

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

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ADABIYOTI UNIVERSITETI**

**MANSUROV SOBIR HAMROYEVICH**

**MULLA BO‘RI DILAFGOR ASARLARINING MANBASI VA  
MATNIY TADQIQI**

10.00.10 – Matnshunoslik va adabiy manbashunoslik

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

**Toshkent – 2026**

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

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

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

**Mansurov Sobir Hamroyevich**

Mulla Bo‘ri Dilafgor asarlarining manbasi va matniy tadqiqi ..... 3

**Mansurov Sobir Hamroyevich**

The Sources and Textual Study of the Works of Mulla Bori Dilafgor ..... 25

**Мансуров Собир Хамроевич**

Источники и текстологическое исследование произведений Муллы Бори  
Дилафгора ..... 49

**E‘lon qilingan ishlar ro‘uxati**

List of published works

Список опубликованных работ ..... 56

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Filologiya fanlari bo'yicha falsafa doktori (PhD) disertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2021.2.PhD/Fil1895 raqam bilan ro'yxatga olingan.

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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (410 raqam bilan ro'yxatga olingan). Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, [www.tsuull.uz](http://www.tsuull.uz).

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## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Tadqiqot mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida oxirgi yillarda o'tmish islom olamiga mansub muayyan ijodkorlarning adabiy merosini chuqur o'rganish, ularning g'oyaviy qarashlarini kuzatish, birlamchi qo'lyozma materiallar asosida tadqiq etishga katta e'tibor berilmoqda. Zotan, milliy adabiyotlarning Sharq adabiyoti kesimida o'ziga xos salohiyatini o'rganish turli xalqlar va madaniyatlar o'rtasidagi adabiy ta'sir masalalarini aniqlash nuqtayi nazaridan muhim yo'nalishlardan biri sanaladi. Qo'lyozma manbalarni aniqlash, tahlil va tadqiq etish nafaqat o'tmish, balki tarixning so'nggi yillardagi noma'lum sahifalarini yorituvchi qimmatli yodgorlik sifatida ham matnshunoslik va manbashunoslik sohasi oldiga dolzarb vazifalarni qo'yadi.

Dunyo ilmiy jamoatchiligi ijodkor adabiy-estetik tafakkuri, asarlarining g'oyaviy sarchashmalari, ularning matniy-qiyosiy va tekstologik tadqiqini amalga oshirish ota-bobolar qoldirgan noyob qo'lyozma manbalarning keng miqyosdagi tadqiqi bugungi o'zbek matnshunosligi va manbashunosligining xalqaro doiralarda keng ko'lamlil izlanishlarga asos bo'lishini ko'rsatmoqda. Mamlakatimizda keyingi yillarda adabiy merosi yetarli darajada o'rganilmay kelayotgan ijodkorlar shaxsiyati va asarlarini tadqiq etish, ular yuzasidan xulosalar bildirish, o'z navbatida, ijodkorlar asarlarining o'zbek adabiyoti tarixida tutgan o'rnini ko'rsatishga oid adabiyotshunoslik, xususan, matnshunoslik va adabiy manbashunoslik yo'nalishidagi tadqiqotlarni amalga oshirishga alohida e'tibor qaratilmoqda. So'nggi yillarda bu sohadagi tadqiqotlarning uzviy bir qismi sifatida XIX asrning oxiri – XX asrning birinchi choragida milliy uyg'onish g'oyalari, millat ozodligi va ma'rifati, shuningdek, sobiq tuzum davrida imkoni bo'lmagan diniy-ma'rifiy mavzularni kuylagan ijodkorlar merosini tadqiq etishga qaratilgan ilmiy ishlarning ko'lami oshganini qayd etish zarur. O'tgan asrda yashab ijod qilgan Mulla Bo'ri Dilafgorni ham ana shunday merosi to'liq o'rganilmagan ijodkorlar sirasiga qo'shish mumkin.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF–4797-son “Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida”, 2019-yil 21-oktabrdagi PF-5850-son “O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risidagi” Farmonlari, 2017-yil 24-maydagi PQ–2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida”, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida”gi Qarorlari va mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi.** Dissertatsiya respublika fan va

texnologiyalar rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

**Muammoning o‘rganilganlik darajasi.** Dilafgor yashagan davrga aloqador mintaqaviy adabiy muhitlarga doir ma’lunmotlar Po‘lotjon Domulla Qayyumiy, Mo‘minjon Toshqin, Sadriddin Ayniy, O. Sharafiddinov, A.Qayumov, G‘.Karimov, A.Abdug‘afurov, M.Zokirov, N.Karimov, B.Qosimov, Sh.Sirojiddiov, A.Jalolov, O.Jo‘raboyev, M.Tojiboyeva, O.Oltinbek, O.Barziyev, A.Mamatqulov kabi olimlarning tadqiqotlarida uchraydi<sup>1</sup>.

Biroq, Dilafgor hayoti va ijodi bo‘yicha maxsus tadqiqot mavjud emas. Yuqorida keltirilgan tadqiqotlarda shoir ijodining ayrim jihatlari xususida fikr bildirilib, Dilafgor adabiy merosini monografik planda tadqiq etish maqsad qilinmagan. Qolaversa, shoir Sharq musulmon xalqlari adabiyotidagi sayyor syujet asosida yozgan “Qissai Zufunun” asari shu paytgacha tadqiq etilmagan. Ana shunga ko‘ra, mazkur dissertatsion ish shu paytgacha amalga oshirilgan tadqiqotlardan farq qiladi.

Shoir ijodi asosan “Gulshani Dilafgor” nomli she’riy to‘plam<sup>2</sup>, “Qissai Zufunun”<sup>3</sup> va “Marsiyalar daftari”<sup>4</sup> kabi asarlar orqali bizga ma’lum.

<sup>1</sup> Пўлатжон Домулла Қайюмов. Тазкираи Қайюмий. II жилд. – Тошкент: ЎзР ФА Қўлғезмалар институти тахририй нашриёт бўлими, 1998. – Б. 289–290; Садриддин Айний. Намунаи адабиёти тожик. – М., 1926. – С. 195–197; Мўминжон Муҳаммаджонов Тошқин. “Тошкент шоирларининг таржимаи ҳоллари” тазкираси. Қўлғезма. Алишер Навоий номидаги Давлат адабиёт музейи фонди. II дафтар. – Б. 91–125; Шарафиддинов О. Ўзбек адабиёти тарихи XV–XIX асрлар. Хрестоматия. – Тошкент: Ўздавнашр, 1945. – Б. 424–426; Қайюмов А. Қўкон адабий муҳити (XVIII–XIX асрлар). – Тошкент: Фан, 1961. – 360 б; Абдуғафуров А. Зокиржон Фуркат. – Тошкент: Фан, 1977; Каримов Г.К. Узбекский поэт-демократ Муками и литература его времени. Автореф. дисс. д-ра филол. наук. –Ташкент, 1962. – С. 79; Зокиров М. Хислат / Тошкент оқшоми. 1967, 15 март. № 62 (217); Тирик сатрлар: Танланган шеърлар (Тўпловчи: М. Зокиров; муҳаррир О.Шарафиддинов). – Тошкент: Адабиёт ва санъат, 1968. – Б. 100; Жалолов А. Хислат // Ўзбек тили ва адабиёти. – Тошкент, 1968. №1. – Б. 35–36; Хислат. Ғазаллар (Тузувчи ва сўзбоши муаллифи: А. Жалолов). – Тошкент: Адабиёт ва санъат, 1971. – Б. 96; яна шу муаллиф: Озодликни улуғлаб. – Тошкент: Фан, 1987. – Б. 62; Каримов Ғ. Ўзбек адабиёти тарихи. Учинчи китоб. – Тошкент: Ўқитувчи, 1966. – 308 б; Сирожиддинов Ш. XIX аср Каттақўрғон шоирлари ижодида Алишер Навоий анъаналари. – Филол. фан. номз. дисс. автореф. – Самарқанд, 1991; Қосимов Б. Миллий уйғониш: Жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 302–307; *shu muallif*. Уйғонган миллат маърифати (Тўпловчилар: С. Аҳмедов, Р. Қўчқоров) – Тошкент: Маънавият, 2011. – 320 б.; Каримов Н. XX аср адабиёти манзаралари. 1-китоб. – Тошкент: Ўзбекистон, 2008. – Б. 62–75; *shu muallif*. Абдулла Қодирий ва Тошкент адабий муҳити / Ўзбекистон адабиёти ва санъати. – Тошкент, 2013. № 43–44; Жабборов Н. Фуркатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси: Филол. фан д-ри... дисс. – Тошкент, 2004. – 280 б; Тожибоева М. Юсуф Сарёмий ҳаёти ва ижоди. – Тошкент: Мовароуннаҳр, 2005. – Б. 13–14; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси: Филол. фан. номз. ... дисс. – Тошкент, 2003. – 156 б; Пардаев Қ. Муқимий шеърятининг матн тарихи, тахрири ва талқини: Филол фан. д-ри ... дисс. – Тошкент, 2020. – Б. 310; Барзиев О. Х. XIX асрнинг иккинчи ярми – XX аср бошлари ўзбек шеърятини давр муаммолари ва лирик қаҳрамон. Филол. фан. б. фалс. док. (PhD) дисс... авторефер. – Фарғона, 2020. – Б. 19; Маматқулов А. Пискент тарихидан лавҳалар. – Тошкент: Фан, 2010. – Б. 40–44; *shu muallif*. Пискент тарихидан лавҳалар. – Тошкент: Мумтоз сўз, 2017. – Б. 104–116; Пискент баёзи. – Тошкент: Мумтоз сўз, 2013. – Б. 27–35.

<sup>2</sup> Дилафгор. Гулшани Дилафгор. –Тошкент: Литография Яковлева, 1914.

<sup>3</sup> “Qissai Zufunun”ning ikkita qo‘lyozma nusxasi 4868 va 11940-raqamlari bilan O‘zbekiston Respublikasi fanlar akademiyasi Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida saqlanadi.

<sup>4</sup> Ushbu asar muallif tomonidan 12 varaqli daftarga ko‘chirilgan bo‘lib, yaqin vaqtlargacha qizi Sharifa Shermuhammedova qo‘lida saqlangan. A.Mamatqulov va boshqalar tomonidan “Gulshani Dilafgor” matni bilan birga 2011-yilda joriy kirill alifbosida nashr etilgan. Afsuski, Sharifa Shermuhammedova vafotidan (2024-yil) keyin daftar yo‘qolgan.

Shoir haqidagi ilk ma'lumotlar Po'latjon domulla Qayyumiyning "Tazkirai Qayyumiy" asarida uchraydi<sup>5</sup>. O'tgan asrda adabiyotshunos Olim Sharafiddinov tomonidan tuzilgan "O'zbek adabiyoti tarixi. XV–XIX asrlar" majmuasida Dilafgor lirik asarlaridan namunalar keltirilgan<sup>6</sup>. Shuningdek, shoir she'rlaridan namunalar Abdurashid Abdug'afurov tomonidan nashrga tayyorlangan "O'zbek adabiyoti" xrestomatiyasiga<sup>7</sup>, 1982-yili nashr qilingan "Asrlar nidosi" kitobiga kiritilgan. Shuningdek, shoirning "ustina" radifli bitta g'azali rus tiliga tarjimai bilan "Shashmaqom"ning beshinchi jildiga kiritilgan<sup>8</sup>. Ergashali Shodiyevning "O'zbek-tojik adabiy aloqalari tarixidan" nomli tadqiqotida Dilafgor ijodiga murojaat qilinib, shoir she'rlari tahlil etilgan<sup>9</sup>. "Gulshani Dilafgor" nomi bilan shoirning 1914-yilda toshbosma shaklida nashr qilingan she'rlari hamda "Marsiyalar daftari" bir jildda 2011-yilda nashr qilingan. Nashr so'zboshisida shoir hayoti va ijodiy merosining ayrim jihatlari yoritilgan<sup>10</sup>. Keyinchalik ushbu nashrdan olingan she'rlar "Piskent tarixidan lavhalar" kitobi hamda "Piskent bayozi"ga ham kiritilgan<sup>11</sup>. O.Barziyevning dissertatsiyasida ham shoir ijodi yuzasidan mulohazalar bildirilgan<sup>12</sup>.

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

**Tadqiqotning maqsadi** Dilafgor ilmiy biografiyasi va adabiy merosiga oid birlamchi manbalarni aniqlash, asarlarini qo'lyozma, toshbosma va nashr nusxalari matni bilan qiyosiy tadqiq etish, shoirning o'zbek adabiyotida tutgan o'rnini ilmiy asoslashdan iborat.

#### **Tadqiqotning vazifalari:**

O'zbekiston Respublikasining turli fondlari va adib avlodlari qo'lida saqlanayotgan Dilafgor tarjimayi holiga oid manbalarni aniqlash, ular asosida shoir ilmiy biografiyasini tiklash;

shoir she'riyati qo'lyozma va toshbosma nusxalarining matniy-qiyosini amalga oshirish, natijada, birlamchi manbalar va nashr nusxalaridagi tafovutlarni aniqlash;

<sup>5</sup> Пулотжон домулла Қайюмий. Тазкираи Қайюмий. – Б. 379.

<sup>6</sup> Шарафиддинов О. Ўзбек адабиёти тарихи XV–XIX асрлар. Хрестоматия. – Тошкент: Ўздавнашр, 1945. – Б. 424–426.

<sup>7</sup> Ўзбек адабиёти. IV жилд. I китоб. Нашрга тайёрловчи: Каримов Ғ. – Тошкент: Бадиий адабиёт, 1960. – Б. 303–313.

<sup>8</sup> Шашмақом. V. Сегоҳ. Ёзиб олувчи Юнус Ражабий. – Тошкент: Адабиёт ва санъат, 1973. – Б. 182.

<sup>9</sup> Шодиев Э. Ўзбек-тожик адабий алоқалари тарихидан. – Тошкент: Адабиёт ва санъат, 1973. – Б. 78–79.

<sup>10</sup> Дилафгор. Гулшани Дилафгор. Нашрга тайёрловчи: Маматқулов А. – Тошкент: Мумтоз сўз, 2011. – В. 3–4.

<sup>11</sup> Маматқулов А. Пискент тарихидан лавҳалар. – Тошкент: Фан, 2010. – Б. 40–44; Shu muallif. Пискент тарихидан лавҳалар. – Тошкент: Мумтоз сўз, 2017. – Б. 104–116; Пискент баёзи. – Тошкент: Мумтоз сўз, 2013. – Б. 27–35.

<sup>12</sup> Барзиев О. Х. XIX асрнинг иккинчи ярми – XX аср бошлари ўзбек шеърлятида давр муаммолари ва лирик қаҳрамон. Филол. фан. б. фалс. док... (PhD) дисс. автореф. – Фарғона, 2020. – Б. 19.

ijodkor qalamiga mansub jamoatchilikka ma'lum bo'lmagan lirik asarlarni aniqlash, shoirning "Qissai Zufunun", "Marsiyalar daftari" asarlari manbalari matnini qiyosiy tahlil qilish, mazkur asarlarning tuzilishi va o'ziga xosligini ko'rsatish;

shoir she'rlarining mavzu ko'lamini tasniflash, ular badiiyatini ta'minlagan turli badiiy tasviriy vositalardan foydalanish mahoratini ilmiy asoslash.

**Tadqiqotning obyektini** Dilafgor tarjimayi holiga oid manbalar hamda "Gulshani Dilafgor", "Marsiyalar daftari" va "Qissai Zufunun" asarlari tashkil etadi.

**Tadqiqotning predmetini** Dilafgor ilmiy biografiyasiga oid manbalar tahlili, asarlarining qo'lyozma, toshbosma va nashr nusxalari matni bilan qiyosiy tadqiqi, ularning matniy tafovutlari tahlili tashkil qiladi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, biografik va germeneytik tadqiq usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

O'zbekiston Respublikasining turli fondlari va adib avlodlari qo'lida saqlanayotgan Dilafgor tarjimayi holiga oid manbalar aniqlanib, shoir tavalludi, ta'limi, oilaviy ahvoli, davradoshlari haqida ma'lumotlar oydinlashtirilib, shoir ilmiy biografiyasi tiklangan;

ijodkor lirik asarlari qo'lyozma, toshbosma hamda nashr nusxalarining matniy qiyosi natijasida matniy tafovutlar aniqlanib, shoirning hanuz ilmiy jamoatchilikka ma'lum bo'lmagan 10 dan ortiq she'rlari aniqlangan va ilmiy istifodaga olib kirilgan;

shoirning "Qissai Zufunun", "Marsiyalar daftari" asarlari birlamchi manbalar asosida ilk marta ilmiy iste'molga olib kirilgan va manbalari matnining qiyosiy tahlili natijasida mazkur asarlarning tuzilishi va ilmiy qiymati ashyoviy misollar asosida dalillangan;

Dilafgor she'rlarining hajmi, janrlari, mavzu ko'lami aniqlanib, ular badiiyatini ta'minlagan turli badiiy tasviriy vositalardan shoirning foydalanish mahorati ilmiy asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

shoir tarjimayi holiga oid manbalar aniqlanib, tavalludi, ta'limi, oilaviy ahvoli, davradoshlari haqida ma'lumotlar turli fondlar va avlodlari qo'lida saqlanayotgan manbalar asosida ochiqanib, Dilafgor ilmiy biografiyasi tiklangan;

Respublika fondlari, kutubxona va shaxsiy arxivlardan shoir merosiga doir manbalar jamlanib, ularning monografik tavsifi amalga oshirilgan va she'rlarining hajmi, janrlari, mavzu ko'lami aniqlanib, shoirning badiiy mahorati ilmiy dalillangan.

Dilafgor lirik asarlari qo'lyozma va toshbosma hamda nashr nusxalarining matniy qiyosi natijasida shoirning hozirgacha ilmiy jamoatchilikka ma'lum bo'lmagan 10 dan ortiq she'rlari aniqlangan va ilmiy istifodaga olib kirilgan;

shoirning “Qissai Zufunun”, “Marsiyalar daftari” asarlari birlamchi manbalar asosida ilk marta ilmiy istifodaga olib kirilgan va mavjud manbalarning nusxalari asosida “Qissai Zufunun” tabdili amalga oshirilgan.

**Tadqiqot natijalarining ishonchliligi** dissertatsiyada birlamchi – qo‘lyozma va toshbosma manbalar bilan ishlangani, matnshunoslik nazariyasiga oid adabiyotlardan foydalanilgani, muammoning aniq qo‘yilgani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, o‘zbek adabiyotiga yana bir shoirning olib kirilishi, asarlari matni nashrga tayyorlanib, fanga olib kirilgani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqotning ilmiy ahamiyati shundaki, ilmiy xulosalar va nazariy umumlashma fikrlar XX asr birinchi yarmida yashab ijod etgan shoirlar ijodiy merosini o‘rganishda nazariy manba vazifasini bajarishi, ular haqida ilmiy xulosalar chiqarishda foydalanish, matnshunoslik va adabiy manbashunoslik yo‘nalishida ilmiy-tadqiqot ishlari olib borishda, mumtoz o‘zbek adabiyoti tarixini o‘rganishda muhim manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati esa, o‘zbek mumtoz adabiyoti tarixi bo‘yicha ilmiy tadqiqotlar olib borishda, monografiyalar, maktab o‘quvchilari uchun uslubiy qo‘llanma, Oliy o‘quv yurtida “O‘zbek adabiyoti tarixi”, “O‘zbek mumtoz adabiyoti”, “Matnshunoslik asoslari”, “Matnshunoslik nazariyasi” fanlaridan o‘quv adabiyotlarini tayyorlashda foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Mulla Bo‘ri Dilafgor tarjimayi holi, devoni, “Marsiyalar daftari” va “Qissai Zufunun” asarlari tadqiqi bo‘yicha olingan natijalar asosida:

shoir tarjimayi holi, ijodkor lirik asarlari qo‘lyozma va toshbosma hamda nashr nusxalarining matniy qiyosi chiqarilgan ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida

2021–2023-yillarda bajarilgan PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti 2025-yil 1-dekabrda 04/1-5748-son ma‘lumotnomasi). Natijada, Dilafgor biografiyasi va asarlarining manbasini aniqlash va matniy tadqiq etish bilan bog‘liq yangi faktlardan elektron platforma materiallarini tayyorlashda foydalanilgan;

Dilafgor she‘rlarining hajmi, janrlari, mavzu ko‘lami va badiiyatini ta‘minlagan turli badiiy tasviriy vositalardan mahorat bilan foydalanganligiga oid ilmiy asoslangan nazariy xulosalardan 2022–2023-yillarga mo‘ljallangan IL-52 tur-21091433. O‘zbek realiyalariga oid maqolalar bazasi platformasini yaratish (Wikipedia elektron ensiklopediyasi mezonlari asosida) mavzusidagi loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 1-dekabrda 04/1-5750-sonli ma‘lumotnomasi). Natijada Dilafgor she‘rlarining hajmi, janrlari, mavzu

ko‘lami va badiiyatiga oid ilmiy asoslangan nazariy xulosalardan elektron platforma yaratishda foydalanilgan;

shoirning “Qissai Zufunun”, “Marsiyalar daftari” asarlari birlamchi manbalar asosida ilk marta ilmiy istifodaga olib kirilgani hamda manbalari matnining qiyosiy tahlili natijasida asarlarning tuzilishi va ilmiy qiymatiga oid yangi ilmiy ma‘lumot va xulosalardan Davlat ilmiy-texnik dasturlari doirasidagi 2021–2023-yillarga mo‘ljallangan IL-402104474 raqamli “Bolalar adabiyoti.uz” elektron platforma va uning mobil ilovasini yaratish nomli innovatsion loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 1-dekabrdagi 04/1-5749-sonli ma‘lumotnomasi). Natijada “Qissai Zufunun”, “Marsiyalar daftari” asarlarining tuzilishi va ilmiy qiymatiga oid ilmiy materiallar bilan elektron platforma materiallari boyitilgan;

Dilafgor she‘rlarining hajmi, janrlari, mavzu ko‘lami aniqlanib, ular badiiyatini ta‘minlagan turli xil badiiy tasviriy vositalardan shoirning foydalanish mahorati ilmiy asoslanganiga oid ilmiy xulosalardan O‘zbekiston milliy teleradiokompaniyasining “Mahalla” telekanali ko‘rsatuvining ssenariysini tayyorlashda foydalanilgan (“Mahalla” teleradiokanali davlat muassasasining 2025-yil 11-noyabrdagi 02-16-274-sonli ma‘lumotnomasi). Natijada mazkur ko‘rsatuvlar orqali Dilafgor she‘rlarining hajmi, janrlari, mavzu ko‘lami, badiiyati xususida yangi ilmiy ma‘lumotlar ko‘rsatuv ilmiy saviyasini oshirgan.

**Tadqiqot natijalarining aprobatsiyasi.** Dissertatsiya natijalari 9 ta ilmiy-amaliy anjuman, jumladan, 4 ta xalqaro va 5 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinishi.** Dissertatsiya mavzusi bo‘yicha 16 ta ilmiy ish chop etilgan. Shulardan, O‘zbekiston Respublikasi Olit ta‘lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish uchun tavsiya etilgan ilmiy nashrlarda 7 ta maqola, 2 tasi xorijiy jurnalda e‘lon qilingan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, 3 bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovalardan tashkil topgan bo‘lib, umumiy hajmi 130 sahifadan iborat.

## DISSERTASIYANING ASOSIY MAZMUNI

**Kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obykti, predmeti, fan va texnologiyalar rivojining ustuvor yo‘nalishlariga mosligi, tadqiqotning ilmiy yangiligi, amaliy natijalari, ishonchliligi, olingan natijalarning nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobatsiyasi, nashr qilingan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

**“Dilafgor biografiyasi, adabiy muhiti va ijodiy merosi manbalari”** deb nomlangan birinchi bobining 1.1. paragrafida **“Dilafgor shaxsiyati va**

**yashagan davriga oid tadqiqotlar tahlili**” o‘rganilgan. Po‘latjon Qayumiy “Tazkirayi Qayyumiyyda shoir haqida: “Bu kishi Toshkent shoirlaridan bo‘lib, Piskand qasabasidandur. Nomi Mulla Abdulboriy bo‘lib, nima kasbda ekani bilinmaydi. Andijon shahridan turib Vataniga xat yozganidan Farg‘ona vodiysiga kelib yurgani, savdogar bo‘lgani ehtimol tutiladur. 1914-yilda qirq sakkiz betli devonchasi Toshkentda o‘z xarajoti ila toshbosmada bosilib chiqdi<sup>13</sup>”, – deydi va uning “Salomnoma” turkumidagi lirik asaridan bir band keltiradi. Shoir biografiyasi haqida “Asrlar nidosi” to‘plamida shoirning ismini Abdulboriy tarzida keltiradi. “Dilafgor XIX asrning ikkinchi yarmi, XX asrning birinchi yarmida Toshkentga yaqin Piskent shahrida tug‘ilib, yashab, o‘z davrining maktab va madrasasida tahsil olib, jo‘shqin iste‘dodi bilan zamondosh muxlislarning ehtiromiga sazovor bo‘lgan shoirlardandir<sup>14</sup>. Shuningdek, to‘plamda Dilafgorning yoshligi, tahsili va merosi yuzasidan ayrim ma‘lumotlar berib o‘tiladi.

“Gulshani Dilafgor” kitobining birinchi sahifasida shoir o‘z ismini “Mulla Abdulboriy” deb keltirsa, aynan shu kitobning so‘ngida “Kitobfurush mullo Bo‘riboy Shermuhammad o‘g‘li” tarzida tanishtirgan.

Dilafgor hayoti va ijodi to‘g‘risida batafsilroq ma‘lumotlar Mo‘minjon Muhammadjon o‘g‘li Toshqinning “Toshkent shoirlari” tazkirasida uchraydi. Tazkirada ijodkor haqida quyidagi ma‘lumotga duch kelamiz: “Shoir Dilafgor (Toshkent-piskentlik)” Bo‘ri Sher hoji o‘g‘li – Dilafgor 1882nchi yilda Toshkent oblast, Piskent rayonida o‘rta dehqon oilasida tug‘ildi. Hozir (1948nchi yilda) 66 yoshda”<sup>15</sup>.

Dissertatsiyada shoirning nomi atrofidagi noaniqliklar tuzatilib, uning nomi Bo‘ri Sher hoji o‘g‘li – Dilafgor ekani, 1949nchi yilda Piskent tumanida vafot etgani va qabri mazkur tuman hududidagi “Sarimazor” qabristonida joylashgani aniqlangan. A.Mamatqulov tomonidan nashrga tayyorlangan “Gulshani Dilafgor” asarida uning zamondoshlari haqidagi ayrim ma‘lumotlari dissertatsiyada Dilafgorning avtobiografik g‘azallari tahlili orqali to‘ldirilgan.

Masalan, “Az jonibi Dilafgor qasida bajonibi Xislat eshon” sarlavhasi ostida o‘zbek mumtoz adabiyotining so‘nggi namoyandalaridan biri, shoir va tarjimon Xislat – Haybatullaxo‘ja Orifxo‘ja o‘g‘liga (1880–1945) bag‘ishlab yozgan o‘n olti baytdan iborat she‘riy maktubida ham o‘zi bilan hammaslak bo‘lgan bir qator Toshkent adabiy muhiti ijodkorlarining nomlarini qayd qilib o‘tganini ko‘rish mumkin. Chunonchi quyidagi baytlarda:

*Xislato, majmu‘i yor-u oshnolarni so‘rang,*

*Ko‘z tanish, xurdu kalon – ahli salolarni so‘rang.*

*Barchadin qizg‘a qarib ahbobimiz Mullo Kamiy,*

*Bormular eson-omon, xush bovafofarni so‘rang, – desa, yana*

bir bandda o‘sha davrning taniqli qo‘shiqchilari nomlari ham keltirilgan:

<sup>13</sup> Пулотжон Домулло Қайюмий. Тазкираи Қайюмий. 2-жилд. – Тошкент, 1998. – Б. 379.

<sup>14</sup> Мурудий Т. Асрлар нидоси. – Б. 162.

<sup>15</sup> Дилафгор. Гулшани Дилафгор. – Б. 3–4.

*Shohjalil-u Shohbarotga aytingiz bizdin duo,  
To 'ychixon otashnafas, bulbulnavolarni so 'rang.*

She'r matnida kotib Abdulhamid nomi bilan birga shoir, xattot va tarjimon Sirojiddin Maxdum Mirzohidoxund o'g'li Sidqiy Xondayliqiy (1884–1934)ning nomi qayd etilgani Dilafgor adabiy davrasi haqida ham muayyan xulosalar beradi. Kotib Abdulhamid Dilafgorning “Gulshani Dilafgor”ini ko'chirgan bo'lib, uning nomi ushbu she'rga bejiz kiritilmagan:

*Kotib Abdulhamid birlan Siroj Maxdum degan,  
Husnixat avsofida mashqi bajolarni so 'rang.*

Keyingi baytda yana bir taniqli toshkentlik shoir Miskin – Mullo Qo'shoq G'ulomxalil Toshmuhammad o'g'li (1880–1937)ga bo'lgan munosabatini bunday bildiradi:

*Ul Baland masjid tegida lafkador Mullo Qo'shoq,  
Erdilar bizga muhib, jonfidolarni so 'rang.*

Sh.Nuriddinov Mullo Qo'shoq – Miskin adabiy merosi tadqiqiga bag'ishlangan dissertatsiyasida yuqoridagi baytni keltirib, Dilafgor Miskinning “Arzimas” radifli g'azaliga muxammas bog'laganini ham qayd etadi<sup>16</sup>.

Piskent Toshkentga yaqin bo'lgani bois qadimdan ikki shahar ijodkorlari o'rtasida ijodiy muloqot va hamkorlik izchil rivojlanib kelgan. Bu an'ana Dilafgor yashagan davrga yaqin paytlarda ham davom etgan va shoirning shakllanishida muhim ahamiyat kasb etgan. Jumladan, Akmal Toshkandiy (Sayyid Akmal) 1834/1835–1883-yillarda yashab ijod qilgan o'zbek adabiyotining ko'zga ko'ringan ma'rifatparvar vakillaridan biridir. U Piskentda yirik tasavvuf shayxlaridan biri Nizomiddin Piskandiyning oilasida dunyoga kelgan.

Mo'minjon Toshqinning yozishicha, shoir: “O'z qishlog'ida Abdurrashid nomli mudarrisda “Sharhi mullo Jomiy”gacha dars o'qidi. So'ngra Qo'qonga borib, “Sultonmurodxon” madrasasida mulla Kamol nomlik mudarrisda “Sharhi viqoya”dan dars o'qudi. She'r va adabiyot ustodi yo'q. Qoriy, Umarxon va Alisher Navoiy devonlarini ko'p o'qub, shulardan ilhom olib, she'r yoza boshlagan. Muqimiy, Furqat singari san'atkor shoir emas. Kamiy, Xislat, Miskin kabi shoirlar bilan ko'p suhbat qilgan. Dadamuhammad nomlik sahhofdan muqovachilikni o'rganib, ancha vaqt muqova hunari bilan mashg'ul bo'lgan. Shu orada sahhoflik (kitobfurushlik) ham qilgan. “Toshkent shoirlari” tazkirasida Dilafgorning o'z kitob do'konida kitob ham sotishi biz uchun qimmatli ma'lumotlardan biri hisoblanadi. Ijodkorning manzili Toshkent oblast, Piskent rayon, Piskent qishloq, Komsomol ko'cha, 150-hovli, deya keltiriladi. Shundan so'ng manbada Dilafgor to'g'risida quyidagi ikkinchi manba aks ettiriladi. “Shoir Dilafgor 1914nchi yilda (revolyutsiyadan 3 yil burun) “Gulshani Dilafgor” nomlik devonini bosmaxonada toshbosma bilan 48 betlik qilib, o'z xarajati bilan bosdirdi. Bu she'r to'plamining xushxat kotibi

<sup>16</sup> Нуриддинов Ш. Б. Мулла Қўшоқ Мискин Ҳаёти ва унинг адабий мероси. Филол. фан. номз. дисс. – Тошкент, 2011. – Б. 13.

“Kotib” taxalluslik, “Jalolobod” shaharlik Abdulhamid rassom, fo‘to‘chi bo‘lib, buni 1313-hijriy 22-jumodu-l-oxirda yozib tugatgan. Bu to‘plamda: 14-betda shoir Xislatga she‘r bilan yozilgan bir xati (Asiriy Xo‘jandiyga nazira), 18-betda “Millat” nomida bir she‘ri (Tavallo she‘riga nazira), Haziniy, Muqimiy, Miskin, Zavqiy, Xo‘qandiy, Furqatiy, Kamiy taxalluslik shoirlarga muxammasi bor”<sup>17</sup>.

Dilafgor Toshkent adabiy muhiti ijodkorlari bilan faol hamkorlik qilgan. Uning uyida bo‘lib o‘tgan gap-gashtalarda Muqimiy, Kamiy, Xislat, Yusuf Saryomiy kabi shoirlar ishtirok etgan. Ikkinchi jahon urushi vaqtida Dilafgorning uyiga Muzayyana Alaviya va Zulfiyalar ham tez-tez kelib turgan. Ularning bu tashriflari davomida she‘riyat va ijod bilan bog‘liq suhbatlar ham bo‘lgani shubhasiz.

Birinchi bobning 1.2. paragrafi **“Dilafgor asarlarining tavsifi va tadqiqi”** deb nomlandi. Mulla Bo‘ri Dilafgordan bizgacha “Gulshani Dilafgor”, “Qissai Zufunun” va “Marsiyalar daftari” deb nomlangan asarlar yetib kelgan.

Dilafgorning “Gulshani Dilafgor” kitobiga shoirning 32 ta g‘azal, 2 ta murabba‘, 19 ta muxammas, 3 ta musaddas, 1 ta fard, 2 ta qasida va 1 ta chiston janridagi jami 60 ta she‘rlar kirgan. She‘rlar devon talabiga ko‘ra joylashtirilmagan. Kitob so‘ngida muallifning izohlashicha buning sababi muxlislarga o‘z ijod namunalarini tezroq yetkazish bilan bog‘liq bo‘lgan. Shoir asarning keyingi nashrida devon tuzish qoidasi va aruz vazniga e‘tibor berishini ma‘lum qilgan<sup>18</sup>.

Dissertatsiyada Dilafgorning tiliga ta‘sir qilgan turk tiliga xos jumla qurilishlarining tez-tez uchrashi uning jadidchilik harakatining faol ishtirokchisi bo‘lganini anglatadi. Masalan, ko‘pgina sherlarida *yurarda, bo‘yla, o‘lmaya, o‘ldig‘i, o‘lmaz, odoblig‘, verar, fora-fora* kabi turkcha so‘zlar shundan dalolat beradi.

Kitob Jalolobodlik Abdulhamid qori tomonidan ko‘chirilgan. Matn ikki ustun qilib mayda nasta‘liq xatida ingichka qalam bilan bitilgan. Sarlavhalar katta va yo‘g‘on (jaliy) qalamda bitilgan. Kitob so‘ngida Dilafgor she‘rlaridan keyin kotibning yetti banddan iborat murabba‘si, g‘azallari, uzoq yurtlarda yurib ota-onasining xizmatini qilolmayotganidan afsuslanib yozgan she‘riy maktubi havola qilingan.

To‘plamdagi lirik asarlar janri va hajmiga doir statistik ma‘lumotlar dissertatsiyada jadval ko‘rinishida keltirilgan.

To‘plamga kirgan she‘rlarning ba‘zilari ustiga sarlavha qo‘yilgan. Shuningdek, g‘azallarning aksariga “Dilafgor”, “Mavlono Dilafgor”, “Dilafgor avfa anhu”, Mavlono Dilafgor Fiskandiy avfa anhu” tarzida sarlavhalar qo‘yilgan. Ketma-ket muvashshah kelsa, birinchisi ustiga “Muvashshah” yozilib, keyingisiga “Va lahu ayzan muvashshah” deb qayd qilingan. Bular bilan birga “G‘alat” radifli g‘azalning radifi, “Surating” radifli g‘azalning

<sup>17</sup>Мўминжон Муҳаммаджон ўғли. Тошкент шоирлари. ЎзРФА Алишер Навоий номидаги Давлат адабиёт музейи Ўзбекистон шоир ва ёзувчилари архиви. Мўминжон Тошқин фонди. – Б. 402–405.

<sup>18</sup> O‘sha kitob, o‘sha bet.

“Surat” qismi sarlavha sifatida ko‘rsatilgan. Shashmaqom turkumlariga yozilgan asarlar o‘sha turkum nomi bilan qayd qilinadi. Masalan, “Gulyor” turkumiga bag‘ishlangan “Qani” radifli g‘azal mazkur turkumga kirishi sarlavhada qayd qilingan kabi havola berilgan. Chorgoh turkumiga kiruvchi “Arzim budur” deb boshlanadigan muxammas “Muxammasi chorgoh” deb ko‘rsatilgan. Shashmaqom uchun yozgan g‘azallari uning musiqa ilmidan yaxshi xabardor ekanini bildiradi.

Yana o‘z zamondoshlariga yozgan g‘azal va qasidalarini “Az jonibi Dilafgor qasida bajonibi Xislat eshon”, “Nolishi Dilafgor Fiskandiy aufa anhu” va “Millat” sarlavhalari ostida ham berilgan. Biror shoir g‘azaliga bog‘langan taxmislar “Muxammasi Dilafgor bar g‘azali Haziniy”, “Muxammasi Dilafgor bar g‘azali Muqimiy – hajv”, “Muxammasi Dilafgor bar g‘azali Miskin” kabi taxmislar uning adabiy muhit bilan yaqin aloqada bo‘lganini dalillaydi. Muallifning o‘z tab‘iga taalluqli muxammas va musaddaslar “Muxammas”, “Musaddas munojoti Dilafgor” tarzida berilgan.

Dilafgor she‘rlaridan 8 ta g‘azal, 2 ta muxammas 1960-yili chop qilingan “O‘zbek adabiyoti” xrestomatiyasi 4-tom, 1-jildida 4 ta g‘azal va 2 ta muxammas, 1982-yili nashr qilingan “Asrlar nidosi” kitobiga kiritilgan<sup>19</sup>. “O‘zbek adabiyoti” xrestomatiyasiga kirgan “Hajr aro holim ko‘rub bir lahza yorim indamas”, “Yordin, ey dil, sanga mehr-u vafo kam-kam bo‘lur” misralari bilan boshlanuvchi muxammaslar, “Asrlar nidosi” kitobidagi “Qonga to‘ldi yuragim, bir dilrabodin ayrilib”, “Dardi hajringg‘a kuydim, aylama, ey dilbar, iloj” misralari bilan boshlanuvchi g‘azallari “Gulshani Dilafgor”ga kirmagan.

Ikki kitobdagi she‘rlar bir-birini takrorlamaydi. Shuningdek, bu she‘rlar “Gulshani Dilafgor”da uchramaydi. O‘z navbatida, noshirlar ham ularning qaysi manbadan olinganligini qayd qilmagan holda: “Quyida “Gulshani Dilafgor” asosida, shoirning bu kungacha ma‘lum bo‘lmagan she‘rlaridan namunalar keltiramiz”, – deb yozadi va “Gulshani Dilafgor”ga shoirning “Ushbu to‘plamga 23 g‘azal, 20 muxammas (1 muvashshah), 3 musaddas (1 tarje‘band), 1 chiston (topishmoq) va 2 fard kiritilgan”ligini bildiradi<sup>20</sup>. Xususan, shoirning “O‘zbek adabiyoti” xrestomatiyasidan o‘rin olgan

*“Qonga to‘ldi yuragim, bir dilrabodin ayrilib”,*

*“Dardi hajringg‘a kuydim, aylama, ey dilbar, iloj”* misralari bilan boshlanuvchi g‘azallari “Gulshani Dilafgor”da uchramaydi.

Dilafgorning Toshkentda yashaydigan inisi Bekmuhammadning o‘g‘li Shavkatga quloqqa taqadigan ovoz kuchaytirgich olib kelishini so‘rab yozgan,

*“Salom, ey Shavkatim, jondan azizim”*

misrasi bilan boshlanadigan she‘ri va hofizlar tomonidan kuylab kelingan “Ol xabar ul sarvinoz uyqusidin turganmikan” misrasi bilan boshlanuvchi g‘azali ham Dilafgor asarlari nashrlariga kirmagan. Muhammad Nosih bin Ali

<sup>19</sup> Ўзбек адабиёти. IV жилд. 1 китоб. Нашрга тайёрловчи: Каримов Ф. Ва б.к.: – Тошкент: Бадий адабиёт нашриёти, 1960. – Б. 303–312. Dilafgor she‘rlari. А.Абдуғафуров томонидан таууорланган.

<sup>20</sup> Асрлар нидоси. – Б. 162-169.

Muhammad domullo tomonidan tuzilgan “Bayoz ma’a gulshani ash’or”ga ham Dilafgor qalamiga mansub deb ko’rsatilgan bir necha she’r kirgan. Shoir bular bilan birga yana bir she’riy devon tartib bergan bo’lib, hozirgacha topilmagan.

Dilafgorning hazrat Alining o’g’li Muhammad Hanafiya va uning sevgilisi Zufunun o’rtasidagi voqealar tasviriga bag’ishlangan “Qissai Zufunun” asari ham hozirgacha yetib kelgan. “Qissai Zufunun” asarining ikkita qo’lyozmasi O’zR FA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida 4868 va 11940-inventar raqamlari ostida saqlanadi. Qo’lyozmalarning to’liq tavsifi dissertatsiyada berilgan.

Dissertatsiyaning ikkinchi bobi “**Dilafgor lirikasi manbalari va badiiyati**” deb nomlanib, uning dastlabki 2.1. paragrafi “*Mulla Bo’ri she’riyati manbalarining qiyosiy tadqiqi*”ga qaratilgan. Chunonchi, Dilafgorning hozirda 21 ta muxammasi ma’lum bo’lib, ularning o’n ikkitasi shoirning o’z ijod mahsuli. Qolgan to’qqiztasi esa, Muqimiyning “Sharob”, “Qiron kelsun” radifli, Miskinning “Arzimas”, Kamiyning “Aylab keling”, “Dog‘man, Zavqiyning “Arzirmu”, Haziniyning “Tong otg‘uncha” radifli, Abu Bakr Siddiqning “Xuz bilutfik, ya Ilahiy, man lahu zodun qalil”, Furqatning “Ya’ni turar Rashidxon qosh-u ko’zi firillab” misrali g’azaliga bog’langan taxmislardir.

Sharq adabiyoti tarixida taxmis bog’lovchi ijodkor hamma vaqt ham tanlangan g’azalning barcha baytiga javob yozavermasligi uchrab turadigan hol.

Dilafgorning ayrim zamondoshlari g’azallariga yozgan taxmislarida birinchi manbadagi matn o’zgargan hollar uchraydi. Chunonchi, Muqimiyning “Sharob” radifli g’azaliga bog’langan taxmisning uchinchi bayti yo‘q. Undan tashqari, birinchi baytda ham o’zgartirishlar mavjud<sup>21</sup>. Ushbu g’azalning birinchi misrasi matnshunos Q.Pardayevning tadqiqotida “Soqiyo, jome karam qil, qilmay istig‘no sharob” shaklida berilgan. Dilafgor taxmisida esa “Soqiyo, lutf ayla jomim, qilma istig‘no, sharob” ko’rinishida uchraydi. Bu haqida dissertatsiyada batafsil ma’lumot berilgan. Demak, uning qo’lida Muqimiy g’azalining boshqa variant bo’lgan.

“Gulshani Dilafgor” 2011-yilda kirill alifbosida chop etilgan. Ushbu nashrni 1914-yili Toshkentda Yakovlev, keyin 1916-yilda G’ulomiya matbaasida chop etilgan toshbosma nashrini o’rganish natijalari asliyat va nashr matni o’rtasida tafovutlar borligini ko’rsatadi. Dilafgor she’rlari nashri matnidagi bunday farqlarni ikki turga ajratish mumkin: 1) tovush va so‘zlarning o’zgarishi; 2) misra, bayt va bandlarning o’zgarishi. Matndagi bunday o’zgarishlar, katta-kichikligidan qat’i nazar, ba’zan asardagi tarixiylikka putur yetkazsa, ayrim hollarda badiiy shaklning buzilishiga ham sabab bo’ladi. Jumladan quyidagi:

*Bahaqqi hurmati hazrati Odam,  
Shish, Solih, Nuh, nabiyi mukarram (34).*

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<sup>21</sup> *Qarang:* Пардаев К. У. Муқимий шеърятининг матн тарихи, таҳрири ва талқини. Филол. фан. д-ри дисс. – Тошкент, 2020. – Б. 127.

baytidagi Shis alayhissalomning oti Shish tarzida noto‘g‘ri berilgan. Shuningdek, odatda kotiblar tomonidan “va” bog‘lovchisi bilan bog‘lanadigan so‘zlar mazkur bog‘lovchini matni o‘quvchi ushbu jihatlarni bilishi inobatga olinib yozmasdan qoldirgan holatlar ham uchraydi. Yuqorida keltirilgan misolda xuddi shunday holat kuzatiladi. Bizningcha, matn mana bu tarzda tabdil qilinishi kerak edi:

*Bahaqqi hurmati hazrati Odam,  
Shis-u Solih-u Nuh-u nabiyi mukarram.*

Arab harfi transliteratsiyasi bilan bog‘liq holat alif maqsura yoki yo-alfiya bilan bog‘liq holatda uchraydi. Yana bir misol, quyidagi namuna matni asliyatda quyidagicha:

آلهى حرمت حضرت عيسى  
عاصى لارگا نصيب ايتگيل شفاعت (3)

Ushbu baytda aslida quyidagicha transliteratsiya qilinishi kerak edi:

*Iloho, hurmati hazrati Iso,  
Osiylarga nasib etgil shafolat.*

Chunki baytda alif maqsura orqali ritorik murojaat ifodalangan. “Ritorik murojaat – qadimgi davrlarda (Yunoniston–Rim) notiqlik san’atining muhim jihatlardan bo‘lib, adabiyotda uslubning xususiyligini ta’minlovchi omillardan biriga aylangan.

Ritorik murojaat mohiyati, uslubiy jilolari shoirning maqsadi va murojaat doirasining (Allohdan tortib, turli mavqedagi shaxslar va h.k.) tabiati bilan bog‘liq holda, rang-barang bo‘lishi mumkin”<sup>22</sup>.

Mazmunga ko‘ra, shoir Yaratgandan gunohkor bandalarning gunohini Iso alayhissalomning hurmatidan o‘tishni so‘ramoqda. Tabdilda matn quyidagi shaklda taqdim qilingan. Shu bois, alifi maqsuraning transliteratsiyadagi ko‘rinishi noto‘g‘ri berilgan. O‘z navbatida, bu holat ritorik murojaat ifodasining ham buzilishiga olib kelgan:

*Ilohiy, hurmati hazrati Iso,  
Osiylarga nasib etgil shafolat (34).*

Keltirilgan misolda ikki holatda xatolik uchraydi. Ularning biriga texnik xatolik sifatida qaralsa, ikkinchisi, o‘zbek tilining imlo qoidasiga mos kelmasligi bilan izohlanadi:

*Varna kelmas, deb Dilafgor rishtai ummedini,  
Kelsa bir kun ne ajab, ul oshnodin ayrilib (13).*

Birinchi qusurlik “kelmas” so‘zida ko‘rinadi. Ushbu bayt g‘azal matla’dan maqta’gacha lirik qahramon sevgilisining kelishidan umidini uzgani bilan bog‘liq holat tasvirlangan. Asliyatda ham so‘zkelmas shaklida berilgan. Umid<sup>23</sup> so‘zining imlosi esa, o‘zbek tilining imlo qoidasiga nomuvofiq tarzda

<sup>22</sup> Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: “O‘zbekiston” НМИУ, 2014. – Б. 150.

<sup>23</sup> Qarang: Ўзбек тилининг қисқача имло луғати. – Тошкент: Фан, 1962. – Б. 200.

Umed tarzida yozilgan. Ushbu o‘rinda vazn talabiga ko‘ra yozilganda ham ummid ko‘rinishida berilishi maqsadga muvofiq bo‘lardi. Dissertatsiyada bunday matniy nomuvofiqliklar ko‘plab misollar orqali ochib berilgan.

Bobning 2.2. paragrafidagi **“Dilafgor she‘rlarining mavzu ko‘lami va badiiyati”** masalasi o‘rganilgan. Dilafgor she‘riyatini tahlili uning ijodida tasavvufiy, diniy-ma‘rifiy, ijtimoiy, ilm-ma‘rifat, sevgi-muhabbat mavzulariga bag‘ishlangan lirik asarlar mavjudligini ko‘rsatadi. Dilafgor ijodida ham aksar shoirlar kabi she‘riy maktublar mavjud va bu maktublarni<sup>24</sup> P.Qayumiy “Tazkirayi Qayyumiy”da Dilafgorning mazkur turkumdagi she‘rini “Salomnoma” deb atagan<sup>25</sup>.

I.Abdullayev X–XI asrlar Movarounnahr arabiy navis adiblari ijodiga baho berib, ularda uchraydigan bir qancha janrlarni sanab o‘tadi. Ular qatorida ixvoniyotga ham to‘xtalgan. Xususan, bu to‘g‘rida: “Ixvoniyot – birodarlik, do‘stlik haqidagi she‘rlar. Bu ham arab she‘riyatida qo‘llangan janrlardan biri (75, 2-j, 136). Ixvoniyot arab adabiyotida mustaqil qasida sifatida ham ayrim she‘riy parchalar holatida ham uchraydi. Bunda shoir o‘zining biror do‘stiga she‘r bilan murojaat qilib, o‘zining sadoqati, beg‘araz do‘stligi, chin muhabbati, samimiy xayrxohligini izhor etadi.

Dilafgor ijodida nazmda yozilgan she‘riy nomalar uchraydi. Ularning bittasi “Az jonibi Dilafgor qasida bajonibi Xislat eshon” sarlavhasi ostida, ikkinchisi “Duoyi salom” nomi bilan berilgan. Ikkala she‘rning ba‘zi o‘rinlari birinchi bobda tahlilga tortildi. Aytish mumkinki, ikkala she‘r orqali Dilafgorning qanday muhitda yashab, ijod qilgani, kimlar bilan muloqotda bo‘lganini bilish mumkin. Shu bilan birga, uning dunyoqarashi va ijodining shakllanishiga ta‘sir o‘tkazgan shaxslarning kimligidan ham xabar topish mumkin.

A.Mo‘yudinovanning bildirishicha: “XIX asr oxiri XX boshlari o‘zbek milliy uyg‘onish davri adabiyotidagi muvashshahchilik nafaqat, Qo‘qon, Toshkent, Xorazm adabiy muhit vakillari, balki Turkistonning barcha hududlarida ijod qilgan shoirlarga ham xos edi”<sup>26</sup>. Tadqiqotchi shuningdek, mazkur davr Toshkent shoirlaridan Miskin, Xislat, Sidqiy, Kamiy, Almaiy, Tavallo, Avloniy kabilarning muvashshah janridagi she‘rlari borligini ko‘rsatib o‘tgan. Bular qatoriga Dilafgorni ham muvashshah bituvchi shoir sifatida keltirish o‘rinli. “Gulshani Dilafgor”da Abdullohjon, Dorobxon, Nabijon, Avazxon, Asror, Dorojon, Qorixon, Doqojon, Nazirjon nomlariga yozilgan muvashshahlar mavjud. Oldingi paragrafdagi tahlilga tortilgan maqta‘si yo‘q bo‘lgan Bo‘ta nomiga yozilgan muvashshahni ham qo‘shadigan bo‘lsak, shoirning ushbu janrda **o‘nta** she‘r bitgani ma‘lum bo‘ladi. Dilafgor asosan g‘azal janridagi she‘rlar tarkibidagi muvashshahlarni bitgan.

<sup>24</sup> Пўлотжон домулла Қайюмий. Тазкираи Қайюмий. – Тошкент, 1998. 2-жилд. – Б. 425.

<sup>25</sup> Пўлотжон домулла Қайюмий. Тазкираи Қайюмий. – Б. 379.

<sup>26</sup> Muypdinova A. O‘zbek milliy uyg‘onish adabiyotida muvashshahchilik: an‘ana va individuallik. Filol. fan. b. fals. dok (PhD) diss. – Toshkent, 2023. – B. 18.

Dilafgor Yaratganga chin e'tiqod qilish barobarida o'z gunohlarini kechirishini so'rab munajatlar bitgan. Bunday g'azallarni munajat g'azallar turkumiga kiritish mumkin. Dissertatsiyada ko'plab misollar orqali ochib berilgan.

Dilafgor she'riyatida bayon qilayotgan qarashlarining ta'sirchanligini oshirish, dalillash va badiiyatini ta'minlash uchun Sharq mumtoz adabiyotida keng qo'llangan iqtibos, kalomi jomi', ruju, kabi san'atlardan faol istifoda etadi.

Dissertatsiyaning **“Dilafgor “Qissai Zufunun” asarining tuzilishi va matniy qiyosi”** nomli uchinchi bobining 3.1. paragrafi *“Qissai Zufunun” manbalarining qiyosiy tahlili*”ga qaratilgan.

Respublika fondlarda bu mavzuga oid xalq qissalari yoki muallifi qayd qilinmagan dostonlar ko'plab uchraydi. Masalan, O'zRFA Sharshunoslik instituti asosiy foididagi **2067**-inventar raqamli qo'lyozma qissaning nazmda yozilgan varianti mavjud bo'lib, u Basmalladan keyin Yaratganga hamd va chahoryorlarni maqtovchi baytlar bilan boshlanadi. Qissa matnidan bu she'riy asar Abdulloh ibn Abbos tomonidan naql qilingani ayon bo'ladi.

Fondagi **639**-inventar raqamli qo'lyozma qissaning nasrdagi shakli. Qissa “Bedon asadallohu fiddorayn bilgil va ogoh bo'lg'il bu qissadur biroz g'aroyib va ajoib qissalarni shirini va shirin so'zlarni a'losi. Bu qissani Abdulloh ibn Abbos (r.a.) naql qildilar, to inqirozi olamga yodgor qoldi, ya'ni yangi imom Hanifa Zufunun birla va yangi hazrat Ali karramallohu vajhahularni sababidin ba'zi kofirlar bira vallohul hodi ila tariqil mustaon. Ammo roviyoni axbor va noqiloni osor va muhaddisoni ko'han andog' rivoyat qilibdurlarkim, kunlardin bir kun imom Muhammad Hanafiya orzui shikori ohu qilib...” deb boshlangan va voqealar rivoji asar qahramonining ov vaqtida boshidan kechirgan voqealar bayonining ketma-ketligi bilan davom etadi.

**6134 va 7589**-raqamli qo'lyozmada qissa “Qissayi Zifnun Muhamad Hanafiya birla Zifnuni jang qilg'oni bilinglar va ogoh bo'linglar. Bu qissa andog' qissadurki, biroz ajoyib va g'aroyib qissalarni shirini va shirin yuzlilarning nigini. Bu qissani Abdulloh ibn Abbos naql qilibdurlar. Qissa boshlanishi: “Ammo roviylar andog' rivoyat qilurlarki, kunlardan bir kun imom Muhammad Hanafiya orzuyi shikor qilib Hazrat Abubakr siddiq (r.a.) ni Ismoil va Qosim nomli o'g'illari va o'z xizmatkorlari Muqbil bu uch kishini o'zlarig'a hamroh qilib, asbob jabduqni muhayyo qilib, sahroga yuzlandilar” tarzida boshlanadi. Fondagi **4868, 4600, 7114, 6005, 6134, 392, 4633, 391**-raqamli manbalarda ayni mavzudagi asarlar mavjud bo'lib, ular yuzasidan ayrim mulohazalar dissertatsiyada keltirilgan.

“Qissai Zufunun” turkumidagi qissalarda Zufununning oti Zig'nun tarzida ham uchraydi. Unda Muhammad Hanafiya va Eram shohining qizi Zig'nun haqida hikoya qilinadi. Shuningdek, muallif Zig'nun nomi aslida “Lug'atnomayi Dehxudo”, “Lug'ati fors”, “Burhoni qote” kabi manbalarda Zifunun shakli keltirilgan. Qissada Eram shohining Zig'nun ismli qizi otasidan Muhammad Hanafiyaning jasorat va shijoatlari haqida eshitib, u bilan jang qilishga ishtiyoqmand bo'lgani tasvirlangan.

O‘zbek adabiyotida Islom tarixidagi mashhur shaxslar, xususan, Hazrat Ali faoliyatiga bag‘ishlab asarlar yozgan ijodkor sifatida Nurmuhammad Andalib (1712–1780) nomini ko‘rsatish mumkin. Hazrat Ali va Muhammad Hanafiya bilan bog‘liq qissalar yaratgan ijodkorlardan biri Sobir Sayqaliy Hisoriydir (1730–1798). Andalib ijodida “Zayn ul-arab” va “Bobo Ravshan” qissalari Hazrat Ali shaxsiyati atrofida shakllantirilgan. Sayqaliyning “Qissayi Sayqaliy” asarida Hazrat Ali bag‘ishlangan mavzular mavjud. Shunday bo‘lsa-da, mazkur ijodkorlar merosida Hazrat Ali va Muhammad Hanafiya faoliyatiga oid o‘rinlar uchrasa-da, ular ichida “Qissai Zufunun” syujeti asosida yaratilgan doston mavjud emas.

Dilaforning “Qissai Zufunun” asari nazmda bitilgan. Asarning boshlanishida muallif obidani forsiydan turkiyga tarjima qilganini aytib o‘tgan. Qissa o‘ttiz bo‘limdan iborat. Har bir bo‘lim bir-biri bilan Muhammad Hanafiyaning Zufununga bo‘lgan munosabatini belgilovchi voqealar bilan bog‘lanadi. Shuningdek, har bir bo‘limda yangi bir voqea bayon qilinadi. Dissertatsiyada ushbu jihatlar batafsil tahlil tortilgan.

Bobning 3.2. *paragrafi* “Qissai Zufunun” va uning qo‘lyozma manbalari tadqiqi” deb nomlangan. Bugungi davrda Dilafgor “Qissai Zufunun”ining uchta qo‘lyozma nusxasi ma‘lum. Ulardan ikkitasi O‘zRFA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida 4868 va 11940-raqamlar ostida saqlanadi. “Qissai Zufunun”ning yana bir nusxasi Rossiya FA Sharqshunoslik instituti fondida S 1533-(Nov 1132) raqami bilan saqlanadi. Rossiya FA Sharqshunoslik instituti fondida S 1533- (Nov 1132) raqami bilan saqlanadigan qo‘lyozmani tadqiqot doirasiga jalb qilishning ilmkoni bo‘lmadi. Faqat O‘zRFA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida 4868 va 11940-raqamli qo‘lyozmalar asosida ikkala qo‘lyozmadagi matniy farqlar tahlil qilindi. Jumladan, 11940-raqamli qo‘lyozmada matn quyidagi asarning tasnifi sababiga oid:

*Yetolmas forsiy tilga har qayu nos,  
Bu boisdin turkiyga ayuhannos.*

bayti bilan boshlanadi. Natijada asar boshlanishidan o‘n besh bayt tushib qolgan, hamd, na‘t va chahoryorlar madhiga bag‘ishlangan o‘rinlar yetishmaydi.

Ikkala qo‘lyozma qiyoslanganda 4868-raqamli qo‘lyozmada yigirma to‘qqizinchi bo‘limdan o‘ttiz to‘rt bayt yetishmasligi ma‘lum bo‘ldi. Shuningdek, o‘ttizinchi bo‘limdan yigirma bir bayt, o‘n to‘rt va yetti baytli ikkita munojot ham mazkur qo‘lyozmada mavjud emas. Ushbu holatlar ikkala qo‘lyozma matniga qo‘lyozmaning noqulay sharoitda saqlanishi bilan kitobga yetkazilgan zarar natijasida paydo bo‘lgan. Bu kabi matnda yaqqol ko‘rinuvchi farqlardan yana biri 11940-raqamli qo‘lyozmada boblar orasida qo‘yilishi kerak bo‘lgan sarlavhalarning tushirib qoldirilganidir. Odatda, kitobat ishida kotiblar sarlavhalarni keyinchalik qizil yoki boshqa rangda ajratib yozish uchun joy qoldiradilar. Ba’zida turli sabablarga ko‘ra, ana shu vazifa oxirigacha bajarilmay qoladi. Natijada, qayd qilingani kabi matniy farqlar

yuzaga keladi. Shu kabi nuqsonli qo‘lyozmadan ko‘chirilgan mazkur kamchilik boshqa matnda davom etadi. Har holda, muallif matni yoki u yashagan muhitda, nazaridan o‘tgan qo‘lyozmaga ega emasmiz. Shu bois matnda yuzaga kelgan o‘zgarishlar muallif asarni yakuniga yetkazgandan keyingi tahrirlarmi yo bo‘lmasa, kotiblar tomonidan kiritilgan yangilikmi degan savolga javob topish mushkul. Bu savolga javob topishda matn shajarasini yaratish imkoni yo‘qligi ham masalani qiyinlashtiradi.

Qo‘lyozmalar o‘rtasidagi qiyos, bulardan tashqari, matniy farqlarning ham borligini ko‘rsatadi. Bunday matniy farqlar bir baytning to‘liq o‘zgartirilishi, bir bayt bir misrasining o‘zgartirilishi, bayt misralari yarmining o‘zgartirilishi kabi tafovutlarda ko‘zga tashlanadi. Albatta, bu kabi o‘zgartirishlar baytlararo mazmun izchilligi, baytning ichki mazmuni, qofiya va radifdagi buzilishlarga sabab bo‘ladigan holatlarni ham yuzaga keltirgan. Bunday tahrir va o‘zgarishlarning ayrimlarini ko‘rib o‘tamiz. Jumladan, ikkala qo‘lyozma qiyosi natijasida ba‘zi o‘rinlarda bir qo‘lyozma matnidagi baytning butunlay tahrir qilinish holati ko‘rinadi.

**Mazmunga aniqlik kiritishga oid o‘zgarishlar.** Ba‘zida baytning bir misrasi yoki misraning bir bo‘lagi o‘zgartirilgan. Masalan, quyidagi bayt 4868-raqamli qo‘lyozmada quyidagicha:

*Bu tarza debtur roviyoni axbor,  
Bayon etti va noqiloni osor.*

11940-raqamli qo‘lyozmada esa mana bu ko‘rinishga keltirilgan:

*Qiliptur roviylar rivoyat,  
Aliy farzandidin hikoyat.*

Baytning birinchi misrasida mazmun u qadar o‘zgarishga uchramagan. Unda roviylarning rivoyat qilishi bilan bog‘liq mu‘lumot taqdimi biroz o‘zgargan, xolos. 4868-raqamli qo‘lyozmaning ikkinchi misrasidagi ma‘lumotda rivoyat qaysi masalani yoritishi aniq ko‘rsatilmaydi.

11940-raqamli qo‘lyozmadagi tahrirda esa, ushbu o‘ringa aniqlik kiritilib, rivoyat Hazrat Alining o‘g‘li Muhammad Hanafiya bilan bog‘liqligi oydinlashtirilgan.

Ikkala qo‘lyozmaning qiyosi natijasida 11940-raqamli qo‘lyozmadagi ayrim tahrirlar 4868-raqamli qo‘lyozmadagi ba‘zi o‘rinlarda uchraydigan mazmundagi aniqlikning tiklanishiga xizmat qilgan. Chunonchi:

*Yotub erdi biyobon uzra ul shoh,  
G‘ulomi g‘or ichidin chiqti nogoh.  
Xabar oldi kelib shahzodadin ul,  
Xazon bo‘lg‘o‘yin kulbangda ki yotur ul.*

Baytlarning birinchisida Muhammad Hanafiyaning oldidan xabar olib kelgan g‘ulom – qul haqida so‘z bormoqda. Ikkinchi baytning birinchi misrasida “Xabar oldi kelib shahzodadin ul” jumlasini orqali fikr davom



Ushbu qusur 11940-raqamli qo‘lyozmada quyidagicha bartaraf qilingan va mazmun izchilligi ta‘minlangan:

*Debon olamg‘a aylab oshkora,  
Yurardi har taraf aylab shikora.*

Bulardan tashqari qo‘lyozmalar qiyosida biroz baytning misralari o‘rin almashgan tahrirlar, baytlar o‘rini o‘zgargan tahrirlar, bayt yoki misralarning tushib qolishi bilan bog‘liq saktaliklar uchraydi.

## XULOSA

Dilafgor asarlarining manbasi va matniy xususiyatini tadqiq etish asosida quyidagi xulosalarga kelindi:

1. Dilafgor taxallusi bilan ijod qilgan Mulla Bo‘ri Shermuhammad Hoji o‘g‘li Toshkent adabiy maktabi vakillaridan bo‘lib, o‘z davrida Kamiy, Xislat, Shavkat, Muztarib, Tavallo, Murodxo‘ja Solihxo‘ja o‘g‘li, Mo‘minjon Toshqin, Yusuf Saryomiy, Muqimiy, To‘ychi Hofiz Shobarot, Shojalil, Solih Hoji singari shoirlar bilan birga Toshkent adabiy muhitini rivojlantirishda o‘z hissasini qo‘shgan.

2. Dilafgorning “Gulshani Dilafgor”, “Qissayi Zufunun”, Muhammad Nosih bin Ali Muhammad domla tuzgan “Bayoz ma‘a gulshani ash‘or”, Mo‘minjon Toshqinning “Toshkent shoirlari”, “O‘zbek adabiyoti” xrestomatiyasi, “Asrlar nidosi” kabi to‘plam, darslik va qo‘llanmalar orqali bugungi kunga qadar yetib kelib, g‘azal, murabba, muxammas, musaddas, fard, qasida va chiston kabi janrlardan iborat ekanligi aniqlandi.

3. Dilafgorning nasrda ham iste‘dodli yozuvchi bo‘lgani “Qissai Zufunun” asari orqali tahlil qilinib, uning ikkita qo‘lyozmasi O‘zR FA Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti asosiy fondida 4868 va 11940-inventar raqamlari hamda Rossiya Fanlar Akademiyasi Sharqshunoslik instituti fondida S 1533 (Nov 1132) raqami bilan saqlanayotgan nusxalari mavjudligi aniqlanib, qiyosiy o‘rganildi.

4. Olib borilgan tadqiqot natijasida Dilafgor ijodini nashr qilishda xatolik va o‘zgarishlarga yo‘l qo‘yilgani aniqlandi. Mavjud xatoliklar ba‘zi o‘rinda asardagi tarixiylikka putur yetkazsa, ayrim hollarda badiiy shakl hamda mazmunning buzilishiga olib kelgan. Shuningdek, ushbu xatoliklar o‘zbek tilining imlo hamda arab va fors tillarining grammatik qoidalariga amal qilmaslik oqibatida yuzaga kelgani aniqlandi.

5. Dilafgor ijodida erk, ozodlik, hurriyat mavzulariga mos tarzda ma‘rifatni ulug‘lovchi, jaholatni qoralaydigan, ilm-fan yutuqlariga intiluvchi avlod tarannum etiladi. Shu bilan birga, shoir she‘riyatida tasavvufiy, diniy-ma‘rifiy, ilm-ma‘rifat, sevgi-muhabbat, ijtimoiy mavzular turkumini ham ko‘rish mumkin. Adib o‘z poetik mayllarini ifodalashda turli janr va she‘riy

san'atlardan foydalangan. Xususan, uning she'riyatida XIX asr oxiri – XX asr boshlarida Turkiston shoirlari orasida ommalashgan “She'riy maktublar” namunasi uchraydi. Bunday she'riy maktublar yozish an'anasi arab adabiyotidan kirib kelgan bo'lib, ixvoniyyot deb nomlangan. She'riyatida bayon qilinayotgan qarashlarning ta'sirchanligini oshirish, dalillash va badiiyatini ta'minlash uchun Sharq mumtoz adabiyotida keng qo'llangan iqtibos, kalomi jomi', ruju, kabi san'atlardan faol istifoda etadi.

6. XI – XII asrlardan o'zbek adabiyotida islom tarixida muhim o'rin tutgan shaxslar faoliyatiga bag'ishlangan qissalar yaratila boshlangan bo'lsa, XVI–XVII asrlardan boshlab Muhammad Hanafiya faoliyatiga yo'naltirilgan qissalar paydo bo'lgan. Bu turkum qissalarni ikkiga ajratish mumkin. Birinchisi jangnoma turkumiga kirib, “Jangnomi Muhammad Hanafiya” deb nomlanadi. Ikkinchisi Muhammad Hanafiya va Zufunun o'rtasidagi voqealar bayonini aks ettiruvchi qissalar. Ular “Qissai Zufunun” yoki “Jangnomayi Zufunun” deb ataladi. Shuningdek, bu turkum qissalarning birinchisi nazmda bo'lsa, ikkinchisi nasrda bitilgan.

7. “Qissai Zufunun” turkumidagi qissalarda Zufununning oti Zig'unun tarzida ham uchraydi. Unda Muhammad Hanafiya va Eram shohining qizi Zig'unun haqida hikoya qilinadi. Shuningdek, Zig'unun nomi aslida “Lug'atnomai Dehxudo”, “Lug'ati fors”, “Burhoni qote” kabi manbalarda “Zifunun” shaklida keltirilgan. Qissada Eram shoirning Zig'unun ismli qizi otasidan Muhammad Hanafiyaning jasorat va shijoatlari haqida eshitib, u bilan jang qilishga ishtiyoqmand bo'ladi.

8. Hazrat Ali va Muhammad Hanafiya bilan bog'liq qissalar yaratgan ijodkorlardan biri Sobir Sayqaliy Hisoriydir (1730-1798). Andalib ijodida “Zayn ul-arab” va “Bobo Ravshan” qissalari Hazrat Ali shaxsiyati atrofida shakllantirilgan. Sayqaliy ijodidagi “Zayn ul-arab”, “Qissai Sayqaliy” singari asarlarda Hazrat Ali bag'ishlangan mavzular mavjud. Shunday bo'lsa-da, mazkur ijodkorlar merosida Hazrat Ali va Muhammad Hanafiya faoliyatiga oid o'rinlar uchrasa-da, biroq “Qissai Zufunun” o'zining original syujeti bilan mustaqil asardir.

9. Nazm va nasrda bitilgan “Qissai Zufunun”larning barchasida qissaning yaratilishiga “Tafsiri ibn Abbas” muallifi Abdulloh bin Abbas (vafoti 68/687-688 y.) ning hikoyasi asos bo'lgani aytiladi. Lekin biror bir ilmiy adabiyotda bu borada ma'lumot uchramaydi. “Qissai Zufunun”ning nazm va nasrdagi variantlarining barchasida voqealar ketma-ketligi bir xil shaklda bo'lib, ba'zilar o'ttizta bo'linga ajratilgan. Dilafgorning “Qissai Zufunun” asari o'ttiz bo'limdan iborat bo'lib, har bir bo'lim bir-biri bilan Muhammad Hanafiyaning Zufununga bo'lgan munosabatini belgilovchi voqealar bilan o'zaro bog'lanadi.

10. Dilafgor “Qissai Zufunun”i qo‘lyozmalari matnida qo‘lyozmalarning saqlanish holati, ularga bo‘lgan munosabat tufayli varaqlarning yo‘qolishi natijasida 11940-raqamli qo‘lyozmaning boshlanish qismi, 4868-raqamli qo‘lyozmaning oxiri topilmagan. Asarning bir qo‘lyozmasidan ikkinchi bir qo‘lyozmani yaratish chog‘ida foydalanilgan manbadagi matniy buzilishlar yoki kotiblarning “ijodiy” yondashuvi natijasida yuzaga kelgan matniy farqlar yuzdan ortiq ekani aniqlandi. Bunday matniy farqlar mazmun izchilligi, mazmunga aniqlik kirishi, bir bayt yoki misraning tushib qolishi, bir bayt yoki misraning o‘rin almashib qolishi kabilarda ko‘rinadi.

**SCIENTIFIC COUNCIL NUMBER DSc.03/2025.27.12.Fil.41.01 FOR  
CONFERRING ACADEMIC DEGREES UNDER TASHKENT STATE  
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE NAMED  
AFTER ALISHER NAVOIY**

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**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND  
LITERATURE NAMED AFTER ALISHER NAVOI**

**MANSUROV SOBIR HAMROYEVICH**

**SOURCES AND TEXTUAL STUDY OF THE WORKS OF  
MULLA BORI – DILAFGOR**

10.00.10 – Textual Studies and Literary Source Studies

**ABSTRACT OF THE DISSERTATION FOR THE DEGREE OF DOCTOR OF  
PHILOSOPHY (PhD) IN PHILOLOGICAL SCIENCES**

**Tashkent – 2026**

The topic of the Dissertation for the degree of Doctor of Philosophy (PhD) in Philological Sciences was registered by the Supreme Attestation Commission under the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan under registration number B2021.2.PhD/Fil 1895.

The dissertation was completed at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

The abstract of the dissertation in three languages (Uzbek, English, and Russian (resume)) is available on the website of the Scientific Council ([www.tsuull.uz](http://www.tsuull.uz)) and the "ZiyoNET" Information-Educational Portal ([www.ziyo.net](http://www.ziyo.net)).

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**Leading Organization:**

**Institute of Uzbek Language, Literature and Folklore**

The dissertation defense will be held on " 6 " 04 2026 at 14<sup>00</sup> at the meeting of the Scientific Council DSc.03/2025.27.12.Fil.41.01 at Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Address: 103 Yusuf Khos Khojib Street, Yakkasaray district, Tashkent, 100100. Tel.: (99871) 281-42-44; Fax: (99871) 281-42-44; Website: [www.tsuull.uz](http://www.tsuull.uz); E-mail: [monitoring@navoiy-uni.uz](mailto:monitoring@navoiy-uni.uz)).

The dissertation is available for review at the Information Resource Center of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Registered under No. 410). (Address: 103 Yusuf Khos Khojib Street, Yakkasaray district, Tashkent, 100100. Tel.: (99871) 281-42-44; Fax: (99871) 281-42-44; Website: [www.tsuull.uz](http://www.tsuull.uz)).

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## INTRODUCTION (PhD dissertation abstract)

**The relevance and importance of the dissertation topic.** In world literary studies, researching the biography of a specific creator, the sources of their literary heritage, and their creative laboratory based on primary materials, as well as utilizing them for the spiritual elevation of society, remains a crucial task. The study of the characteristics of national literatures within Eastern literature is crucial for understanding the literary influences between different peoples and cultures. The identification and analysis of manuscripts as valuable monuments revealing unknown pages of history poses pressing challenges for textual criticism and source studies.

The global scientific community's focus on the literary-aesthetic thinking of creators, the ideological roots of their works, and the execution of comparative-textual analysis demonstrates that large-scale research into the unique manuscript sources left by our ancestors serves as a foundation for extensive studies in contemporary Uzbek textual and source studies within international circles. Identifying, analysing, and researching manuscript sources sets urgent tasks for textual and source studies, not only as a reflection of our ancient past but also as valuable monuments illuminating unknown pages of our recent history.

In our country, in recent years, particular attention has been paid to researching the sources of works and personalities of creators whose literary heritage has remained insufficiently studied. This involves drawing scholarly conclusions and conducting research in the fields of literary criticism, specifically textual and source studies, to demonstrate the place of these authors' works in the history of Uzbek literature. As an integral part of research in this field, it is necessary to note the increased scale of scientific works focused on the heritage of creators who sang of national awakening ideas, national liberation, and enlightenment at the end of the 19th and the first quarter of the 20th centuries, as well as religious-educational themes that were prohibited during the former regime. Mulla Abdulbori Dilafgor, who lived and created in the last century, can be included among such creators whose heritage has not been fully explored.

This dissertation research serves, to a certain extent, in the implementation of the tasks established in the Decrees of the President of the Republic of Uzbekistan: No. UP-4797 dated May 13, 2016, "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi"; No. UP-5850 dated October 21, 2019, "On measures to fundamentally increase the prestige and status of the Uzbek language as the state language"; Resolution No. PP-2995 dated May 24, 2017, "On measures to further improve the system of preservation, research, and promotion of ancient written sources"; Resolution No. PP-2789 dated February 17, 2017, "On measures to further improve the activities of the Academy of Sciences, and the organization, management, and financing of scientific research activities", as well as other relevant regulatory and legal documents.

**The relevance of the research to the priority areas of development of science and technology in the Republic.** The dissertation was completed in accordance with the priority direction of the republican science and technology development I. “Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, development of an innovative economy”.

**Level of knowledge of the topic.** There are numerous researches works by scholars focusing on the theoretical issues of textual studies, as well as specific aspects of the era and literary heritage of Dilafgor. These include studies Pulotjon Domla Qayyumiv, Muminjon Toshqin, Sadriddin Ayni, O. Sharafiddinov, A. Qayyumov, G‘. Karimov, A. Abdugafurov, M. Zokirov, N. Karimov, B. Qosimov, Sh. Sirojiddinov, O. Sharafiddinov, A. Jalolov, H. O. Jo‘raboyev, M. Tojiboyeva, O. Oltinbek, O. Barziyev, A. Mamatkulov and others<sup>28</sup>.

However, no dedicated studies of Dilafgor's life and work have yet been conducted. Existing works have examined only individual aspects of his work, but have not sought to explore the poet's literary legacy in a monographic manner. Furthermore, the work "Kissai Zufunun," based on a wandering plot from the literature of the Muslim peoples of the East, has remained largely unexplored until now. This is precisely what distinguishes this dissertation from all previous studies.

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<sup>28</sup> Пўлатжон Домулла Қайюмов. Тазкираи Қайюмий. II жилд. – Тошкент: ЎЗР ФА Қўлғезмалар институти тахририй нашриёт бўлими, 1998. – Б. 289–290; Садриддин Айний. Намунаи адабиёти тожик. – М., 1926. – С. 195–197; Мўминжон Муҳаммаджонов Тошқин. “Тошкент шоирларининг таржимаи ҳоллари” тазкираси. Қўлғезма. Алишер Навоий номидаги Давлат адабиёт музейи фонди. II дафтар. – Б. 91–125; Шарафиддинов О. Ўзбек адабиёти тарихи XV–XIX асрлар. Хрестоматия. – Тошкент: Ўздавнашр, 1945. – Б. 424–426; Қаюмов А. Қўкон адабий муҳити (XVIII–XIX асрлар). – Тошкент: Фан, 1961. – 360 б; Абдуғафуров А. Зокиржон Фурқат. – Тошкент: Фан, 1977; Каримов Г.К. Узбекский поэт-демократ Мукими и литература его времени. Автореф. дисс. д-ра филол. наук. –Ташкент, 1962. – С. 79; Зокиров М. Хислат / Тошкент оқшоми. 1967, 15 март. № 62 (217); Тирик сатрлар: Танланган шеърлар (Тўпловчи: М. Зокиров; муҳаррир О.Шарафиддинов). – Тошкент: Адабиёт ва санъат, 1968. – Б. 100; Жалолов А. Хислат // Ўзбек тили ва адабиёти. – Тошкент, 1968. №1. – Б. 35–36; Хислат. Ғазаллар (Тузувчи ва сўзбоши муаллифи: А. Жалолов). – Тошкент: Адабиёт ва санъат, 1971. – Б. 96; яна шу муаллиф: Озодликни улуғлаб. – Тошкент: Фан, 1987. – Б. 62; Каримов Ғ. Ўзбек адабиёти тарихи. Учинчи китоб. – Тошкент: Ўқитувчи, 1966. – 308 б; Сирожиддинов Ш. XIX аср Каттакўрғон шоирлари ижодида Алишер Навоий анъаналари. – Филол. фан. номз. дисс. автореф. – Самарқанд, 1991; Қосимов Б. Миллий уйғониш: Жасорат, маърифат, фидойилик. – Тошкент: Маънавият, 2002. – Б. 302–307; *shu muallif*. Уйғонган миллат маърифати (Тўпловчилар: С. Аҳмедов, Р. Кўчқоров) – Тошкент: Маънавият, 2011. – 320 б.; Каримов Н. XX аср адабиёти манзаралари. I-китоб. – Тошкент: Ўзбекистон, 2008. – Б. 62–75; *shu muallif*. Абдулла Қодирий ва Тошкент адабий муҳити / Ўзбекистон адабиёти ва санъати. – Тошкент, 2013. № 43–44; Жабборов Н. Фурқатнинг хориждаги ҳаёти ва ижодий мероси: манбалари, матний тадқиқи, поэтикаси: Филол. фан д-ри... дисс. – Тошкент, 2004. – 280 б; Тожибоева М. Юсуф Сарёмий ҳаёти ва ижоди. – Тошкент: Мовароуннаҳр, 2005. – Б. 13–14; Жўрабоев О. Ҳазиний Хўқандий ҳаёти ва ижодий мероси: Филол. фан. номз. ... дисс. – Тошкент, 2003. – 156 б; Пардаев Қ. Муқимий шеърятининг матн тарихи, тахрири ва талқини: Филол фан. д-ри ...дисс. – Тошкент, 2020. – Б. 310; Барзиев О. Х. XIX асрнинг иккинчи ярми – XX аср бошлари ўзбек шеърятисида давр муаммолари ва лирик қаҳрамон. Филол. фан. б. фалс. док. (PhD) дисс... авторефер. – Фарғона, 2020. – Б. 19; Маматқулов А. Пискент тарихидан лавҳалар. – Тошкент: Фан, 2010. – Б. 40–44; *shu muallif*. Пискент тарихидан лавҳалар. – Тошкент: Мумтоз сўз, 2017. – Б. 104–116; Пискент баёзи. – Тошкент: Мумтоз сўз, 2013. – Б. 27–35.

The poet's work is mainly known to us through different works such as the poetry collection<sup>29</sup> "Gulshani Dilafgor," "Qissai Zufunun,"<sup>30</sup> and "Marsiyalar Daftari."<sup>31</sup>

The first information about the poet can be found in Pulatjon domulla Qayyumiy's work "Tazkirai Qayyumiy."<sup>32</sup> In the previous century, samples of Dilafgor's lyrical works were published in the collection "History of Uzbek Literature: 15th–19th Centuries," compiled by the literary scholar Olim Sharafiddinov<sup>33</sup>. Furthermore, selections of the poet's poems were included in the chrestomathy "Uzbek Literature" prepared for publication by Abdurashid Abdugafurov<sup>34</sup>, as well as in the book "Echo of the Centuries" (*Asrlar nidosi*) published in 1982. Additionally, one of the poet's ghazals with the radif "Ustina" was included in the fifth volume of the "Shashmaqom" series along with its Russian translation<sup>35</sup>. In Ergashali Shodiev's research titled "From the History of Uzbek-Tajik Literary Relations", Dilafgor's [heritage/role] referred to the poet's creativity and analysed his poems<sup>36</sup>. A collection of the poet's poems, published in lithographic form in 1914 under the title "Gulshani Dilafgor" (The Garden of Dilafgor), as well as the work "Marsiyalar Daftari" (The Book of Elegies), were published in a single volume in 2011. Certain aspects of the poet's life and creative heritage were highlighted in the preface of this edition<sup>37</sup>. Subsequently, poems from this edition were included in the book "Glimpses from the History of Piskent" and the "Piskent Bayozi" (Piskent Anthology)<sup>38</sup>. Subsequently, poems from this edition were included in the book 'Essays on the History of Pskent' (Piskent tarixidan lavhalar), as well as in 'Pskent Bayaz' (Piskent bayozi)<sup>11</sup>. O. Barzuev's dissertation also contains judgments and conclusions regarding the poet's work<sup>39</sup>.

**The relevance of the research topic to the research plans of the higher education institution where the dissertation was completed.** The dissertation was completed within the framework of the research plan of the Tashkent State University of Uzbek Language and Literature named after

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<sup>29</sup> Дилафгор. Гулшани Дилафгор. –Тошкент: Литография Яковлева, 1914

<sup>30</sup> Two manuscript copies of "Qissai Zufunun" are preserved in the main collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under the catalogue numbers 4868 and 11940.

<sup>31</sup> This work was copied by the author into a 12-page notebook and, until recently, had been kept by his daughter, Sharifa Shermuhammedova. It was published in 2011 in the current Cyrillic script together with the text of "Gulshani Dilafgor" by A. Mamatqulov and others. Unfortunately, after the death of Sharifa Shermuhammedova (2024), the notebook has been lost.

<sup>32</sup> Пулотжон домулла Қайюмиий. Тазкираи Қайюмиий. – Б. 379.

<sup>33</sup> Шарафиддинов О. Ўзбек адабиёти тарихи XV-XIX асрлар. Хрестоматия. – Тошкент: Ўздавнашр, 1945. – Б. 424–426.

<sup>34</sup> Ўзбек адабиёти. Тўртинчи том. Биринчи китоб. – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. 303–313

<sup>35</sup> Шашмақом. V-Сегоҳ. Ёзиб олувчи Юнус Ражабий. – Тошкент: Адабиёт ва санъат, 1973. – Б. 182.

<sup>36</sup> Шодиев Э. Ўзбек-тожик адабий алоқалари тарихидан. – Тошкент: Адабиёт ва санъат, 1973. – Б. 78–79.

<sup>37</sup> Дилафгор. Гулшани Дилафгор. – Тошкент: Mumtoz so'z, 2011. – В. 3–4.

<sup>38</sup> Муматқулов А. Пискент тарихидан лавҳалар. – Тошкент: Фан, 2010. – Б. 40–44; Same author. Пискент тарихидан лавҳалар. – Тошкент: Mumtoz so'z, 2017. – Б. 104–116; Пискент баёзи. – Тошкент: Mumtoz so'z, 2013. – Б. 27–35.

<sup>39</sup> Барзиев О. Х. XIX асрнинг иккинчи ярми – XX аср бошлари ўзбек шеърлятида давр муаммолари ва лирик қаҳрамон. Филол. фан. б. фалс. док... (PhD) дисс. автореф. – Фарғона, 2020. – Б. 19.

Alisher Navoi within the framework of the topic “Conceptual Problems of the Study of Classical and Modern Uzbek Literature”.

**The purpose of the research** is to identify primary sources related to Dilafgor's scientific biography and literary heritage, to conduct a comparative study of his works using manuscript, lithographic, and published versions, and to scientifically substantiate the poet's place in Uzbek literature.

**Objectives of the study:**

To identify sources related to Dilafgor's biography preserved in various funds of the Republic of Uzbekistan and in the possession of literary descendants, and on this basis to reconstruct the poet's scholarly biography;

To carry out a textual-comparative analysis of manuscript and lithographic copies of the poet's works, and as a result, to determine the differences between primary sources and published editions;

To identify lyrical works by the author that are not yet known to the public, to conduct a comparative textual analysis of the sources of the poet's works “*Qissai Zufunun*” and “*Marsiyalar daftari*”, and to demonstrate the structure and specific features of these works;

To classify the thematic scope of the poet's works and to provide a scholarly justification of his mastery in using various artistic and stylistic devices that ensure their aesthetic value.

**The object of the research** consists of sources related to Dilafgor's biography, as well as his works “Gulshani Dilafgor”, “Marsiyalar Daftari” and “Qissai Zufunun”.

**The subject of the research** is the analysis of sources pertaining to Dilafgor's scientific biography, the comparative study of his works through manuscript, lithographic, and published versions, and the analysis of their textual variations.

**Research methods.** Comparative-historical, biographical, and hermeneutic research methods were employed to illuminate the research topic.

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

Sources related to Dilafgor's biography, preserved in various funds of the Republic of Uzbekistan and in the possession of the poet's descendants, have been identified, and information about his birth, education, family background, and contemporaries has been clarified, leading to the reconstruction of the poet's scholarly biography;

As a result of a textual comparison of manuscript, lithographic, and published versions of the poet's lyrical works, textual differences have been identified, and more than ten previously unknown poems by the poet have been discovered and introduced into academic circulation;

The poet's works “*Qissai Zufunun*” and “*Marsiyalar daftari*” have been introduced into scholarly use for the first time on the basis of primary sources, and through comparative textual analysis of these sources, the structure and scholarly value of these works have been substantiated with concrete examples;

The scope, genres, and thematic range of Dilafgor's poetry have been determined, and the poet's mastery in employing various artistic and stylistic devices that ensure their aesthetic quality has been scientifically grounded.

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

sources regarding the poet's biography have been identified; based on information concerning the poet's birth, education, family status, and contemporaries gathered from various funds and sources preserved by his descendants, dilafgor's scientific biography has been reconstructed.

materials related to the poet's heritage have been collected from national funds, libraries, and private archives, and their monographic description has been carried out; furthermore, the volume, genres, and thematic scope of his poems have been determined, and the poet's artistic craftsmanship has been scientifically substantiated.

as a result of a textual-comparative analysis of manuscript, lithograph, and printed copies of dilafgor's lyrical works, more than 10 of the poet's poems, which were hitherto unknown to the scientific community, have been identified and introduced into scientific discourse.

the poet's works "Qissai zufunun" and "Marsiyalar daftari" (the book of elegies) have been introduced into scientific use for the first time based on primary sources, and a transliteration (tabdil) of "qissai zufunun" has been performed based on extant copies of the manuscripts.

**The reliability of research results** is determined by the direct utilization of primary manuscript and lithographic sources, the rigorous application of literature on the theory of textual studies, and the precise formulation of the research problem. Furthermore, it is substantiated by the practical implementation of theoretical insights and conclusions into practice, the formal endorsement of results by competent authorities, the introduction of a new poet into the history of Uzbek literature, and the preparation of his works' texts for publication and scholarly use.

**Scientific and practical importance of research results.** The scientific significance of the research lies in the fact that its scientific conclusions and theoretical generalizations serve as a theoretical source for studying the creative heritage of poets who lived and created in the first half of the 20th century. Furthermore, it is determined by its utility in drawing scientific conclusions about these creators and its role as an essential source for conducting research in the fields of textual studies, literary source studies, and the history of classical Uzbek literature.

The practical significance of the research results is explained by the possibility of their utilization in conducting scientific research on the history of classical Uzbek literature, creating monographs, developing methodological manuals for schoolchildren, and preparing textbooks for higher education courses such as "History of Uzbek Literature", "Uzbek Classical Literature", "Foundations of Textual Studies", and "Theory of Textual Studies".

**Introduction of research results.** Based on the results obtained from the study of Mulla Bori Dilafgor's biography, his Devon, and his works “Marsiyalar Daftari” and “Qissai Zufunun”:

the scientific-theoretical conclusions regarding the poet's birth, education, family status, and contemporaries – reconstructed through sources found in various republican funds and hereditary archives – as well as the textual variations identified through comparative analysis of manuscripts, lithographs, and printed versions, including the discovery of more than 10 previously unknown poems, were utilized in the practical project No. PF-201912258 titled “Creation of a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature”, conducted at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi in 2021–2023 (Reference No. 04/1-5748 dated December 1, 2025, from Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). Consequently, new facts related to the identification of Dilafgor’s biography and the source-based textual study of his works were utilized in preparing materials for the electronic platform;

the scientifically substantiated theoretical conclusions regarding the volume, genres, and thematic scope of Dilafgor's poems, as well as his mastery of various artistic means of expression, were utilized in the project “IL-52 tur-21091433: Creation of a Platform for a Database of Articles on Uzbek Realia (based on Wikipedia electronic encyclopedia criteria)” for 2022–2023 (Reference No. 04/1-5750 dated May 1, 2025, from Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, the scientifically grounded theoretical conclusions regarding the volume, genres, thematic scope, and artistry of Dilafgor's poems were utilized in the creation of the electronic platform;

the findings related to the introduction of the poet's works “Qissai Zufunun” and “Marsiyalar Daftari” into scholarly circulation for the first time based on primary sources, as well as new scientific data and conclusions concerning the structure and scientific value of these works, were utilized in the innovative project No. IL-402104474 titled “Creation of the “Bolalaradabiyoti.uz” Electronic Platform and its Mobile Application” within the framework of State Scientific-Technical Programs for 2021–2023 (Reference No. 04/1-5749 dated December 1, 2025, from Tashkent State University of Uzbek Language and Literature named after Alisher Navoi). As a result, the scientific materials concerning the structure and scholarly value of “Qissai Zufunun” and “Marsiyalar Daftari” enriched the content of the electronic platform;

Scientific findings on the scope, genres, and themes of Dilafgor's poetry, along with the poet's skill in using artistic devices, were applied in creating scripts for the "Mahalla" TV channel under the National Television and Radio Company of Uzbekistan (Reference No. 02-16-274, Nov 11, 2025). As a result, the inclusion of new data regarding the structure and artistry of

Dilafgor's work has improved the educational and scientific quality of the broadcasts.

**Validation of research results.** The results of the dissertation were discussed at 9 scientific-practical conferences, including 4 international and 5 republic-level scientific-practical conferences.

**Publication of research results.** A total of 16 scientific works have been published on the topic of the dissertation. Of these, 7 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 2 articles published in foreign journals.

**The size and structure of the dissertation.** The dissertation consists of an introduction, three main chapters, a conclusion, a list of references, and appendices; the total volume is 130 pages.

## MAIN CONTENT OF THE DISSERTATION

**The Introduction** substantiates the relevance and necessity of the research topic and provides comprehensive information on the research aim, objectives, object, and subject. It outlines the alignment with the priority areas of science and technology development, as well as the scientific novelty and practical results of the study. Furthermore, the introduction details the reliability of the research, the theoretical and practical significance of the findings, their implementation into practice, the approbation of the research results, the list of published works, and the overall structure of the dissertation.

The first section of the dissertation's opening chapter, entitled “**Dilafgor’s Biography, Literary Environment, and Sources of Creative Heritage**”, examines the “**Analysis of Research Concerning Dilafgor’s Personality and the Era in Which He Lived**”. The earliest information regarding Dilafgor’s personality and creativity is found in Pulotjon Qayumiy's “Tazkirai Qayyumiy”. In this anthology (tazkira), the following is noted about the poet: “*This individual is among the Tashkent poets, hailing from the town of Piskent. His name is Mulla Abdulbori; his profession is unknown. Based on a letter written to his homeland from the city of Andijan, it is presumed that he traveled to the Fergana Valley and may have been a merchant. In 1914, his small devon (collection of poems) consisting of forty-eight pages was lithographed in Tashkent at his own expense*<sup>40</sup>”. The anthology also includes a stanza from his lyrical work in the “Salomnoma” series. Additional biographical details are provided in the collection “Asrlar Nidosi” (The Echo of Centuries): “*Abdulbori Shermuhammad Hoji o’g’li (Dilafgor) was a poet who was born and lived in the city of Piskent near Tashkent during the second half of the 19th and the first half of the 20th centuries. Having received an education in the schools and madrasas of his time, he earned the respect of his contemporary admirers through his vibrant talent*”<sup>41</sup>. This collection also

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<sup>40</sup> Пулотжон Домулло Қайюмий. Тазкираи Қайюмий. 2-жилд. – Тошкент, 1998. – Б. 379.

<sup>41</sup> Муродий Т. Асрлар нидоси. – Б. 162.

offers valuable data regarding Dilafgor's youth, education, and literary heritage.

On the first page of the book "Gulshani Dilafgor", the poet records his name as "Mulla Abdulbori", whereas at the end of the same book, he introduces himself as "Bookseller Mulla Boriboy Shermuhammad o'g'li".

More detailed information concerning Dilafgor's life and work is found in Muminjon Muhammadjon o'g'li Toshqin's anthology "Toshkent Shoirlari" (The Poets of Tashkent). The anthology provides the following details: "*The poet Dilafgor (from Tashkent-Piskent), Bori son of Sher Hoji – Dilafgor, was born in 1882 in the village of Piskent, Piskent district, Tashkent region, into a middle-class peasant family. Currently (in 1948), he is 66 years old*<sup>42</sup>".

During the preparation of "Gulshani Dilafgor" for publication, A. Mamatqulov presented extensive information regarding the individuals mentioned in the poet's poem titled "Duoi Salom".

To gain a deeper understanding of Dilafgor's personality and the individuals of his era who influenced his creative development, it is essential to examine his poetic letter titled "Az jonibi Dilafgor qasida bajonibi Xislat eshon" (A Qasida from Dilafgor to Xislat Eshon), included in his work "Gulshani Dilafgor". In this sixteen-couplet poetic epistle dedicated to Xislat (son of Haybatullakhuja Arifkhuja, 1880–1945) – one of the last representatives of classical Uzbek literature, a renowned poet, and a translator – Dilafgor mentions the names of several creators from the Tashkent literary milieu who shared his views and aspirations. In particular, this is evident in the following couplets:

*Xislato, majmu'i yoru oshnolarni so'rang,  
Ko'z tanish, xurdu kalon – ahli salolarni so'rang.  
Barchadin qizg'a qarib ahbobimiz Mullo Kamiy,  
Bormular eson-omon, xush bovafolarni so'rang,*

– moreover, in another stanza, the names of prominent singers of that era are also mentioned:

*Shohjalilu Shohbarotga aytingiz bizdin duo,  
To'ychixon otashnafas, bulbulnavolarni so'rang.*

The mention of the name of the poet, calligrapher, and translator Sirojiddin Makhdum Mirzohidokhund oglu Sidqiy Khandayliqi (1884–1934) alongside Abdulhamid, who created under the pseudonym "Kotib" (The Scribe), provides specific insights into Dilafgor's literary circle. It is not coincidental that Kotib Abdulhamid's name was included in this poem, as he was the one who transcribed Dilafgor's "Gulshani Dilafgor"

*Kotib Abdulhamid birlan Siroj Maxdum degan,  
Husnixat avsofida mashqi bajolarni so'rang.*

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<sup>42</sup> Дилафгор. Гулшани Дилафгор. – Тошкент: Мумтоз сўз, 2011. – Б. 3–4.

In the subsequent couplet, he expresses his attitude toward another renowned Tashkent poet, Miskin – Mullo Qoshoq Gulamkhalil Tashmuhammad oglu (1880–1937), as follows:

*Ul Baland masjid tegida lafkador Mullo Qo‘shoq,  
Erdilar bizga muhib, jonfidolarni so‘rang.*

In his dissertation dedicated to the study of the literary heritage of Mullo Qoshoq – Miskin, the textual scholar Sh. Nuriddinov cites the aforementioned couplet and notes that Dilafgor composed a mukhammas (a five-line poem) based on Miskin’s ghazal with the radif “Arzimas”.<sup>43</sup>

Due to the geographical proximity of Piskent to Tashkent, creative dialogue and collaboration between the creators of the two cities have developed consistently since ancient times. This tradition continued during Dilafgor’s era and played a significant role in his formation as a poet. For instance, Akmal Toshkandiy (Sayyid Akmal), who lived and created between 1834/1835–1883, was one of the prominent representatives of enlightenment in Uzbek literature. He was born in Piskent into the family of Nizomiddin Piskandiy, one of the major Sufi sheikhs.

According to Muminjon Toshqin, the poet: “Studied in his village under a teacher named Abdurrashid up to the level of “Sharh-i Mulla Jami”. Later, he went to Kokand and studied “Sharh-i Wiqaya” under a teacher named Mulla Kamol at the “Sultan Murad Khan” madrasa. He had no formal master of poetry and literature. He began writing poetry inspired by frequently reading the devons of Qari, Umarchan, and Alisher Navoi. While he was not a master artist-poet like Muqimi or Furqat, he frequently engaged in conversations with poets such as Kamiy, Xislat, and Miskin. He learned the craft of bookbinding from a bookbinder (sahhof) named Dadumuhammad and practiced this trade for a considerable time. During that period, he also worked as a sahhof (bookseller)”.

The information provided in the “Toshkent Shoirlari” (Poets of Tashkent) anthology regarding Dilafgor selling books in his own bookshop is considered one of the most valuable pieces of evidence for our research. The creator’s address is recorded as: Tashkent region, Piskent district, Piskent village, Komsomol Street, House 150. Following this, the source provides a second record concerning Dilafgor, which is as follows: “In 1914 (three years before the revolution), the poet Dilafgor published his *devon* titled “Gulshani Dilafgor” as a 48-page lithograph at a printing house at his own expense. The elegant calligrapher (khushkhat kotib) of this poetry collection was Abdulhamid – an artist and photographer from the city of “Jalolobod” who wrote under the pseudonym “Kotib”. He completed the transcription on the 22nd of Jumada al-Thani, 1313 AH. This collection includes: on page 14, a letter written in verse to the poet Xislat (a nazira to Asiri Khujandi); on page 18, a poem titled “Millat” (Nation) (a nazira to Tavallo’s poem); and several

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<sup>43</sup>Нуриддинов Ш. Б. Мулла Қўшоқ Мискин Ҳаёти ва унинг адабий мероси. Филол. фан. номз. дисс. – Тошкент, 2011. – Б. 13.

mukhammas poems based on the works of poets such as Haziniy, Muqimi, Miskin, Zavqiy, Xuqandiy, Furqatiy, and Kamiy”<sup>44</sup>.

Dilafgor maintained active creative collaborations with the representatives of the Tashkent literary milieu. Poets such as Muqimi, Kamiy, Xislat, and Yusuf Saryomiy participated in the gap-gashtak (traditional creative social gatherings) held at his home. During the Second World War, Muzayyana Alaviya and Zulfiya also frequently visited Dilafgor’s residence. Undoubtedly, these visits were accompanied by profound discussions regarding poetry and the creative process.

The second section of the first chapter is titled **“The Study of Dilafgor’s Works”**. The literary heritage of Mulla Bori Dilafgor that has reached us includes the works titled “Gulshani Dilafgor”, “Qissai Zufunun”, and “Marsiyalar Daftari”.

Dilafgor's book “Gulshani Dilafgor” comprises 60 poems in various genres, including 32 ghazal, 2 murabba’, 19 mukhammas, 3 musaddas, 1 fard, 2 qasida, and 1 chiston (riddle). The poems were not arranged according to the strict requirements of a devon (alphabetical order by rhymes). The author explains this situation at the end of the book as follows: “Let it be known to our esteemed readers that we have presented this humble collection of poems, “Gulshani Dilafgor”, to our friends, even though it may lack certain perfections. Insha’Allah, in the second edition, we intend to publish it in a structured manner, following the alphabetical order (harf-hijo) under the title “Devoni Dilafgor”<sup>45</sup>.

In the dissertation, the frequent occurrence of sentence structures characteristic of the Turkish language, which influenced Dilafgor’s style, indicates that he was an active participant in the Jadid movement. For example, the use of Turkish words such as *yurarda*, *bo’yla*, *o’lmaya*, *o’ldig’i*, *o’lmaz*, *odoblig’*, *verar*, and *fora-fora* in many of his poems serves as clear evidence of this influence.

The manuscript was copied by Abdulhamid Qori from Jalolobod. The text is written in two columns in a small nasta’liq script with a fine pen. The headings are written with a larger and bolder (jali) pencil. At the end of the book, following Dilafgor’s poems, the scribe included his own works: a seven-band murabba, several ghazals, and a poetic letter expressing his regret at being unable to serve his parents while living far away from home.

Statistical data regarding the genres and lengths of the lyrical works in the collection are presented in the dissertation in the form of a table.

Some of the poems in the collection are introduced with specific titles. Furthermore, most ghazals are headed with titles such as “Dilafgor”, “Mavloni Dilafgor”, “Dilafgor Afa Anhu”, or “Mavloni Dilafgor Fiskandiy Afa Anhu”. When consecutive muvashshah (acrostic) poems appear, the first is titled “Muvashshah”, and the subsequent one is noted as “Va Lahu Ayzan

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<sup>44</sup> Мўминжон Муҳаммаджон ўғли. Тошкент шоирлари. ЎзРФА Алишер Навоий номидаги Давлат адабиёт музейи Ўзбекистон шоир ва ёзувчилари архиви. Мўминжон Тошқин фонди. – Б. 402–405.

<sup>45</sup> The same book, the same page.

Muvashshah”. Additionally, for the ghazal with the radif “Ghalat”, the radif itself is used as a title, and for the ghazal with the radif “Surating”, the word “Surat” serves as the heading. Works composed for the Shashmaqom cycles are recorded under the respective names of those musical cycles. For instance, the ghazal with the radif (refrain) “Qani”, written for the “Gulyor” cycle, is referenced as such in the title. Similarly, the mukhammas (a poem of five-line stanzas) belonging to the “Chorgoh” cycle and beginning with the line 'Arzim budur' is designated as “Mukhammasi Chorgoh”. Additionally, some ghazals and qasidas (panegyrics) are presented under headings such as “A Qasida from Dilafgor to Khislat Eshon”, “The Lament of Dilafgor Fiskandiy (may God forgive him)”, and “The Nation” (Millat). Works of takhmis (poetic augmentations) based on the ghazals of other poets are indicated through notes such as “Dilafgor’s Mukhammas based on the Ghazal of Haziniy”, “Dilafgor’s Mukhammas based on the Satirical Ghazal of Muqimiy”, “Dilafgor’s Mukhammas based on the Munojot (supplication) of Hazrat Abu Bakr Siddiq (may Allah be pleased with him)”, and “Dilafgor’s Mukhammas based on the Ghazal of Miskin”. The author’s original mukhammas and musaddas (six-line stanzas) are titled simply as “Mukhammas” or “Dilafgor’s Musaddas-Munojot”. The manuscript was transcribed by Abdulhamid Qori from Jalalabad, who wrote under the pen name (takhallus) Kotib. The text is arranged in two columns, copied with a fine pen in the nasta’liq script. The headings, however, were inscribed with a broader, bold (jaliy) pen. At the conclusion of the volume, following the poems of Dilafgor, a murabba (quatrain) of seven stanzas, several ghazals, and a poetic epistle written by Kotib expressing regret for being in distant lands and unable to serve his parents are included.

8 ghazals and two mukhammas by Dilafgor were included in Volume 4, Part 1 of the chrestomathy “O‘zbek adabiyoti” (Uzbek Literature), published in 1960. Additionally, four ghazals and two mukhammas were featured in the 1982 collection *Asrlar nidosi* (Echo of the Centuries)<sup>46</sup>. Notably, the mukhammas starting with the lines “Hajr aro holim ko‘rub bir lahza yorim indamas” and “Yordin, ey dil, sanga mehru vafo kam-kam bo‘lur” in the “O‘zbek adabiyoti” chrestomathy, as well as the ghazals “Qonga to‘ldi yuragim, bir dilrabodin ayrilib” and “Dardi hijringg‘a kuydim, aylama, ey dilbar, iloj” found in *Asrlar nidosi*, are absent from the collection “Gulshani Dilafgor”.

The poems in these two books do not overlap, nor are they found in “Gulshani Dilafgor”. Furthermore, the publishers, without specifying their original sources, noted: “Below, based on “Gulshani Dilafgor”, we present samples of the poet's previously unknown poems”, and stated that “this collection includes 23 ghazals, 20 mukhammas (including 1 muvashshah), 3 musaddas (including 1 tarje‘band), 1 chiston (riddle), and 2 fard<sup>47</sup>”.

<sup>46</sup> Ўзбек адабиёти. Тўртинчи том. Биринчи китоб. – Тошкент: Бадиий адабиёт нашриёти, 1960. – Б. 303–312.

<sup>47</sup> Асрлар нидоси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1982. – Б. 162–169.

Specifically, the ghazals from the “O‘zbek adabiyoti” chrestomathy starting with “Qonga to‘ldi yuragim...” and “Dardi hajringg‘a kuydim...” do not appear in “Gulshani Dilafgor”.

Additionally, a ghazal beginning with “Ol xabar ul sarvinoz uyqusidin turganmikan” – written by Dilafgor to Shavkat (the son of his brother Bekmuhammad, who lived in Tashkent) and frequently performed by folk singers (hafiz) – was included in the “Bayoz ma‘a gulshani ash‘or”, compiled by Muhammad Nosih bin Ali Muhammad Domullo. Several other poems in this work are also attributed to Dilafgor. It is also believed that the poet compiled another diwan (complete collection of poems), which remains undiscovered to this day.

Dilafgor’s work “Qissai Zufunun”, which depicts the events involving Muhammad Hanafiya (the son of Hazrat Ali) and his beloved Zufunun, has also been preserved. Two manuscript copies of “Qissai Zufunun” are held in the main collection of the Abu Rayhon Beruniy Institute of Oriental Studies under the Academy of Sciences of the Republic of Uzbekistan, cataloged as inventory numbers 4868 and 11940.

The second chapter of the dissertation, titled “**Sources and Poetics of Dilafgor’s Lyrics**”, begins with a “*Comparative study of the sources of Mulla Bo‘ri’s poetry*”. Presently, 21 mukhammas by Dilafgor are known, twelve of which are his original creations. The remaining nine are takhmis (poetic augmentations) based on the ghazals of other poets, including: Muqimiy’s works with the radifs “Sharob” and “Qiron kelsun”; Miskin’s “Arzimas”; Kamiy’s “Aylab keeling” and “Dog‘man”; Zavqiy’s “Arzirmu”; Haziniy’s “Tong otg‘uncha”; Abu Bakr Siddiq’s poem beginning with “Xuz bilutfik, ya Ilahiy...”; and Furqat’s poem starting with the line “Ya‘ni turar Rashidxon qoshu ko‘zi firillab”.

In the history of Eastern literature, it is not uncommon for a poet composing a takhmis to omit certain verses (bayts) of the original ghazal.

This phenomenon is also observed in Dilafgor’s takhmis poems. For instance, in Dilafgor’s takhmis based on Muqimiy’s “Sharob” ghazal, the third verse was omitted. Furthermore, alterations are found in the first verse.<sup>48</sup> While Q. Pardayev’s research presents the first line of this ghazal as “Soqiyo, jome karam qil, qilmay istig‘no sharob”, in Dilafgor’s takhmis, it appears as “Soqiyo, lutf ayla jomim, qilma istig‘no, sharob”. Detailed information regarding these variations is provided within the dissertation.

The collection “Gulshani Dilafgor” was published in the Cyrillic alphabet in 2011. The study of this edition, published in 1914 in Tashkent by Yakovlev and later as a lithographic edition in 1916 at the G‘ulomiya printing house, shows that there are differences between the original text and the published version. These alterations in the published version of Dilafgor’s poems can be categorized into two types: 1) phonetic and lexical changes (alterations of

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<sup>48</sup> See: Пардаев Қ. У. Муқимий шеърятининг матн тарихи, таҳрири ва талқини. Филол. фан. д-ри дисс. – Тошкент, 2020. – Б. 127.

sounds and words); and 2) structural changes involving lines (misra), couplets (bayt), and stanzas (band) In the verse, the name of the Prophet Seth (Shis alayhissalom) was incorrectly rendered as “Shish”.

*Bahaqqi hurmati hazrati Odam,  
Shish, Solih, Nuh, nabiyi mukarram. (34)*

Furthermore, it is observed that scribes occasionally omitted the conjunction “va” (and) between linked words, operating under the assumption that the reader would possess sufficient knowledge to recognize these implicit connections. The example cited above illustrates such a case. In our view, the text should be translated and reconstructed in the following manner:

*Bahaqqi hurmati hazrati Odam,  
Shis-u Solih-u Nuh-u nabiyi mukarram.*

Cases related to the transliteration of Arabic characters are frequently observed in the context of the alif maqsura or ya-alfiyya. For instance, the original text of the following sample is as follows:

آلهى حرمت حضرت عيسى  
عاصى لارگا نصيب ايتگيل شفاعت (3)

Actually, this couplet should be translated in such a way:

*Iloho, hurmati hazrati Iso,  
Osiylarga nasib etgil shafaoat.*

This is because a rhetorical address was employed in the verse through the use of the alif maqsura. Rhetorical address, which was a fundamental element of the art of oratory in ancient times (Greece and Rome), has become one of the factors ensuring stylistic distinctiveness in literature.

The essence and stylistic nuances of a rhetorical address can vary significantly depending on the poet's intent and the nature of the entity being addressed, ranging from the Almighty to specific individuals of various social standings<sup>49</sup>.

Based on the context, the poet is beseeching the Creator to forgive the sins of his servants out of respect for the Prophet Jesus (Isa alayhissalom). In the transliteration (tabdil), the text was presented in a flawed manner. Consequently, the representation of the alif maqsura in the transliterated version is incorrect, which has led to a distortion of the rhetorical address itself:

*Ilohiy, hurmati hazrati Iso,  
Osiylarga nasib etgil shafaoat. (34)*

In the example presented here, errors occur in two instances. While one can be regarded as a technical error, the other is distinguished by its non-compliance with the orthographic rules of the Uzbek language:

<sup>49</sup> Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: “O‘zbekiston” НМИУ, 2014. – Б. 150.

*Varna kelmas, deb Dilafgor rishtai ummedini,  
Kelsa bir kun ne ajab, ul oshnodin ayrilib. (13)*

The first error is observed in the word “kelmas” (will not come). Throughout this ghazal, from the matla (opening couplet) to the maqta (final couplet), the verses depict the lyrical hero’s loss of hope regarding the arrival of his beloved. In the original manuscript, this is also explicitly rendered in the form “kelmas”. Furthermore, the word “Umid” (Hope)<sup>50</sup> was recorded as “Umed”, which is inconsistent with the orthographic rules of the Uzbek language. Even if the spelling were adjusted to satisfy the requirements of the poetic meter (aruz), it would have been more appropriate to render it as “ummid” (with a doubled 'm'). Numerous examples of such textual discrepancies and inconsistencies have been meticulously analyzed and brought to light within this dissertation.

The subsequent section of the second chapter explores the “**Thematic Range and Poetics of Dilafgor’s Poems**”. An analysis of Dilafgor’s poetry reveals a diverse corpus of lyrical works dedicated to Sufism, religious and enlightenment themes, social issues, and the themes of science, education, and romantic love. In Dilafgor’s works, as in those of many poets, there are also poetic letters<sup>51</sup>, and P. Qayumiy, in “Tazkirayi Qayyumiy,” refers to this type of poem by Dilafgor as a “Salomnoma.”<sup>52</sup>

I. Abdullayev, while evaluating the works of Arabic-writing authors of Movarounnahr in the 10th–11th centuries, lists a number of genres found in their творчество. Among them, he also mentions ikhvaniyat. In particular, he states: “Ikhvaniyat are poems about brotherhood and friendship. This is also one of the genres used in Arabic poetry (75, vol. 2, p. 136).” Ikhvaniyat appears in Arabic literature both as an independent qasida and in the form of individual poetic pieces. In such works, the poet addresses a friend in verse, expressing his loyalty, selfless friendship, sincere love, and genuine goodwill.

Dilafgor’s oeuvre also includes poetic epistles (*nomah*). One is titled “A Qasida from Dilafgor to Khislat Eshon”, and the other is titled “Duoi Salom” (A Prayer of Greeting). As certain aspects of both poems were analyzed in the first chapter, they will not be detailed extensively here. Nevertheless, these two poems serve as vital historical records, illuminating the social and literary environment in which Dilafgor lived and worked, as well as the circles in which he moved. Furthermore, they provide insight into his worldview and the figures who influenced his creative development. For instance, “A Qasida from Dilafgor to Khislat Eshon” identifies the individuals within the Tashkent literary circles with whom the poet collaborated. Similarly, “Duoi Salom” discusses the author’s contemporaries from Piskent.

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<sup>50</sup> See: Ўзбек тилининг қисқача имло луғати. –Тошкент: Фан, 1962. – Б. 200.

<sup>51</sup> Пўлотжон домудла Қайюмий. Тазкирай Қайюмий. – Тошкент, 1998. 2-жилд. – Б. 425.

<sup>52</sup> Пўлотжон домудла Қайюмий. Тазкирай Қайюмий. – Б. 379.

As noted by A. Moydinova: “The tradition of composing *muwashshah* (acrostic poems) in the literature of the Uzbek National Awakening during the late 19th and early 20th centuries was characteristic not only of the literary circles in Kokand, Tashkent, and Khwarazm but of poets across all regions of Turkestan”<sup>53</sup>. The researcher also highlights that Tashkent poets of this period, such as Miskin, Khislat, Sidqiy, Kamiy, Almaiy, Tavallo, and Avloniy, composed works in the *muwashshah* genre. Dilafgor can also be included in this group of *muwashshah* writers. The collection “*Gulshani Dilafgor*” contains *muwashshahs* dedicated to the names Abdullohjon, Dorobxon, Nabijon, Avazxon, Asror, Dorojon, Qorixon, Doqojon, and Nazirjon. If we include the *muwashshah* written for the name Bo‘ta (which lacks a *maqta* and was discussed in the previous section), the poet’s total contribution to this genre amounts to ten poems.

To enhance the impact and persuasiveness of his views and to ensure artistic quality, Dilafgor actively employed classical Eastern literary devices such as *iqtibas* (quotation from sacred texts), *kalomi jomi’* (concise yet profound speech), and *ruju* (rhetorical regression).

The first section of the third chapter, titled “**Structure and Textual Comparison of Dilafgor’s Qissai Zufunun**”, is dedicated to a “**Comparative Analysis of the Sources of Qissai Zufunun**”.

Numerous folk tales (*qissas*) and anonymous epics (*dastans*) related to this theme can be found in the manuscript collections of our Republic. For instance, the manuscript held in the main collection of the Abu Rayhon Beruniy Institute of Oriental Studies under inventory number 2067 is a versified version of the tale. Following the *Bismillah*, it commences with couplets of *hamd* (praise for the Almighty) and *na’t* (praise for the Chahoryor – the four Rightly Guided Caliphs). The text of the *qissa* reveals that this poetic work was narrated on the authority of Abdullah ibn Abbas.

Manuscript number **639** in the collection represents a prose version of the tale. The narrative begins with the traditional opening: “Know and be aware, O seeker of God's grace in both worlds, that this is a wondrous and marvelous tale, the sweetest of stories and the finest of words...” It is noted that Abdullah ibn Abbas (may Allah be pleased with him) narrated this account as a legacy for posterity, detailing the battles between Imam Hanafiya and Zufunun, as well as the conflicts involving Hazrat Ali (may Allah ennoble his countenance) against certain infidels. The primary narrator (*rawi*) relates that one day, Imam Muhammad Hanafiya felt a desire to hunt gazelles, and the plot unfolds through a sequence of events occurring during his hunt.

In manuscripts **6134** and **7589**, the work is titled “*Qissayi Zifnun: Regarding the Battle between Muhammad Hanafiya and Zifnun*”. It similarly attributes the narration to Abdullah ibn Abbas, describing the tale as “the jewel of fair-faced beauties”. This version specifies that Imam Muhammad Hanafiya

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<sup>53</sup> Muiydinova A. O‘zbek milliy uyg‘onish adabiyotida *muwashshahchilik*: an‘ana va individuallik: Filol. fan. bo‘yicha fals. dok (PhD) diss. – Toshkent, 2023. – B. 18.

set out for the wilderness accompanied by Ismail and Qosim (the sons of Hazrat Abu Bakr Siddiq) and his servant Muqbil. Related works on the same subject are also found in manuscripts **4868, 4600, 7114, 6005, 392, 4633, and 391**, which are further discussed within this dissertation.

Within the “Qissai Zufunun” cycle, the protagonist's name also appears as “Zignun”, referring to the daughter of the King of Eram. However, the author notes that according to classical lexicographical sources such as “Lughatnomai Dehkhudo”, “Lughati Fors”, and “Burhoni Qote”, the correct form is “Zifunun”. In the plot, Zignun, hearing of Muhammad Hanafiya’s courage and valor from her father, becomes eager to challenge him in battle.

In Uzbek literature, Nurmuhhammad Andalib (1712–1780) is a prominent figure who dedicated works to Islamic historical figures, particularly Hazrat Ali. Another notable creator of tales involving Hazrat Ali and Muhammad Hanafiya is Sobir Sayqaliy Hisoriy (1730–1798). While Andalib’s “Zayn ul-Arab” and “Bobo Ravshan” focus on the persona of Hazrat Ali, and Sayqaliy’s “Qissai Sayqaliy” also addresses Alid themes, neither of these authors produced a *dastan* (epic) based specifically on the “Qissai Zufunun” plot.

Dilafgor’s “Qissai Zufunun” is composed entirely in verse. In the introduction, the author states that he translated the work from Persian into Turkic. The poem consists of thirty sections, each interconnected by the evolving relationship between Muhammad Hanafiya and Zufunun, with every chapter introducing a new narrative development.

The final section of the chapter is titled **“A Study of Qissai Zufunun and Its Manuscript Sources”**. Presently, three manuscript copies of Dilafgor’s “Qissai Zufunun” are known to exist. Two of these are preserved in the main collection of the Abu Rayhon Beruniy Institute of Oriental Studies under the Academy of Sciences of Uzbekistan, cataloged as inventory numbers 4868 and 11940. A third copy is held in the collection of the Institute of Oriental Studies of the Russian Academy of Sciences under the shelf mark S 1533 (Nov 1132). Within the scope of this research, it was not possible to consult the manuscript held at the Russian Academy of Sciences (S 1533). Consequently, the comparative textual analysis was conducted based on manuscripts 4868 and 11940 from the Abu Rayhon Beruniy Institute. In particular, the following passage from manuscript 11940 pertains to the justification and occasion for the work’s composition (sababi ta’lif):

*Yetolmas forsiy tilga har qayu nos,  
Bu boisdin turkiyga ayuhannos.*

As a result, fifteen couplets (bayts) were found to be missing from the beginning of the work, leading to the omission of the sections dedicated to the hamd (praise of God), the na’t (praise of the Prophet), and the encomiums of the chahoryors.

A comparative analysis of the two manuscripts reveals significant lacunae in manuscript no. 4868: thirty-four couplets are missing from the twenty-ninth section, and twenty-one couplets are absent from the thirtieth section.

Furthermore, two munojots (supplications) consisting of fourteen and seven couplets, respectively, are entirely missing from this copy. These physical deficiencies in the text resulted from damage caused by unfavorable storage conditions. Another distinct textual discrepancy is observed in manuscript no. 11940, where the headings intended to separate chapters were omitted. In the tradition of manuscript production (*kitobat*), scribes typically left blank spaces for headings, intending to fill them in later using red or other contrasting ink – a process known as rubrication. Frequently, for various reasons, this task remained unfinished, leading to the structural gaps noted above. Such defects are then perpetuated in subsequent copies derived from the faulty manuscript. As we do not possess the author’s original autograph or a manuscript reviewed by the author within his lifetime, it remains difficult to determine whether these textual variations are posthumous edits or innovations introduced by scribes. This inquiry is further complicated by the impossibility of constructing a definitive stemma codicum (manuscript genealogy) due to the limited number of extant sources.

Beyond the aforementioned discrepancies, a comparative analysis of the manuscripts reveals further textual variations. These differences manifest in several ways: the complete alteration of a couplet (*bayt*), the modification of a single line (*misra*), or the changing of a specific hemistich (half-line). Such alterations inevitably lead to disruptions in the thematic continuity between verses, the internal logic of the couplet, and the formal structure of the rhyme (*qafiya*) and refrain (*radif*).

**We shall examine some of these edits and variations.** For instance, the comparison of the two manuscripts shows cases where a couplet in one version has been entirely rewritten. Some of these changes appear to be intended to clarify the meaning (*content-based emendations*), where either a single line or a segment of a line has been modified. A prime example is found in manuscript no. 4868, where the following couplet is rendered as follows:

*Bu tarzda debtor roviyoni axbor,  
Bayon etti va noqiloni osor.*

Conversely, in manuscript no. 11940, the verse is rendered in the following form:

*Qiluptur roviyotlar rivoyat,  
Aliy farzandidin hikoyat.*

In the first line (*misra*) of the couplet, the core meaning remains largely intact; only the presentation of information regarding the narrators' (*rawis*) accounts has undergone a minor stylistic variation. However, a significant discrepancy arises in the second line of manuscript no. 4868, where the specific subject matter or the primary focus of the narrative remains ambiguous and is not explicitly defined.

In the revised version found in manuscript no. 11940, this passage has been clarified, explicitly identifying the narrative as being centered on Muhammad Hanafiya, the son of Hazrat Ali.

A comparative study of the two manuscripts reveals that certain emendations in manuscript no. 11940 served to restore the semantic clarity that was obscured or missing in parts of manuscript no. 4868. For instance, the following example illustrates this point:

*Yotub erdi biyobon uzra ul shoh,  
G'ulomi g'or ichidin chiqti nogoh.  
Xabar oldi kelib shahzodadin **ul**,  
Xazon bo 'lg'oyin kulbangda ki yotur ul.*

The first of these couplets refers to the ghulom (slave or servant) who brought tidings from Muhammad Hanafiya. Although the narrative continues in the first line of the second couplet with the phrase, “Xabar oldi kelib shahzodadin **ul**” the use of the third-person pronoun “he” (ul) fails to explicitly identify the specific individual involved. Conversely, in manuscript no. 11940, this ambiguity is resolved by...:

*Xabar oldi kelib shahzodadin **qul***, – the text was changed in this way to clearly show the person who brought the news. However, the second line of the second couplet still remains unclear in meaning. For this reason, it is somewhat difficult to understand the author's original message:

*Xazon bo 'lg'oyin kulbangda ki yotur ul.*

In manuscript no. 11940, this passage was modified as follows to resolve the confusion. By changing the phrasing, the scribe made the sentence structure clearer and the meaning easier to follow.

*Xazon bo 'lg'on gulistondek yotur ul.*

In this version, the meaning is made much clearer. The author uses a poetic comparison, where the prince is compared to a garden (*guliston*) that has been touched by autumn (*xazon*). This metaphor effectively highlights the prince's difficult situation or his state of sorrow.

The edits in the following couplet are also aimed at making the meaning clearer. In manuscript no. 4868, the verse appears in this form:

*Dedi shahzodakim, ey sho 'x ra 'no,  
**Xayoling ne seni, ey huri zebo?***

In manuscript no. 11940, the following changes were made to the text:

*Dedi shahzodakim, ey sho 'x ra 'no,  
**Maholing ne seni, ey huri zebo?***

In the first version, the meaning is fully expressed. In the second version, the word “mahol” is used instead of “xayol”. Although this change fits the rhyme, it disrupts the intended meaning. The word “mahol” (محال) signifies

something impossible or unrealistic<sup>54</sup>. Here, “xayol” should form an idāfa construction with “mahol” to become “xayoli mahol”, creating the meaning: “What is this impossible dream of yours?” While the second edit attempts this, the idāfa construction causes a break in the poetic meter. Therefore, the first version should be accepted as the correct one.

**Edits made to ensure the thematic continuity of the text.** A comparison of the manuscripts reveals that in certain places, changes were introduced to resolve disruptions in the logical flow of the content. For instance, in manuscript no. 4868, the following couplet fails to establish a thematic connection with the verse that follows it:

*Qabul aylay ani men shavhari xos,  
Talabgor bo 'lsa kelsun har qayu nos.  
**Bayon aylab olamg'a oshkora,**  
Yurardi har taraf aylab shikora.*

This deficiency has been resolved in manuscript no. 11940 as follows, ensuring thematic continuity:

*Debon olamg'a aylab oshkora,  
Yurardi har taraf aylab shikora.*

In addition to these, the manuscript comparison reveals edits where lines of a couplet or entire verses have been transposed, as well as deficiencies caused by the omission of specific lines or verses. These instances have been subjected to detailed analysis within the dissertation.

## CONCLUSION

Based on the study of the sources and the textual analysis of Dilafgor's works, the following conclusions were reached:

1. Mulla Bori Shermuhammad Hoji ogli (1882–1949) lived and worked in the Piskent district of the Tashkent region. He was widely known among the people as Mulla Abdulboriy, and his literary pen name was Dilafgor. He maintained creative ties with prominent members of the Tashkent literary circle, such as Kamiy, Xislat, Shavkat, Muztarib, Tavallo, Murodxoja Solixxoja ogli, M. Toshqin, Yusuf Saryomiy, Muqimiy, Toychi Hofiz Shobarot, Shojalil, and Solih Hoji.

2. The book “Gulshani Dilafgor”, printed at the Yakovlev press in 1914 and the Gulomiya press in 1916 in Tashkent, contains 32 ghazals, 1 murabba, 21 mukhammas, 2 musaddas, 1 fard, 1 qasida, and 1 chiston. Eight ghazals and two mukhammas were included in the 1st volume of the 4th tome of the “Uzbek Literature” chrestomathy (1960), while four ghazals and two mukhammas were included in the book “Asrlar Nidosi” (1982). Some poems in these later publications are not found in “Gulshani Dilafgor”. The poet's

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<sup>54</sup> Персидско-русский словарь. II том. – Москва: Советская энциклопедия, 1970. – С. 473.

“Marsiyalar Daftari” (Book of Elegies) includes ghazals (7), murabbas (2), mukhammas (8), musaddas (1), and masnavis (3). Additionally, some of his poems are found in Muhammad Nosih bin Ali Muhammad's “Bayoz ma’al gulshani ash’or” and Mominjon Toshqin’s “Toshkent shoirlari”. O. Sharafiddinov also included Dilafgor's poems in the “Chrestomathy of the History of Uzbek Literature: 15th-19th Centuries”. In the sixth volume of “Shashmaqom”, his ghazal with the radif “Ustina”, which is not in “Gulshani Dilafgor”, is provided along with its Russian translation as an example for the third tarona of “Dugohi Husayn” IV in the second section of “Segoh”.

3. Mulla Bori’s work “Qissai Zufunun”, which depicts the events between Hazrat Ali's son, Muhammad Hanafiya, and his beloved Zufunun, has also been preserved. Two manuscripts of “Qissai Zufunun” are kept in the main collection of the Abu Rayhon Beruniy Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under inventory numbers 4868 and 11940. Another manuscript of the story is preserved in the collection of the Institute of Oriental Studies of the Russian Academy of Sciences under the number S 1533 (Nov 1132).

4. Twenty-one mukhammas poems penned by Dilafgor are known to us. Nine of these are takhmis poems based on the ghazals of Muqimiy, Miskin, Zavqiy, Haziniy, Abu Bakr Siddiq, and Furqat. As is common in the history of Eastern literature, the author did not always provide a response to every single couplet of the ghazals he selected for his takhmis. In the ghazals chosen by Mulla Bori, words appear that were not present in the original source. Furthermore, during the process of writing a takhmis, Dilafgor introduced changes to certain words to ensure his own added lines harmonized with the text of the original ghazal. Errors and alterations occurred in the publication of Dilafgor's poetry. In some instances, these errors undermine the historical accuracy of the work, while in others, they lead to a distortion of both the artistic form and the meaning. Additionally, many mistakes arose from a failure to follow the spelling rules of the Uzbek language or the grammatical rules of Arabic and Persian.

5. In Dilafgor's creative work, a generation that glorifies enlightenment, condemns ignorance, and strives for scientific achievement is celebrated in harmony with themes of liberty and freedom. Alongside these, his poetry encompasses a series of mystical (Sufi), religious-educational, romantic, and social themes. He employed various genres and poetic arts to express his creative inclinations. Notably, his poetry includes examples of “poetic letters”, a form that became popular among Turkestan poets in the late 19th and early 20th centuries. This tradition of writing poetic letters originated in Arabic literature and is known as ikhwaniyyat. To enhance the emotional impact, provide evidence for his views, and ensure artistic quality, he actively utilized

classical Eastern literary devices such as iqtibas (quotation), kalomi jomi' (concise speech), and ruju (return/correction).

6. While stories dedicated to the lives of important figures in Islamic history began to emerge in Uzbek literature from the 11th and 12th centuries, works focusing specifically on Muhammad Hanafiya appeared starting from the 16th and 17th centuries. This series of stories can be divided into two groups: the first belongs to the jangnoma (war epic) genre and is titled "Jangnomai Muhammad Hanafiya"; the second group consists of stories depicting the events between Muhammad Hanafiya and Zufunun. These are titled "Qissai Zufunun" or "Jangnomai Zufunun". Furthermore, the first of these series was composed in verse, while the second was written in prose.

7. In the stories belonging to the "Qissai Zufunun" series, the name Zufunun is sometimes written as Zig'nun. These stories tell the tale of Muhammad Hanafiya and Zig'nun, the daughter of the King of Eram. According to historical dictionaries like "Lughatnomai Dekhuda" and "Burhoni Qote", the original form of the name is "Zifunun". In the story, the princess hears about Muhammad Hanafiya's great courage from her father and becomes eager to challenge him in battle.

8. In Uzbek literature, Nurmuhhammad Andalib (1712–1780) is known for writing works about famous Islamic figures, especially Hazrat Ali. Another creator of stories related to Hazrat Ali and Muhammad Hanafiya is Sobir Sayqaliy Hisoriy (1730–1798). In Andalib's work, the stories "Zayn ul-Arab" and "Bobo Ravshan" focus on Hazrat Ali. Similarly, Sayqaliy's works like "Zayn ul-Arab" and "Qissai Sayqaliy" also include themes about Hazrat Ali. However, although these authors wrote about Hazrat Ali and Muhammad Hanafiya, they did not create any poems or epics based on the specific plot of "Qissai Zufunun".

9. In all versions of "Qissai Zufunun" (both in poetry and prose), it is claimed that the story is based on the narrations of Abdullah ibn Abbas, the author of "Tafsiri Ibn Abbas". However, no information confirming this can be found in scientific literature. In all versions of the story, the sequence of events remains the same, and some are divided into thirty chapters. Dilafgor's version of "Qissai Zufunun" is written in poetry. At the beginning of the work, the author mentions that he translated it from Persian into Turkish (Uzbek). The story consists of thirty chapters. Each chapter is linked to the next by events that define Muhammad Hanafiya's relationship with Zufunun, and every chapter introduces a new event.

10. In the manuscripts of Dilafgor's "Qissai Zufunun", some pages have been lost over time due to poor storage and handling. As a result, the beginning of manuscript No. 11940 and the end of manuscript No. 4868 are missing. By comparing these manuscripts, more than a hundred textual

differences were identified. These differences happened either because the source text was already damaged or because the scribes (the people who copied the text) made “creative” changes. These variations can be seen in: improvements to the clarity and logical flow of the story, missing lines or entire couplets, swapped positions of lines or couplets within the poem.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.41.01 ПО ПРИСУЖДЕНИЮ  
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ  
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ**

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

**МАНСУРОВ СОБИР ХАМРОЕВИЧ**

**ИСТОЧНИК И ТЕКСТОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ  
ПРОИЗВЕДЕНИЙ МУЛЛЫ БОРИ – ДИЛАФГОРА**

10.00.10 – Текстология и литературное источниковедение

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

**Ташкент – 2026**

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под №B2021.2.PhD/Fil 1895.

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Защита диссертации состоится «6» 04 2026 года в 14<sup>00</sup> часов на заседании Научного совета **DSc.03/2025.27.12.Fil.41.01** Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (Адрес: 100100, город Ташкент, Яккасаройский район, улица Юсуфа Хос Хожибя, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, [www.tsuull.uz](http://www.tsuull.uz); e-mail: [monitoring@tsuull.uz](mailto:monitoring@tsuull.uz)).

С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована под номером 410). Адрес: 100100, город Ташкент, Яккасаройский район, улица Юсуфа Хос Хожибя, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, [www.tsuull.uz](http://www.tsuull.uz); e-mail: [monitoring@tsuull.uz](mailto:monitoring@tsuull.uz).

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

**Актуальность и востребованность темы исследования.** В последние годы в мировом литературоведении усиливается внимание к углублённому изучению литературного наследия отдельных представителей исламского мира прошлого, анализу их идейно-художественных взглядов, а также к исследованию их творчества на основе первичных рукописных источников. В этом контексте особое значение приобретает изучение специфического потенциала национальных литератур в системе восточной словесности, что позволяет выявить особенности межкультурных и межлитературных взаимодействий. Выявление, анализ и научное освоение рукописных источников выступает важным направлением, поскольку они являются ценными памятниками, проливающими свет не только на прошлое, но и на ранее неизвестные страницы новейшей истории, ставя перед текстологией и источниковедением актуальные научные задачи.

Мировое научное сообщество уделяет значительное внимание исследованию художественно-эстетического мышления авторов, идейных истоков их произведений, а также проведению текстологических и сравнительно-текстовых исследований. Масштабное изучение уникальных рукописных памятников, оставленных предшествующими поколениями, способствует расширению международного научного взаимодействия и формирует основу для комплексных исследований в области узбекской текстологии и источниковедения.

В Республике Узбекистан в последние годы особое внимание уделяется изучению личности и творческого наследия авторов, чьи произведения ранее не получили должного научного освещения, а также определению их места в истории узбекской литературы. В этой связи активизируются исследования в области литературоведения, в частности текстологии и литературного источниковедения. Следует отметить, что в качестве составной части этих научных изысканий значительно возрос интерес к изучению наследия авторов конца XIX — первой четверти XX века, в чьём творчестве отражены идеи национального возрождения, свободы народа, просвещения, а также религиозно-просветительская проблематика, ранее ограниченная в условиях прежней идеологической системы. К числу таких недостаточно изученных авторов относится и Мулла Бори Дилафгор, чьё литературное наследие до настоящего времени не получило всестороннего научного анализа.

Данное диссертационное исследование в определённой степени направлено на реализацию задач, обозначенных в Указах Президента Республики Узбекистан от 13 мая 2016 года № УП–4797 «Об организации Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои», от 21 октября 2019 года № УП–5850 «О мерах по кардинальному повышению роли и авторитета узбекского языка как государственного языка», постановлениях от 24 мая 2017 года №ПП–2995 «О мерах по дальнейшему совершенствованию деятельности Академии наук, организации, управления и финансирования научно-исследовательской

деятельности» и от 17 февраля 2017 года №ПП–2789 «О мерах по дальнейшему совершенствованию деятельности Академии наук, организации, управления и финансирования научных исследований», а также других нормативно-правовых документах, регулирующих данную сферу деятельности.

**Цель исследования** заключается в определении первоисточников научной биографии и литературного наследия Дилафгора, сравнительном анализе его произведений с текстом рукописных, литографических и печатных копий, а также в научном обосновании места поэта в узбекской литературе.

**Задачи исследования** заключаются в следующем:

определить источники биографии Дилафгора, хранящиеся в различных фондах и в личных архивах его потомков, на их основе восстановить научную биографию поэта;

провести текстовое сравнение рукописных и литографических копий поэзии поэта, выявить расхождения между первоисточниками и печатными копиями;

выявить малоизвестные лирические произведения Дилафгора, провести сравнительный анализ текстов произведений “Qissai Zufunun”, “Marsiyalar daftari”, определить их структуру и специфику;

классифицировать тематику стихотворений поэта, научно обосновать его мастерство в использовании различных художественно-образных средств, обеспечивающих выразительность его произведений.

**Объект исследования** - источники, посвященные биографии Дилафгора и произведения “Gulshani Dilafgor”, “Marsiyalar daftari” и “Qissai Zufunun”.

**Предмет исследования** - анализ источников, относящихся к научной биографии Дилафгора, сравнительное изучение его произведений на основе рукописей, литографий и печатных копий, а также анализ выявленных текстовых расхождений.

**Методы исследования.** В работе использованы сравнительно-исторический, биографический и герменевтический методы.

**Научная новизна исследования** заключается в следующем:

выявлены источники биографии Дилафгора, хранящиеся в различных фондах и личных архивах его потомков; уточнены сведения о рождении, образовании, семейном положении и круге друзей поэта; восстановлена его научная биография;

выявлены текстовые различия путём сопоставления рукописей и литографий лирических произведений автора, в результате чего были идентифицированы и введены в научный оборот более десяти стихотворений поэта, а также копий публикаций, ранее неизвестных научному сообществу;

впервые введены на основе первоисточников в научный оборот данные произведения, и в результате сравнительного анализа текстов источников на примере произведений поэта “Qissai Zufunun” и “Marsiyalar daftari” доказана их структура и научная ценность;

определены объем, жанровое разнообразие и тематика стихов Дилафгора, научно обосновано мастерство поэта в использовании различных художественно-образных средств, обеспечивающих художественную выразительность его произведений.

**Практические результаты исследования** заключаются в следующем:

выявлены источники, относящиеся к биографии поэта; на основе материалов, хранящихся в различных фондах и личных архивах потомков поэта, уточнены сведения о его рождении, образовании, семейном положении и круге общения; восстановлена научная биография Дилафгора;

собраны источники по наследию поэта из республиканских фондов, библиотек и личных архивов; проведена их монографическая характеристика; определены объём, жанровое разнообразие и тематика его стихов, а также научно доказано художественное мастерство поэта.

выявлены и введены в научный оборот более десяти стихотворений поэта в результате текстового сравнения рукописей и литографий, а также печатные копии лирических произведений Дилафгора, ранее неизвестных научному сообществу;

впервые введены в научный оборот на основе первоисточников произведения “Qissai Zufunun” и “Marsiyalar daftari”; осуществлён табдил произведения “Qissai Zufunun” на основе копий существующих источников.

**Достоверность результатов исследования** обусловлена комплексной работой с первичными рукописными и летописными источниками, использованием литературы по теории текстологии, чёткой постановкой исследовательской проблемы, внедрением теоретических идей и выводов в практику, подтверждением результатов компетентными организациями, введением в узбекскую литературу произведений другого поэта, а также подготовкой к печати и введением в научный оборот текста его произведений.

**Научная и практическая значимость результатов исследования.** Научная значимость результатов диссертации определяется тем, что полученные научные выводы и теоретические обобщения служат теоретической основой для изучения творческого наследия поэтов первой половины XX века, используются при формулировании научных выводов, проведении исследований в сфере текстологии и литературного источниковедения, а также при изучении истории узбекской классической литературы.

Практическая значимость результатов исследования заключается в том, что они могут быть использованы при проведении научных исследований по истории узбекской классической литературы, подготовке монографий и методических пособий для учащихся, а также при создании учебной литературы по дисциплинам «История узбекской литературы», «Узбекская классическая литература», «Основы текстологии» и «Теория текстологии».

**Внедрение результатов исследований.** На основе результатов исследования биографии Дилафгора, его девона, а также трудов “Marsiyalar daftari” и “Qissai Zufunun”:

теоретические выводы о текстовых различиях, установленных в результате сравнения рукописей и литографий лирических произведений, а также копий публикаций, связанных с биографией Дилафгора и хранящихся в различных фондах и архивах республики, выявленных в более чем десяти стихотворениях поэта, ранее неизвестных научному сообществу, были реализованы в практическом проекте PF-201912258 “Создание многоязычной (узбекский, русский, английский) электронной платформы узбекской литературы” в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка №04/1-5748 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 1 декабря 2025 года). В результате новые факты, касающиеся биографии Дилафгора и источников его произведений, были использованы при подготовке материалов электронной платформы;

научно обоснованные теоретические выводы о мастерстве Дилафгора в использовании различных художественно-образных средств, обеспечивающих объем, жанровое разнообразие, тематический охват и художественную выразительность его стихов, были использованы в проекте PL-52 tur-21091433 “Создание платформы баз данных статей об узбекских реалиях (на основе критериев электронной энциклопедии «Википедия»)» (справка №04/1-5750 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 1 мая 2025 года), выполненном в 2022–2023-годах. В результате исследования эти научно обоснованные теоретические выводы об объёме, жанровом разнообразии, тематическом масштабе и художественном мастерстве стихов Дилафгора были использованы при создании электронной платформы;

новые научные сведения и выводы о структуре и научной ценности произведений поэта, впервые введенные в научный оборот на основе первоисточников и в результате сравнительного анализа текстов источников, были использованы в инновационном проекте PL-402104474 “Создание электронной платформы “Bolalaradabiyoti.uz” и ее мобильного приложения” в рамках государственных научно-технических программ, предусмотренных на 2021-2023 годы (справка №04/1-5749 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 1 декабря 2025 года). В результате научные материалы, касающиеся структуры и научной ценности произведений “Qissai Zufunun”, “Marsiyalar daftari” были дополнены и обогащены материалами электронной платформы;

научные выводы об объёме, жанровом разнообразии и тематическом масштабе стихов Дилафгора, а также научное обоснование мастерства поэта в использовании средств художественной изобразительности, были использованы при подготовке сценариев передач телеканала «Mahalla» Национальной телерадиокомпании Узбекистана (справка №02-16-274 от 11

ноября 2025 года государственного учреждения «Телерадиоканал «Mahalla»). В результате включение новых научных сведений об объёме, жанровом разнообразии, тематическом масштабе и художественной специфике поэзии Дилафгора способствовало повышению научно-просветительского уровня данных телепередач.

**Апробация результатов исследования.** Результаты исследования обсуждены на 4 международных и 5 республиканских научно-теоретических конференциях.

**Публикация результатов исследования.** По теме исследования опубликованы 16 научных статей, из них 7 - в изданиях, рекомендованных для публикации основных научных результатов докторских диссертаций Высшей аттестационной комиссией при Министерстве высшего образования, науки и инноваций Республики Узбекистан, в том числе 5 - в республиканских и 2 - в зарубежных журналах.

**Структура и объём диссертации.** Диссертация состоит из введения, трёх глав, вывода и списка литературы. Объём диссертации составляет 130 страницы.

**E'LON QILINGAN ISHLAR**  
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