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

O‘ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI ALISHER NAVOIY NOMIDAGI DAVLAT ADABIYOT MUZEYI

RUSTAMOVA DILNOZA AHMAD QIZI

ALISHER NAVOIY DEVONLARI TOSHBOSMA NUSXALARINING MATNIY-QIYOSIY TADQIQI

(Adabiyot muzeyi fondi misolida)

10.00.10 – Matnshunoslik va adabiy manbashunoslik

FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) ILMIY DARAJASINI OLISH UCHUN YOZILGAN DISSERTATSIYASI AVTOREFERATI

Toshkent – 2025

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dissertatsiyasi avtoreferati mundarijasi**

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

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2024.3.PhD/Fil3655 raqam bilan ro'yxatga olingan.

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Ilmiy rahbar:	**Hasanova Shafoat Saidbekovna** filologiya fanlari doktori, katta ilmiy xodim
Rasmiy opponentlar:	**Shodmonov Nafas Namozovich** filologiya fanlari doktori, professor
	Mullaxo'jayeva Karomat Toshxo'jayevna filologiya fanlari nomzodi, dotsent
Yetakchi tashkilot:	**Mirzo Ulug'bek nomidagi O'zbekiston Milliy universiteti**

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H.A.Dadaboyev
Ilmiy darajalar beruvchi ilmiy kengash raisi, filol.f.d., professor

Q.U.Pardayev
Ilmiy darajalar beruvchi ilmiy kengash ilmiy kotibi, filol.f.d., professor

Sh.S.Sirojiddinov
Ilmiy darajalar beruvchi ilmiy kengash qoshidagi ilmiy seminar raisi o'rinbosari, filol.f.d., akademik

KIRISh (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida daho ijodkorlar adabiy merosini, qo‘lyozma manbalarini o‘rganish, ularning dunyo xalqlari tamadduniga qo‘shgan hissasini ko‘rsatish qanchalik muhim bo‘lsa, uning keyingi davrlar adabiy jarayonida tutgan o‘rni, matn sathida kechgan o‘zgarishlarni tahlil qilish shunchalik ahamiyatlidir. Jumladan, Sharq mumtoz durdonalari safidan joy olgan noyob qo‘lyozmalarning toshbosma kitobga ko‘chishida ishtirok etgan omillarni aniqlash, ularni tavsiflash, ilmiy istifodaga olib kirish sohadagi dolzarb muammolardan hisoblanadi.

Dunyo sharqshunosligi va adabiy manbashunosligida Alisher Navoiy qo‘lyozmalarini yig‘ish, kataloglarini yaratish, qiyosiy tahlillarini amalga oshirish, matn tahririga oid jihatlarni tekshirish, ilmiy-tanqidiy matnlarni tuzish, ilmiy-ommabop nashrlarni tayyorlash, uning bugungi o‘quvchiga beradigan adabiy-estetik vazifasini ko‘rsatish kabi salmoqli tadqiqotlar amalga oshirilgan. Shuningdek, bugungi kunda jahon va yurtimizning turli fondlari hamda shaxsiy kutubxonalaridan aniqlanayotgan ulug‘ mutafakkir ijodi aks etgan noyob nusxalarni matnshunoslikning so‘nggi yutuqlari bilan hamohang tarzda tadqiq qilish ushbu izlanishlarning uzluksiz davom ettirishni taqozo qiladi.

O‘zbek matnshunosligi va adabiy manbashunosligi XX asrning ikkinchi yarmida Navoiy asarlari qo‘lyozmalarini aniqlash, tayanch manbalarni qiyoslash, ular asosida ilmiy-tanqidiy matnlar tuzish hamda ommaviy nashrlarni tayyorlash barobarida ko‘plab yutuqlarga erishdi. Buyuk shoir ijodining joriy yozuvdagi nashrlari yosh avlodning ma’naviy dunyosini shakllantirishda muhim omil bo‘lib xizmat qildi. Zero, “Alisher Navoiyning bebaho ijodiy-ilmiy merosi nafaqat xalqimiz, balki jahon adabiyoti tarixida, milliy madaniyatimiz va adabiy-estetik tafakkurimiz rivojida alohida o‘rin tutadi”[1]. Shunisi ahamiyatliki, Navoiy ijodiy merosi har qanday davr adabiy muhitining doimiy ishtirokchisidir. Ijodkor lirikasining asosiy qismi bo‘lgan “Xazoyin ul-maoniy”ning H.Sulaymon tomonidan tayyorlangan nashrida shoir hayotlik chog‘ida ko‘chirilgan qo‘lyozmalarga tayanilgani e’tiborga olinsa, shoirning XIX asr oxiri XX asr boshlarida nashr qilingan toshbosma asarlarining davr adabiy jarayonidagi o‘rnini belgilash alohida ahamiyat kasb etadi. Zero, Turkistonda matbaachilikning vujudga kelishi va unda Navoiy devonlarini nashr etishga alohida e’tibor qaratilgani, xususan, madrasa va maktablarda darslik sifatida o‘qitilgani, ko‘plab nusxada kitobxonlar qo‘liga yetib borgani, natijada keng miqyosda ommalashgani ham muhim tarixiy va adabiy hodisadir. Toshbosma devonlarning chop qilinish maqsadi, monografik tavsifi, matnlarining o‘ziga xos xususiyatlarini o‘rganish, XIX – XX asr adabiy jarayonida faol janrlarni ko‘rsatish, mumtoz devonchilik an’analarining davom etishi va zamonaviy kitob shakliga ko‘chishi, mumtoz matnga davr adabiy

[1] O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning 2020-yil 19-oktyabrdagi “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi PQ-4865-son Qarori. // Xalq so‘zi. – Toshkent: 2020-yil, 20-oktyabr.

tilining ta’sir ko‘rsatishi, terma devonlardagi she’rlarning ko‘proq qaysi devonlardan va qanday badiiy estetik prinsip asosida “terib olingan”ligi, kotib tahriri kabi masalalar bugungi matnshunoslik va adabiy manbashunoslikning ustuvor vazifalaridan hisoblanadi. Uzoq muddat davomida muntazam ravishda ko‘chirilgan shoir qo‘lyozmalaridan so‘ng yuzaga kelgan toshbosma devonlarni chuqur o‘rganmay, uning bajargan vazifasi, kotiblar qo‘llagan prinsiplar, matnlarning saviyasi, tarixini aniqlamay turib, ijodkor asarlarining bugungi kungacha yetib kelgan manbalari haqida yaxlit xulosa qilib bo‘lmaydi. Shu jihatlarni nazarda tutgan holda, toshbosma devonlarning noyob qo‘lyozma nusxalar va joriy nashrlar bilan matniy-qiyosiy tadqiqini amalga oshirish, chop qilingan devonlarning adabiy-tarixiy qimmatini, tarqalish hududlarini aniqlash, toshbosmadan joy olgan she’rlarning mavzu-mundarijasini belgilash masalalari ushbu dissertatsiya mavzusining dolzarb ekanligini ko‘rsatadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ – 2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 20-apreldagi PQ – 2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 24-maydagi PQ – 2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”; O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 22-maydagi 304-son “Oliy o‘quv yurtidan keyingi ta’lim tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”; 2017-yil 6-noyabrdagi 891-son “O‘zbekiston Respublikasi Fanlar akademiyasining Alisher Navoiy nomidagi Davlat adabiyot muzeyi faoliyatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”; O‘zbekiston Respublikasi Prezidentining 2020-yil 16-apreldagi PQ – 4680-son “Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to‘g‘risida”gi Qarorlari hamda sohaga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirish yo‘lida ushbu tadqiqot muayyan darajada xizmat qila oladi.

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

Muammoning o‘rganilganlik darajasi. Bugungi kunga qadar Navoiy lirikasi matnshunoslik va adabiy manbashunoslikning turli aspektlarida o‘rganilgan. Jumladan, Y.Bertels, A.Semyonov, S.Volin, O.Levend, J.Nagiyeva, E.Birnbaum, Y.Ekman, K.Turkay, O‘.Kaya, N.O‘zdaraendeli, B.Maqsudov kabi xorij olimlari[2], M.Shayxzoda, H.Sulaymon, A.Hayitmetov, Q.Munirov,

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Qolaversa, Navoiy nazmiy asarlarining toshbosma nashrlariga oid izlanishlar ham alohida e’tiborga molik. Xususan, adabiyotshunos R.Mahmudovaning toshbosma kitoblarning o‘zbek adabiyoti tarixidagi ahamiyatiga bag‘ishlangan tadqiqi shoir devonlari haqida ilk ma’lumotlarni berishi bilan xarakterlidir[4]. Ijodkor adabiy merosining toshbosma nashrlari tavsifini amalga oshirgan B.Qosimxonov esa yurtimiz kitob fondlarida 1879-1917-yillar davomida Navoiy muallifligidagi asarlarning 18 matbaada 22 nomda 171 nusxasi mavjudligini aniqlagan[5]. Biroq tadqiqotlarning akasariyatida toshbosma devonlarning nomlari sanalgan, xolos. Ularga ikkilamchi manba sifatida qaralib, umumiy mulohazalar bildirilgan, matniy xususiyatlariga to‘xtalinmagan va alohida tadqiqot obyekti qilib olinmagan. Boshqacha aytganda, Navoiy lirikasini qo‘lyozmalar, toshbosmalar va joriy nashrlarni qiyoslash orqali tadqiq qilish izchil tarzda yo‘lga qo‘yilgan emas. Zero, shoir she’riyatini to‘la-to‘kis tadqiq etish uchun uning barcha bosqichlarini (XV – XX asrlarni) to‘liq o‘rganish lozim. Jumladan, qo‘lyozmadan toshbosmaga o‘tish bosqichi ham muhim davr sanaladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Davlat adabiyot muzeyi yangi ekspozitsiyasining “Alisher Navoiy hayoti va ijodi” ekspozitsion-tematik rejasi doirasida bajarilgan.

Tadqiqotning maqsadi Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan shoir toshbosma devonlarining mufassal manbashunoslik tadqiqini amalga oshirish, ushbu toshbosma nusxalarni nodir qo‘lyozma va joriy nashrlar bilan qiyosiy aspektda tekshirish, matniy tafovutlarning yuzaga kelish sabablarini ochib berishdan iborat.

Tadqiqotning vazifalari:

Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan shoir toshbosma devonlarini to‘liq va mufassal ilmiy tavsif qilish va ularning tarkibini ilmiy asoslash;

toshbosma devonlar tarqalish arealini Turkiston va boshqa hududlar kesimida aniqlash;

toshbosma devonlarning nodir qo‘lyozma hamda joriy nashrlar bilan matniy-qiyosiy tadqiqini amalga oshirish va qo‘lyozmadan toshbosmaga ko‘chishda sodir bo‘lgan matniy o‘zgarishlarning ilmiy tasnifini qilish;

toshbosma terma devonlarni noyob qo‘lyozmalar va joriy nashrlar bilan solishtirish asnosida sodir bo‘lgan matniy o‘zgarishlar sabablarini ko‘rsatib berish va sahih matnlarni ilmiy dalillash.

Tadqiqotning obyektini O‘zR FA Davlat adabiyot muzeyi fondida saqlanayotgan Navoiy devonlarining №872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19 toshbosma nusxalari tashkil etadi.

Алишер Навоий девонлари қўлёзмаларининг таркибий-қиёсий тадқиқи. – Тошкент: Donishmand ziyosi, 2021. – Б. 677.

[4] Маҳмудова Р. Тошбосма асарлар ва уларнинг ўзбек адабиёти тарихида тутган ўрни: Филол.фан. номз. ...дисс. 1979. – Б194.

[5] Қосимхонов Б. Алишер Навоий асарларининг тошбосма нашрлари тавсифи. – Тошкент, 1988. – Б. 62.

Tadqiqotning predmetini Navoiy toshbosma devonlarining nashr tarixi tahlili, manbalarning nusxalari va ularning matniy xususiyatlari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda germenevtik, tarixiy-qiyosiy usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Toshbosma nusxalarning monografik tavsifi ilk bora amalga oshirilgan, devonlar manbashunoslik doirasida tekshirilib, faol qo‘llanilgan janrlar va ularning matn xususiyatlari, o‘ziga xos jihatlari ochib berilgan;

toshbosma devonlar chop etilish va tarqalish areali Turkiston hamda boshqa hududlar kesimida aniqlangan;

Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan, kataloglarda “G‘aroyib us-sig‘ar”, “Badoye’ ul-vasat” deb nomlangan asarlarning barchasi aslida terma devon ekanligi, ularda davr adabiy muhitidagi faol janrlarga urg‘u berilgani, devonchilik an’analariga muvofiq debocha va xotima yozish saqlab qolingani kabi xususiyatlar ochib berilgan;

toshbosma nusxalarni qo‘lyozma va joriy nashrlar bilan qiyoslash natijasida shoir rasmiy devonlariga kirmagan, biroq ayrim qo‘lyozmalarda uchraydigan 3 g‘azal va ikki ruboiy o‘rin olgani, yana 2 g‘azal va 1 ruboiyning Navoiy qalamiga mansub emasligi hamda devonlarning №306 va №237-nusxalari boshqa nashrlardan ko‘ra to‘g‘riroq matnga ega ekanligi turli farqlanishlarni ko‘rsatish orqali isbotlangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan Navoiy devonlarining 14 toshbosma nusxasi to‘liq va mufassal ilmiy tavsifi berilgan;

toshbosma devonlar qo‘lyozmalar va joriy nashrlar matnlari bilan qiyosiy-tekstologik tahlil qilinib, devonlar tadrijiylikda o‘rganilib, nusxalar bilan bog‘liq farqlanishlar kompleks dalillangan;

toshbosma devonlar chop qilinishi Navoiy ijodini tanitishda XX asr adabiy muhiti va o‘zbek adabiyotshunosligida muhim amaliy bosqich ekanligi, ularning Alisher Navoiy lirik merosini o‘rganishda ishonchli manba bo‘la olishi asoslangan.

Tadqiqot natijalarining ishonchliligi. Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan Navoiy devonlarining 872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19-toshbosma nusxalarida tanlangan she’rlar soni, janrlar ko‘lami va nomlanishi, kotiblar tahriri masalasida matnshunoslik va adabiy manbashunoslikning nazariy usullaridan foydalangan holda matniy tadqiq qilingani, o‘rinli ilmiy xulosalar chiqarilgani, olingan ilmiy natijalar vakolatli tashkilotlar tomonidan amaliyotga joriylangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Alisher Navoiy toshbosma devonlarining Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan nusxalarining ilk bor kompleks tarzda ilmiy tahlil qilingani, ularning matniy xususiyatlari

matnshunoslik va adabiy manbashunoslik fani doirasida xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, olingan xulosa va materiallardan oliy ta’lim muassasalarida bakalavriat va magistratura bosqchilari uchun “Matnshunoslik va adabiy manbashunoslik”, “O‘zbek adabiyoti tarixi”, “Navoiyshunoslik” fanlari bo‘yicha o‘quv qo‘llanma, darslik hamda maxsus kurslarni o‘qitish, Navoiy lirik merosi yuzasidan seminarlar tashkil qilishda tayyor manba sifatida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy toshbosma devonlarining matniy-qiyosiy tadqiqi bo‘yicha olingan natijalar asosida:

Navoiy lirikasining XX asrda g‘azal, tarji’band, qit’a, ruboiy, tuyuq, fard kabi faol janrlarning devonlardagi o‘rni, mavzu-mundarijasi, debocha va xotimalardagi o‘ziga xosliklar, toshbosma nusxalar tarkibidan aniqlangan she’rlar matni tahliliga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan ΠΦ-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 2024-yil 17-yanvardagi 04/1-118-son ma’lumotnomasi). Natijada, Navoiy ijodining XIX – XX asr adabiy hayotidagi o‘rni, devonlarning saviyasiga oid ma’lumotlar elektron platforma materiallarini boyitishga xizmat qilgan.

XX asr matbaachilik faoliyatida Navoiy devonlarining tutgan o‘rni, toshbosma asarlarning nashr etilish sabablari, kitobat san’atining toshbosma nusxalarga ko‘chishi, kotib va noshir hamkorligining lirik matnlarga ta’siri kabi ilmiy xulosalardan Alisher Navoiy nomidagi Davlat adabiyot muzeyida 2018–2020-yilda bajarilgan “Alisher Navoiy nomidagi Davlat adabiyot muzeyida saqlanayotgan toshbosma asarlarning elektron katalogini yaratish va nashrga tayyorlash” mavzusidagi amaliy loyihada foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasining 2024-yil 24-iyundagi 3/1255-1415-son ma’lumotnomasi). Natijada, toshbosma devonlarning ilmiy tavsifi takomillashgan, yangi ma’lumotlar bilan to‘ldirilgan.

Navoiy devonlari Toshkentdagi Breydenbax, Il’in, aka-uka Kamenskiylar, Laxtin, Portsev, G‘ulom Hasan Orifjonov, “Turkiston kuryeri” gazetasi, Turkiston harbiy okrugi shtabi, Samarqanddagi Demurov, Buxorodagi Desinskiy, Levin, Qo‘qondagi Vayner, Xivadagi Muhammad Rahimxon II matbaalari va Istanbuldagi Said Mahmudbek, Orif afandi hamda Bog‘chasaroy shaharlaridagi matbaalarda nashr etilganligi haqidagi xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston tarixi” telekanali “Taqdimot” ko‘rsatuvi ssenariylarini tayyorlashda foydalanilgan (O‘zMTRKning 2024-yil 8-yanvardagi 06-28-40-son ma’lumotnomasi). Natijada, ko‘rsatuvlar ilmiy-nazariy ma’lumotlar bilan boyitilib, ularning ilmiy-ma’rifiy saviyasi oshgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta xalqaro, 4 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 20 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop qilish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 7 tasi respublika hamda 1tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, uch bob va xulosalardan iborat bo‘lib, 126 (foydalanilgan adabiyotlar va ilovalar bilan birgalikda 155) betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi ko‘rsatilgan, maqsad va vazifalari berilgan, obyekti va predmeti tavsiflangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarning ilmiy va amaliy ahamiyati ochib berilgan, joriylanishi, aprobatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning dastlabki bobi **“Alisher Navoiy lirikasining ilmiy tadqiqi va toshbosma devonlarning nashr tarixi”** deb nomlanib, 1.1 §da ***“Navoiy lirikasining o‘rganilishi”*** tadqiq qilingan. Bunda shoir nazmiy asarlarining dastlabki nashrlari, ularni tayyorlash prinsiplari, navoiyshunos olimlar tomonidan amalga oshirilgan nazariy va amaliy tadqiqlarning o‘zbek matnshunosligi taraqqiyotida tutgan o‘rni yoritilgan.

Navoiy lirikasini ilmiy o‘rganish XX asrning 30-yillaridan boshlangan bo‘lib, u, asosan, ikki yo‘nalishda olib borildi. Birinchi yo‘nalish shoir asarlarini manbashunoslik va matnshunoslik nuqtayi nazaridan tekshirishni maqsad qilgan bo‘lsa, ikkinchisi uni adabiyotshunoslik yo‘nalishida tadqiq qilish hamda ilmiy tahlillarini amalga oshirishni ko‘zda tutardi.

Navoiy asarlarining to‘liq nashrini tayyorlash masalasi esa nazariy va amaliy matnshunoslikdagi bir qancha tadqiqlarni yuzaga chiqardi. Dastlabki amaliy tajribani Abdurauf Fitrat to‘rt devondan tanlab olingan 60 ta she’r – g‘azal, mustazod, musaddas, ruboiy, tuyuq va fardlarni “O‘zbek adabiyoti namunalari” majmuasiga kiritish bilan boshlab berdi[6]. Ammo bu nashrda matn butunligiga e’tibor qaratilmagan, to‘plovchining erkin yondashuvi bilan ayrim g‘azallar ikki yo uch bayt bilan yakunlangan, qolaversa, qaysi manbaga tayanilgani haqida ham ma’lumot berilmagan edi. Shu kabi turli xrestomatiya va antalogiyalarda Navoiy lirik va epik asarlari o‘rin ola boshlagan. Alohida kitob holida esa ulug‘ shoir tavalludining besh yuz yilligi munosabati bilan Uyg‘un va Sobir Abdulla tomonidan ilk marta lotin yozuvidagi “Chor devon” nashr qilinadi[7]. To‘rt devondan tanlangan 633 she’r tuzilishiga ko‘ra g‘azal, mustazod, muxammas, musaddas, musamman, tarji’band, masnaviy, qit’a, ruboiy, tuyuq kabi janrlarni qamrab olgandi. Matnlar qo‘lyozmalarning 7-8 nusxasini

[6] Fitrat A. O‘zbek adabiyoti namunalari. 1-jild. – Samarqand: O‘zdavnashr, 1928. – B. 316.

[7] Alışer Navaij. Çar devan. (Basmaga tajjarlavçilar Ujʠun va Saϭir Aϭdulla) – Taşkent: GOSTEXIZDAT, 1940. – B. 446.

qiyoslash yo‘li bilan kiritilgani aytilib, Navoiy hayotligida Sultonali Mashhadiy tomonidan ko‘chirilgan nusxa haqida ma’lumot berilsa-da, ularning saqlanish (inventar) raqamlari to‘liq ko‘rsatilmagan. Aslida, ushbu yondashuv matnshunoslikning dastlabki bosqichi hisoblanadi. Zero, “matn tarixini o‘rganish qo‘lyozma asarning mavjud nusxalarini o‘zaro qiyosiy tekshirishdan boshlanadi”[8].

Navoiy lirik asarlari matnlari nashrdan nashrga takomillashib, mukammallashib borishi lozim edi, ammo joriy yozuvga transliteratsiya qilishda so‘zlar xato o‘qilar, unlilar imlosida ham bir to‘xtamga kelinmas, tinish belgilar bilan to‘la ta’minlanmasdi. Sababi nashrlar ilmiy tadqiq natijasidan ko‘ra omma talabiga ko‘ra yoxud shoir yubileyi, biror muhim tadbir munosabati bilan tayyorlanardi. Navoiy merosini chuqur o‘rganish uchun esa ishonchli matnga ega bo‘lish lozim edi. Shu bois to‘g‘ri va yaxlit matn taqdim qilish muammosi XX asr 60-yillari navoiyshunosligida dolzarb masalaga aylandi.

Ulardan biri shoir she’rlarining akademik nashrini tayyorlashni maqsad qilgan atoqli matnshunos Hamid Sulaymon tomonidan yurtimiz va dunyo kutubxonlaridagi 200 dan oshiq qo‘lyozmalarni o‘zaro muqoyasa qilib, XV – XIX asrga tegishli unikal nusxalardan 20tasi tanlanib, “Xazoyin ul-maoniy”ning muallif redaksiyasini tiklash, to‘rt jildlik to‘plam holida 1959-yilda chop etilishi edi. Bunga qadar e’lon qilingan barcha bosma kitoblar terma devon tuzilishidagi 11 janr, 736ta lirik namunadan iborat bo‘lsa, ushbu nashrda 16 janrdagi 3132 ta she’rning bir tizimga solinishi ilk nashriy hodisa edi. Keyinchalik yangi nusxalarning topilishi, matn tahriri, kitobat san’atiga oid tadqiqotlar M.Hakimov, M.Imomnazarov, D.Salohiy, A.Erkinov, O.Jo‘raboyev, O.Madaliyevalar tomonidan davom ettirildi.

Navoiyshunoslikdagi ikkinchi yo‘nalish shoir lirikasini mavzular ko‘lami, adabiy an’anaga munosabati, badiiy mahorat kabi aspektlarda o‘rganish va bunda qo‘lyozma manbalarga murojaat qilish usuli M.Shayxzoda, A.Hayitmetov, A.Abdug‘afurov, Y.Is’hoqov, K.Mullaxo‘jayeva tadqiqotlarida o‘z aksini topgan.

1.2. § ***“Navoiy toshbosma devonlarining nashr tarixi”*** deb nomlanadi. Shoir devonlari chop etilgan matbaalar, ularning areali, noshirlik faoliyatining paydo bo‘lishi, kitob savdosi o‘lkada kotiblik kasbi bilan shug‘ullanuvchilar sonining oshishiga sabab bo‘lgani, devonlarning nomlanishi kabi masalalar tadqiq qilindi.

Navoiy toshbosma devonlarining Toshkentdagi Breydenbax, Il’in, aka-uka Kamenskiylar, Laxtin, Porsev, G‘ulom Hasan Orifjonov, “Turkiston kureri” gazetasi, Turkiston harbiy okrugi shtabi, Samarqanddagi Demurov, Buxorodagi Desinskiy, Levin, Xivadagi Muhammad Rahimxon II matbaalari va Istanbuldagi Said Mahmudbek, Orif afandi kabi matbaalarda 40 martadan ortiq nashr qilingani ma’lum. Shoir lirik asarlariga qayta-qayta murojaat qilish sabablarini esa quyidagacha izohlash mumkin: 1. Kitobxonlarning talabi. 2. Madrasalarda darslik sifatida foydalanilganligi. 3. Millat ziyolisi o‘laroq noshirlarning Navoiy

[8] Sirojiddinov Sh. Matnshunoslik saboqlari. – Toshkent: Navoiy universiteti NMU, 2018. – B. 16.

asarlarini targʻib qilish maqsadi. 4. Qoʻlyozma kitoblarning qoʻl mehnati sabab qimmat boʻlishi va son jihatdan cheklangani.

Toshbosma devonlarning ilk nashri Xivadagi Muhammad Rahimxon II matbaasida xattot Ibrohim Sulton Eroniy tomonidan koʻchirilgan, hijriy 1299-(milodiy 1881-1882) yilda xalq ichida "Chahor devon" nomi bilan mashhur boʻlgan 50 ming misradan iborat "Xazoyin ul-maoniy"ning nisbatan toʻliq nusxasi hisoblanadi. Bosmaxona ushbu nashrdan soʻng toʻrt devonning har birini alohida chop qilishni maqsad qiladi. Xossatan, matnshunos M.Hakimov "Badoye' ul-vasat"ning 1300/1882-yili kitobxonlarga taqdim qilingani, ushbu devon ham Muhammad Rahimxon II farmoni bilan Muhammadniyoz ibn Oxund Komil Xorazmiy tomonidan nashrga tayyorlangani, ammo kotibi koʻrsatilmaganligi, bundan tashqari, ayni yilda xattoti noma'lum terma devon ham chop etilganligi haqida ma'lumot beradi[9]. Respublikamizdagi turli fondlarni kuzatish davomida ushbu matbaada "Gʻaroyib us-sigʻar", "Navodir-ush-shabob", "Favoyid ul-kibar" devonlarining ham chop etilganiga guvoh boʻldik[10]. Ularning xat uslubi "Chahor devon"nikidan farq qilmaydi, ya'ni ayni kotib koʻchirgan nusxaning alohida kitoblarga boʻlingan shaklidir.

Alisher Navoiy devonlari eng koʻp chop etilgan Turkistonning markaziy hududlaridan biri Toshkent hisoblangan. Bir tomondan, bu yerda bosmaxonalar koʻp boʻlgani, ikkinchi tomondan, bunda asosan oʻzbek tilidagi asarlar nashr etilishiga e'tibor berilgani bilan bogʻliq. 1889-yili Furqat "Laxtin" bosmaxonasi bilan tanishadi va bu haqida "Turkiston viloyatining gazeti"da ma'lumot beradi. Muhim jihati, "Laxtin" Navoiy devonlarini nashr ettirgan Toshkentdagi dastlabki bosmaxonalardandir. Unda 1334/1884-yili "Amir Alisher Navoiy navvarallohu marqadahu devonlari" Sankt-Peterburg senzurasining 1884-yil 14-dekabrdagi 745-raqamli ruxsatnomasi bilan nashr etilgan. 288 betdan iborat devon Shohmurod Mullo Shohne'mat oʻgʻli tomonidan koʻchirilib, Rahimxoʻja eshon ibn Alixoʻja eshon noshirligida chop etilgan. Shuningdek, "Laxtin"da Navoiy devonining ayni kotib va noshir hamkorligidagi 1888-yili chop etilgan nusxasi ham mavjud.

Navoiy devonlarining Turkiston va undan tashqaridagi hududlarda nashr etilishi va yoyilishi bir-biriga bogʻliq kechgan. Xususan, 1891-yili S.I.Laxtin matbaasi qarzdorlik tufayli aka-uka Kamenskiylar qoʻliga oʻtgach, bosmaxona faoliyati kengayib, 1893–1894-yillarda "Amir Alisher Navoiy navvarallohu marqadahu devonlari", "Amir Alisher Navoiy devonlari", "Devoni Amir Alisher mullaqab bi-Navoiy" deb nomlangan intixob devonlar chop qilingan. Ularning hajmi bir-biriga yaqin boʻlsa-da, janrlar soni jihatdan jiddiy farqlanadi. Xususan, Shohmurod kotib koʻchirgan majmuada soqiynoma va tuyuq, Mullo Muhammad Yunus Mullo Gʻoyib oʻgʻli xattotlik qilgan devonda muxammas, mustazod, ruboiy, Hoji Abdulmalik Abdulnabi oʻgʻli noshirlik qilgan yana bir

[9] Ҳакимов М. Навоий асарларини кўчирган хаттотлар. – Тошкент: Фан, 1991. – Б. 41.

[10] Alisher Navoiy. Gʻaroyib us-sigʻar. №18; Navodir ush-shabob. №10293; Badoye' ul-vasat. №18460; Favoyid ul-kibar. №10511. OʻzR FAShI asosiy fondi.

nashrda esa mav’iza va qit’a kabi janrlar o‘rin olgani bilan bir-biridan farqlanadi[11].

Aka-uka Kamenskiylar 1899-yili bosmaxonani V.M.Ilinga sotib yuborgach, “Amir Navoiy” (1318/1900), “Navoiy” (1319/1901), “Devoni mavlono Amir Alisher” (1324/1906), “Amir Alisher Navoiy” (1324/1906) devonlari shu yerda chop etilgan. R.Mahmudovaning xabar berishicha, bu matbaa Navoiy devonlarini sakkiz marta chiqarishga muyassar bo‘lgan. Olima ularning 1900, 1903, 1906-yillardagi nashrlarini nisbatan to‘liqroq, deb hisoblaydi[12]. Ammo bizga ma’lum 1906-yilgi nashrda to‘rt janr, jami 280 she’r mavjud. Boshqa devonlar bilan qiyoslaganda bu nusxani to‘liqroq deb bo‘lmaydi. Chunki Laxtin va Aka-uka Kamenskiylar chiqargan devonlarda 500 ga yaqin she’rlar bor.

Toshkentda joylashgan Breydenbax litografiyasida esa “Navoiy” “Amir Alisher Navoiy devonlari”, “Navoiy devonlari” kabi asarlar 1896–1898-yillari besh marta, Turkiston Harbiy okrug shtabi qoshida o‘lkadagi o‘zbek poligrafiya sohasiga asos solgan bosmaxonada ikki marta – 1900 va 1902-yillarda “Devoni Navoiy” va “Navoiy” kitoblari chop qilingan. Ahamiyatli tomoni, har ikkala nashr ham Shirkati “Xayriya” noshirligi va homiyligida tayyorlangan. Alisher Navoiy toshbosma devonlarining boshqa biror nashrida ushbu tashkilot haqida ma’lumot tilga olinmagan.

Yakovlevda 1908-yili bir marta va “Turkiston kuryeri” gazetasi matbaasida Mirza Ahmad Mirza Karim o‘g‘li noshirligida 1334 (1915)-yili 70 sahifadan iborat kichik hajmli “Amir Alisher Navoiy” devoni nashr qilingan.

Milliy matbaachilik tarixida jiddiy o‘rin tutgan, mahalliy kitoblarni targ‘ib qilishda fidoyilik ko‘rsatgan hamda o‘zbek tilidagi kitoblar salmog‘ining oshishiga katta hissa qo‘shgan Orifjonov bosmaxonasi ulug‘ shoirning “Mavlono amir Navoiy”, “Kulliyoti devoni amir Navoiy”, “Amir Navoiy” kabi devonlarini “G‘ulomiya”, “G‘ulom Hasan Orifjonov” nomlari bilan 1909-1916-yilga qadar nashr etib turgan.

Turkistondagi bir necha rangli kitob mahsuloti bosa oladigan yirik yagona bosmaxona hisoblangan Samarqanddagi Demurov matbaasida noshir Solihxo‘ja Buxoriy tashabbusi bilan 1322(1904)-yili “Navoiy devoni”, 1910-yili Qori Abdurrauf noshirligida kotib Sayyid Abdussalom Mahdum Samarqandiy xati bilan shoir devonining yana bir nusxasi chop qilingan. Samarqanddagi bu dastlabki nashr, ya’ni “Navoiy devoni” she’rlar miqdori va janrlar xilma-xilligi bilan keyingisidan to‘liqroqdir.

Levin va Kogon matbaalari 1910–1916-yillarda shoir lirik asarlarini to‘rt marta – Mullo Sayidxo‘ja noshirligi va Mulla Muhammad Usmon kotibligida Kogon toshbosmasida “Mavlono Amir Navoiy” devoni, Levinda chop qilingan “Devoni mavlono amir Navoiy” ham o‘sha yillari Buxoro ahliga yetib borgan.

Qo‘qonda 1902-yili “G‘aroyib us-sig‘ar” devoni Vayner bosmaxonasida chop etilgan. Bu yerda toshbosma asarlar soni boshqalariga nisbatan kam.

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[11] Қосимхонов Б. Алишер Навоий асарларининг тошбосма нашрлари тавсифи. – Тошкент, 1988. – Б.12.

[12] Маҳмудова Р. Тошбосма асарлар ва уларнинг ўзбек адабиёти тарихидаги аҳамияти. Филол.фан. номз. ...дисс. – Тошкент, 1979. – Б. 63.

Shu tariqa, Xiva, Toshkent, Samarqand, Buxoro, Qo‘qonda chop qilingan toshbosma kitoblar Ozarbayjon, Koshg‘ar, Turkiya, Hindiston, Eron, Afg‘oniston, Arab mamlakatlariga ham tarqalgan[13]. O‘z navbatida, bu yurtlardan, asosan, Boku va Istanbuldan olib kelingan manbalar orasida Navoiy devonlari ham uchraydi. 1319/1901-yilda “Mir Alisher Navoiy devoni” va “Devoni amir Navoiy” nusxalari Istanbulda Said Mahmudbek matbaasida turkistonlik Solihxo‘ja Buxoriy va Muhammad Sodiq Afg‘on Qandahoriy noshirligida nashr qilingan.

Ikkinchi bob **“Alisher Navoiy toshbosma devonlarining ilmiy tavsiflari va o‘ziga xos xususiyatlari”** deb atalgan. ***“Navoiy toshbosma devonlarining ilmiy tavsifi”*** deb nom olgan 2.1. §da Alisher Navoiy nomidagi Davlat adabiyot muzeyi fondida saqlanayotgan Navoiy toshbosma devonlarining 14 nusxasi monografik tavsif qilingan. Bunda devon tarkibi, she’rlar soni, unvon, kolofon matnlariga ham batafsil to‘xtalishga harakat qilindi va ularning chop etilish davri xronologiyasiga ko‘ra joylashtirilgan. Tavsif jarayonida 14 nusxaning barchasi terma devon ekanligi aniqlangan. Vaqt o‘tib devonlardagi she’rlarning soni qisqarib, ixchamlashib borgani, buning sababi esa ularning asosan xususiy matbaalarda iqtisodiy qiyinchilik bilan chop etilgani sabab bo‘lgan. Ammo bu janrlar ko‘lamiga jiddiy ta’sir o‘tkazmagan.

Tadqiqot davomida DAM fondidagi 14 toshbosma devon haqida dissertatsiyada to‘liq tavsifiy ma’lumotlar keltirilgan. Qisqacha tarzda quyidagicha izohlaymiz:

1. №874 toshbosma. امیر علیشیر نوایی نوراﷲ مرقده دیوانلاری – “Amir Alisher Navoiy navvarallohu marqadahu devonlari” deb nomlangan. Xattot Shohmurod Mullo Shohne’mat o‘g‘li tomonidan ko‘chirilgan va noshir Rahimxo‘ja eshon ibn Alixo‘ja eshon tomonidan Laxtin matbaasida hijriy 1306-rabi’ ul-avval (milodiy 1888-yil noyabr) oyida nashr qilingan. 288 sahifadan iborat. Terma devon 450ta g‘azal, 2ta tarji’band, soqiynoma, 10ta qit’a, masnaviy, 8ta tuyuq, 7ta fard kabi janrlardan tashkil topgan.

2. №306 toshbosma. امیر علیشیر نوایی نوراله مرقده دیوانلاری – “Amir Alisher Navoiy navvarallohu marqadahu devonlari” deb nomlangan. Devon aka-uka Kamenskiylar matbaasida Shohmurod kotib xati bilan Hoji Mir Orif hoji ibn Muhammadboy homiyligida hijriy 1311-yili chop etilgan. Devon 208 sahifadan iborat. U 449ta g‘azal, 2ta tarji’band, soqiynoma, masnaviy, 2ta qit’a, 4ta tuyuq va nazmiy xotima mavjud.

3. №771 toshbosma. امیر علیشیر نوایی نوراله مرقده دیوانلاری – “Amir Alisher Navoiy navvarallohu marqadahu devonlari” 1315/1897-yilda Sankt-Peterburg senzurasidan o‘tgach, Toshkentdagi Breydenbax matbaasida Mullo Akmalxon Islomxon o‘g‘li noshirligida nashr qilingan. Kotibi ko‘rsatilmagan. Jami 160 sahifa. Unda 271 ta g‘azal, tarji’band, 10 ta qit’a, 10 ta tuyuq, 7 ta fard bor.

4. №E6 toshbosma. میر علیشیر نوایی نورله مرقده دیوانلاری – “Mir Alisher Navoiy navvarallahu marqadahu devonlari” muzey ekspozitsiya qismida saqlanadi. Kotib Abdulg‘afur tomonidan ko‘chirilib, 1318/1900-yil 3-noyabrda

[13] Ҳакимов М. Навоий асарларини кўчирган хаттотлар. – Тошкент: Фан, 1991. – Б. 44.

Sankt-Peterburg senzurasidan o‘tgach Shtab bosmaxonasida shirkati xayriya jadida yordami bilan chop qilingan. Jami 166 sahifa. Ushbu devonda 243 ta g‘azal, 35 ta ruboiy, 2 ta tuyuq, 3 ta muxammas, 2 ta tarji’band, 2 ta mustazod mavjud.

5. №237 toshbosma. دیوان میر علی شیر نوایی – “Devoni Mir Alisher Navoiy” deb nomlangan, 1319/1901)-yili Istanbulda Sayyid Mahmudbek matbaasida chop etilgan. Kotibi – Abdussamad Tabriziy. Jami 223 sahifa. Bu terma devonda 439ta g‘azal, tarji’band, soqiynoma, 6ta dar bayoni qismat, ruboiy, masnaviy, tarji’band, 5ta qit’a, 10ta tuyuq, 7ta fard o‘rin olgan. So‘nggi sahifa kotibning xotimasi bilan tugagan.

6. №248 toshbosma. دیوانی امیر نوایی – “Devoni Amir Navoiy” deb nomlangan. Ushbu kitob ham hijriy 1319/1901-yili Istanbuldagi Sayyid Mahmudbek matbaasida chop qilingan. Kotibi – Hoji Muhammad Siddiq Xo‘jandiy. Noshiri – Muhammad Sodiq Afg‘on Qandahoriy. Jami 207 sahifa. Unda g‘azallar soni 392ta. Tarji’bandlar birin-ketin emas, boshqa janrlardan keyin ikki o‘rinda kelgan. Soqiynoma, qismat bayonida, 3ta ruboiy, masnaviy, 7ta ruboiy, 8ta tuyuq, farddan so‘ng kolofon matni o‘rin olgan.

7. №229 toshbosma. Atrofi islimiy naqshlar bilan bezatilgan unvon ichiga مولانا امیر نوایی – “Mavlono amir Navoiy” deb yozilgan. Ushbu terma devon 1324/1906-yilda Il’in tipo-litografiyasida bosilgan. Kotibi – mulla Zafar bin Bekmuhammad. Noshiri noma’lum. Jami 144 sahifa. Devonni 200 ta g‘azal, 1 ta soqiynoma, 2 ta mav’iza, 2 ta mustazod, 75 ta ruboiyot tashkil qilgan.

8. №944 toshbosma. G‘ulom Hasan Orifjonov matbaasida chop etilgan مولانا امیر نوایی – “Mavlono Amir Navoiy” deb unvon berilgan devondir. Kitob hijriy 1327/1909-yilning ashuro oyi 12-sanasida noshir Mulla Qavomiddin Qori Mulla Muso Qori o‘g‘li sa’y-harakati bilan bosmaga berilgan. Kotibi – Mulla Yusufjon ibn Mulla Zokirjon. Jami 118 sahifa. Devon 169ta g‘azal, soqiynoma, mav’iza, 2ta mustazod, 3ta qit’a, 75ta ruboiyni qamrab olgan.

9. №E.22 toshbosma. امیر نوایی – “Amir Navoiy” devoni muzey ekspozitsiya qismida saqlanadi. Devon Abdussalom ibn Mulla Abdurahmon tomonidan ko‘chirilib, “G‘ulomiya” matbaasida 1332/1913-yili chop etilgan. Jami 120 sahifa. Unda 168ta g‘azal, soqiynoma, mav’iza, 2ta mustahzod, 3ta qit’a, 75ta ruboiy o‘rin olgan.

10. №219 toshbosma. کلیات دیوان امیر نوایی – “Kulliyoti devoni Amir Navoiy” 1333/1914-yili ملا صدیق جواجه خجندی – Mullo Siddiqxo‘ja Xo‘jandiy homiyligi va noshirligida “G‘ulomiya” matbaasida nashr etilgan. Kotibi ملا یولداش – Mullo Yo‘ldosh. Jami 142 sahifa. Terma devon 265ta g‘azal, 35ta ruboiy, 2ta tuyuq, 3ta muxammas, soqiynoma (aslida tarji’band), mav’iza, mustazod, 3ta qit’a kabi she’rlardan tarkib topgan.

11. №220 toshbosma. کلیات دیوان امیر نوایی – “Kulliyoti devoni Amir Navoiy” kotib Mullo O‘tab tomonidan tayyorlanib, 1334/1915-yili “G‘ulomiya” matbaasida chop etilgan. Noshiri – Mullo Temurxo‘ja ibn Hoji Muhammad Xo‘jandiy. Jami 143 sahifa. Tarkibiga ko‘ra 317 g‘azal, 2 tarji’band, soqiynoma, masnaviy, 25 ruboiy, 9 tuyuq, 2 qit’a, 3 fardni tashkil qiladi.

12. №18 toshbosma. امیر نوایی – “Amir Navoiy” devoni 1333/1914-yili Toshkentda G‘ulomiya matbaasida chop etilgan. Noshiri – Mulla Zafar Shukurmuhammad o‘g‘li. Kotib – Mullo Ortuq. Jami 96 sahifa. Ushbu nusxada boshqa toshbosma devonlardan ko‘ra she’rlar miqdori kam. 121ta g‘azal, soqiynoma, mav’iza, 2ta mustazod, 3ta qit’a, 75ta ruboiy berilgan.

13. №912 toshbosma. مولانا امیر نوایی – “Mavlono amir Navoiy” devoni 1328/1910-yilda Buxorodagi “Kogon” matbaasida chop qilingan. Kotibi – Mullo Sayidxo‘ja. Noshiri – Mullo Muhammad Usmon. Jami 118 sahifa. Toshbosmada jami 251 ta she’r bor. Janrlar tarkibiga ko‘ra adadi: g‘azal 169 ta, soqiynoma, mav’iza, mustazod 2 ta, qit’a 3 ta, ruboiy 75 ta.

14. №.E.19 toshbosma. امیر علی شیر نوایی – “Amir Alisher Navoiy” majmuasi Turkiston kuryeri tipo-litografiyasida 1333/1915-yilda chop qilingan. Kotibi – Mirzo Ahmad Karimiy o‘g‘li. Jami 17 sahifa. Toshbosma tarkibida 200 ta g‘azal, 3 ta tarji’band, 10 ta qit’a, 7 ta tuyuq, 14 ta ruboiy, 6 ta fard mavjud.

2.2. § ***“Toshbosma devonlarning tuzilishi, xususiyatlari va o‘zaro farqlari”*** deb nomlanib, unda debocha va xotima matnlar, janrlar va ularning nomlanishi, rasmiy devonlarga kirmagan she’rlar tadqiq etilgan.

Toshbosma devonlar orasida Xiva matbaasida chop etilgan “Chahor devon” da Navoiyning “G‘aroyib us-sig‘ar”ga yozgan debochasidan tashqari, Komil Xorazmiyga tegishli muqaddima ham o‘rin olganligi bilan ahamiyatlidir. Debocha Allohga hamd, payg‘ambarga na’t, kitobning chop etilishida da’vat va xayriyat ko‘rsatgan Muhammad Rahmixon II ga madh uzvida yozilgan. Fasohat va balog‘at bilan kitob tahririni amalga oshirgan Muhammadrasul mirzaboshining nomi ham alqab tilga olingan. Matnda sa’j san’atidan foydalanilgan: *Sarhadi jamolining pardasi, ahdi timsolining kardasi* kabi. Xon ta’riflarini keltirish, unga ezgu istaklarni izhor qilish esa to‘rtliklarda aks etgan.

Bundan tashqari, Shohmurod kotib tomonidan 1888-yilda ko‘chirilgan 872-inventar raqamli devonda nasriy, 1893-yil kitobat qilingan 306-raqamli toshbosmaga esa she’riy xotimasi kiritilgan. Ushbu matnlarning boshqa devonlardagi kolofonlardan farqi o‘z davrining xattotlik faoliyatiga tanqidiy yondashuv mavjudligidir.

Toshbosma devonlarda janrlarni nomlashda ham turfaliklar mavjud. 6, 219, 229, 912, 944-kitoblarda “Baqosizdur jahon ra’nosi valloh / Jahon ra’nosi yo‘qkim mosivalloh” takrorlanib keluvchi baytli tarji’band موعظۀ امیر نوایی deb nomlangan bo‘lsa, “Xarobot aro kirdim oshuftahol, May istarga ilgimda sing‘an safol,” tarji’bandi soqiynoma deb atalgan. Haq taolo bandasining qismatin, Chun azal devonida qilmish raqam, deb boshlanuvchi qit’asi esa, “qismat bayonida” sarlavhasi ostida berilgan.

Ushbu davr terma devonlarida janrlarni tanlashda asosan mumtoz an’alarga amal qilinadi. Ya’ni barcha devonlarning yetakchi janri g‘azal, ruboiy bo‘lib qoladi. Navoiy hayotidan keyingi davrlarda esa tarji’bandlar faol she’rlar qatoriga kirgan va har bir devondan o‘rin olgan. XX asr janrlarining o‘ziga xos nomlanishi ham alohida holatlardandir. Bunda she’rning janr talablari, shakliga e’tibor berilmasdan mazmun birlamchi vazifani bajaradi.

Toshbosma nusxalar ichida rasmiy devonlarga kirmagan g‘azallar, ruboiylar ham uchraydi. Bularni quyidagicha guruhlash mumkin: 1) shoirning rasmiy devonlariga kirmay qolgan she’rlar; 2) Navoiyning nasriy asarlaridan olingan she’rlar; 3) shoirga nisbat berilgan she’rlar.

Muzey fondidagi toshbosma nusxalarda rasmiy devonlarga kirmagan uchta g‘azal mavjud. Ulardan biri quyidagi matla bilan boshlanadi:

گرچی ایلغا جان بغیشلار حسن روح افزالیغینگ
لیک جانغه افت ایرمیش ناز بی پروالیغینگ

Ushbu lirik asar 6, 22, 220, 229, 912 va 944 raqamli devonlarda kelgan. Uning matni professor F.Sulaymonovaning yangi topilgan g‘azallar nashridagi misralar bilan aynan to‘g‘ri keladi. So‘nggi yillarda aniqlangan “Badoye’ ul-bidoya” devonining 1483-yilda ko‘chirilgan Tehron nusxasidagi 306-g‘azal ham ayni shu ekanligi ma’lum bo‘ldi.

Uchinchi turdagi, ya’ni Navoiy qalamiga mansub bo‘lmagan g‘azallardan biri 6, 18, 22, 229, 912, 944-devonlarda uchraydi. Uning matlasi bunday boshlangan:

کیل ایمحبوب مطلوبیم سینی یاشینگ هزار اولسون
نقاب اچکیل کورای یوزینگ جمالینگ برقرار اولسون

Ushbu g‘azal mulamma’. She’r Navoiyga nisbat berilsa-da, unda shoirning uslubi, tili, badiiyati sezilmaydi. She’rda vazn qoidalariga ham qat’iy amal qilinmagan, bir necha o‘rinlarda vazn talabi buzilgan. Tili juda sodda va yengil. Yettinchi va sakkizinchi baytlarning qofiyalarida nuqson bor: ro‘yat – intizor, sinaat – anor. Qolaversa, Navoiyda asosan besh, yetti, to‘qqiz baytli g‘azallar keladi. Bunda esa o‘n bayt. Uning ikki bayti qusurli. O‘z vaqtida navoiyshunos A.Hayitmetov ham “Yali-yali” va “Ba turki so‘zlasam” deb boshlangan g‘azallarning Navoiy asarlaridan chiqarilganligi haqida ma’lumot berganligi ham fikrimizni dalillaydi[14].

Navoiyga nisbat berilgan yana bir g‘azal 6 (225-g‘), 22, 912 (156-g‘), 944 (160-g‘)-devonlarda o‘rin olgan:

حمد خدای اکبربی چون بی بدایه
خوش عالم الخبیری یوق اخر انتهایه

G‘azalning birinchi bayti “G‘aroyib us-sig‘ar”dagi masnaviyning dastlabki hamd mazmunidagi misralarini eslatadi:

Alimeki, yo‘qtur bidoyat anga,
Azimeki, yo‘qtur nihoyat anga.

Ammo uchinchi baytdagi دوتمیش so‘zini, ya’ni “tutmish”ning “dutmish” shaklida berilishini shoir asarlarida uchratmaymiz. Maqtaga e’tibor qaratilsa, unda muallif o‘zini Mir Alisher deb atamoqda. “Xazoyin ul-maoniy”dagi hech bir she’rda Navoiy o‘zini bunday atamagan. Demak, bu g‘azal ham Navoiyga yanglish nisbat berilgan she’rlardan biri.

Shunday qilib, toshbosma kitoblarda Navoiy rasmiy devonlariga kirmagan, ammo muallifga tegishli bo‘lgan, ikkinchi tomonda esa, shoir qalamiga mansub

[14] Ҳайитметов А. Мерос ва ихлос. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1985. – Б. 206.

bo‘lmagan, uslub va ifodada o‘rtamiyona she’rlar ham kirganligini ta’kidlash lozim. O‘rtadagi to‘rt yuz yillik masofa Navoiyga taqlidga to‘siq bo‘lolmagan. Ijodkordan ta’sirlanib, nazira bog‘lash, o‘xshatmalar keltirish bilan birga uning nomidan foydalanish holatlari ham kuzatilgan. Navoiyga tegishli bo‘lmagan misralarni xattotlar uning ijodi bilan to‘liq tanishmagan holatda yoki xalq orasida kuylangan mashhur qo‘shiqlarning shoirniki ekanligiga shubha qilmagan tarzda devonlar tarkibiga kiritishgan. Natijada, bu davr devonlariga nisbatan xatoliklar ko‘p degan xulosa paydo bo‘lishiga sabab bo‘lgan.

Dissertatsiyaning uchinchi bobi **“Alisher Navoiy devonlari toshbosma nusxalarining qiyosiy tadqiqi”** deb nomlangan. ***“Mo‘tabar qo‘lyozma va toshbosma nusxalarning matniy-qiyosiy tadqiqi”*** deb ataluvchi 3.1. §da toshbosma devon matnlari “Badoye’ ul-bidoya”ning Toshkent nusxasi (inv. 216) va Darvesh Muhammad Toqiy ko‘chirgan Istanbul To‘pqopi saroy kutubxonasida saqlanayotgan Navoiy kulliyoti (Revan 808) bilan qiyoslangan. Natijada bir qancha matniy farqlanishlar aniqlangan.

1. She’rning ayrim qismlari – bayt yoki bandlarni o‘zgartirgan farqlar. Kuzatishimizcha, XX asr terma devonlari tarkibidagi she’rlarning ko‘pi “Badoye’ ul-vasat”dan olingan. Ayni devondan tanlangan ishqiy mavzudagi “Manga” radifli g‘azal ham 229, 944, 220, 219-toshbosmalarda ayrim matniy o‘zgarishlarga uchragan. Jumladan, she’rning 4-baytida kotibning tahriri bilan quyidagi farqlanish yuzaga kelgan:

مضطرب مین چرخ ینگلیغکیم نجوم تیره دین
تنده هر دم یوز تمن داغ نهانی دور منگا

Mazkur baytning ikkinchi misrasi №216 va №808 qo‘lyozma nusxalarda “Tanda har kun yuz tuman dog‘i nihonidur manga” tarzida berilgan.

Ko‘rinib turibdki, كون so‘zi دم bilan almashtirilgan. Ularning misradagi ma’nosini ko‘rib chiqish orqali o‘zgarish sabablarini izohlash mumkin bo‘ladi. G‘azal oshiqning ma’shuqasi jabr-u zulmidan ozorlanishlari bilan boshlanib, baytdan-baytga tadrijiy ravishda rivojlantirib boriladi. 4-baytda lirik qahramon iztirobda qolganini osmonning xira yulduzli holatiga o‘xshatib, har on tanasini hisobsiz yashirin alam o‘rtaganini izhor qiladi. Demak, bu yerda كون so‘zi “vaqt, fursat, on, zamona”[15] ma’nosida kelmoqda. Ammo XX asr adabiy tilida “kun” so‘zi bu ma’noda faol ishlatilmagan.

2. So‘z va so‘z birikmalarini o‘zgartirgan farqlar.

Navoiy ijodiy evolyutsiyasining boshlanish davriga tegishli barcha zamonlarda mashhur va eng ko‘p tahlil, talqin qilingan g‘azallaridan biri “Qaro ko‘zum”ning 1-bayti 220-toshbosmada

قرا کوزوم کیل مردم لیغ ایمدی فن قیلغیل
کوزوم قراسیغا مردم کیبی وطن قیلغیل

shaklida berilgan. Mazkur bayt qo‘lyozmalar bilan qiyos qilinganda مردم لوغ so‘zi مردم لیغ tarzida xato ko‘chirilgani ma’lum bo‘ldi. قراسیدا so‘zi 6, 229, 912-devonlarda قراسیگا, 219-nusxada قراسیغا shaklida yoki 6-baytdagi تامیدا so‘zining تامیغا bo‘lib kelishi esa mantiqan xato emas. Zero, boshqaruvchi fe’lning

[15] Алишер Навоий асарлари тилининг изоҳли луғати. IV жилдлик. Т.II. – Тошкент: Фан. 1983. – Б.138.

xarakteri bilan bog‘liq holda jo‘nalish kelishigining o‘rin payt kelishigi o‘rnida qo‘llanilish holatlari eski o‘zbek tilida uchrab turadi[16]. Qolaversa, 1905-1917-yillar adabiy tilida, xususan, Behbudiyning “Padarkush” dramasida ham “-da” ning “-ga” bilan almashgani “… usuli jadida maktabigami o‘qiydur, yoinki eski maktabga?”[17] shaklida o‘z aksini topgan. 2-baytdagi گلیگا so‘zi گلیغا, 5-baytdagi وصالیغا so‘zining وصالیگا deb berilishini esa XX asr boshlarida imlo qoidalarining unifikatsiya qilinmaganligi bilan izohlash mumkin.

گلشن یا سا birikmasining №912 va №219 nusxalarda ساب یا, “Chor devon”ning Xiva matbaasidagi matnida esa سار یا shaklida kelishi jumla ma’nosiga biroz ta’sir ko‘rsatgan[18]. Baytning ikkinchi misrasidagi buyruq maylini bildirgan “qilg‘il” radifi o‘zidan oldingi fe’lni ham shu ma’noda kelishini talab etadi. Ya’ni Najmiddin Komilov talqin qilganidek, “Ey yor, ko‘nglimning bog‘ini yuzingning guli uchun gulshan qil, jonimning gulshanini esa qading niholi uchun chaman qilgin”[19]. Ravishdosh “-b” yoki o‘tgan zamon sifatdosh “-r” qo‘shimchasi esa bu ma’noga putur yetkazadi.

“Qaro ko‘zum…” g‘azali tahlillarining qiyosiy-tanqidiy tadqiqini amalga oshirgan adabiyotshunos N.Jumaxo‘ja B.Do‘stqorayev talqinini berayotib “yasab” so‘ziga duch keladi va uni “…nazarimizda, bu shunchaki anglashilmovchilik” deb xulosa qiladi[20]. Ammo bu holatning bir necha nashrlarda ham uchrashi “shunchaki anglashilmovchilik” emas, atay o‘zgartirilgan deb qarashga undaydi. Masalan, Xislat o‘z zamonasining ardoqli hofizi Mullo To‘ychi Toshmuhammedovga bag‘ishlab 1912-yilda tuzgan “Armug‘oni Xislat” bayozida “Shashmaqom”ning “Ushshoq” kuyida aytilgan “Qaro ko‘zum” matnida ham ساب یا shaklida kelgan[21]. Mullo Sayidxo‘ja 1910-yil Buxoroda ko‘chirgan 219 va Mullo Yo‘ldosh 1914-yilda Toshkentda kitobat qilgan 912-nusxalarning bayoz bilan vaqtlari bir-biriga yaqindir. Ehtimol, ular tayangan manba o‘xshash yoki ayni bo‘lgan. Ammo N.Jumaxo‘ja ta’kidlaganidek, “mumtoz asarlar matniga kiritiladigan har qanday o‘zgartish ilmiy jihatdan asoslantirilishi shart”[22]. Asos bo‘lmagan holatda matn mazmuni aniqligiga soya solishi mumkin. Shunga qaramay, yuqorida keltirilgan farqlanishlar asar mazmuniga jiddiy ta’sir ko‘rsatmagan deyish mumkin.

3. Radifning o‘zgarishi bilan she’rning mazmunini o‘zgartirgan farq

“Favoyid ul-kibar” devonining 332-g‘azali “gazak” radifi bilan tugaydi. Ana shu lirik namunaning toshbosma terma devonlarda ham o‘z o‘rni bor. Xususan, u 6, 229, 944, 912-devonlarga kiritilgan. Uning matlasi bunday:

قیده بولسه مینگا اول لعل شکرخند کیراک
زهر بولسون تیلار اولسام شکر قند کیراک

[16] Абдураҳмонов Ғ, Шукуров Ш, Маҳмудов Қ. Ўзбек тилининг тарихий грамматикаси. – Тошкент: Ўзбекистон файласуфлари миллий жамияти, 2008. – Б. 98.
[17] Маҳмудхўжа Беҳбудий. Танланган асарлар. I жилд. – Тошкент: Akademnashr, 2021. – Б. 96.
[18] Chor devon. №10293, O‘zR FASHI fondi.
[19] Комилов Н. Маънолар оламига сафар. – Тошкент: Тамаддун, 2012. – Б. 175.
[20] Жумахўжа Н. “Қаро кўзум...” ғазали тадқиқи. – Тошкент: Муҳаррир. 2021. – Б. 209.
[21] ارمغان خصلت 14-bet.
[22] Жумахўжа Н. “Қаро кўзум...” ғазали тадқиқи. – Тошкент: Муҳаррир. 2021. – Б. 59.

Ushbu g‘azalning o‘n uch o‘rnida matn o‘zgarishga uchragan. Bularning ayrimlari kotib tahriri ostida, ba’zilari tayanilgan manbadan xato o‘qilishi natijasida sodir bo‘lgan. Bunda گزک radifining کیراک bilan, میده so‘zining قیده bilan almashishi yakka baytni emas, butun kompozitsiyani buzib, she’r mavzusini o‘zgartirib yuborgan.

3.2. § ***“Navoiy toshbosma devonlari va joriy nashrlari qiyosi”*** deb nomlanadi. Bunda “Xazoyin ul-maoniy” to‘la asarlar to‘plami va toshbosma devonlar matni o‘rtasidagi xilma-xilliklar g‘azal, qit’a, ruboiy, tuyuq, fardlarni qiyoslash, tahlil qilish orqali aniqlangan.

Ularning ayrimlariga to‘xtalamiz. Xususan, 872-devonning 3-g‘azali 3-bayti quyidagicha kelgan:

آدم آلاسماغا چون ایلاب مشرف یر بریب
تخت جاه عشرت اوزرا روضه رضوان ارا.

Navoiy to‘la asarlar to‘plamining “Favoyid-ul-kibar” matnida esa:

Allamalal insong‘a chun aylab musharraf yer berib,
Taxt-u johu ishrat uzra ravzai rizvon aro –

tarzida berilgan. Baytlarda arabcha iboralarning jiddiy farqlanishi kuzatiladi. Ayni misra №808 qo‘lyozmada علّم الانسانغا birikmasi shaklida kelgan. Demak, joriy nashr bilan o‘xshash. Shohmurod kotib jumlani xato o‘qib ko‘chirgan yoki atayin o‘zgartirganligini parcha olingan asl manba orqali bilish mumkin.

Ushbu baytda Navoiy “Qur’oni Karim”ning “Alaq” surasi 5-oyati boshlanish qismidan parcha keltirib, iqtibos san’atidan foydalangan. Uning ma’nosi bunday: “U zot insonga uning bilmagan narsalarini o‘rgatdi”.[23] Umumiy mazmun esa Isro surasining 70-oyatiga ham mos keladi. Toshbosma devondagi jumla esa “Baqara” surasining 31-oyatidan olingan ko‘rinadi: “Va U zot Odamga barcha narsalarning ismlarini o‘rgatdi”.[24] Bundan ko‘rinadiki, “allamalal insong‘a” jumlasi bayt mazmuniga to‘liq mos keladi. Har ikki matn yozuvda bir-biriga yaqin, shu bois kotib uni, ehtimol, o‘ziga ma’lum bo‘lgan oyat shaklida o‘qigan.

Navoiy lirikasi har bir davr adabiy jarayonidan doimiy ravishda muhim o‘rin olgan. XIX asrda milliy matbaachilik yuzaga kelayotgan bir paytda Navoiy devonlarining faol ishtiroki etishi esa uning barcha davrlar shoiri ekanligini ko‘rsatib turibdi. Toshbosma kitob sanoati qariyb 40 yil mobaynida daho ijodkor lirikasining kengroq yoyilishiga xizmat qilgan. Bu jarayon qo‘lyozma kitoblarni ko‘chirishdagi bir shaxs xohish-irodasidan tashqari kitobxonlar adabiy ehtiyojidan kelib chiqib shakllangan. Shoir toshbosma devonlari matnida kuzatiladigan ayrim noqisliklar esa o‘rtadagi uzoq masofaning hosilasi sifatida adabiy manba qadr-qimmatiga soya solmaydi. Uni keng ko‘lamda tadqiq etish shoir lirikasining tarixan tadrijiy takomili hamda unga bo‘lgan munosabatni aniqlashtirishga xizmat qiladi.

[23] Qur’oni karim. O‘zbekcha izohli tarjima. Alouddin Mansur tarjimasi. – Toshkent: Cho‘lpon, 1992. – B.513
[24] Ko‘rsatilgan manba. – B. 9.

XULOSA

Alisher Navoiy toshbosma devonlari tarixi, matnidagi o‘ziga xos xususiyatlari yuzasidan olib borilgan tadqiqot natijasida quyidagi yakuniy xulosalarga kelishimiz mumkin:

1. Shoir nazmining devonlarda jamlanishiga oid sa’y-harakatlar u hayotlik chog‘idayoq boshlangan. Zamonaviy kitobxonga to‘liq va sahih matnni tayyorlash esa XX asr navoiyshunosligi va matnshunosligining asosiy vazifalaridan biriga aylandi. Buyuk mutafakkir lirikasining ommaviy nashri hamda uni yuzaga keltirgan manbalar haqida matnshunos H.Sulaymon tadqiqotlari dastlabki nazariy va ilmiy qarashlarni ilgari surdi. Devonlardagi lirik qahramon muammosi, lirik tur xususiyatlari, janr mavzulari hamda poetikasiga oid tadqiqotlar esa birlamchi manbalar yordamida M.Shayxzoda, A.Hayitmetov, Y.Is’hoqov kabi navoiyshunoslar tomonidan amalga oshirildi.

2. Shoir lirik merosi hozirgi kunga qadar qo‘lyozma, toshbosma va joriy nashrlar shaklida uch bosqichni bosib o‘tdi. XIX asr ijodkor asarlari eng ko‘p kitobat qilingan davr bo‘lsa, yuzyillikning ikkinchi yarmida matbaachilikning kirib kelishi devonlarning hajmi va tarqalish qamrovini bir necha yuz barobarga oshirib yubordi. Lirik asarlarni qayta-qayta chop etishga kitobxonlar talabi, matbaachilarning Navoiy asarlarini targ‘ib qilish maqsadi, eski va yangi usul maktablarida darslik vazifasini bajarganligi, qo‘lyozma kitoblarning ozligi va qimmat baholanishi kabi omillar sabab bo‘ldi.

3. Toshbosma devonlar 1881-1915-yillar oralig‘ida Xiva, Toshkent, Buxoro, Samarqand, Qo‘qon va Istanbul shaharlarida qirq martadan ortiq chop qilingan. Ularning dastlabkisi Xiva matbaasi tashkil etilgach, xonning alohida e’tibori bilan tayyorlangan “Chahor devon” nashrlar ichida nisbatan to‘liqligi, H.Sulaymon tiklagan “Xazoyin ul-maoniy”ning muallif redaksiyasiga o‘xshashligi bilan xarakterlidir. Toshkentdagi Laxtin va Aka-uka Kamenskiylar matbaasida chiqqan to‘plamlar kitobat ishi, muqovalari bilan qo‘lyozma devonlarga yaqin turadi. Hajman ixcham va janrlar sonining ko‘pligi jihatidan esa “Turkiston kuryeri” gazetasi, Turkiston harbiy okrugi shtabi kabi davlat matbaalaridagi nashrlar ahamiyatlidir. Navoiy devonlariga qayta-qayta murojaat qilishda Breydenbax (4 marta), Il’in (6 marta), G‘ulom Hasan Orifjonov (9 marta) litografiyalarining faoliyati ahamiyatlidir. Shu bois devonlarning soni jihatidan ham Toshkentdagi matbaalar yetakchilik qiladi. Albatta, toshbosma kitoblarning bezaklari qo‘lyozmalardagi kabi yuksak san’atkorlik bilan ishlanmagan. Ularning eng ahamiyatli tomoni ko‘plab nusxada tarqalishi, oddiy xalq orasida yoyilishi jihatdan ustunlik va afzallikka egaligidir. Qolaversa, shoir devonlarining ko‘chirish xattotlik maktablarining yuzaga kelishiga, kotiblik kasbi, matbaachilik esa noshirlarning ko‘payishiga sabab bo‘lgan. Xususan, XIX asr oxiri XX asr boshida shoir asarlari 25 kotib tomonidan ko‘chirilgani ma’lum.

4. Navoiy toshbosma devonlarining O‘zR FA DAM fondida saqlanayotgan 872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19-nusxalarining ilmiy tavsifini amalga oshirishdan quyidagi xulosalar kelib

chiqadi: birinchidan, toshbosma nusxalarning barchasi kompelyativ asarlardir; ikkinchidan, intixob devonlarda shoir foydalangan 16 janrning 10 tasidan – g‘azal, mustazod, muxammas, tarji’band, masnaviy, soqiynoma, qit’a, ruboiy, tuyuq va fardlar tanlab olingan; uchinchidan, lirik namunalar miqdoriga ko‘ra Shohmurod mullo Shohne’mat o‘g‘li, Abdusamad Tabriziy, Mullo O‘tablar tomonidan kitobat qilingan 872, 306, 237, 220-nusxalar ustunlikka ega.

5. Toshbosma devonlarning kitobat uslubi, tuzilishi, matn hajmi, janrlar soni va ularni nomlashdagi turfaliklar bilan o‘ziga xoslik kasb etishi kuzatildi. Jumladan, Navoiy tarji’bandlarining ilk bandidagi mazmundan xulosa qilgan holda soqiynoma yoki mav’iza deb nomlanishi, shu bilan birga, qit’alarga “Dar bayoni qismat” deya alohida sarlavha qo‘yilishi ushbu asarlarga zamonaviy kotiblarning o‘ziga xos individual yondashganligini ko‘rsatadi.

6. Mumtoz devonchilikda Navoiy debochalari asarning yaratilish sababi, tuzilishi, muallifning adabiy-estetik qarashlarini namoyon etishi bilan ahamiyatlidir. Ko‘rinadiki, ayrim toshbosma kitoblarda kotib (yoki noshir) so‘z boshi va xotima yozishga o‘zlarida mas’uliyat his qilganlar. Xususan, Komil Xorazmiy tomonidan saj’ san’atidan foydalanib, “Chahor devon”ga yozilgan muqaddima kitob nashri, mas’ul shaxslari haqida muhim ma’lumotlarni berishga xizmat qilgan. Shohmurod kotibning Navoiy asarlariga ehtiromi tufayli uning bitgan nasriy xotimasi (DAM fondi, 872-toshbosma devon) va she’riy xotimasi (o‘sha fond, 306-toshbosma devon)da ham asar ko‘chirilgan vaqti, kimning hissadorligida chop etilganligi, kotibning matndagi xatoliklar uchun uzrxohligi singari jihatlar aks etganligi bilan e’tiborga loyiqdir.

7. Toshbosma nusxalarda rasmiy devonlarda uchramaydigan she’rlar ham mavjud. Ularni quyidagicha tasniflash mumkin: 1) shoirning rasmiy devonlariga kirmay qolgan she’rlar; 2) Navoiyning nasriy asarlaridan olingan she’rlar; 3) shoirga nisbat berilgan she’rlar. Tadqiq natijasiga ko‘ra, yuqorida tasnifi keltirilgan har uch jihatga oid matnlar dissertatsiyada o‘z aksini topgan. Jumladan, Navoiyning e’tiborli kulliyoti sanalgan Parij nusxa (№746)da mavjud bo‘lgan bir g‘azal hamda “Badoye’ ul-bidoya”ning Tehron nusxasidagi bir g‘azal DAM fondidagi ayrim bosma devonlar (№6, №22, №220, №229, №912, №944)da bor ekanligi ma’lum bo‘ldi. Yana “Xamsat ul-mutahayyirin”dagi ikki ruboiy va Ozarbayjon qo‘lyozmalar fondida saqlanayotgan devondagi ikki ruboiy ayrim toshbosma devonlar (№6, №18, №22, №944)da uchrashi aniqlandi. Navoiyga nisbat berilgan usluban XIX asr adabiy tiliga yaqin ikki g‘azal ham ba’zi toshbosmalar (№6, №18, №22, №229, №912, №944)da mavjudligi ma’lum bo‘ldi. 18, 22 va 944-raqamli devonlarda “kishi” radifli Bobur ruboiysining kelishi toshbosmani ko‘chirgan kotib ruboiyni bizga noma’lum bo‘lgan qo‘lyozma manbadan olgan bo‘lishi ham mumkinligiga, o‘z navbatida, bu XIX asr adabiy jarayonida ushbu shoir asarlarining ham o‘rni bo‘lganiga ishora qiladi. Zero, Bobur devoni qo‘lyozmalari shu kungacha Turkiston hududida aniqlangan emas.

8. Navoiy she’rlari o‘rin olgan toshbosma devonlarga asos manba qo‘lyozmalar bo‘lsa-da, o‘rtadagi besh yuz yillik masofa matnga o‘z ta’sirini o‘tkazmay qolmagan. Bunda XIX – XX asrga tegishli manbalarni muallif

tirikligida koʻchirilgan “Badoye’ ul-bidoya”ning Toshkent nusxasi (inv.216) hamda Navoiy kulliyoti (Toʻpqopi Revan 808) noyob qoʻlyozmalari bilan qiyoslash matn sathidagi ayrim farqlanishlarni yaqqol koʻrsatib berishi ta’kidlandi.

9. Navoiyning qoʻlyozma va toshbosma devonlarida mavjud she’rlar orasidagi turfaliklarni uch guruhga boʻlib koʻrsatish mumkin: 1) she’rning ayrim qismlari – bayt, bandlarni oʻzgartirgan farqlar; 2) soʻz va soʻz birikmalarini oʻzgartirgan farqlar; 3) radifning oʻzgarishi bilan she’rning mazmuni boshqacha tusga kirishiga oid farq (“gazak” – “kerak”). Matnlar tahlili ayrim farqlanishlar hatto qoʻlyozmalarda ham turlicha ekanligini koʻrsatsa, ayrimlari kotibning mumtoz matnni yaxshi anglamasligidan, ba’zisi yagona imlo qoidasi mavjud emasligidan boʻlsa, boshqalari davr tiliga moslashtirib, soddalashtirish oqibatida yuzaga kelganiga guvohlik beradi.

10. Toshbosma devonlarning joriy nashrlar bilan qiyosida gʻazal, qit’a, ruboiy, tuyuq va fardlarning harf, soʻz almashinuvi, oyatlar bilan bogʻliq matniy farqlari kuzatiladi. Bunda dastlab koʻchirilgan nusxada kotib tomonidan qilingan imlo xatolar, soʻzning sinonimini qoʻllash, takroriy jumlalarni ishlatish kabi holatlar keyingi devonlarga oʻtgan yoxud ayni xattot koʻchirgan ikkinchi nusxada xato bartaraf etilgan oʻrinlar ham mavjud (306 hamda 237-devonlardagi she’rlarni nisbatan toʻgʻri matnlar deyish mumkin).

SCIENTIFIC COUNCIL OF DSC.03/30.12.2019.FIL.19.01 OF THE TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE NAMED AFTER ALISHER NAVOI

STATE MUSEUM OF LITERATURE NAMED AFTER ALISHER NAVOI, ACADEMY OF SCIENCES OF THE REPUBLIC OF UZBEKISTAN

RUSTAMOVA DILNOZA AHMAD QIZI

A COMPARATIVE TEXTUAL STUDY OF PRINTED COPIES OF ALISHER NAVOI DEVAN

(In the example of the fund of the State Literary Museum)

10.00.10 – Textology and literary source studies

ABSTRACT OF DISSERTATION FOR THE DEGREE OF PHILOSOPHY (PhD) ON PHILOLOGICAL SCIENCES

Tashkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B.2024.3.PhD/Fil3655 raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Davlat adabiyot muzeyida bajarilgan.

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

Ilmiy rahbar:	**Hasanova Shafoat Saidbekovna** filologiya fanlari doktori, katta ilmiy xodim
Rasmiy opponentlar:	**Shodmonov Nafas Namozovich** filologiya fanlari doktori, professor
	Mullaxo‘jayeva Karomat Toshxo‘jayevna filologiya fanlari nomzodi, dotsent.
Yetakchi tashkilot:	**Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy universiteti**

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengashning 2025-yil "17" 03 soat 10⁰⁰ dagi majlisida bo‘lib o‘tadi. (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz)

- Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (330 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).

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H.A.Dadaboyev
Ilmiy darajalar beruvchi ilmiy kengash raisi, filol.f.d., professor

Q.U.Pardayev
Ilmiy darajalar beruvchi ilmiy kengash ilmiy kotibi, filol.f.d., professor

Sh.S.Sirojiddinov
Ilmiy darajalar beruvchi ilmiy kengash qoshidagi ilmiy seminar raisi o‘rinbosari, filol.f.d., akademik

INTRODUCTION (PhD dissertation abstract)

Relevance and necessity of the dissertation topic. In world literature studies, it is important to study the literary heritage of genius creators, manuscript sources, to show their contribution to the civilization of the peoples of the world, and to analyze its place in the literary process of later periods, the changes that took place at the level of the text. In particular, identifying the factors involved in the transfer of unique manuscripts, which are among the classic masterpieces of the East, to lithographic books, their description, and their introduction into scientific use are among the most pressing problems in the field.

In oriental studies and literary source studies, there has been considerable research to prove Alisher Navoi's manuscripts creating catalogs, performing comparative analysis, checking aspects related to text editing, compiling scientific and critical texts, preparing scientific and popular publications, his literary and aesthetic task for today's reader. Also, the research of rare copies reflecting the work of the great thinker, which are identified today from various funds and private libraries of the world and our country, in harmony with the latest achievements of textual studies, requires the continuous continuation of these researches.

Uzbek textology and literary source studies gained many achievements in identifying the manuscripts of Navoi's works, comparing the main sources, compiling scientific and critical texts based on them, and preparing known publications in the second half of the 20th century. The publications of the great poet's work in current writing served as an important factor in shaping the spiritual world of the young generation. After all, "Alisher Navoi's priceless creative and scientific heritage occupies a special place not only in the history of our nation, but also in the history of world literature, in the development of our national culture and literary and aesthetic thinking."[25] It is important to note that Navoi is a constant participant in the literary environment of any era. Considering that the edition of "Khazayin-ul-Maoni", which is the main part of the poet's lyrics, prepared by H. Sulayman, relied on manuscripts copied during the poet's lifetime, the period of the lithographic works of the poet published at the end of the 19th century and the beginning of the 20th century determining its place in the literary process is of particular importance. After all, the emergence of the printing press in Turkestan and the fact that special attention was paid to the publication of Navoi's divans, in particular, the fact that they were taught as textbooks in madrasahs and schools, many copies reached the hands of readers, and, as a result, they became widely popular, is an important historical and literary event. The purpose of publishing lithographic divans, monographic description, studying the specific features of their texts, showing active genres in the literary process of the 19th – 20th centuries, the continuation of the traditions of classical divan writing and its transfer to the modern book form, the literary period of the classical text the

[25] O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning 2020-yil 19-oktyabrdagi "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi PQ-4865-son Qarori. //Xalq so'zi, –Tashkent: October 20, 2020.

influence of the language, which poems in compilation divans are mostly "collected" from which divans and based on what artistic aesthetic principle, the calligrapher's editing such issues are among the priority tasks of today's textual studies and literary source studies. Without deeply studying the lithographic writings that appeared after the poet's manuscripts, which were regularly copied for a long time, without determining the function performed by the scribes, the principles used by the scribes, the level of the texts, the history, and the sources of the poet's works that have reached today cannot be concluded. Taking into account these aspects, the textual and comparative research of lithographic divans with unique manuscript copies and current editions, determining the literary-historical value of printed divans, determining the areas of distribution, determining the content of the poems included in lithography shows the topical issues of this dissertation.

Decree of the President of the Republic of Uzbekistan dated February 17, 2017 – No. 2789 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", Decree dated April 20, 2017 – No. 2909 "On measures for further development of the higher education system", PQ dated May 24, 2017 – No. 2995 "On measures to further improve the system of preservation, research and promotion of ancient written sources"; No. 304 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 22, 2017 "On measures to further improve the post-secondary education system"; No. 891 dated November 6, 2017 "On measures to further improve the activities of the Alisher Navoi State Literature Museum of the Academy of Sciences of the Republic of Uzbekistan"; Decisions of the President of the Republic of Uzbekistan dated April 16, 2020 PQ – No. 4680 "On measures to fundamentally improve the personnel training system and increase scientific potential in the field of Oriental studies" and other regulatory legal documents related to the field this research can serve to a certain extent on the way to the implementation of tasks.

Compatibility of the research with the priority directions of the republic's science and technology development. Dissertation republican science and technology development of "Information society and democratic state through social, innovative in legal, economic, cultural, spiritual and educational developmental ways of forming a system of ideas and implementing them" is a priority performed in accordance with the direction.

Level of study of the problem. To this day, Navoi's lyrics have been studied from various aspects of textology and literary source studies. In particular, foreign scholars such as Y.Bertels, A.Semyonov, S.Volin, O.Levend, J.Nagiyeva, E.Birnbaum, Y.Ekman, K.Turkay, O'.Kaya, N.Ozdaraendeli, B.Maksudov[26], as

[26]Бертельс Е. Навои и Джами. – М: Наука, 1965. – С. 499; Семенов А. Описание персидских, арабских и турецких рукописей. – Ташкент: Издательство среднеазиатского государственного университета, 1935. – С. 88; Волин С. Описание рукописей произведений Навои в ленинградских собраниях // Алишер Навои. Под ред. А. Боровкова. – М. –Л: АН СССР, 1946. – С. 203–235; Levend A. Türkiye kitapliklarindaki Nevai Yazmalari // Türk dili araştirmalari yilliği. Belleten. –Ankara, 1958. – S.127–209; Birnbaum E. Ottoman Turkish and Chaghatay literature. An Early 16th Century Manuscript of Nava'is Divan in Ottoman Orthography // Central Asiatic Journal, 1976, XX. – P. 157–190; Eckmann J. Nevai'nin ilk divanları üzerine // Türk dili araştirmalari yilligi.

well as Uzbek scholars including M.Shaykhzoda, H.Sulaymon, A.Hayitmetov, Q.Munirov, A.Nosirov, M.Hakimov, Y.Is'hoqov, A.Abdug'afurov, M.Imomnazarov, Sh.Sirojiddinov, A.Madraimov, Sh.Shukurov, N.Jabborov, N. Jumaxo'ja, D.Salohiy, A. Erkinov, K. Mullakho'jayeva, O. Juraboyev, D. Yusupova, N. Ramazonov, and O. Madaliyeva have carried out several significant studies in the fields of textology and literary studies[27]. In addition, the research on the lithographic editions of Navoi's poetic works is of special interest. In particular,

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[27]Шайхзода М. Асарлар. Олти томлик. Т.4. – Тошкент: Адабиёт ва санъат, 1972. – Б. 372. Сулейманов Х. Текстологическое исследование лирики Алишера Навои. В трех томах. Том первый. – Ташкент-Москва, 1955–1961. – С. 415; Сулаймонов Ҳ. "Хазойинул-маоний" текстларини ўрганиш ва нашрга тайёрлашнинг асосий масалалари. Алишер Навоий. Хазойинул-маоний. I жилд: Ғаройиб ус-сиғар. – Тошкент: Ўз ССР ФА, 1959. – Б. 5-28; Сулаймонов Ҳ. Навоий асарларининг манбалари ва нашри ҳақида // Алишер Навоий. Асарлар: 1 жилд. – Тошкент. 1963. – Б. 37–45; Ҳайитметов А. Навоий лирикаси. Тошкент: Фан, 1961. – Б. 294; Ҳайитметов А. Навоийхонлик суҳбатлари. – Тошкент: Ўқитувчи, 1993. – Б. 214; Ҳайитметов А. Алишер Навоий ижодининг манбалари ҳақида // Алишер Навоийнинг адабий маҳорати масалалари. – Тошкент: Фан, 1993. – Б. 3–13; Муниров Қ. Носиров А. Алишер Навоий қўлёзма асарлари каталоги. – Тошкент: Фан, 1970. – Б. 85; Ҳакимов М. Навоий асарлари қўлёзмалари тавсифи. – Тошкент: Фан, 1983. – Б. 198; Исҳоқов Ё. Алишер Навои илк лирикаси. – Тошкент: Фан, 1965. – Б. 138; Абдуғафуров А. "Хазойин ул-маоний" жумбоқлари (1-мақола) // Ўзбек тили ва адабиёти. – Тошкент, 1994, –№ 4–6. – Б. 9–16; Абдуғафуров А. "Хазойин ул-маоний" жумбоқлари (2-мақола) // Ўзбек тили ва адабиёти. – Тошкент, 1995, –№1. – Б. 10–18; Абдуғафуров А. "Хазойин ул-маоний" жумбоқлари (3-мақола) // Ўзбек тили ва адабиёти. – Тошкент, 1998, –№6. – Б. 3–10; Имомназаров М. Алишер Навоий лирик мероси матншунослиги муаммолари. – Тошкент: Donishmand ziyosi. 2021. – Б. 207; Сирожиддинов Ш. Алишер Навоий (манбаларнинг қиёсий-типологик, текстологик таҳлили). – Тошкент: Akademnashr, 2011. – Б. 217–229; Сирожиддинов Ш. Амир Алишер. – Тошкент: Adabiyot, 2023. – Б. 198; Мадраимов А. Алишер Навоий бадиий асарларининг XV–XVI асрлардаги қўлёзмалари. – Тошкент: Fan va texnologiyalar nashriyot matbaa uyi, 2021. – Б. 382; Шукуров Ш. "Ғаройиб ус-сиғар"нинг зеру забарли қўлёзма нусхаси ҳақида // Алишер Навоий туғилганининг 550 йиллигига бағишланган илмий конференция тезислари. – Тошкент: Фан, 1991. – Б. 49–50; Жабборов Н. Матн тарихини ўрганишнинг муқобала услуби // "Ўзбек мумтоз адабиётини ўрганишнинг назарий ва манбавий асослари" мавзусидаги Республика II илмий-амалий конференция материаллари. 20 ноябрь 2020. – Б. 22; Жумахўжа Н. Навойишуносликнинг долзарб масалалари // Алишер Навоий ижодий меросининг умумбашарият маънавий-маърифий тараққиётидаги ўрни мавзусидаги III анъанавий халқаро илмий конференция материаллари. – Навоий, 2019. – Б. 40–47; Жумахўжа Н. Нуқсонсиз нашр орзуси // Ҳуқуқ ва бурч, 2019, – №2. – Б. 30–35; Салоҳий Д. "Бадоеъ ул-бидоя" малоҳати. – Тошкент: Фан, 2004. – Б 133; Салоҳий Д. Навоийнинг шеърий услуби масалалари. – Тошкент: Фан, 2005. – Б. 204; Эркинов А. Кириш // Алишер Навоий Оққуюнли мухлислар девони (1471). – Tokyo: Research Institute for languages and cultures of Asia and Africa, 2015. – P. 12–28; Эркинов А. «Бадоеъ ул-бидоя»нинг Навоий даврида кўчирилган ва янги аниқланган санали бешинчи қўлёзмаси (888 йил, сафар ойи/1483 йил, март-апрель) // Алишер Навоий ва XXI аср. – Тошкент: Turon iqbol, 2018. – Б. 51–57; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадиий санъатлар уйғунлиги. – Тошкент: Академнашр. 2019. – Б. 189; Жўрабоев О. «Хазойин-ул-маоний»нинг бир шоҳона қўлёзмаси ва унинг матний хусусиятлари // Адабиёт кўзгуси. – Тошкент, 2011, – №12, – Б. 10–17; Жўрабоев О. Навоий асарлари қўлёзма ва матнларини ўрганишнинг баъзи масалалари // Алишер Навоий ва XXI аср. – Тошкент, 2016. – Б. 32–38; Журабоев О. Навоий девонларининг Қўқон қўлёзмалари ва уларнинг матнига доир // Алишер Навоий ва XXI аср. – Тошкент: Tamaddun, 2017. – Б. 47–50; Jo'raboyev O. Navoiyning rasmiy devonlaridan o'rin olmagan she'rlar matni masalasiga doir // Alisher Navoiy va XXI asr. – Toshkent-Boku. 2023. – B. 181–186. Jo'raboyev O. Alisher Navoiy devoni qo'lyozmalaridagi bir matn tahriri xususida // Adabiy meros, – Toshkent. 2023, -№3-4. – B. 8-14. Юсупова Д. «Хазойинул-маоний»: тузилиш қонуниятлари, таркибий хусусиятлари // Алишер Навоий ва XXI аср. – Тошкент, 2016. – Б. 152–158; Юсупова Д. "Наводир ун-ниҳоя" фақат ғазаллардан иборат девонми? // Алишер Навоий ва XXI аср. – Тошкент: Tamaddun, 2017. – Б. 54–60; Рамазонов Н. Алишер Навоийда "таҳрирни таҳрир" // Ўзбек тили ва адабиёти.– Тошкент, 2006, –№ 5. – Б. 17–23; Мадалиева О. Алишер Навоий девонлари қўлёзмаларининг таркибий-қиёсий тадқиқи. – Тошкент: Donishmand ziyosi, 2021. – Б. 677.

the study of the literary critic R.Mahmudova on the importance of lithographic books in the history of Uzbek literature is characterized by the fact that she provides the first information about poet's offices[28]. B.Kasimkhanov, who carried out the description of the lithographic publications of the literary heritage of the artist, found out that there are 171 copies of works authored by Navoi in 18 printing houses in 22 titles in the book funds of our country during 1879-1917[29]. However, in most of the studies, only the names of petroglyphs are listed. They were treated as secondary sources, general comments were made, textual features were not discussed, and they were not made a separate object of research. In other words, the research of Navoi's lyrics by comparing manuscripts, lithographs and current editions have not been done consistently. After all, in order to fully study the poet's poetry, it is necessary to study all its stages (15th – 20th centuries). In particular, the stage of transition from manuscript to lithography is considered an important period.

The connection of the research with the plans of scientific research work of the higher educational institution where the dissertation was completed. The dissertation was completed within the exposition-thematic plan of the new exposition of the State Literature Museum named after Alisher Navoi "Life and work of Alisher Navoi".

The purpose of the research is to carry out a detailed source study of the poet's lithographic books stored in the fund of the Alisher Navoi State Literary Museum, to compare these lithographic copies with rare manuscripts and current editions, and to reveal the reasons for the occurrence of textual differences.

Tasks of the research:

A complete and detailed scientific description of the poet's lithographic books stored in the fund of the State Literature Museum named after Alisher Navoi and scientific justification of their content;

determining the distribution area of petroglyphs in Turkestan and other regions;

carrying out a textual-comparative study of lithographic divans with rare manuscripts and current editions and scientific classification of textual changes that occurred during the transfer from manuscript to lithography;

to show the reasons for the textual changes that took place during the comparison of lithographic terminologies with unique manuscripts and current editions, and to provide scientific proof of authentic texts.

The object of the research is the lithographic copies of Navoi's divans No. 872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19 kept in the fund of the State Literary Museum of the Republic of Uzbekistan.

The subject of the research is the analysis of the publishing history of the Navoi stone printing houses, copies of sources and their textual features.

Research methods. Hermeneutic, historical-comparative methods were used to illuminate the research topic.

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[28] Маҳмудова Р. Тошбосма асарлар ва уларнинг ўзбек адабиёти тарихида тутган ўрни: Филол. фан. номз. ...дисс. 1979. – Б. 194.

[29] Қосимхонов Б. Алишер Навоий асарларининг тошбосма нашрлари тавсифи. – Тошкент, 1988. – Б. 62.

The scientific novelty of the research is as follows:

the monographic description of the lithographs was carried out for the first time, the divans were examined within the framework of source studies, and the actively used genres and their textual features and specific aspects were revealed;

the area of publication and distribution of lithographic books is determined in Turkestan and other regions;

all works stored in the fund of Alisher Navoi State Literary Museum, called "Gharayib-us-sigar" and "Badoye'-ul-wasat" in the catalogs, are actually compilation devon, they emphasize the active genres of the literary environment of the time. The features such as the preface and conclusion have been preserved in accordance with the traditions of devanism;

as a result of comparing the lithographic copies with manuscripts and current editions, it was found that the poet did not insert the official divans, but 3 ghazals and two rubai found in some manuscripts were included, 2 more ghazals and 1 rubai did not belong to Navoi's pen, and divans No.306 and that copies No.237 have more correct text than other editions by showing various differences proven.

The practical result of the research is as follows:

a complete and detailed scientific description of 14 lithographs of Navoi's divans kept in the fund of the State Literature Museum named after Alisher Navoi is given;

lithographic divans were compared and textologically analyzed with the texts of manuscripts and current editions, divans were studied systematically, and differences related to copies were comprehensively proved;

it is based on the fact that the publication of lithographic divans is an important practical step in the literary environment of the 20th century and Uzbek literary studies in the promotion of Navoi's work, and that they can be a reliable source for studying the lyrical heritage of Alisher Navoi.

Reliability of research results. The number of selected poems in the lithographic copies of Navoi's divans No.872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19 kept in the fund of the State Literary Museum named after Alisher Navoi, in the matter of the scope and naming of genres, the editing of scribes it is determined by the textual research using the theoretical methods of textual studies and literary source studies, relevant scientific conclusions are drawn, and the obtained scientific results are put into practice by authorized organizations.

Scientific and practical significance of research results. The scientific significance of the research results is determined by the first comprehensive scientific analysis of the copies of Alisher Navoi's lithographic books stored in the fund of the Alisher Navoi State Literary Museum, their textual characteristics serve within the scope of the science of textology and literary source studies.

The practical significance of the research results lies in the fact that the conclusions and materials obtained can be used as ready resources for teaching undergraduate and graduate-level courses in higher education institutions. These include subjects such as "Textology and Literary Source Studies," "History of Uzbek Literature," and "Navoi Studies." They can also serve as a basis for

preparing textbooks, teaching aids, and special courses, as well as for organizing seminars on Alisher Navoi’s lyrical heritage.

Implementation of research results. Based on the results of the textual-comparative study of Alisher Navoi's lithographic divans:

To the analysis of the text of Navoi's lyrics in 20th century, the place of active genres such as ghazal, tarj'band, kita, rubai, tuyuq, fard in the divans, theme-content, peculiarities of prefaces and endings, as well as the content of lithographic copies of Navoi's lyrics from the scientific-theoretical conclusions at Alisher Navoi Tashkent State University of Uzbek Language and Literature It was used in the practical project No. PF-201912258 “Creating a multilingual electronic platform of Uzbek literature (in Uzbek, Russian, English)” carried out in 2021-2023 (Tashkent State University of Uzbek Language and Literature named after Alisher Navoi on January 17, 2024 Reference No. 04/1-118). As a result, the place of Navoi's work in the literary life of the 19th-20th centuries, information about the level of divans served to enrich the materials of the electronic platform.

The role of Navoi's divans in the 20th century printing activity, the reasons for the publication of lithographic works, the transfer of book art to lithographic copies, the influence of scribe and publisher cooperation on lyrical texts, etc. Creation and publication of an electronic catalog of lithographic works stored in the State Literary Museum named after Alisher Navoi was used in the practical project on the topic of “Creation and Preparation for Publication of an Electronic Catalog of Lithographic Works Preserved at the State Museum of Literature Named After Alisher Navoi.” This project was carried out at the State Museum of Literature during 2018-2020” (Reference No. 3/1255-1415 of the Academy of Sciences of the Republic of Uzbekistan dated June 24, 2024).

Navoi’s divans Breydenbach in Tashkent, Il'in, Kamensky brothers, Lakhtin, Portsev, Ghulam Hasan Orifjanov, “Turkistan courier” newspaper, Turkestan military district headquarters, Demurov in Samarkand, Desinsky in Bukhara, Levin, Weiner in Kokon, Muhammad Rahimkhan II in Khiva. printing houses and printing houses in Said Mahmudbek, Arif Efendi and Bogchasaroy cities in Istanbul The conclusions of the National Broadcasting Company of Uzbekistan “History of Uzbekistan” TV channel were used to prepare the scripts of the program “Taqdimot” (UzMTRK reference number 06-28-40 dated January 8, 2024). As a result, the programs were enriched with scientific and theoretical information, and their scientific and educational level increased.

Approval of research results. The results of the research were discussed at 8 international and 4 national scientific-practical conferences.

Publication of research results. A total of 20 scientific works on the topic of the dissertation, including 8 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 7 in the republic and 1 in foreign journals.

The size and structure of the dissertation. Dissertation introduction, three chapters and consists of conclusions, 126 (with used literature and applications together it makes up 156) pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the topic is based, it is shown that the research depends on the priority directions of the development of science and technology of the republic, the goals and objectives are given, the object and subject are described, the scientific innovation and practical results are described, the scientific and practical significance of the results is revealed. Furthermore, it provides information on the implementation, approbation, published works, and the structure of the dissertation.

The first chapter of the dissertation is titled **"Navoi's lyrics and publishing problems"** and consists of two paragraphs. Paragraph 1.1 of the chapter entitled "Study of Navoi's lyrics" describes the first editions of the poet's poetic works, the principles of their preparation, and the role of theoretical and practical research carried out by Navoi scholars in the development of Uzbek textual studies.

The scientific study of Navoi's lyrics began in the 30s of the 20th century, and it was mainly carried out in two directions. The first direction aims to examine the poet's works from the point of view of source studies and textual studies, while the second one aims to study them in the direction of literary studies and carry out their scientific analysis.

The issue of preparing a complete edition of Navoi's works has given rise to several studies in theoretical and practical textual studies. Abdurauf Fitrat started the first practical experience by introducing 60 poems – ghazal, mustazad, musaddas, rubai, tuyuq and fards – selected from four divans into the complex "Examples of Uzbek literature"[30]. However, this publication did not pay attention to the integrity of the text, with the free approach of the compiler, some ghazals ended with two or three stanzas. Navoi's lyrical and epic works began to appear in various such readers and anthologies. As a separate book, on the occasion of the 500th anniversary of the great poet's birth, Uygun and Sabir Abdulla published "Chor Devan" in Latin script for the first time.[31] According to the structure of 633 poems selected from four divans, they covered such genres as ghazal, mustazad, mukhammas, musaddas, musamman, tarji'band, masnavi, qit'a, rubai, tuyuq. It is said that the texts were entered by comparing 7-8 copies of the manuscripts, and although information is given about the copy copied by Sultanali Mashhadi during Navoi's lifetime, their storage (inventory) numbers are not fully indicated. In fact, this approach is the first stage of textual studies. After all, "the study of the history of the text begins with the comparative examination of the existing copies of the manuscript".[32]

The texts of Navoi's lyrical works had to be improved and perfected from edition to edition, but during the transliteration into the current script, the words were misread, the spelling of vowels was irregular, and full of punctuation

[30] Fitrat A. O'zbek adabiyoti namunalari. 1-jild. – Samarqand: O'zdavnashr, 1928. – B. 316.
[31] Alişer Navaij. Çar devan. (Basmaga tajjarlavcilar: Ujun va Sabir Abdulla) – Taşkent: GOSTEXIZDAT, 1940. – B. 446.
[32] Sirojiddinov Sh. Matnshunoslik saboqlari. – Toshkent: Navoiy universiteti NMU, 2018. – B. 16.

marks were not provided. The reason is that the publications were prepared on the basis of public demand or on the occasion of the poet's anniversary or some important event rather than the result of scientific research. In order to deeply study Navoi's heritage, it was necessary to have a reliable text. Therefore, the problem of presenting a correct and complete text became an urgent issue in the 60s of the 20th century.

One of them was the famous textologist Hamid Sulayman, who aimed to prepare an academic edition of the poet's poems. He compared over 200 manuscripts from libraries in our country and around the world, selecting 20 unique copies from the 15th to 19th centuries. His goal was to restore the author's version of *"Khazoyin-ul-Ma'ani"* and publish it as a four-volume collection in 1959. All the printed books published before that consisted of 11 genres and 736 lyrical samples in the structure of terma divan, and this publication was the first publishing event to put 3132 poems in 16 genres into one system. Later, M.Hakimov, M.Imomnazarov, D.Salohi, A.Erkinov, O.Juraboyev, and O.Madaliyeva continued the research on the discovery of new copies, text editing, and book art.

The second direction in Navoi studies focuses on examining the poet's lyricism in aspects such as the range of themes, its relationship to literary traditions, and artistic mastery. This approach, which involves consulting manuscript sources, is reflected in the research conducted by M.Shaykhzoda, A.Hayitmetov, A.Abdug'afurov, Y.Is'hoqov, and K.Mullakhojayeva.

Paragraph 1.2 is titled **"History of publications of Alisher Navoi stone printing houses**". Issues such as the printing houses where the poet's books were published, their area, the emergence of publishing, the fact that the book trade caused an increase in the number of calligrapher in the country, and the naming of books were studied.

The Navoi lithographic divans were published more than 40 times in various printing houses, including Breidenbach, Ilyin, the Kamensky brothers, Lakhtin, Porsev, and Ghulam Hasan Orifjonov in Tashkent; the Turkiston Kuryeri newspaper; the Turkestan Military District headquarters; Demurov in Samarkand; Desinsky and Levin in Bukhara; Muhammad Rahimkhan II's printing house in Khiva; and Said Mahmudbek and Orif Efendi in Istanbul. The reasons for repeatedly referring to the poet's lyrical works can be explained as follows: 1. The demand of readers. 2. It is used as a textbook in madrasahs. 3. The goal of publishers to promote Navoi's works as a national intellectual. 4. Manuscript books are expensive and limited in number due to manual labor.

The first edition of lithographic divans was "Khazayin-ul-Maoni" consisting of 50,000 verses, popularly known as "Chahor divan" in 1299 hijri (1881-1882), copied by the calligrapher Ibrahim Sultan Irani at the printing house of Muhammad Rahimkhan II in Khiva. The printing house intends to print four volumes separately after this edition. Specifically, textologist M. Hakimov notes that Badaye'-ul-Vasat was presented to readers in 1300 AH (1882 CE). This divan was also prepared for publication by Muhammadniyoz ibn Akhund Komil Khwarazmi under the decree of Muhammad Rahimkhan II.

However, the scribe was not mentioned. Additionally, in the same year, another lithographic divan with an unknown calligrapher was published[33]. During the monitoring of various foundations in our republic, we witnessed the printing of "Garayib-us-sigar", "Navodir-ush-shabab", and "Favoyid-ul-kibar" books in this printing house[34]. Their calligraphy style does not differ from that of Chahor Devon, indicating that they were transcribed by the same scribe and then divided into separate books.

Tashkent is considered one of the central regions of Turkestan where Alisher Navoi's divans were published the most. On the one hand, it is due to the fact that there are many printing houses here, and on the other hand, attention is paid to the publication of works in the Uzbek language. In 1889, Furqat became acquainted with the "Laxtin" printing house in Tashkent and provided information about it in the Turkiston viloyatining gazeti (The Turkestan Region Newspaper). Notably, "Laxtin" was one of the first printing houses in Tashkent to publish collections of Navoi's works. In 1334/1884, "Amir Alisher Navoi navvarallahu marqadahu divanlari" was published with the permission number 745 of St. Petersburg censorship dated December 14, 1884. The 288-page divan was copied by the son of Shahmurad Mulla Shahnemat and published by Rahimkhoja Eshon ibn Alikhoja Eshon. There is also a copy of Navoi's office published in 1888 by the same calligrapher and publisher in Lakhtin.

The publication and distribution of Navoi's divans in Turkestan and beyond were interdependent. Specifically, in 1891, due to financial debts, S.I. Laxtin's printing house was transferred to the Kamenskiy brothers. Following this, the printing house expanded its activities, and in 1893 – 1894, selections of Alisher Navoi's works were published under titles such as "Amir Alisher Navoi Navvarallohu Marqadahu Devonlari", "Amir Alisher Navoi Devonlari", and "Devoni Amir Alisher Mullaqab Bi-Navoi". Although their size is close to each other, the number of genres differs significantly. In particular, in the collection copied by Shahmurad's calligrapher, there are soqinama and tuyuk, in the divan where the son of Mulla Muhammad Yunus Mulla Ghayib wrote the calligraphy, mukhammas, mustazad, rubai, and in another edition published by the son of Haji Abdulmalik Abdulnabi, there is a mawiza. Genres, such as the continent, differ from each other in terms of their location.[35]

After the Kamensky brothers sold the printing house to Ilin in 1899, "Amir Navoiy" (1318/1900), "Navoiy" (1319/1901), "Devoni mavlono Amir Alisher" (1324/1906), "Amir Alisher Navoiy" (1324/1906) are published here. According to R.Mahmudova, this printing house managed to publish Navoi's divans eight times. The scientist considers their publications of 1900, 1903,

[33] Ҳакимов М. Навоий асарларини кўчирган хаттотлар. – Тошкент: Фан, 1991. – Б. 41.
[34] Alisher Navoiy. G'aroyib-us-sig'ar. №18; Navodir-ush-shabob. №10293; Badoye'-ul-vasat. №18460; Favoyid-ul-kibar. №10511. O'zR FAShI asosiy fondi.
[35] Қосимхонов Б. Алишер Навоий асарларининг тошбосма нашрлари тавсифи. – Тошкент, 1988. – Б.12.

1906 to be more complete.[36] But in the 1906 edition known to us, there are four genres and a total of 280 poems. Compared to other divans, this copy cannot be said to be more complete. Because there are about 500 poems in the collections published by Lakhtin and the Kamensky brothers.

In the Breydenbach lithography located in Tashkent, works such as “Navoiy”, “Amir Alisher Navoiy devonlari”, “Navoiy devonlari” were published five times in 1896-1898, and twice – in 1900 and 1900 In 1902, the books “Devoni Navoiy” and “Navoiy” were published. Importantly, both publications were published and sponsored by “Shirkati Xayriya”. Information about this organization is not mentioned in any other publication of Alisher Navoi lithographic offices.

Once in Yakovlev in 1908 and in the printing press of the newspaper “Turkistan Kuryeri” under the publishing house of Mirza Ahmad son of Mirza Karim, in 1334 (1915) a small book “Amir Alisher Navoi” consisting of 70 pages was published.

The Orifjonov printing house, which played a significant role in the history of national printing, demonstrated great dedication to promoting local books and contributed significantly to the increase in the number of books in the Uzbek language. Between 1909 and 1916, it published the collections of the great poet under titles such as "Mavlono Amir Navoiy", "Kulliyoti Devoni Amir Navoiy", and "Amir Navoiy". These works were issued under the names "G‘ulomiya" and "G‘ulom Hasan Orifjonov".

The Demurov Printing House in Samarkand, which was the largest and only printing facility in Turkistan capable of producing multi-colored books, published Navoi's Divan in 1322 AH (1904 CE) under the initiative of publisher Salikhkhoja Bukhari. Another edition of the poet's divan was printed in 1910 by publisher Qori Abdurrauf, with the manuscript prepared by scribe Sayyid Abdussalom Mahdum Samarqandi. This first publication in Samarkand, Navoi's Divan, is noted to be more comprehensive in terms of the number of poems and the diversity of genres compared to the later edition.

Levin and Kogon printing houses published the poet's lyrical works four times in 1910-1916 – “Devoni Mavlano Amir Navoiy” published in Levin in the same years under the publishing house of Mulla Saidkhoja and Mullah Muhammad Usman's calligrapher in Kogon lithography. It reached the people of Bukhara.

In Kokand in 1902, the “Garayib-us-sigar” divan was published at the Weiner printing house. The number of petroglyphs here is less than others.

In this way, lithographic books printed in Khiva, Tashkent, Samarkand, Bukhara, and Kokand were also distributed to Azerbaijan, Kashgar, Turkey, India, Iran, Afghanistan, and Arab countries[37]. On the other hand, among the sources brought from these countries, mainly from Baku and Istanbul, there are Navoi divans. In 1319/1901, copies of “Mir Alisher Navoi's Cabinet” and

[36] Маҳмудова Р. Тошбосма асарлар ва уларнинг ўзбек адабиёти тарихидаги аҳамияти. Филол.фан.номз...дисс. – Тошкент, 1979. – Б. 63.
[37] Ҳакимов М. Навоий асарларини кўчирган хаттотлар. – Тошкент: Фан, 1991. – Б. 44.

“Devoni Amir Navoi” were published in Istanbul by Said Mahmudbek printing house and published by Turkestan Salihkhoja Bukhari and Muhammad Sadiq Afghan Kandahari.

The second chapter is titled “**Scientific descriptions and specific features of the Navoi stone printing houses**”. In paragraph 2.1, entitled “Scientific description of Navoi lithographic books”, 14 copies of Navoi lithographic books stored in the fund of the Alisher Navoi State Literary Museum are described monographically. In doing so, an attempt was made to detail the composition of the divan, the number of poems, the title, and the colophon texts, and they were placed according to the chronology of the period of their publication. In the process of description, all 14 copies were found to be Terma Divan. Over time, the number of poems in divans decreased and became more compact, and the reason for this was that they were printed mainly in private printing houses with economic difficulties. But this did not seriously affect the scope of genres.

In the course of the research, detailed descriptive information is given in the dissertation about 4 lithographic cabinets in museum fund. Briefly explain as follows:

1. Lithograph No.874. امیر علی شیر نوایی نوراِلله مرقده دیوانلاری – is called “Amir Alisher Navoi navvarallahu marqadahu devonlari”. Calligrapher Copied by the son of Shahmurad Mulla Shahne'mat and published by Rahimkhoja Eshan ibn Alikhoja Eshan in the Lakhtin printing house in 1306 hijri rabbi' ul-awwal (1888 AD) published in November. It consists of 288 pages. The selected divan includes 450 ghazals, 2 tarji’bands, a soqiynama, 10 qit’as, a masnavi, 8 tuyughs, and 7 fards, representing various literary genres.

2. Lithograph No.306. امیر علی شیر نوایی نوراِلله مرقده دیوانلاری – is called “Amir Alisher Navoi navvarallahu marqadahu devonlari”. The divan was published at the Kamenskiy Brothers’ printing house in 1311 AH, transcribed by calligrapher Shohmurod and sponsored by Hoji Mir Orif Hoji ibn Muhammadboy. Devon consists of 208 pages. It contains 449 ghazals, 2 tarji’bands, a soqiynama, a masnavi, 2 qit’as, 4 tuyughs, and a poetic conclusion.

3. Lithograph No.771. امیر علیشیر نوایی نوراللہ مرقده دیوانلاری – “Amir Alisher Navoi navvarallahu marqadahu divanlari” was published in 1315/1897 after the St.Petersburg censorship in the Breidenbach printing house in Tashkent under the publishing house of Mulla Akmalkhan Islamkhan ugli. The calligrapher is not specified. 160 pages in total. It contains 271 ghazals, tarji'bands, 10 qit’as, 10 tuyughs, and 7 fards.

4. Lithograph No.E6. میر علیشیر نوایی نورلله مرقده دیوانلاری – “Devons of Mir Alisher Navoi navwarallahu marqadahu” are kept in the exposition part of the museum. It was copied by the calligrapher Abdulgafur and published on November 3, 1318/1900, after the St.Petersburg censorship, at the Headquarters printing house with the help of the company's charity. 166 pages in total. This divan contains 243 ghazals, 35 rubaiyat, 2 tuyughs, 3 mukhammas, 2 tarji'bands, 2 mustazads.

5. Lithograph No.237. دیوان میر علیشیر نوایی – “Devoni Mir Alisher Navoiy” was published in Istanbul in 1319/1901 by Sayyid Mahmudbek printing house. Calligrapher – Abdussamad Tabrizi. 223 pages in total. This term divan contains 439 ghazals, tarji’band, sokinama, 6 qit’a (Dar bayoni qismat), rubai, masnavi, tarji'band, 5 qit’as, 10 tuyughs, 7 fards. The last page ends with the letter of the calligrapher.

6. Lithograph No.248. دیوانی امیر نوایی – called “Devoni Amir Navoiy”. This book was also printed in 1319/1901 AH at the Sayyid Mahmudbek printing house in Istanbul. Calligrapher – Haji Muhammad Siddiq Khojandi. Publisher – Muhammad Sadiq Afghan Kandahari. 207 pages in total. The number of ghazals in it is 392. Tarji’bands came second after other genres, not one after the other. The text of the colophon is placed after 3 rubaiyat, masnavi, 7 rubaiyat, 8 tuyughs, and fard in the description of fate.

7. Lithograph No.229. Inside the title, surrounded by Islamic motifs, is written مولانا امیر نوایی – “Mavlono Amir Navoiy”. This compilation divan was printed in Il'in typo-lithography in 1324/1906. Calligrapher – Mullah Zafar bin Bekmuhammad. The publisher is unknown. 144 pages in total. Devon was composed of 200 ghazals, 1 soqinama, 2 mawiza, 2 mustazad, and 75 rubaiyat.

8. Lithograph No.944. مولانا امیر نوایی – “Mavlana Amir Navoi”, published by Ghulam Hasan Arifjanov, is a book entitled. The book was published on the 12th of Ashura 1327/1909 AH by the efforts of the publisher Mulla Qawamiddin Qari, the son of Mulla Musa Qari. Calligrapher – Mulla Yusufjan ibn Mulla Zakirjan. Total 118 pages. The divan includes 169 ghazals, a soqiynama, a mawiza, 2 mustazads, 3 qit’as, and 75 rubaiyat.

9. Lithograph No.E.22. امیر نوای – “Amir Navoi” divan is kept in the exposition part of the museum. Devon was copied by Abdussalam ibn Mulla Abdurrahman and published in “Ghulomiya” printing house in 1332/1913, 120 pages in total. It contains 168 ghazals, a soqiynama, mawiza, 2 mustahzad, 3 qit’as, 75 rubaiyat.

10. Lithograph No.219. کلیات دیوان امیر نوایی– “Kulliyoti Divani Amir Navoi” was published in 1333/1914 under the patronage and publishing house of Mullah Siddiq Khoja Khojandi – ملا صدیق جواجه خجندی in the “Ghulomiya” printing house. The calligrapher of Mullah Yoldash is Mulla Yoldosh. 142 pages in total. Compilation divan consists of 265 ghazals, 35 rubaiyat, 2 tuyughs, 3 mukhammas, a soqiynama (original translation), mawiza, mustazad, 3 qit’a poems.

11. Lithograph No.220. کلیات دیوان امیر نوایی – “Kulliyoti Divani Amir Navoi” was prepared by calligrapher Mulla O'tab and published in 1334/1915 in “Ghulomiya” printing house. Publisher – Mulla Temurkhoja ibn Haji Muhammad Khojandi. 143 pages in total. According to its composition, it consists of 317 ghazals, 2 tarji'bands, masnavi, a soqiynama, 25 rubaiyat, 9 tuyughs, 2 qit’as, 3 fards.

12. Lithograph No.18. امیر نوایی – “Amir Navoi” divan was published in Tashkent in 1333/1914 at the Ghulomiya printing house. The publisher is the son of Mulla Zafar Shukurmuhammad. Calligrapher – Mulla Ortuq. 96 pages in

total. This copy contains fewer poems than other lithographic divans. 121 ghazals, a soqiynama, mawizas, 2 mustazad, 3 qit'as, 75 rubaiyot were given.

13. Lithograph No.912. مولانا امیر نوایی – "Mavlona Amir Navoi" book was published in 1328/1910 at the Kogon printing house in Bukhara. Calligrapher – Mulla Sayidkhoja. Publisher – Mullah Muhammad Usman. Total 118 pages. There are a total of 251 poems in the lithograph. According to the composition of genres: 169 ghazals, 2 saqiynama, mawiza, mustazad, 3 qit'as, 75 rubaiyat.

14. Lithograph No.E.19. امیر علیشیر نوایی – "Amir Alisher Navoi" complex was printed in Turkistan Courier typo-lithography in 1333/1915. The calligraher is the son of Mirza Ahmad Karimi. 17 pages in total. The lithograph contains 200 ghazals, 3 tarji'bands, 10 qit'as, 7 tuyughs, 14 rubaiyat, 6 fards.

Paragraph 2.2 is called **"Structure, features and mutual differences of lithographic divans"** and it researches the prologue and concluding texts, genres and their names, poems that are not included in official divans.

Among the lithographic divans, the "Chahor devan" published in the Khiva printing house is significant in that, in addition to Navoi's preface to "Gharayib-us-sigar", there is also a preface by Kamil Khorazmi. The preface is written in praise of Allah, praise of the Prophet, and praise of Muhammad Rahmikhan II, who encouraged and benevolent in the publication of the book. The name of Muhammadrasul Mirzaboshi, who eloquently and maturely edited the book, was also mentioned. The text employs the art of saj' (rhymed prose), as seen in phrases like *"Sarhadi jamolining pardasi, ahdi timsolining kardasi."* Expressions of praise for the ruler and wishes of goodwill are reflected in the quatrains.

In addition, inventory No.872, copied by Shahmurad calligrapher in 1888, contains prose, and lithograph No.306, published in 1893, contains a poetic conclusion. The difference between these texts and the colophons in other divans is that there is a critical approach to the calligraphic activities of their time.

There are also differences in the naming of genres in lithographic divans. In books No.6, No.219, No.229, No.912, and No.944, the tarji'band beginning with the repeating couplet: *"Baqosizdur jahon ra'nosi valloh / Jahon ra'nosi yo'qkim mosivalloh"* is titled *"Mav'iza Amir Navoi."*The tarjeband starting with: *"Xarobot aro kirdim oshuftahol, May istarga ilgimda sing'an safol"* is referred to as a *saqiynama.* The qit'a beginning with: *"Haq taolo bandasining qismatin, Chun azal devonida qilmish raqam"* is presented under the heading *"Qismat bayonida."*

In the selection of genres in terma divans of this period, classical traditions are mainly followed. That is, the leading genre of all divans remains ghazal and rubai. In the period after Navoi's life, tarjebands were among active poems and were included in every divan. Unique naming of 20th century genres is also a special case. In this case, the content plays the primary role without paying attention to the genre requirements and form of the poem. There are ghazals and rubai's that were not included in official divans among the lithographs. These

can be grouped as follows: 1) Poems that were not included in the poet's official divans; 2) Poems taken from Navoi's prose works; 3) poems attributed to the poet.

There are three ghazals that are not included in the official divans in the lithographs in the museum collection. One of them begins with the following verse:

گرچی ایلغا جان بغیشلار حسن روح افزالیغینگ
لیک جانغه افت ایرمیش ناز بی پروالیغینگ

This lyric work appeared in divans No.6, No.22, No.220, No.229, No.912 and No.944. Its text exactly matches the verses in the newly discovered edition of ghazals by Professor F.Sulaymonova. Ghazal 306 in the Tehran copy of the "Badoye' ul-bidaya" divan, which was discovered in recent years and copied in 1483, turned out to be the same.

The third type, that is, one of the ghazals not belonging to Navoi's pen, can be found in divans No.6, No.18, No.22, No.229, No.912, No.944. His matla begins like this:

کیل ایمحبوب مطلوبیم سینی یاشینگ هزار اولسون
نقاب اچکیل کورای یوزینگ جمالینگ برقرار اولسون

This ghazal is mulamma. Although the poem is attributed to Navoi, the style, language, and artistry of the poet are not felt in it. The weight rules were not strictly followed in the poem, the weight requirements were violated in several places. The language is very simple and easy. There is a flaw in the rhymes of the seventh and eighth stanzas: royat – intizor, sinat – anar. In addition, Navoi mainly contains ghazals with five, seven, and nine verses. In this case, ten verses. Two of its stanzas are defective. Our opinion is also confirmed by the fact that the Navoi scholar A. Hayitmetov informed that the ghazals beginning with "Yali-yali" and "Ba turki so'zlasam" were taken from Navoi's works.[38]

The third type, namely ghazals not authored by Navoi, appears in divans No.6, No.18, No.22, No.229, No.912, and No.944. Its opening couplet begins as follows:

حمد خدای اکبربی چون بی بدایه
خوش عالم الخبیری یوق اخر انتهایه

The first stanza of the ghazal reminds us of the verses of the masnavi in "Gharayib us-sigar" in the first praise:

Alimeki, yo'qtur bidoyat anga,
Azimeki, yo'qtur nihoyat anga

However, the word دوتمیش("dutmish"), a variation of "tutmish," does not appear in the poet's works. If we consider the maqta, the author refers to himself as *Mir Alisher*. In none of the poems in *Khazain-ul-Ma'ani* does Navoi refer to himself in this manner. Therefore, this ghazal is also one of the poems mistakenly attributed to Navoi.

[38] Ҳайитметов А. Мерос ва ихлос. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1985. – Б. 206.

Thus, it should be emphasized that lithographic books include poems that were not part of Navoi's official divans but are attributed to him, as well as poems that are not authored by the poet but are of average quality in style and expression. The 400-year gap did not hinder attempts to imitate Navoi. Along with being influenced by his creativity and composing naziras or drawing parallels, instances of using his name have also been observed.

Verses not authored by Navoi were included in the divans by calligraphers who were not fully familiar with his body of work or who did not question the attribution of popular folk songs to the poet. As a result, the conclusion that these period divans contain numerous errors has emerged.

The third chapter of the dissertation is entitled "**Comparative study of lithographic copies of Navoi divans**". In paragraph 3.1, titled *"Textual and comparative analysis of authoritative manuscripts and lithographic copies,"* the texts of the lithographic divans were compared with the Tashkent copy of *Badoye' ul-Bidoya* (inventory no. 216) and the Navoi *Kulliyat* transcribed by Darvesh Muhammad Toqi, preserved in the Topkapi Palace Library in Istanbul (Revan 808). As a result, several textual differences have been identified.

1. Differences that change some parts of the poem – stanzas or lines. As we have observed, most of the poems in the 20th century compilation divans were taken from "Badoye'-ul-wasat". The romantic ghazal "Manga" selected from the same divan also underwent some textual changes in lithographs No.229, No.944, No.220, No.219. In particular, in the 4th stanza of the poem, the following difference occurred with the editor's editing:

مضطرب مین چرخ ینگلیغکیم نجوم تیره دین
تنده هر دم یوز تمن داغ نهانی دور منگا

The second verse of this verse is given in the manuscript copies No.216 and No.808 in the form "*Tanda har kun yuz tuman dog'i nihonidur manga"*

It can be seen that the word كون has been replaced by دم. By looking at their meaning in the verse, it will be possible to explain the reasons for the change. The ghazal begins with the suffering of the mistress of the lover from oppression and is gradually developed from stanza to stanza. In the fourth couplet, the lyrical protagonist compares their state of anguish to the dimly star-lit sky, expressing how their body is incessantly consumed by countless hidden pains at every moment. So, here the word كون means "time, opportunity, moment, era"[39]. But in the literary language of the 20th century, the word "day" was not actively used in this sense.

2. Differences that change words and phrases.

The first couplet of *"Qaro ko'zum,"* one of the most famous and widely analyzed and interpreted ghazals from the early period of Navoi's creative evolution, appears in the 220th lithographic copy.

Given in the form:

قرا کوزوم کیل مردم لیغ ایمدی فن قیلغیل
کوزوم قراسیغا مردم کیبی وطن قیلغیل

[39] Алишер Навоий асарлари тилининг изоҳли луғати. IV жилдлик. Т.2. – Тошкент: Фан. 1983. – Б.138.

When this verse was compared with the manuscripts, it was found that the word مردوملوغ was mistakenly copied in the form of مردم ليغ. It is not a logical mistake that the word قراسيدا is قراسيگا in devans No.6, No.229, No.912, قراسيغا in copy No.219, or the word تاميدا in No.6 is تاميغا. Because, depending on the nature of the governing verb, there are cases of the use of the departure agreement instead of the time agreement in the old Uzbek language.[40] In addition, in the literary language of 1905-1917, especially in Behbudi's drama "Padarkush", the exchange of "-da" with "-ga" means "...is he studying in his old school, or in the old school?"[41] reflected in the form The word گليگا in stanza 2 is rendered as گليغا, and the word وصاليغا in stanza 5 is rendered as وصاليگا can be explained by the unification of spelling rules at the beginning of the 20th century.

The wording of the combination ياسا گلشن in copies No.912 and No.219 is ياساب, and in the text of "Chor Devan" in the Khiva printing house, it appears as ياسار, which has a slight effect on the meaning of the sentence[42]. In the second line of the verse, the verb "qilg'il" indicating the imperative mood requires the verb preceding it to appear in the same sense. That is, as interpreted by Najmiddin Kamilov, "O friend, make the garden of my heart a flower for the flower of your face, and make the flower of my soul a flower for the sprout of your life".[43] The adverb "-b" or the past participle "-r" spoils this meaning.

Literary critic N. Jumakhoja, who performed a comparative and critical analysis of the ghazal "Karo kozum...", comes across the word "make" while interpreting B. Dostkarayev and concludes that "...in our opinion, this is just a misunderstanding."[44] However, the occurrence of this situation in several publications encourages us to consider that it is not "just a misunderstanding", but that it was changed on purpose. For example, in 1912, Xislat dedicated the "Armug'oni Xislat" bayoz to the esteemed singer of his time, Mulla To'ychi Toshmuhammedov. In this collection, the text of *"Qaro ko'zum"* sung to the *"Ushshoq"* melody of *Shashmaqom* also appears in the form of يا ساب (*yasab*).[45] Copy No.219 copied by Mullah Saidkhoja in Bukhara in 1910 and No.912 copied by Mullah Yoldosh in Tashkent in 1914 are close to each other.

They may have had a similar or identical source. However, as N.Jumakhoja noted, "any changes made to the text of classic works must be scientifically justified"[46] If not justified, the accuracy of the content of the text may be overshadowed. Nevertheless, it can be said that the differences mentioned above did not seriously affect the content of the work.

3. The difference that changed the content of the poem with the change of the radif.

[40] Абдураҳмонов Ғ, Шукуров Ш, Маҳмудов Қ. Ўзбек тилининг тарихий грамматикаси. – Тошкент: Ўзбекистон файласуфлари миллий жамияти, 2008. – Б. 98.
[41] Маҳмудхўжа Беҳбудий. Танланган асарлар. I жилд. – Тошкент: Akademnashr, 2021. – Б. 96.
[42] Chor devon. №10293, O'zR FASHI fondi.
[43] Комилов Н. Маънолар оламига сафар. – Тошкент: Тамаддун, 2012. – Б. 175.
[44] Жумахўжа Н. "Қаро кўзум..." ғазали тадқиқи. – Тошкент: Муҳаррир. 2021. – Б. 209.
[45] رمغان خصلت14-p.
[46] Жумахўжа Н. "Қаро кўзум..." ғазали тадқиқи. – Тошкент: Муҳаррир. 2021. – Б. 59.

The 332nd ghazal of the “Favoyid-ul-kibar” book ends with the radif “gazak”. This lyrical example also has its place in lithographic compilation devans. In particular, it is included in devans No.6, No.229, No.944, No.912. His mat is like this:

قیده بولسه مینگا اول لعل شکرخند کیراک
زهر بولسون تیلار اولسام شکر قند کیراک

The text has been changed in thirteen places of this ghazal. Some of these were scribal edits, and some were the result of misreading from a trusted source. In this case, the exchange of گزک with کراک, and the word میده with قیده, not a single stanza, but the entire composition, changed the theme of the poem.

Paragraph 3.2 is called “Comparison of Navoi stone printing houses and current editions”. In this case, the differences between the full collection of works “Khazayin-ul-Maani” and the text of the lithographic divans were determined by comparing and analyzing the ghazal, qit’a, rubai, tuyuq, and fards.

We will touch on some of them. In particular, the 3rd stanza of the 3rd ghazal of the 872nd devan reads as follows:

آدم آلاسماغا چون ایلاب مشرف یر بریب
تخت جاه عشرت اوزرا روضه رضوان ارا.

And in the text of “Favoyid-ul-kibar” of Navoi's complete collection of works:

Allamalal insong‘a chun aylab musharraf yer berib,
Taxtu johu ishrat uzra ravzai rizvon aro –

given as above. There is a serious variation of Arabic expressions in verses. The same verse appears in manuscript No.808 in the form of the compound علم الانسانگا. So, it is similar to the current edition. It is possible to know whether Shahmurad the scribe copied the sentence by mistake or deliberately changed it from the original source from which the passage was taken.

In this verse, Navoi used the art of quotation by quoting from the beginning of verse 5 of Surah Alaq of the Holy Qur'an. Its meaning is as follows: “He taught man what he did not know.” The general content also corresponds to verse 70 of Surah Isra. The sentence in the lithographic court seems to be taken from the 31st verse of Surah Al-Baqara: “And He taught Adam the names of all things. It can be seen that the sentence “allamalal insonga” fully corresponds to the content of the verse. Both texts are close to each other in writing, so the scribe probably read it in the form of a verse known to him.

Navoi's lyrics have always had an important place in the literary process of every era. In the 19th century, when the national printing press was emerging, the active participation of Navoi's divans shows that he is a poet of all times. For almost 40 years, the lithographic book industry served to spread the lyrics of the genius creator more widely. This process was formed based on the literary needs of readers, in addition to the desire of one person to copy manuscripts. Some defects observed in the text of the poet's lithographic divans do not overshadow the value of the literary source as a result of the long distance between them. Its extensive research serves to clarify the historical and

gradual development of the poet's lyrics and the attitude towards it. This, in turn, helps today’s interpretations to be reasonable, deep, wide-ranging and scientifically based.

CONCLUSION

As a result of the research carried out on the history and specific features of Alisher Navoi's stone printing houses, we can come to the following final scientific conclusions:

1.Efforts to compile the poet's verse in divans began during his lifetime. Preparation of a complete and authentic text for the modern reader has become one of the main tasks of 20th century Navoi studies and textual research. Textologist H. Sulayman's research on the mass publication of the great thinker's lyrics and the sources that created it put forward the first theoretical and scientific views. Studies on the lyrical hero in the collections, the characteristics of the lyrical genre, themes, and poetics were conducted by Navoists such as M. Shayxzoda, A. Hayitmetov, and Y. Is’hoqov using primary sources.

2. The poet's lyrical heritage has gone through three stages – manuscripts, lithographs, and current editions. The 19th century was the most active period for transcribing his works, while the introduction of printing in the latter half of the century increased the volume and circulation of the collections by several hundredfold. Factors such as readers' demand, publishers' efforts to promote Navoi’s works, the use of his works as textbooks in traditional and new schools, and the scarcity and high cost of manuscript books contributed to the frequent publication of lyrical works.

3. It is known that between 1881 and 1915, lithographic divans were printed more than forty times in the cities of Khiva, Tashkent, Bukhara, Samarkand, Kokand, and Istanbul. The first of them, “Chahor Devan”, which was prepared with the special attention of the khan after the establishment of the Khiva printing house, is characterized by its relative completeness among publications, and its similarity to the author's edition of “Khazayin-ul-Maoni” restored by H.Sulayman. The collections published by the Lakhtin and Kamensky Brothers printing house in Tashkent are close to the manuscript desks with their bookbinding and covers. Publications of state printing houses such as “Turkistan Kuryeri” newspaper and the headquarters of the Turkestan military district are significant in terms of the size and number of genres. The activity of lithographs by Breidenbach (4 times), Il'in (6 times), Ghulam Hasan Orifjanov (9 times) is significant in repeatedly referring to the Navoi divans. Therefore, in terms of the number of offices, printing houses in Tashkent are leading. Of course, the decoration of lithographic books is not as highly artistic as that of manuscripts. The most important aspect of them is that they are distributed in many copies, they have superiority and advantage in terms of distribution among ordinary people. In addition, the relocation of the poet's offices led to the creation of calligraphy schools, the secretarial profession, and

the printing industry led to the increase of publishers. In particular, it is known that the poet's works were copied by 25 scribes in the late 19th and early 20th centuries.

4. Scientific descriptions of lithographed collections stored in the Academy of Sciences of Uzbekistan (No.872, 306, 771, E.6, 237, 248, 229, 944, 912, 22, 219, 220, 18, E.19) yield the following conclusions: first, all lithographed copies are compilative works; second, selections include 10 of the 17 genres Navoi used—ghazal, mustazad, mukhammas, tarji‘band, masnavi, soqinama, qit’a, rubai, tuyug, and fard; third, in terms of lyrical samples, copies by Shohmurod mullo Shohne’mat o‘g‘li, Abdussamad Tabriziy, and Mulla Utab (nos. 872, 306, 237, 220) are the most significant.

5. Lithographed collections stand out for their distinctive transcription styles, structure, text volume, and genre diversity. For example, Navoi’s tarji‘bands were labeled as soqinama or mawiza based on the themes of their opening verses, while qit’as received separate headings like "Dar bayoni qismat". Such details reflect modern scribes' individual approaches.

6. In classical poetry, Navoi’s prologues are significant for revealing the reasons for creating the work, its structure, and the author’s literary-aesthetic views. Some lithographed books demonstrate that scribes or publishers felt responsible for writing introductions and conclusions. For instance, Komil Khorazmiy’s saj‘-style preface to "Chahor Devon" provided critical information about the publication and those responsible. Shohmurod’s prose conclusion (DAM no. 872) and poetic conclusion (DAM no. 306) honor Navoi’s works and include details about the copying period, contributors, and apologies for textual errors.

7. Lithographs also contain poems that are not found in official divans. They can be classified as follows: 1) poems that did not enter the poet's official books; 2) Poems taken from Navoi's prose works; 3) poems attributed to the poet. According to the results of the research, the texts related to all three aspects classified above are reflected in the dissertation. In particular, one ghazal in the Paris copy (No. 746) and one ghazal in the Tehran copy of “Badoye'-ul-Bidaya” (No. 6, No. 22). , No. 220, No. 229, No. 912, No. 944). Also, it was found that two rubai's in “Khamsat-ul-mutahayirin” and two rubai's in the divan kept in the Azerbaijan Manuscript Fund are found in some lithographic divans (No. 6, No. 18, No. 22, No. 944). Two ghazals, close to the literary language of the 19th century in the style attributed to Navoi, were also found in some lithographs (No. 6, No. 18, No. 22, No. 229, No. 912, No. 944). The appearance of Babur's rubai with the radif "kishi" in manuscripts numbered 18, 22, and 944 suggests that the scribe who copied the lithograph may have taken the rubai from an unknown manuscript source. At the same time, this indicates that the works of this poet also had a place in the literary process of the 19th century. Indeed, Babur's divan manuscripts have not yet been discovered in the territory of Turkestan.

8. Although manuscripts are the primary sources for Navoi’s lithographs, the 500-year gap inevitably influenced the text. Comparing 19th – 20th-century

sources with unique manuscripts like "Badoye'-ul-bidoya" (Tashkent copy, No.216) and the Navoi Kulliyat (Topqapi Revan 808) highlights certain textual differences.

9. Differences between poems in manuscripts and lithographs can be grouped into: 1) changes in parts of the poem – verses and stanzas, 2) variations in words and phrases, and 3) shifts in radif (e.g., "gazak" to "kerak"). Some differences stem from scribes' lack of comprehension of classical texts, absence of standardized spelling, or simplifications to align with contemporary language.

10. In comparing the lithographic books with the current editions, textual differences related to letters, word changes, and verses of ghazal, qita, rubai, tuyuq, and fard are observed. In this case, there are places where the scribe's spelling mistakes, using a synonym of the word, using repeated sentences in the first copied copy were passed on to subsequent devans, or where the mistakes were corrected in the second copy copied by the same calligrapher (No. 306 and The poems in 237 devans can be said to be relatively correct texts).

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

ГОСУДАРСТВЕННЫЙ МУЗЕЙ ЛИТЕРАТУРНЫ ИМЕНИ АЛИШЕРА НАВОИ АКАДЕМИИ НАУК РЕСПУБЛИКИ УЗБЕКИСТАН

РУСТАМОВА ДИЛНОЗА АХМАДОВНА

ТЕКСТУАЛЬНО-СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЛИТОГРАФИЧЕСКИ-ПЕЧАТНЫХ ДИВАНОВ АЛИШЕРА НАВОИ

(На примере фонда Государственного литературного музея)

10.00.10 – Текстология и литературное источниковедение

АВТОРЕФЕРАТ ДИССЕРТАЦИИ НА ПОЛУЧЕНИЕ УЧЁНОЙ СТЕПЕНИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ.

Ташкент – 2025

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Научный руководитель: **Хасанова Шафоат Саидбековна**
доктор филологических наук,
старший научный сотрудник

Официальные оппоненты: **Шодмонов Нафас Намозович**
доктор филологических наук,
профессор

Муллаходжаева Каромат Тошходжаевна
кандидат филологических наук,
доцент

Ведущая организация: **Национальный университет Узбекистана имени Мирзо Улугбека**

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С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за № 330). (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44 (www.tsuull.uz).

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Х.А.Даламбаев
Председатель Научного совета по присуждению ученых степеней, доктор филологических наук, профессор

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

Ш.С.Сироджиддинов
Председатель научного семинара при Научном совете по присуждению ученых степеней, доктор филологических наук, академик

ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. В мировой литературоведческой науке изучение литературного наследия великих творцов, их рукописных источников и роли в развитии цивилизации народов мира является чрезвычайно важной задачей. Не менее значимо исследование места их творчества в литературных процессах последующих эпох, а также анализ изменений, происходивших на уровне текстов. В частности, одной из актуальных проблем является выявление факторов, повлиявших на перенос уникальных рукописей, входящих в сокровищницу восточной классики, в печатные издания, их описание и введение в научный оборот.

В мировом востоковедении и литературном источниковедении были проведены такие важные исследования, как сбор рукописей Алишера Навои, создание каталогов, проведение сравнительного анализа, проверка аспектов редактирования текста, составление научно-критических текстов, подготовка научно-популярных публикаций, донесение литературно-эстетической задачи, которые они ставят перед сегодняшним читателем. Кроме того, изучение уникальных экземпляров, отражающих творчество великого мыслителя, которые сегодня выделяются из различных фондов мира и нашей страны, а также из личных библиотек, в гармонии с последними достижениями текстологии, требует непрерывного продолжения этих исследований.

Узбекская текстология и литературное источниковедение во второй половине XX века добились значительных успехов в выявлении рукописей произведений Навои, сравнении базовых источников, составлении на их основе научно-критических текстов и подготовке массовых изданий. Издания творчества великого поэта на современной письменности послужили важным фактором формирования духовного мира подрастающего поколения. Ведь “бесценное творческое и научное наследие Алишера Навои занимает особое место не только в истории нашей нации, но и в истории мировой литературы, в развитии национальной культуры и литературно-эстетического мышления”[47] Важно отметить, что Навои – постоянный участник литературной среды любого периода. “Хазайн-ал-маани”, основная часть лирики творца, подготовленная к изданию Х.Сулаймоном, опиралась на рукописи, переписанные при жизни поэта. Особое значение приобретает определение места в литературном процессе того времени литографских произведений поэта, изданных в конце XIX – начале XX века. Ведь возникновение типографии в Туркестане и особое внимание в ней уделялось изданию диванов Навои, в частности, преподававшихся в качестве учебников в медресе и школах, многие экземпляры которых дошли до читателей, в результате чего приобрели широкую популярность, также является важным историческим и литературным явлением. Цели издания литографически-

[47] O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning 2020-yil 19-oktyabrdagi “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi PQ-4865-son Qarori. //Xalq so‘zi. –Toshkent: 2020-yil, 20-oktyabr.

печатных диванов – это монографическое описание, изучение особенностей текстов, указание на активные жанры в литературном процессе XIX – XX веков, продолжение и переход классических традиций дивана в современную книжную форму, влияние литературного языка эпохи на классический текст, изучение вопросов, касающихся литературно-эстетических принципов отбирания стихов в отобранных диванах, редактирование переписчиков, являются одними из приоритетов современной текстологии и литературного источниковедения. Без глубокого изучения литографически-печатных диванов, появившихся после рукописей поэта, которые систематически копировались в течение длительного периода времени, определения выполняемой им задачи, принципов, применяемых писцами, уровня текстов, истории, невозможно сделать целостный вывод об источниках произведений творца, дошедших до наших дней. Ввиду этих аспектов проведение текстологически-сравнительного исследования литографически-печатных диванов с редкими рукописными экземплярами и текущими изданиями, выявление литературно-исторической ценности литографически-печатных диванов, территорий распространения, установление предметного содержания поэм, содержащихся в литографически-печатных изданиях, свидетельствуют об актуальности темы данной диссертации.

Указ Президента Республики Узбекистан от 17 февраля 2017 года № УП-2789 “О мерах по дальнейшему совершенствованию организации, управления и финансирования деятельности Академии наук, научно-исследовательских работ”, от 20 апреля 2017 года № УП-2909 “О мерах по дальнейшему развитию системы высшего образования”, ПП-2995 от 24 мая 2017 г. “О мерах по дальнейшему совершенствованию системы сохранения, исследования и пропаганды древних письменных источников”; Постановление Кабинета Министров Республики Узбекистан от 22 мая 2017 года № 304 “О мерах по дальнейшему совершенствованию системы послевузовского образования”; от 6 ноября 2017 года № 891 “О мерах по дальнейшему совершенствованию деятельности Государственного музея литературы имени Алишера Навои Академии наук Республики Узбекистан”; Данное исследование в определенной степени может послужить в реализации задач, определенных Постановлением Президента Республики Узбекистан от 16 апреля 2020 года № ПП-4680 “О мерах по коренному совершенствованию системы подготовки кадров и наращиванию научного потенциала в области востоковедения” и другими нормативно-правовыми актами, относящимися к отрасли.

Цель исследования. Проведение детального источниковедческого исследования литографически-печатных диванов, хранящихся в фондах Государственного литературного музея имени Алишера Навои, проверка этих источников в сравнительном аспекте с редкими рукописями и текущими изданиями, выявление причин возникновения текстовых расхождений.

Объект исследования. Диваны Навои, хранящиеся в фонде Государственного литературного музея №872, 306, 771, 237, 248, 229, 944, 912, 22, 219, 220, 18, Е. Состоят из 19 литографически-печатных копий.

Научная новизна исследования заключается в следующем:

Впервые осуществлено монографическое описание литографически-печатных экземпляров, исследованы диваны в рамках источниковедения, выявлены активно используемые жанры и их текстовые особенности;

Ареал распространения и печать литографически-печатных диванов определены в контексте Туркестана и других регионов;

Все произведения, хранящиеся в фондах Государственного музея литературы имени Алишера Навои, в каталогах под названием “Гарайиб-ус-сигар”, “Бадайи-ул-васат”, на самом деле являются отобранными диванами, с акцентом на активные жанры в литературной среде того времени, с сохранением письма в соответствии с традицией дивана;

Сравнение литографически-печатных копий поэта, которые не входили в официальные диваны, с рукописями и текущими изданиями показало, что 3 газели и 2 рубаи, которые встречаются в некоторых рукописях, еще 2 газели и 1 рубаи не принадлежали перу Навои, а копии диванов №306 и №237 имели более точный текст, чем другие издания, показывая различные отличия.

Внедрение результатов исследования. На основе результатов текстово-сравнительного исследования литографически-печатных диванов Алишера Навои: из научно-теоретических выводов, касающихся роли лирики Навои в XX веке, в диванах таких активных жанров, как газели, тарджибанды, рубаи, туюки, фарды, тематики и содержания, особенностей дебача (предсловие) и колофон**,** анализа текстов стихов, выявленных на основе содержания печатных копий, в Ташкентском Государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 гг. выполнено ПФ №201912258 “Создание электронной платформы многоязычной узбекской литературы (узбекский, русский, на английском языке)” (справочник Ташкентского Государственного университета узбекского языка и литературы имени Алишера Навои от 17 января 2024 года № 04/1-118). В результате роль творчества Навои в литературной жизни XIX–XX веков, информация об идейном уровне диванов послужили обогащению материалов электронной платформы.

Роль диванов Навои в издательской деятельности XX века, причины публикации литографически-печатных произведений, переход искусства с рукописной книги в литографически-печатные копии, такие научные выводы, как влияние сотрудничества переписчика и издателя на лирические тексты, были использованы в практическом проекте на тему “Создание и подготовка к изданию электронного каталога печатных произведений, хранящихся в Государственном музее литературы имени Алишера Навои (постановление Академии наук Республики Узбекистан от 24 июня 2024 года № 3/1255-ссылка 1415), выполненном в 2018-2020 годах в Государственном музее литературы имени Алишера Навои. В результате, научное описание литографически-печатных диванов было усовершенствовано, дополнено новыми данными. Диваны Навои были изданы в типографиях Ташкента: Брейденбах, Ильин, братья Каменские, Лахтин, Порцев, Гулом Хасан

Орифиджанов, газете “Туркестанский курьер”, штабе Туркестанского военного округа, в типографиях Самарканда (Демуров), Бухары (Десинский, Левин), Коканда (Вайнер), в Хиве (Мухаммад Рахимхон II) и в Стамбуле (Саид Махмудбек, Ориф афанди), а также в типографиях в городах Бахчесарай. Эти выводы были использованы для подготовки сценариев программы “Taqdimot” на телеканале “O‘zbekiston tarixi” Национальной телерадиокомпании Узбекистана (информационное письмо УзМТРК от 8 января 2024 года, номер 06-28-40). В результате, программы были обогащены научно-теоретической информацией, что повысило их научно-просветительский уровень.

Объем и структура диссертации. Диссертация состоит из введения, трех глав, 126 страниц (с использованной литературой и приложениями – всего 156 страниц).

E’LON QILINGAN ISHLAR RO‘YXATI
LIST OF PUBLISHED WORKS
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3. Rustamova D.A. Navoiy devoni toshbosma asarining tavsifi // Adabiy meros (OAK Rayosatining 2022-yil 30-sentyabrdagi 325/5-son Qarori) – Toshkent, 2022. №2. – B.133–135.

4. Rustamova D.A. Alisher Navoiy toshbosma devonlarining nashr tarixi // Adabiy meros (OAK Rayosatining 2022-yil 30-sentyabrdagi 325/5-son Qarori) – Toshkent, 2022. №12. – B.177–182.

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6. Rustamova D.A. Publication history of Alisher Navoi lithographies // International Journal of social Scince research review, Vol.6, Issue 1/ ResearchBib; CrossRef. – Germany, 2022. №3. – P. 204–208.

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9. Rustamova D.A. Alisher Navoiyning “Badoye’ ul-bidoya” devonidagi qit’alar xususida // Alisher Navoiy dunyo sharqshunoslari nigohida” mavzusidagi xalqaro-amaliy anjuman. – Toshkent, 2022. – B. 398–401.

10. Rustamova D.A. Badoye’-ul-bidoya”da tuyuq janri // “Alisher Navoiy ijodiy merosining bashariyat ma’naviy-ma’rifiy taraqqiyotidagi o‘rni” mavzusidagi xalqaro-amaliy anjuman. – Toshkent, 2021. – B.103–106.

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17. Rustamova D.A. Alisher Navoiy lirikasining o‘rganilish tarixidan // Alisher Navoiyning jahon adabiyotida tutgan o‘rni. Respublika ilmiy-amaliy anjuman. – Toshkent, 2021. – B. 45–48.

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