*, and the Orkhon-Enisei inscriptions, that numbers played a significant role in the religious beliefs, cultural traditions, and everyday life of the people, as well as in the political life of the Turkic states;

it has been established that the Qur'an and Islamic religious beliefs played a pivotal role in the emergence of numbers such as one, two, six, seven, and forty as symbolic images in mystical (Sufi) literature, and that expressions such as "Qaba Qawsayn" and "Ninety Thousand Words" served as important objects of artistic representation in religious literature;

the process by which numerical combinations such as four elements, six directions, seven heavens, nine celestial spheres, three hundred and sixty veins, and four hundred and forty-four bones were elevated to the level of poetic imagery in Uzbek Sufi literature has been revealed in expressing views on the creation of the universe and human beings and in conveying the concept of the Perfect Human;

the role of numbers in the depiction of spirituality has been determined through the expressive possibilities of Turkic literature of the 12th–15th centuries; in particular, it has been demonstrated that numbers such as two, seven, eight, forty, and sixty-six in Ahmad Yassavi's "*Yoshnameh-hikmat*", created on the basis of numerical symbolism, served to express artistic ideas and content, and their poetic functions in depicting the stages of spiritual ascent have been revealed;

the artistic mastery of such authors as Yassavi, Alisher Navoi, and Mashrab in illuminating everyday, romantic, religious, and Sufi themes through numbers has been highlighted; the artistic and aesthetic functions of numbers in the works of Alisher Navoi have also been elucidated, and the distinctive tradition and innovation in the interpretation of numbers in works dating from the 16th–19th centuries, as well as the harmony of number, essence, and expression in poetry, have been substantiated.

The practical results of the study are as follows: Literary texts related to the poetics of numbers in Uzbek classical literature, poetic excerpts, and individual works created on the basis of numerical symbolism were examined, and the results were presented to the literary community through a monograph and a number of scholarly articles. Furthermore, the scientific conclusions drawn in this study have expanded and enriched existing knowledge not only in Uzbek literary studies but also in world literary scholarship regarding symbolic numbers and their essence, the poetic nature of poetic lines and couplets containing numbers, and the distinctive world of numerical symbolism.

The findings of the dissertation will provide practical assistance in preparing spiritual and educational outreach materials for teachers of Uzbek language and literature, historians, and representatives of the religious and educational spheres. During the research, numbers occurring in the lyrical, lyric-epic, and prose works of classical authors were analyzed in harmony with poetic expression, and their role and significance in conveying the concept of the perfect human being were elucidated. This creates an opportunity to evaluate the impact of classical literary works from the perspective of modern artistic and aesthetic interpretations.

Perspectives on the inclusion of numerical symbols in literature, their historical development, artistic nature, and their place in works created in Uzbek literature will contribute to the improvement of textbooks and teaching manuals prepared for courses such as “History of Uzbek Literature”, “Uzbek Literary Studies”, “Literary Theory”, and “Classical Historical Poetics”.

The reliability of the research results is explained by the clear formulation of the problem, the correspondence of the sources taken as objects to the subject of the research, the basis of the conclusions drawn by the comparative-historical, contextual method, systematic approach, hermeneutic analysis, descriptive analysis methods, the basis of theoretical information on scientific sources, the drawing of scientific conclusions on the basis of the historical-comparative method, the use of reliable sources and dictionaries, the application of theoretical views to practice, and the confirmation of the results by authorized structures.

Scientific and practical significance of research results. The scientific significance of the research results is explained by the fact that for the first time the issue of the poetics of numbers and their elevation to the level of images in Uzbek classical literature has been studied in a monographically integrated manner.

The practical significance of the research results is seen in the fact that the conclusions of the dissertation can be used in the creation of a new generation of textbooks, study guides in the disciplines of “History of Uzbek literature”, “Uzbek literary studies”, “Literary theory”, “Classical historical poetics”, in scientific

lectures, special courses and seminars. It is also determined by the fact that it can be used in the promotion and promotion of classical literature through the mass media.

Implementation of research results. Based on the scientific results obtained on the topic “Poetics of Numbers in Uzbek Classical Literature”:

the conclusions demonstrating that numbers were given significant importance in the ancient religious beliefs, cultural and everyday life of the people, as well as in the political life of Turkic states, based on such written monuments as the “*Avesta*”, “*Golden Light*” (“*Altun Yaruk*”), “*Oghuznameh*”, and the “*Orkhon-Yenisey*” written monuments, were utilized in the implementation of the fundamental project entitled “Research into Karakalpak Folklore and Literary Studies,” carried out at the Karakalpak Research Institute of Humanities of the Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan in 2017–2020 (Reference No. 16/2 of the Karakalpak Research Institute of Humanities, dated January 15, 2026). As a result, the project was enriched with scientific and theoretical conclusions demonstrating the distinctive role of the poetics of numbers in the history and literature of Turkic peoples;

the conclusions substantiating the special role of the Qur’an and religious beliefs in the genesis of the transformation of numbers such as one, two, six, seven, and forty into symbolic representations in mystical literature, as well as the fact that combinations such as “*qoba qavsayn*” and “*to‘qson ming kalom*” served as objects of representation in religious literature, were utilized in the implementation of the fundamental project OT-F1-030 entitled “Publication of the Multi-Volume Monograph ‘History of Uzbek Literature’ (7 volumes),” carried out at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi in 2017–2020 (Reference No. 04/1-888 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, dated February 16, 2026). As a result, the project was enriched with scientific and theoretical conclusions concerning the world of symbols and figurative representations in mystical literature, their role in classical poetics, and the artistic mastery of representatives of Uzbek classical literature in the use of numbers;

the scholarly views revealing the process by which numerical combinations such as four elements, six directions, seven heavens, nine celestial spheres, three hundred and sixty veins, and four hundred and forty-four bones were elevated to the level of poetic imagery in Uzbek Sufi literature in advancing ideas about the creation of the universe and human beings and in expressing the concept of the Perfect Human were utilized in the implementation of the innovative project IL-402104474 entitled “Creation of the Children’s Literature.uz Multimedia Electronic Platform and Its Mobile Application,” designed for 2020–2022 at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Reference No. 04/1-281 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, dated January 19, 2026). As a result, the scholarly conclusions concerning poetic images created on the basis of numerical combinations and their role in the artistic quality of literary works contributed to enhancing the academic level of the project;

the scholarly views determining the role of numbers in the depiction of spirituality through the expressive possibilities of Turkic literature of the 12th–15th centuries, including the evidence that numbers such as two, seven, eight, forty, and sixty-six in Ahmad Yassavi's "*Yoshnameh-Hikmat*", created on the basis of numerical symbolism, served to express artistic ideas and content, and the identification of their poetic functions in depicting stages of spiritual ascent, were utilized in the innovative project IL-27-4722022413 entitled "Creation of an Electronic Platform for the 'Comparative Studies' Course of the Discipline of Comparative Literary Studies," carried out at the Uzbekistan State University of World Languages within the framework of state scientific and technical programs in 2023–2025 (Reference No. 01-03/1-186 of the Uzbekistan State University of World Languages, dated February 16, 2026). As a result, the dissertation's scientific and theoretical conclusions served as an important theoretical and practical source for research in comparative literary studies, historical poetics, and intercultural communication;

the conclusions highlighting the artistic mastery of such authors as Yassavi, Alisher Navoi, and Mashrab in using numbers to illuminate everyday, romantic, religious, and Sufi themes, as well as the artistic and aesthetic functions of numbers in the works of Alisher Navoi, and substantiating the distinctive tradition and innovation in the interpretation of numbers in works dating from the 16th–19th centuries and the harmony of number, essence, and expression in poetry, were utilized in the reporting meetings of the Literary Criticism Council of the Writers' Union of Uzbekistan and in master classes of the young writers' circle (Reference No. 01-03/25 of the Writers' Union of Uzbekistan, dated January 19, 2026). As a result, this made it possible to arrive at scholarly conclusions concerning the significance of numbers in the works of Yusuf Khas Hajib, Ahmad Yassavi, Atoyī, and Lutfi within the framework of classical traditions, as well as the distinctive meanings acquired by numbers such as three, four, seven, and nine in the lyrics and epic poems of Alisher Navoi and their function in expressing artistic ideas and thoughts.

Approval of research results. The research findings were presented for public discussion in 18 conference papers, including 10 at international scientific conferences and 8 at national scientific conferences.

Publication of research results. A total of 32 scientific works has been published on the topic of the dissertation. Of these, 2 are monographs, and 12 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations, including 8 in national journals and 4 in foreign journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion, a list of references, and an appendix. The total volume of the research is 247 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the research topic; describes the aims and objectives, as well as the object and subject of the study; indicates its conformity with the priority directions of the development of science and technology in the republic; presents the scientific novelty and practical results of the research; reveals the scientific and practical significance of the obtained results; and provides information on the implementation of the research findings in practice, published works, and the structure of the dissertation.

In the first chapter of the dissertation, entitled **“Ancient Sources of the Artistic Expression of Numbers in Uzbek Classical Literature,”** the first section, titled *“The Role of Numbers in Ancient Beliefs and Folklore,”* examines the origin of numbers, their place in belief systems, attitudes toward numbers among ancient peoples, and views related to numbers in myths. Numbers occupy a special place in the spiritual life, mythology, religion, and philosophical thought of peoples throughout the world, as numbers constitute a philosophical category possessing logical, national-cultural, mythological, and religious characteristics. Therefore, from ancient history to the present day, references to, attitudes toward, and beliefs concerning numbers have been notably evident. This section explores attitudes toward numbers in ancient Babylon, Egypt, and Greece. It also pays attention to concepts and views associated with numbers among Eastern peoples.

According to the mythological beliefs of the Turks of northern Altai, the four corners of the world are held up by four bulls, and earthquakes occur as a result of the movement of these bulls. According to another myth popular among the Maya peoples, the vault of the sky rests upon four pillars. For this reason, the symbol of the number four appears in hieroglyphs as a representation of the material world. In myths concerning the creation of the universe, depictions of the creation of the Sky first, then the Earth, followed by the Sun and the Moon, indicate the leading role of the number four in mythological origins. The Hunnic Turks sought to position their armies in four principal directions during battles: “black horsemen” were assigned to the northern front, “red horsemen” to the southern front, “gray horsemen” to the eastern front, and “white horsemen” to the western front. Temirsipohi also noted the tradition that white horses belonged to the west, gray horses to the east, black horses to the north, and red horses to the south. Thus, it becomes evident that the four directions of the world were symbolically associated with four colors: east – gray, west – white, north – black, and south – red. According to A. Schimmel, the Native Americans of North America regarded the number four as the foundation of their worldview, referring, among other things, to the division of human life into four stages and the classification of celestial bodies into four groups⁷⁸.

This section also discusses the place of the numbers five, six, seven, eight, and nine in ancient belief systems, as well as the views associated with them. In addition, the dissertation substantiates, through a number of examples, the predominance of number-related concepts and beliefs in the oral creation of Turkic peoples.

⁷⁸ Annemarie Schimmel. Sayıların Gezimi. (Çevirmen Mustafa Kürüşoğlu). – İstanbul, 2017. – S.111

In the second section, entitled “*The Roots of Number-Related Concepts in Stone Inscriptions and Ancient Written Monuments*,” the inclusion of numbers in written sources and the placement of number-related concepts in literary texts were examined through the examples of the Orkhon-Enisei written monuments, the “*Avesta*”, “*Altun Yaruk*”, and the “*Oghuznameh*”. Considerable attention is given in these monuments to concepts associated with numbers and to the significance of numbers themselves. In the Orkhon-Enisei written monuments, one encounters numbers associated with the names of peoples or tribes (such as “*Three Karluks*,” “*the Three-Bannered Turkic people*,” “*Three Sacred Tatars*,” “*Nine Oghuz*,” “*Nine Tatars*,” “*Ten Uighurs*,” “*the tribe of Nine Arsans*,” “*Three Quriqans*,” “*Thirty Tatars*,” and “*Thirty-Nine Oghuz*”), as well as numbers referring to generations or lineage (such as “*three generations*,” “*three brothers*,” “*three sons*,” and “*eight sons*”). The dissertation elucidates the significance of numbers in the naming of ethnic groups and draws attention to their importance not only in cultural and everyday life, but also in the political life of Turkic states.

In the “*Avesta*”, the struggle between good and evil is manifested through duality; the fundamental doctrine of Zoroastrianism is based on a triadic principle; customs and traditions characteristic of Mazda worshippers reflect adherence to the number five; and views concerning the creation of the universe and the world are associated with the number six. These represent distinctive examples of perceiving the world through numbers. If we turn to the history of Turkic peoples, we observe that numbers indicating the quantity of tribes held significant political importance. The fact that each son of Oghuz had four sons, forming a total of twenty-four tribes that constituted the Oghuz nation, and that the Xiongnu people in the Tabgach state also originated from twenty-four tribes, demonstrates the important political role of this number among the Huns⁷⁹. The state established by the Xiongnu Turks in Central Asia was governed by twenty-four commanders, while in the Mongol state, the prominence of the number nine is clearly evident in the activities of the *tarkhans*, who held important positions. In ancient Turkic societies, during special ceremonies held to enthrone a khan, officials would seat the будущий khan on felt and circle him nine times in the direction of the sun’s movement while offering blessings. This ritual also clearly draws attention to the significance associated with the number nine. This issue was analyzed on the basis of information presented in several works dealing with the history of Turkic peoples, including Mirzo Ulughbek’s “*History of the Four Uluses*”, Abulgazi Bahadur Khan’s “*Shajara-i Turk*”, Laszlo Rasonyi’s “*Turkic Peoples in History*”, and Mahmud Kashgari’s “*Diwan Lughat al-Turk*”.

The third section of the chapter, entitled “*The Issue of the Attitude to Numbers in Religious Views*,” focuses on the role of numbers in Islam, particularly in the Holy Quran, and their attitude to them. The Holy Quran contains many instructive thoughts related to numbers, which are clearly evident in the information about the creation of the universe and man, the structure of the earth and the sky, heaven and hell. Although there are attempts to discover the divine miracles associated with numbers in the Holy Quran, our commentators have tried not to talk too much about

⁷⁹ See about this: Насимхон Раҳмон. Турк ҳоконлиги. – Тошкент: Халқ мероси, 1993. – Б. 15.

the divine mysteries in them. We have also limited ourselves to recording such information that emerged from the attempts of scholars to identify the mathematical miracles in the Holy Quran, and have tried to focus on examples that reflect the essence of numbers.

Belief in the absolute unity of Allah, that the entire universe is Allah's creation, and that Allah is manifested in all creatures in existence are among the fundamental beliefs of Islam. This is most often expressed through the letter “Alif”. “Alif” is the first letter in the Arabic alphabet, which represents “one” in the abjad system, and is used metaphorically, directly, and in a direct sense, indicating the absolute unity of Allah. In several verses of the Holy Quran, the number one has been shown to be important in giving important instructions, as evidenced by the example of a number of verses.

Another instance of numbers in the Holy Book is related to the event of the Ascension. “And it came to him (Muhammad) as the distance of two bow-lengths, or nearer.”⁸⁰ In this sentence, the concept of “*Qaba Qawsayn*” is related to a number, signifying a distance equivalent to that between two bows, or even closer. It alludes to the extremely close proximity between Gabriel and Prophet Muhammad (peace be upon him) on the Night of Mi‘raj, or between Allah and Prophet Muhammad. In this section, the issue of attitudes toward numbers in religious thought is elucidated in close connection with this information as well as with the concept of the *Ashab al-Kahf* (Companions of the Cave).

The second chapter of the dissertation is entitled “**Sufi Interpretations of Numbers and Their Expression in Turkic Literature.**” The first section of this chapter, titled “*The Semantic Dimensions and Essence of Numbers in Uzbek Sufi Literature,*” focuses on how numbers, in the exposition of Sufi ideas related to the creation of the universe and humankind, are employed metaphorically to serve as an interpretation of the philosophy of existence. Expressions found in the texts of mystical literature such as *mawalid-i salasa* (the three realms of creation), *anasir-i arba ‘a* (the four elements), *hawass-i khamsa* (the five senses), *six directions*, *sab ‘a-i samawat* (the seven heavens), *hasht bihisht* (the eight paradises), and *nuh falak* (the nine spheres) cannot be imagined without numbers. These include the three levels of existence⁸¹ – *inanimate beings, plants, and animals*; the five senses – *sight, hearing, taste, touch, and smell*; the six directions – *south, north, east, west, above, and below*; the seven heavens; the eight paradises⁸² – *Firdaws, ‘Adn, Ma’wa, Na‘im,*

⁸⁰ Қуръони карим маъноларининг таржимаси. “Нажм” сураси, 9-оят. – Тошкент: Ислом университети, 2001. – Б. 526.

⁸¹ Almighty Allah has endowed human beings with five senses through which they can acquire knowledge about the world around them. These senses function through the sensory organs, namely the eyes, ears, nose, tongue, and skin. While the eyes enable people to acquire knowledge through vision and the tongue through taste, the ears provide knowledge through hearing, and the skin enables people to perceive sensations through touch. Through these sensory organs, human beings receive information about the external world and develop mental representations of their surroundings.

⁸² Ulamolar Qur’oni karim oyatlariga asoslanib, jannatning sakkizta nomi (darajalari) borligini va har bir jannat darajasiga ishora qiluvchi oyati karimalar mavjudligini qayd etadilar: 1. Фирдавс жаннати. “Албатта, имон келтирган ва эзгу ишларни қилган зотлар учун **Фирдавс боғлари** манзил бўлур” (“Қаҳф” сураси, 107-оят). 2. Адн жаннати. “Аллоҳ мўминлар ва мўминаларга остидан анҳорлар оқиб турадиган, мангу яшайдиган **Адн жаннат** (боғ)ларидаги пок масканларни ваъда қилди” (“Тавба”, 72-оят). 3. Маъво жаннати. “Қасамки, (Муҳаммад Жаброилни) иккинчи бор кўрди. (Жаннат) чеккасидаги Нилуфар олдида. **Маъво жаннати** ҳам

Khuld, Qarar, Dar al-Salam, and Dar al-Muqamah; and the nine celestial spheres, comprising the heavens in which the seven planets – *the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn* – are located, along with the heaven of the zodiac signs and the ninth heaven known as *Falak al-Aflak*.⁸³ Among such numerical concepts, the notion of the four elements occupies a particularly broad place in literary texts. Alisher Navoi regarded the foundation of the entire universe as consisting of the four elements, the six directions, and the seven heavens:

*To'rt unsur, yetti ko'k, olti jihot -
Nodiru oliy asosi koinot*⁸⁴.

Some representatives of Sufi literature, describing the process of a person's transition from the metaphysical world to the physical world, try to present this process in connection with the four elements, six aspects and nine heavens. The concept of the four elements became the basis for the creation of artistic images for Eastern artists. The reader who reads the following four of Omar Khayyam will undoubtedly see these elements in his mind:

*Falak, ko'nglim doim g'amnok qilursan,
Quvonchim kuylagin chok-chok qilursan.
Menga esgan yeldan otash ufurib,
Suv ichsam og'zimda qum-xok qilursan*⁸⁵.

Professor Ibrahim Hakqul, speaking about the role of the four elements in the philosophy of Sufism, emphasizes that the Sufis compared the ranks of the soul to the four elements: “Later, the Sufis compared these ranks of the soul to the four elements. For example, the soul was likened to fire, the soul to the wind, the soul to the water, and the soul to the soil. Each of these was attributed ten characteristics – and such materialization served to understand the soul, that is, the human being, more closely.”⁸⁶

Additionally, according to Islamic thought, the number four is accorded special significance because the world is believed to have been created on the basis of this number in both physical and spiritual terms. Alongside such groups of four as the four schools of Islamic jurisprudence, the four angels, the four rivers (or streams), the four spirits, and the four holy books, Sufis also introduced a number of other fourfold concepts. For example, notions such as the four spiritual masters, four guides, four birds, four rivers, four deaths, and four essences demonstrate the

ўша (Нилуфар)нинг олдидадир” (“Нажм” сураси, 13-15-оятлар). 4. Наъим жаннати. “Яна мени **Наъим жаннатининг** ворисларидан қилгин!” (“Шуаро” сураси, 85-оят). 5. Хулд жаннати. “(Эй Мухаммад, уларга) айтинг: “Шу (дўзах) яхшироқми ёки такводорларга ваъда қилинган мангулик (**Хулд**) жаннатими?!” Улар учун (бу) мукофот ва натижа бўлур эди” (“Фурқон” сураси, 15-оят). 6. Дорул-қарор. “Эй, кавмим, бу дунё ҳаёти фақат бир (арзимас) матодир. Албатта, охираггина (мангу) **барқарорлик диёри**дир” (“Ғофир” сураси, 39-оят). 7. Дорус-салом. “Улар учун Парвардигорлари ҳузурида **тинчлик диёри** (жаннат) бордир. Қилган (солиҳ) амаллари сабабли, У уларнинг дўстидир” (“Анъом” сураси, 127-оят). 8. Дорул-муқома. “У Ўз фазли билан бизларни **мангу турадиган диёр**га туширдик, бу жойда бизларга на машаққат етар ва на чарқоқ етар” (“Фотир” сураси, 35-оят).

⁸³ Look: Али Қушчи. Астрономияга оид рисола. – Тошкент: Фан, 1968. – Б. 36.

⁸⁴ Alisher Navoiy. To'la asarlar to'plami. 10 jildlik. 9-jild. Nashrga tayyorlovchilar: S.Rafiddinov., Q.Ergashev. – Toshkent: G'ulom nomidagi NMIU, 2013. – B. 239.

⁸⁵ Умар Хайём. Рубоийлар. – Тошкент, 1991. – Б. 115.

⁸⁶ Иброҳим Ҳаққул. Аносири арбаъа: моҳият ва шеърӣ талқин / Навоӣга қайтиш. 4-китоб. – Тошкент: Фан, 2021. – Б. 36-37.

prominent place occupied by this number. Representatives of Sufism also frequently expressed their ideas concerning human spiritual perfection through the symbolism of the number four. For instance, while advising his disciples, Abdullah ibn Khubayq ibn Sabiq al-Antaki said: “There are four things from which there is no escape: the eye, the tongue, the heart, and desire. Guard your eyes, so that they do not look upon anything that God Almighty does not approve of; guard your tongue, so that it does not utter anything contrary to what is inwardly manifest in your heart before God Almighty; guard your heart, so that it harbors no hatred or malice toward any Muslim; and guard your desires, so that they incline toward nothing improper. If these four qualities are absent in you, then cast ashes upon your head, for you have become unfortunate.”⁸⁷ Numerous such examples based on the symbolism of the number four can be found in works of Sufi literature. However, these should not be regarded merely as enumerative references to qualities and virtues; rather, they constitute important elements that must be taken into consideration in the analysis of artistic creativity, particularly in the study of mystical literary texts. Likewise, the role of numbers in Sufi philosophy and literature was examined through examples of symbolic groupings such as the seven heavens, seven pens, seven scripts, seven planets, seven stages (*tavr*), and seven seas, as well as concepts like the forty-day spiritual retreat (*chilla*) and *rijal al-ghayb* (the unseen spiritual men).

In the third chapter, entitled “The Artistic Expression Possibilities of Numbers in Turkish Literature of the 12th–15th Centuries,” the use of numbers in the works of such authors as Yusuf Khas Hajib, Ahmad Yassawi, Atoyî, and Lutfi was analyzed. It would not be incorrect to say that reflections on numbers and attention to their symbolic essence in Turkic written literature began much earlier – indeed, with the works of Yusuf Khas Hajib. A. Fitrat was among the first scholars to draw attention to the fact that the number of principal characters in *Kutadgu Bilig* is four, and that these four figures symbolize four qualities of human nature. As Fitrat noted: “Here, justice, statehood, intellect, and contentment are metaphorically represented as four individuals.”⁸⁸

At this point, we consider it appropriate to note the scientific observations of Professor B. Tuxhliev on the motif of triplicity in the work “*Kutadgu Bilig*”. The scientist, drawing attention to such aspects as the fact that Uzgurmish was invited to the palace three times, the fact that the throne on which Kuntugdi sat had three legs, and the division of the twelve zodiac signs into threes, emphasizes that “the motif of triplicity is one of the main motifs in “*Kutadgu Bilig*”.”⁸⁹

Khoja Ahmad Yasawi, a great Sufi poet, founder of a new order and religious figure, occupies an important place in the life of the Turkic peoples. In his wisdom, religious and mystical themes are expressed in a simple and fluent style. Religious and mystical concepts such as Sharia, Tariqa, enlightenment and truth, which are

⁸⁷ Alisher Navoiy. To‘la asarlar to‘plami. 10 jidlik. 10-jild. Nashrga tayyorlovchilar: S. G‘aniyeva, S.Rafiddinov., Q.Ergashev, E.Ochilov. – Toshkent: G‘.G‘ulom nomidagi NMIU, 2013. – B. 128.

⁸⁸ Фитрат. Танланган асарлар. 2 жилдлик. 2-жилд. Нашрга тайёрловчи ва изоҳлар муаллифи: Ҳ.Болтабоев. – Тошкент: Маънавият, 2000. – Б. 12.

⁸⁹ See about this: Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2013. – Б. 62-66.

considered the path to spiritual perfection, are also expressed by Yasawi in an extremely fluent style:

*Shariatdan murod avval yo 'lg'a kirmoq,
Tariqatdan murod avval nafsdan kechmoq,
Haqiqatda aziz jonni fido qilmoq,
Jondin kechmay, sir sharobin ichsa bo 'lmas*⁹⁰.

The first path to attaining the state of spiritual perfection is to fulfill the injunctions of the *Sharia*; the second is to devote oneself sincerely to Allah and His Messenger and remain truly faithful to their commands; the third is to live in spiritual states and attain knowledge and mystical insight (*irfan*); and the fourth is to free oneself from human attributes and acquire divine qualities. According to Yassawi, *sharia* corresponds to the maqom of *Jabarut*, *Tariqa* to *Malakut*, *Ma'rifa* to *Lahut*, and *Haqiqa* to *Nasut*. In addition, numerical expressions found in Yassawi's wisdom literature – such as the “ten stations,” “ten lights,” “ten paths,” “ten places,” as well as the faqir's “six etiquettes,” “eight stations,” and “seven ranks”—are likewise connected with the secrets of attaining spiritual perfection. In literary texts, the number three hundred and sixty is used to clarify an important issue. In one of Ahmad Yasawi's wisdoms:

*Chin dardlikni Alloh o'zi bandam dedi,
Uch yuz oltmish boqib ani g'amin yedi*⁹¹, – deydi.

That is, the idea is being understood that Allah does not leave a person who is in “sorrow” alone, but checks on his condition three hundred and sixty times a day. A natural question arises – why exactly three hundred and sixty times? What is this based on or what does it refer to? When we get acquainted with the information given in Sheikh Ahmed Ghazzali's work “Bahr ul-mahaba” (“The Sea of Love”), the essence of this number becomes clear: “Whenever Allah Almighty loves a servant, He looks at him three hundred and sixty times every day, and then qualities such as miracle, love, friendship, fear, witnessing, nearness, closeness, submission and enlightenment are formed in the servant...”⁹² – it is said. This is not just any human being, but God Almighty's kindness, mercy, and “favor” shown to His beloved servant.

*Haq taolo inoyati bo 'lsa kimga,
Kecha-kunduz uch yuz oltmish boqq'ay anga*⁹³, –

the above idea is reflected in the artistic expression of the verses.

One of the most common numbers in the works of Turkic writers is the number one hundred thousand. In some places it is used simply to give exaggerated images, and sometimes it serves to express an opinion as a reasonable argument. In the work of Khoja Bektashi Vali “Maqolot” it is narrated that Allah Almighty blessed him with the following: “Every day I see a hundred thousand sins committed

⁹⁰ Аҳмад Яссавий. Сулаймон Боқирғоний. Ҳикматлар куллийети. Масъул муҳаррирлар: И.Ҳаққул, Э.Очилов. – Тошкент: O'zbekiston, 2015. – Б. 120.

⁹¹ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 99.

⁹² Абул-футуҳ – Шайх Аҳмад Ғаззолий. Баҳрул-маҳабба. – Тошкент: Шарқ, 2019. – Б. 173.

⁹³ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 242.

by my servant, but I do not blame him.”⁹⁴. While Eastern poets blame themselves, they also feel hope in the mercy of Allah.

*Gunohkor, jafoli qulingman tuban,
Boqib ko 'rsang aybim erur yuz tuman.
Seningdan yo 'q o 'zga sig 'inuvchi rab,
Gunohimdan o 't, qut bag 'ishla har on*⁹⁵.

In these verses, attributed to the pen of Yusuf Khas Hajib, the motif of begging for forgiveness from “one hundred clouds” is dominant. Therefore, the fact that numbers such as three hundred and sixty, one hundred thousand occupy a free place in literature is related to religious and mystical views becomes clear through the analysis of the works of Yusuf Khas Hajib and Ahmad Yassavi.

The first section of the third chapter, entitled “The Gradual Development and Literary-Aesthetic Essence of Numbers in Classical Literature,” is titled “The Artistic and Aesthetic Position of Numbers in Navoi’s Lyric Poetry.” This section examines the numbers employed in Alisher Navoi’s poetry, the poet’s creative approach to their use, and the great care with which he engaged with each number and its symbolic essence. Particular analysis was devoted to the ghazal from Navoi’s “*Favoyid ul-kibar*,” beginning with the line “*Tariqi ishq aro gar o 'zni fard qilsa birov...*”, in order to explore the poet’s mastery in expressing his artistic intention through numbers. In this ghazal, Navoi incorporates the numbers from one to eight, alluding to their symbolic meanings. In the first couplet, *fard* (solitude) signifies oneness, that is, the number one, alongside the duality of earth and sky; in the second couplet, the concept of the three realms of existence (*mavolid*); in the third, the four elements (*anosir*); in the fourth, contingent events (*havodis*); in the fifth, the six qasidas; in the sixth, the seven heavens and the seven hells; and in the seventh, the eight paradises. These numerical concepts play a significant role in conveying the poet’s artistic purpose. There is no doubt that numbers serve a decisive function in achieving the coherence and progression of the author’s thought. Another aspect of the poet’s artistic mastery is equally noteworthy: the rhyme words employed throughout the ghazal. These are *birov* (one), *ikov* (two), *uchov* (three), *to 'rtov* (four), *beshov* (five), *oltov* (six), *yetov* (seven), and finally, the word appearing in the first line of the opening couplet is repeated in the closing verse – *birov* (one). Navoi’s artistry, distinctive style, and remarkable poetic talent are vividly manifested in such instances related to the poetics of numbers. The return of creation, which begins with “one,” back to “oneness” is artistically embedded in the symbolism of the numbers, allowing us to sense the hidden mystical essence at the heart of Sufi thought.

In this section of the study, analysis was devoted to the numbers nine and thirty in the expression “*tomsa to 'qqiz, oqsa o 'tuz*,” which is associated with Turkic customs and traditions; the number one hundred thousand in the phrase “*yuz ming o 'luk*,” which is connected with religious beliefs; as well as various numerical expressions appearing in the poet’s *qit'as* and *fards*.

⁹⁴ Хожа Бектоши Валий. Мақолот. Сўз боши муаллифи ва таржимон: И.Хаққул. Масъул муҳаррир: С.Рафиддин. – Тошкент: Аб.Қодирий номидаги халқ мероси, 2000. – Б. 53.

⁹⁵ Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи: Қ.Каримов. – Тошкент: Фан, 1971. – Б. 115.

The next chapter, entitled “*Number in the Dostans of Alisher Navoi: Essence and Analysis*,” examined the numbers in the poet’s poems and their literary and aesthetic essence. Alisher Navoi pays special attention to the interpretation of symbolic numbers not only in his lyrical works, but also in his dostans, expressing his views through the meanings embedded in the essence of numbers. In the dostans included in “Khamisa” and “Lison ut-tair”, there are many places where numbers such as two, three, four, seven, eight, nine are referred to and their symbolic meanings are expressed. The numbers mentioned in the poet’s dostans sometimes reflect concepts about the creation of the world and man, sometimes they are given in connection with religious views, while some numbers reflect life truths in their essence, while some contain mystical views.

The essence of the numbers mentioned in the epics often reflects religious views, adherence to certain instructions from the Holy Quran or Hadith, as well as referring to some event that occurred in the life of our Prophet Muhammad Mustafa (peace be upon him). Alisher Navoi, while describing the ascension, expresses these images in harmony with numerical concepts such as seven or nine heavens, seven planets, and twelve zodiac signs. The depiction of the ascension in the poet’s works is notable for its artistic expression of the Prophet Muhammad’s ascension to the heavens, where he ascended above the seven heavens and twelve constellations, where the seven planets are located, and ascended to the Throne of the Almighty, free from the four elements and six aspects.⁹⁶.

*Olti jihat qaydidin ixroj o‘lub,
To‘rt guhar tarki anga toj o‘lub*⁹⁷.

Why did the departure of the “*four essences*” from the body become a crown of honor for our Prophet? Why is it emphasized that Muhammad (peace and blessings be upon him), who ascended to the highest heaven, was freed from the four elements? Because this represents the highest form of purification within human existence. To transcend the material elements means to be liberated from material needs and earthly dependencies.

The following verses from “Sab’ai Sayyor” describe not only the liberation from the four elements, but also the absence of the need for the five senses and six aspects, such that it is difficult to create a perfect image without the numbers four, five, and six:

*O‘zidin o‘zlugi dog‘i itti,
O‘zdin o‘zluk xayolin oritti.*

*Topmayin o‘zda xojai safariy,
O‘t-u tufrog‘-u yel-u suv asari.*

⁹⁶ It is well known that the Prophet Muhammad (peace be upon him) ascended to the heavens with the help of Jibril (Gabriel) and Rafrat. In Sufi sources, Jibril is regarded as a symbol of intellect, while Rafrat is considered a symbol of divine love. Upon reaching the seventh heaven, Jibril remained behind, and the ascension (uruj) continued with the aid of Rafrat. This account therefore emphasizes that intellect may bring a person closer to Allah, but it is love (ishq) that enables the spiritual seeker (salik) to attain union with the Divine (Haqq).

⁹⁷ Alisher Navoiy. To‘la asarlar to‘plami. 10 jildlik. 6-jild. Nashrga tayyorlovchilar: A. Hayitmetov, I. Haqqul, S. G‘aniyeva. – Toshkent: G‘. G‘ulom nomidagi NMIU., 2013. – B. 38.

*O'zlugidin dog'i asar topmay,
Balki o'zdin dog'i xabar topmay.*

*Ne havosida bir ne xomis ham,
Ne jihatida bir ne sodis ham.*

*Qolmayin to'rt javhar, olti araz,
Oltiyu to'rtin bir anga g'araz*⁹⁸.

The dissertation analyzes, through examples drawn from “*Farhod and Shirin*”, how the poet directly employed numbers when addressing religious views and the injunctions of *Sharia*, using the symbolic essence of numbers as an effective means of conveying his intended meaning. The symbolic use of the number three to allude to created beings in the universe was likewise examined through verses from “*Hayrat ul-abror*” and “*Layli and Majnun*”.

In addition, the study explored the mystical significance of numerical expressions that serve to articulate the truths envisioned by the poet namely, the comparison of the seven heavens to the father, the four elements to the mother, and the realms of animals, plants, and inanimate beings to three children together with their irfanic (mystical) meanings.

The dissertation engages with the scholarly views on the symbolism of the number seven in “*Sab'ai Sayyor*,” presenting responses to the interpretations advanced by Academician A. Qayumov, Professors S. Hasanov and H. Boltabaev, art scholar O. Ibrohimov, and literary scholar Z. Mamadaliyeva. It also draws attention to the frequency of the number's occurrence in the epic: the form “*yetti*” (seven) appears 67 times, the variant “*yeti*” (seven) – used to satisfy metrical requirements – appears 27 times, and the number occurs 8 times in prose headings, making a total of 102 instances. Particular emphasis is placed on the recurrence of the number seven in expressions such as the seven planets, seven heavens, seven palaces, seven colors, the seven days of the week, seven houris, seven travelers, and seven stories.

We also see the gallery of sevens in the epic poem “*Lison ut-tair*”. It was noted that the image of birds crossing seven valleys in search of truth – Simurgh – in the epic is connected with the teachings of Sufism, and attention was paid to the fact that sevens were followed not only in essence, but also in form. For example, since the number of valleys is seven, it is natural that the number of descriptions of valleys and the stories given in harmony with them is seven, and the number of each valley prayer and the symbols that follow these prayers is also seven. The fact that all the prayers have the same size, that is, consist of seven verses, indicates that the number seven occupies a special place in the epic. Therefore, in the epic poems of Alisher Navoi, the poet's attitude to numbers, speaking in the “language” of numbers, and paying attention to the essence of numbers have risen to the level of a unique style.

⁹⁸ Alisher Navoiy. To'la asarlar to'plami. 10 jidlik. 7-jild. Nashrga tayyorlovchilar: I.Haqqul, S.Rafiddinov, M.Mirzaahmedova.– Toshkent: G'.G'ulom nomidagi NMIU., 2013. – B. 292.

The third section of the chapter is entitled “The Interpretation of Numbers in the Works of Poets of the 16th–19th Centuries.” This section analyzes number-related imagery in the works of Uzbek poets who wrote in the post-Navoi period, including Babur, Mashrab, Huvaydo, Turdi, Ogahiy, Amiriy, Uvaysiy, and Furqat. Although Babur’s poetry does not contain numbers symbolizing mystical or religious concepts, he frequently employs numerical expressions to convey the various emotional states and experiences of the lyrical hero in love. Such expressions include *one breath, one moment, one instant; the two worlds, two matters; three times, three tasks; five days; a hundred afflictions, a hundred acts of cruelty, a hundred torments, a hundred struggles, a hundred pains and sorrows, a hundred years, a hundred hardships, a hundred sighs, a hundred hopes, a hundred lamentations, a hundred thorns of grief, a hundred expressions of gratitude, a hundred blessings, a hundred times, a hundred griefs, a hundred sorrows, a hundred regrets, a hundred thousand springs, and a hundred thousand fogs*, among others.

In the poetry of Boborahim Mashrab, the use of numbers is evident not only in the expression of emotional states associated with love, but also in conveying religious and Sufi themes. It may be said that the poet demonstrated remarkable mastery in expressing profound meaning and rich content with remarkable brevity. When he declared, “*Ming ma’nini bir nukta bila muxtasar ettim*” (“I condensed a thousand meanings into a single point”), the poet was entirely justified. This artistic quality is likewise evident in the poetic images he created through the use of numbers.

The following verses, which depict divine love, express the lyrical hero's state of monotheism. The combination of the number one and “haft osman” (seven blue) has an important role in describing the feelings and experiences of true love.:

*Jannat-u kavсар manam, ham do’zax-u saqar manam,
Bir o’zumdurman bu dam, haft osmonga sig’madim*⁹⁹.

In many of his ghazals, Mashrab interprets Sufi concepts such as *tawhid* (divine unity), *wahdat* (oneness), and *fana* (annihilation of the self) through symbolism associated with numbers. This very essence is also reflected in the following verse:

*Bo’ldum fano men tufrog’ ichinda,
Bir dona erdim, ming dona bo’ldum...*

*Bir qatra erdim, cho’mdum dengizga,
Kirdim sadafga — durdona bo’ldim*¹⁰⁰.

It is well known that “a single drop” symbolizes a sign or fragment of the sea. Its merging with the sea signifies a return to its original essence. But is the poet’s comparison merely an artistic invention? Certainly not. A closer reading reveals that these lines express the spiritual enlightenment of the *salik* (the seeker) who has entered the path of Truth. As the Sufi scholar N. Kamilov explains: “...the salik gradually shortens the distance between himself and the Divine, overcoming the

⁹⁹ Бобораҳим Машраб. Агар ошиқлигим айтсам. – Тошкент: Ғ.Ғулом номидаги НМИУ., 2004. – Б. 54.

¹⁰⁰ Бобораҳим Машраб. The source cited. – P. 81.

barriers of existence (ma'ada, masiwa, veils), freeing himself from the personal 'I,' and ultimately becoming wholly united with the Absolute – merging, dissolving, and blending into It. Sufis have explained this through the analogy of a drop joining the sea..."¹⁰¹ The lyrical hero of Mashrab artistically interprets the transformation of the soul, purified from materiality, into a "dur", purified through divine enlightenment and joined the sea, and in this he achieves his goal through the meanings embedded in the essence of numbers.

Expressing his opinion on the Uzbek literature of the late 16th and 17th centuries, A. Fitrat writes the following: "When examining the well-known poets of this period, Mashrab, Huvaydo, Majzub, Sufi Alloyor and Turdi, we can see in all of them, more or less, simplicity in language, lack of melody in verse, and weakness in art. But we must admit that Turdi wrote better than all of them."¹⁰² In fact, the range of topics in Turdi's poetry expanded, and even in the ghazal, which was the main genre of lyric poetry, socio-political, philosophical-moral themes dominated. It is clear from Turdi's poetry that numbers were useful not only in conveying romantic situations and moods, but also socio-political tones.

The study analyzes number-related imagery in Khojanazar Huvaydo's riddle-ghazal (*chiston-ghazal*), highlighting that the expression "*Zulfi ishq*" ("the tress of love") is conveyed through the use of six numbers – seven, thirty, seventy, eighty, one hundred, and three hundred. It is further emphasized that the poet skillfully employed the numerical system of *abjad* calculation to create innovative poetic images, such as the bird and the snake.

There are such verses in the work of Muhammad Riza Ogahiy that a reader who cannot distinguish between the essence of the numbers and the meaning behind them can neither evaluate the poet's artistic skill and talent, nor grasp the essence of the poem:

*O'n aql, to 'qquz sipehr, sakiz jannat,
Ham yetti munir axtaru ham olti jihat,
Ham besh his, to 'rt unsur, uch mavlid,
Ham ikki jahon bir sango aylar xizmat*¹⁰³.

This rubai uses a system of numbers from one to ten, each number having its own meaning. All the numbers in the verses represent concepts related to the creation of the universe and man. The dissertation analyzes all the numbers in the text of the rubai and evaluates their role in expressing the poet's artistic intention.

The final chapter of the dissertation is entitled "**Poetic Thought and the Possibilities of Figurative Expression.**" The opening section of this chapter, titled "The Poetics of Numbers and the Plot Structure of Literary Works," examines special works in which the essence of numbers serves as a foundational principle, numerical emphasis is central, and numerical symbolism plays a leading role. These include works known as *yoshnameh*, epics of life, autobiographical narratives, as well as Sufi-oriented works such as *vujudnama* and *davriya*. The study

¹⁰¹ Комилов Н. Тасаввуф. – Тошкент, Мовароуннахр, Ўзбекистон, 2009. – Б. 37.

¹⁰² Фитрат. Танланган асарлар. 2 жилдлик. 2-жилд. Нашрга тайёрловчи ва изоҳлар муаллифи: Ҳ.Болтабоев. – Тошкент: Маънавият, 2000. – Б. 70-71.

¹⁰³ Огаҳий. Таъвиз ул-ошиқин. Девон. – Тошкент: Адабиёт, 2022. – Б. 447.

demonstrates, through examples, that the earliest elements of *yoshnameh* – in which the protagonist’s childhood, upbringing, years of education, youth, love, family life, old age, and significant life events, including heroic deeds performed for the freedom of the people and the prosperity of the homeland, are portrayed in artistic language – do not originate, as some researchers have suggested, in “Kutadgu Bilig” but rather can already be found in texts belonging to the Orkhon-Enisei written monuments.

In Turkic literature, Ahmad Yassawi created a mature example of the *yoshnameh* genre in terms of both content and form. In the *Yoshnameh* included in *Devoni Hikmat*, information is provided about the lyrical “I” from the state before coming into the world, from birth to the end of life, and even about the condition in the afterlife. This *yoshnameh* does not depict events that occurred in a person’s real life; rather, it focuses on the individual’s spiritual life. Therefore, in this *yoshnameh*, Yassawi turns to numbers to present a symbolic depiction of the process of attaining spiritual perfection, and from this perspective, he makes use of the symbolic meanings of certain numbers.

Vujudnameh is a religious-mystical work written on the basis of the doctrine of *wahdat al-wujud* (the unity of being). Lexically, *vujud* means “existence,” “being,” or “entity,” as well as “the body or physical form of a human or animal”; terminologically, however, *vujud* refers to the creation of the human being by Allah and the embodiment of all the Creator’s beauties within the human. The Turkish scholar Abdurrahman Guzel notes that works belonging to the *vujudnameh* genre were composed in two forms – poetic and prose. As examples, he cites the works of Qayghusiz Abdal, Süleyman Çelebi, and Azeri authors, and emphasizes that Qayghusiz Abdal’s *Vujudnoma* is a mature example of this genre in Turkish religious-mystical literature.¹⁰⁴ In this work, the creation of the human being, the descent of the embryo into the mother’s womb in the form of *nutfa* (a drop of fluid), and its transformation into a human body under the influence of the seven planets during the period in the womb are depicted on the basis of the divine guidance presented in verses 12–14 of Surah “*Al-Mu’minun*” in the Holy Qur’an.

In works of this category, in addition to numerical expressions such as the four elements, six directions, seven planets, and nine heavens, one also encounters expressions like three hundred sixty or three hundred sixty-six veins, and four hundred forty-four bones. In the above-mentioned work by Kayghusiz Abdol, it is stated that the human body consists of three hundred sixty-six veins, seven hundred seventy-seven nerves (nerve fibers), and four hundred forty-four bones.

Although the autobiography has not been elevated to the level of a genre in Turkic literature, works have been created that reflect the ideas and views typical of works in this category. For example:

Ishq zikrini mag‘zi jondin chiqarmasang,
Uch yuz oltmish tomurlaring tebratmasang,
To‘rt yuz qirq to‘rt so‘ngaklaring gil qilmasang,

¹⁰⁴ Kayghusuz Abdol. *Gülistan*. – Ankara, 2022. – S. 114.

*Yolg' onchidur, Haqqa oshiq bo'lg'oni yo'q*¹⁰⁵.

The numbers mentioned in Yassavi's above hikmat were used to represent the three hundred sixty veins and four hundred forty-four bones in the human body. In some cases, the words "water" or "river" may be used instead of "vein," while "stone" or "mountain" may be used in place of "bone." Consider the following lines by Ubaydiy:

*Uch yuz oltmish daryo o'ta, yurmay kishi sud aylamas,
To'rt yuz qirq to'rt tog'din oshib, borisindin o'ttum mano.*

Another wise saying of Yasavi:

*Uch yuz oltmish tomurlari nurga to'lur,
To'rt yuz qirq to'rt so'ngaklari bino bo'lur*¹⁰⁶.

In the above examples, there is a reference to the "formation" of the three hundred sixty veins and the four hundred forty-four bones in the mother's womb; thus, it becomes evident that numerical symbolism is relied upon in expressing these concepts related to the creation of the human being.

The next section of the chapter is entitled "The Unity of Number, Meaning, and Imagery." If we examine the practices of classical poets from the perspective of the use of numbers, we become convinced that they employed numbers as a means of emphasizing content related to a particular theme, concept, or truth. Let us consider the following lines by Nasimi:

*Yetti yerdur, yetti ko'kdir, yetti daryo, yetti xat,
Yetti mus'haf, yetti oyat, yadi-bayzosi nedur?*¹⁰⁷

The movement of these lines, which deal with the creation of the universe and humankind, seems to be governed by the number seven. The number seven is repeated six times in the bayt, while the phrase "yadi bayzo" brings the total number of enumerated elements to seven. This, firstly, contributes to the concise expression of the idea and, secondly, serves to draw attention to the significance of the number itself and enhance the poetic artistry of the poem.

In classical poetry, the relationship between the meanings embedded in numbers and the use of poetic devices is a subject that warrants specific scholarly investigation. The poetics of numbers, the use of numerical symbolism, and the expression of the significance of numbers in poetry require a high degree of artistic skill on the part of the poet. Likewise, readers of poetry must possess a certain level of preparation and knowledge. Merely identifying the numbers that appear in lyrical works is, of course, insufficient to achieve the intended purpose. The desired results can be attained by examining the underlying meanings of poetic imagery and figurative expressions. This approach is particularly relevant to the *talmeh* device, which is widely used in classical literature.

*Olti oyliq Nuh to'fonicha buzg'ay dahrni,
Olti kun qolsa ko'zum yoshi bu tug'yoni bila*¹⁰⁸.

¹⁰⁵ Хожа Аҳмад Яссавий. Умринг елдек ўтаро. Нашрга тайёрловчилар: И.Ҳаққул, Н.Ҳасан. – Тошкент: Muharrir, 2020. – Б. 54.

¹⁰⁶ Хожа Аҳмад Яссавий. The source cited. – Б. 301.

¹⁰⁷ İmadəddin Nəsimi. Seçilmiş əsərləri. İki cildə. 1 cild. – Bakı: Lider nəşriyyat, 2004. – S.151.

¹⁰⁸ Alisher Navoiy. To'la asarlar to'plami. 10 jidlik. 2-jild. Nashrga tayyorlovchilar: H.Sulaymonov, I.Haqqul. – Toshkent: G'ulom nomidagi NMIU., 2013. – B. 568.

In these lines, there is an allusion to the story of Noah (peace be upon him). After Noah (peace be upon him) failed to achieve his goal of calling the polytheists to faith and fell into distress, revelation came to him saying, “Build an ark.” When the ark was ready, water began to gush from the oven of an unbeliever who was baking bread. This was a sign that the flood had begun. Noah (peace be upon him) then boarded the ark with his family, a number of believers (in some sources, said to be eighty), and a pair of every kind of animal. The flood continued for six months. By the power of God, the storm ceased after six months. Gradually, areas of dry land began to appear, and those aboard the ark disembarked and began life anew. For this reason, Noah is often described as the “Second Adam.” There are differing views that Noah lived for nine hundred fifty or one thousand years. In literature, the expression “the life of Noah” refers to a lover who endures floods of hardship, while the flood itself is portrayed as the lover’s tears. Thus, in the above couplet, emphasis is placed on the idea that the lover’s mere six days of tears are as terrifying as Noah’s flood, which lasted six months; the expressive impact is achieved precisely through the repetition of the number six (takrir).

Muhammad Riza Ogahiy, as a worthy follower of Navoi, makes effective use of numerical sequences in the process of demonstrating artistic skill. This is also evident in the muhammas associated with Navoi’s ghazal:

*Dahr zolikip o ‘ziga doimo ziynat berur,
Kimga juft o ‘lsa, boshig ‘a yuz balolar kelturur,
Yetti do ‘zax mehnatin olti jihatdin yetkurur,
Istasang besh kun farog ‘at, garchi kobin umr erur,
Dahr zolin to ‘rt mazhab birla qilg ‘il uch taloq¹⁰⁹.*

It is noteworthy that while other artists resort to numbers to enhance the artistic expressiveness of their ideas, they proceed through the sequence of the number system, in the above example we see the opposite, that is, the perfection of the image is achieved through the numbers seven, six, five, four and three. In the following verses of Miri, following his predecessors is also evident:

*Uch oydirki, ko ‘zim to ‘rt erur bir oy uchun,
Boqarmen olti jihat, yetdi olti oy meni.*

The dissertation examined issues of imagery related to numbers using the work of dozens of representatives of our classical literature.

CONCLUSION

1. Since numbers initially played an important role in human thought and worldview, they received particular attention in the people’s beliefs, oral traditions, and products of artistic thinking. Numbers that appeared in folk proverbs, wise sayings, and expressions, and that were widely used across various genres of folklore, later found their place in written literature, particularly in poetry. This served to express ideas in a concise and succinct manner while also enhancing their expressive impact.

¹⁰⁹ Огаҳий. Таъвиз ул-ошиқин. Девон. – Тошкент: Адабиёт, 2022. – Б. 326.

Numbers perform an important artistic function in Uzbek oral folk literature. This function is particularly associated with numbers such as two, three, four, seven, and forty, which occupy a central place in the plot structure of folkloric works. In the construction of the сюжeт of fairy tales and epics, elements such as the three (or four) conditions set before the hero, the three obstacles encountered along the journey, the four directions of the world, seven (or forty) days and nights, forty young men, forty robbers, and other numerical motifs serve as key formative components of such works. This indicates that numbers held a distinctive place in popular belief and possessed particular significance in artistic thought.

2. Belief in the special power and “magic” of numbers existed in the cultural life of the peoples of Central Asia long before the advent of Islam. The Turkic peoples who believed in shamanism paid special attention to numbers such as three, seven, nine, and forty. In particular, with the belief in the gods of the Sun, Fire, and Water, belief in the “magic” power of the number three arose. Each society in its cultural history associates its values with various words, signs, and concepts, revealing their symbolic properties. In particular, numbers also played an important role in the Turkic worldview and beliefs. In the written monuments of Orkhun-Enasoy, the works “Avesta”, “Golden Light,” and “Oghuznameh,” numbers appear as a unique system, through the meaning and content of which an idea is formed about the beliefs, worldview, and lifestyle of the peoples living in Central Asia. The Orkhun-Enasoy written monuments and the information in the “Oghuznameh” prove that numbers played an important role in the political life of the Turkic peoples, while the “Avesta” and “Golden Light” show that great attention was paid to numbers in customs, rituals, as well as in reflections on human spirituality.

3. It should be noted that although the number and the ancient meaning and content implied in its essence were widely used in the later traditions, customs, everyday and social life of the Turkic peoples, the Holy Quran and the hadiths of our Prophet Muhammad (peace be upon him) played a special role in the presence of numbers in literature, and a number of numerical combinations served as objects of depiction in religious literature. Numbers are notable for their active participation in giving important instructions in the Holy Quran; in the description of information related to the creation of the universe and man; in the mentions of the lives of the prophets and the miracles given to them; in the description of the event of the ascension. It is also clear from the analysis of the works of Yusuf Khos Hajib and Ahmad Yassavi that the free presence of numbers such as three hundred and sixty and one hundred thousand in literature is also related to religious views.

4. To study and analyze numerical combinations in mystical literature, it is necessary to have a thorough knowledge of the teachings of Sufism and mystical truths. Because the numbers used in the works of mystical creators reflected extremely deep, diverse and different mystical meanings or concepts. At the same time, sometimes several paths of meaning were opened for each number, which in most cases are completely different from the symbolic and figurative truths in folklore works, mythology, religion and traditions. The mystical meaning-essence embedded in numbers such as four, seven, nine and the aesthetic function they

perform are relatively different from those of the same numbers in folk oral creativity.

5. In the process of discovering the spiritual and moral world of man, the teachings of Sufism and mystical literature have embedded unique truths in the essence of numbers. Most of these numbers are used to describe the secrets of ascending to the status of a perfect person. For this reason, it is noticeable that in mystical poetry, the symbolic and figurative meanings of numbers are used to illuminate the issue of divine love or the perfect person. The main goal of using numbers in works with a mystical spirit and, in general, in fiction, expressing a certain idea through numbers was to reveal the secrets of the world and man, to draw attention to the qualities inherent in a perfect person. Representatives of Sufism recognized the Prophet Muhammad as a perfect person. That is why numerical combinations such as “qoba qawsayn”, “seventy thousand veils”, “ninety thousand words” related to the event of the ascension found in the works of classical artists; the concepts of the group of guardians responsible for spiritually governing the universe – qutb, naqib, avtod, abrar, abdol, ahyor – in the essence of the numbers, views directly related to perfection were put forward.

6. When studying issues such as the role and significance of numbers in classical literature, the poetics of numbers in classical poetry, there is no way to bypass the work of Alisher Navoi. After all, numbers have acquired their own meaning and essence in the poet's work, and there are many places where numbers lead both in the depiction of feelings and experiences and in the expression of their thoughts and views through symbols. In Navoi's poetry, there is even a ghazal created from beginning to end based on numerical symbols, in which there is no dullness in the depiction of meanings and feelings, in its tone, and repetitions are not noticeable in the poetics of numbers. Perhaps, as a result of originality and uniqueness, artistic discoveries through numbers capture the poet's consciousness. Each verse of the ghazal is based on the poetics of numbers, and the numbers from one to eight serve to increase the ideological and artistic level of the ghazal. The return of creation, which begins with “one,” back to “oneness” is artistically embedded in the essence of the numbers, suggesting the hidden presence of the fundamental mystical concept of ultimate unity.

7. The interpretation of numerical symbols and their figurative essence, as well as the effective use of numbers in artistic creation, is closely connected to the scientific and intellectual foundations embedded within them. In this sense, alongside the aspects of numbers related to our people's history, customs, and traditions, their scholarly foundations have also been taken into consideration. As Alisher Navoi expresses his figurative ideas through numbers, his artistic discoveries are, first and foremost, linked to folk customs and ceremonial practices. References to traditions such as the “custom of the nobles” (“to‘ralar odati”), which was preserved among Turkic peoples for many years, provided a basis for the frequent appearance of the numbers nine and thirty in the poet's works, while a number of depictions connected with national history served to illuminate the symbolic essence of the number nine. Likewise, in expressions directly associated with religious and Sufi thought, such as “the hundred-year dead” and “the eighteen thousand worlds,”

each number demonstrates that Navoi was not only a poet, but also a prominent Sufi scholar and historian of his era.

8. In Navoi's epics, the numbers that appear particularly in the sections of praise to God (*hamd*) and praise to the Prophet (*na't*) are imbued with religious meanings. Concepts such as the seven heavens, the four elements, and the three realms of creation hold significance in portraying the creation of the universe and humankind. Moreover, these depictions often acquire a Sufi dimension, with the seven heavens likened to the father, the four elements to the mother, and the three created realms to the child. The miracles of the Prophet Muhammad Mustafa splitting the moon into two with the gesture of a single finger, journeying beyond the celestial spheres on the Night of Mi'raj, ascending to the Supreme Throne freed from the material attributes of the physical world (the four elements and the six directions), standing at a distance as close as "between two bows" to Gabriel (peace be upon him) or to the Divine Truth, and the reverence shown by the twelve zodiac signs and planets in the heavens at the time of his birth all these depictions clearly demonstrate the active role of numbers in the poetic imagery.

9. Within the symbolic essence of the numbers found in the poet's epics, one may at times also encounter elements characteristic of folk oral literature. Although Farhod's overcoming of four obstacles across four stages on his journey to Socrates in "Farhad and Shirin", and the birds' passage through the seven valleys known as quest (*talab*), love (*ishq*), knowledge (*ma'rifat*), detachment (*istig'no*), unity (*tavhid*), wonder (*hayrat*), and separation and annihilation (*farq-u fano*) in "Lison ut-Tair" are intrinsically connected with Sufi philosophy, certain motifs appear to have emerged under the influence of folklore. Examples include the three meetings of the protagonists in "Layli and Majnun", the four things requested from Alexander by the prince who chose the life of a dervish in "Saddi Iskandariy", and the four conditions set by the Christian maiden for Shaykh San'an in "Lison ut-Tair".

10. It is no secret that the number seven holds a special status in the literature of Eastern peoples. Prominent authors of the "Khamsa" tradition, such as Nizami Ganjavi, Khusraw Dehlavi, and Alisher Navoi, composed the fourth epic of their "Khamsa" collections on the basis of the symmetry of sevens, with this number governing the entire system of events. In "Sab'ai Sayyar," this number is used one hundred and four times and conveys a variety of meanings. Among these are numerical expressions with Sufi significance, such as "seven fathers," "seven heavens," "seven colors," and "seven stations," all of which serve to vividly reflect the poet's artistic intention. For the path that most inspired Navoi's fascination with the mysteries and symbolism of numbers was, above all, the path of Sufism.

11. It is appropriate to emphasize that Navoi paid particular attention to the number nine. In his epics, this number appears to carry two distinct meanings. First, it occurs within the concept of the nine heavens (*sky* or *celestial spheres*), and in depicting the heavens, the poet approaches the ninth heaven in a distinctive manner. There are, of course, specific reasons for this. From a scientific perspective, the direction of the ninth heaven's movement is opposite to that of the other eight heavens. Furthermore, the ninth heaven encompasses all the others; from a religious perspective, however, the ninth heaven is identified with the Supreme Throne (*Arsh-*

i A'la). It would therefore be impossible for Navoi not to portray this heaven with particular reverence compared to the other celestial spheres. Second, some depictions in Navoi's works indicate that the number nine held special significance in the people's way of life, customs, and traditions, a fact also confirmed by information found in various historical sources.

12. It can be observed that the tradition of employing numbers and the poetics of numbers continued in the works of poets who entered the literary scene after Alisher Navoi. The use of numerical symbols and the advancement of particular ideas through them, in a sense, also served as a test of the poet's creative skill. When writers of this period turned to numbers in accordance with poetic meaning and logical necessity, they sought not only to preserve traditional truths but also to imbue numbers with Sufi meanings and spiritual significance. In the works of poets such as Mashrab, Ogahiy, and Huvaydo, the meanings embedded in numbers harmonize with divine love and mystical thought, whereas in Turdi's poetry, numbers were employed to express socio-political themes. As a result, both the meanings conveyed through numbers and the symbolic essence of the numbers themselves acquired considerable diversity. It is also noteworthy that numbers proved to be highly effective in depicting the realities of life.

13. In classical literature, there are works whose very foundation is built upon numbers. In yoshnamehs works in which the author's biography and significant life events are narrated in connection with stages of age emphasis is placed on the essence of numbers; although their symbolism or the use of explicitly symbolic numbers may not always be apparent, in yoshnamehs composed in a Sufi spirit, the path toward attaining spiritual essence is often expressed through the symbolic meanings of numbers such as four, seven, and nine. For this reason, in Sufi-oriented works such as vujudnameh and davriya, numerical expressions were employed to convey mystical meanings related to human creation and the structure of existence. Numerical expressions such as "three hundred and sixty waters" and "four hundred and forty-four mountains" were used to demonstrate that everything existing in the macrocosm (*olami kubro*) is likewise present in the microcosm (*olami sug'ro*).

14. Concepts related to numbers and numerical symbols in the poetry of classical poets were not used merely as decorative elements; rather, each poet sought to demonstrate artistic mastery by employing numbers to illuminate worldly, romantic, religious, and Sufi states of being. There are numerous literary examples in which artistic purpose is expressed through the sequential use of numbers from one to ten, while simultaneously showcasing the poet's creative skill. As our classical writers adhered to the principles and conventions of poetics in accordance with the demands of artistic idea and imagery, they also used numbers as a means of expressing thought more powerfully, intensifying meaning through attention to the essence of numbers, or even conveying contrasting ideas. It is particularly noteworthy that in many forms of poetic art, perspectives associated with numbers were depicted with such skill that they effectively fulfilled the intended artistic purpose.

**НАУЧНЫЙ СОВЕТ DSc.05/2025.27.12.Fil.15.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ
УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА ИНСТИТУТ
ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ГУЛИСТАНА**

ДЖУМАЕВА САФИЯ КОДИРОВНА

ПОЭТИКА ЧИСЕЛ В УЗБЕКСКОЙ КЛАССИЧЕСКОЙ ЛИТЕРАТУРЕ

10.00.02 – Узбекская классическая литература

АВТОРЕФЕРАТ
диссертации доктора (DSc) филологических наук

Ташкент– 2026

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Научный консультант:

САЛОХИЙ Дилором Исомиддин кызы
доктор филологических наук, профессор

Официальные оппоненты:

Эргашев Кадир Отаджанович
доктор филологических наук (DSc)

Адизова Икболой Истамовна
доктор филологических наук (DSc)

Каримова Фариди Исаковна
доктор филологических наук (DSc)

Ведущая организация:

Бухарский государственный университет

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С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № 62). Адрес: 100100, Ташкент, ул. Зиёлилар, 13. Тел.: (99871) 262-74-58.

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Б.Тухлиев
Председатель Научного совета
по присуждению ученых степеней,
д.ф.н., профессор

Д. Аскарлов
Ученый секретарь Научного совета
по присуждению ученых степеней,
доктор философии (PhD) по филологическим наукам

У. Хамдамов
Заместитель председателя Научного семинара
при Научном совете по присуждению
ученых степеней, д.ф.н., профессор

ВЕДЕНИЕ (аннотация докторской диссертации)

Цель исследования заключается в раскрытии поэтики чисел, их генезиса, поступательного развития, а также специфической роли чисел в раскрытии содержания и сущности литературных произведений в узбекской классической литературе.

Задачи исследования:

определить аспекты, связанные с историей, верованиями и ценностями тюркских народов, исходя из роли чисел в мировоззрении и мышлении народов мира;

раскрыть вопрос отношения к числам в ирфанской литературе, ведущую роль чисел в произведениях, относящихся к суфийской литературе, а также взгляды, основанные на сущности чисел;

обосновать важное значение чисел в раскрытии содержания литературных текстов, содержащих числовые выражения, в образцах классической литературы;

выявить образные изображения, созданные посредством чисел, и раскрыть процесс превращения чисел в поэтические образы;

показать своеобразие классических поэтов в использовании символических чисел и определить аспекты, связанные с поэтикой чисел.

В качестве **объекта исследования** были выбраны произведения Юсуфа Хос Ходжиба “Кутадгу билиг”, хикматы Ахмада Яссави, а также произведения таких авторов, как Атои, Лутфи, Алишер Навои, Захириддин Бабур, Боборахим Машраб, Турды Фароги, Ходжаназар Хувайдо, Огахи и Фуркат.

Научная новизна исследования заключается в следующем:

на основе сведений, содержащихся в таких письменных памятниках, как “Авеста”, “Алтын ярук”, “Огузنامه”, орхоно-енисейские письменные памятники, доказано, что числам придавалось важное значение не только в религиозных представлениях, культурном и бытовом укладе народа, но и в политической жизни тюркских государств;

установлено, что Коран и религиозные воззрения сыграли важную роль в генезисе превращения чисел один, два, шесть, семь, сорок в символические образы в суфийской литературе, а такие выражения, как “Каба каусайн” и “девяносто тысяч слов”, выступали объектами художественного изображения в религиозной литературе;

в узбекской суфийской литературе выявлен процесс превращения таких числовых сочетаний, как четыре стихии, шесть сторон, семь небес, девять небосводов, триста шестьдесят жил, четыреста сорок четыре кости, в поэтические образы при выдвижении представлений о сотворении Вселенной и человека, а также в выражении понятия совершенного человека;

роль чисел в изображении духовного мира определена посредством выразительных возможностей тюркской литературы XII–XV веков; в частности, доказано, что такие числа, как два, семь, восемь, сорок, шестьдесят шесть, в “Ёшнома-хикмат” Ахмада Яссави, созданном на основе символики

чисел, служили выражению художественной идеи и содержания, а также раскрыты их поэтические функции в изображении ступеней духовного восхождения;

освещено художественное мастерство таких творческих деятелей, как Яссави, Алишер Навои, Машраб, в раскрытии жизненных, любовных, религиозных и суфийских тем посредством чисел, а также выявлена художественно-эстетическая функция чисел в творчестве Алишера Навои; доказаны своеобразие традиции и новаторства в интерпретации чисел в произведениях XVI–XIX веков, а также гармония числа, сущности и выражения в поэзии.

Внедрение результатов исследований. На основе научных результатов, полученных по теме “Поэтика чисел в узбекской классической литературе”:

выводы о том, что в древних религиозных воззрениях народа, его культурной и повседневной жизни, а также в политической жизни тюркских государств числам придавалось важное значение, что было доказано на основе таких памятников, как “Авеста”, “Золотой блеск” (“Алтун ёруғ”), “Огузنامه”, орхоно-енисейские письменные памятники, были использованы при выполнении фундаментального проекта на тему “Исследование каракалпакской фольклористики и литературоведения”, реализованного в 2017–2020 годах в Каракалпакском научно-исследовательском институте гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан (справка Каракалпакского научно-исследовательского института гуманитарных наук № 16/2 от 15 января 2026 года). В результате проектная работа была обогащена научно-теоретическими выводами о том, что поэтика чисел занимает особое место в истории и литературе тюркских народов;

выводы о том, что Коран и религиозные воззрения занимают особое место в генезисе превращения чисел один, два, шесть, семь, сорок в символические образы в ирфанской литературе, а также о том, что такие сочетания, как «коба кавсайн», «тоқсон минг калом», служили объектом изображения в религиозной литературе, были использованы при выполнении фундаментального проекта ОТ-F1-030 “Издание многотомной монографии “История узбекской литературы” (7 томов)”, реализованного в 2017–2020 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-888 от 16 февраля 2026 года). В результате проектная работа была обогащена научно-теоретическими выводами о мире символов и образов ирфанской литературы, их месте в классической поэтике, а также о художественном мастерстве представителей узбекской классической литературы в использовании чисел;

научные положения о том, что в узбекской суфийской литературе в процессе выдвижения представлений о сотворении Вселенной и человека, а также в выражении понятия совершенного человека такие числовые сочетания, как четыре стихии, шесть сторон, семь небес, девять небосводов,

триста шестьдесят жил, четыреста сорок четыре кости, были подняты до уровня поэтического образа, были использованы при выполнении инновационного проекта IL-402104474 на тему “Создание мультимедийной электронной платформы “Bolalar adabiyoti.uz” и её мобильного приложения”, рассчитанного на 2020–2022 годы и реализованного в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-281 от 19 января 2026 года). В результате научные выводы о поэтических образах, созданных на основе числовых сочетаний, и их роли в художественном содержании произведений способствовали повышению научного уровня проектной работы;

научные положения об определении роли чисел в изображении духовного мира посредством выразительных возможностей тюркской литературы XII–XV веков, в частности о том, что в “Ёшнома-хикмат” Ахмада Яссави, созданном на основе символики чисел, такие числа, как два, семь, восемь, сорок, шестьдесят шесть, служили выражению художественной идеи и содержания, а также о выявлении их поэтических функций в изображении ступеней духовного восхождения, были использованы в инновационном проекте IL-27-4722022413 на тему “Создание электронной платформы “Компаративистика” по дисциплине “Сравнительное литературоведение”, реализованном в 2023–2025 годах в рамках государственных научно-технических программ в Узбекском государственном университете мировых языков (справка Узбекского государственного университета мировых языков № 01-03/1-186 от 16 февраля 2026 года). В результате научно-теоретические выводы диссертации послужили важным теоретико-практическим источником для исследований в области сравнительного литературоведения, исторической поэтики и межкультурной коммуникации;

выводы о художественном мастерстве таких творческих деятелей, как Яссави, Алишер Навои, Машраб, в освещении жизненных, любовных, религиозных и суфийских тем посредством чисел, а также о художественно-эстетической функции чисел в творчестве Алишера Навои, своеобразии традиций и новаторства в интерпретации чисел в произведениях XVI–XIX веков, гармонии числа, сущности и выражения в поэзии были использованы на отчётных заседаниях Совета по литературной критике Союза писателей Узбекистана и на мастер-классах кружка молодых литераторов (справка Союза писателей Узбекистана № 01-03/25 от 19 января 2026 года). В результате появилась возможность сформулировать научные выводы о значении чисел в творчестве Юсуфа Хос Хожиба, Ахмада Яссави, Атои, Лутфи в рамках классических традиций, а также о приобретении числами три, четыре, семь, девять своеобразного значения в лирике и дастанах Алишера Навои и их служении выражению художественной идеи и мысли.

Апробация результатов исследования. Результаты исследования были обсуждены на 10 международных и 8 республиканских научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано 32 научные работы. Из них 2 монографии, 12 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных результатов докторских диссертаций, в том числе 8 статей в республиканских и 4 – в зарубежных журналах.

Структура и объем диссертации. Диссертация состоит из введения, четырёх глав, заключения, списка использованной литературы. Общий объем диссертации составляет 247 страниц.

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

I bo'lim (I part; I часть)

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Guvohnoma reestr № 6196006

"ABSATTAROV D.A." YaTT korxonasida chop etildi.

Manzil: Toshkent sh., Yakkasaroy tumani, Bratislava ko'chasi, 9A-uy.