

**O‘ZBEKISTON TARIXI DAVLAT MUZEYI HUZURIDAGI
TARIX FANLARI BO‘YICHA FALSAFA DOKTORI PhD ILMIY
DARAJASINI BERUVCHI PhD.05/2025.27.12.Tar.07.01 RAQAMLI ILMIY
KENGASH ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

NAVOIY DAVLAT UNIVERSITETI

RAVSHANOV O‘KTAMALI RUSTAM O‘G‘LI

**MAHALLIY ERONIYLAR TARIXINI O‘RGANISHDA
BUXORO MUZEYLARI ASHYOLARINING O‘RNI**

17.00.06 – Muzeyshunoslik. Tarixiy-madaniy obyektlarni konservatsiya qilish,
ta’irlash va saqlash

07.00.08 – Tarixshunoslik, manbashunoslik va tarixiy tadqiqot usullari

**tarix fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

Contents of Dissertation abstract of Doctor of Philosophy (PhD)

Содержание диссертации доктора философии (PhD)

Ravshanov O'ktamali Rustam o'g'li

Mahalliy eroniylar tarixini o'rganishda Buxoro muzeylari ashyolarining o'rni 3

Ravshanov Uktamali Rustam ugli

The role of Bukhara museums objects in studying the history of local Iranians .. 25

Равшанов Уктамали Рустам угли

Роль музейных предметов Бухары в изучении истории местных иранцев .. 47

E'lon qilingan ishlar ro'yxati

List of published works

Список опубликованных работ 52

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AVTOREFERATI**

Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2026.1.PhD/Tar2615 raqam bilan ro'yxatga olingan.

Dissertatsiya Navoiy davlat universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) O'zbekiston tarixi davlat muzeyining veb-sahifasida (<https://history-museum.uz>) va "ZiyoNet" Axborot ta'lim portalida (www.ziyo.net) joylashtirilgan.

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Dissertatsiya himoyasi O'zbekiston tarixi davlat muzeyi huzuridagi ilmiy darajalar beruvchi PhD.05/2025.27.12.Tar.07.01 raqamli Ilmiy kengash asosidagi Bir martalik Ilmiy kengashning 2026-yil "12" iyun soat 14:00 dagi majlisida bo'lib o'tadi (Manzil: 100029, Toshkent shahri. Sharof Rashidov ko'chasi, 3-uy, O'zbekiston tarixi davlat muzeyi, Kichik majlislar zali). Tel.: (99871) 239-10-83; faks (99871) 239-44-25; email: uzb.historymuseum@gmail.com).

Dissertatsiya bilan O'zbekiston tarixi davlat muzeyining kutubxonasida tanishish mumkin (raqam bilan ro'yxatga olingan). Manzil: 100029, Toshkent shahri. Sharof Rashidov ko'chasi, 3-uy). Tel.: (99871) 239-10-83; faks: (99871) 239-44-25.

Dissertatsiya avtoreferati 2026-yil "03" iyun kuni tarqatildi.
(2026-yil "03" iyun dagi 22 - raqamli reyestr bayonnomasi).



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KIRISH (falsafa fanlari doktori (PhD) dissertatsiyasi annotatsiyasi)

Mavzuning dolzarbligi va o'rganilish zarurati. Jahonda muzeylar faoliyati madaniy diplomatiyaning muhim institusional vositasi sifatida davlatlar o'rtasidagi muloqotni rivojlantirish, milliy merosni xalqaro miqyosda targ'ib qilish va o'zaro ishonch muhitini mustahkamlashda strategik ahamiyat kasb etmoqda. Shu nuqtayi nazardan, mamlakatimizda umummilliy totuvlik va ijtimoiy hamjihatlikni mustahkamlash jarayonlarini ilmiy tahlil qilishda O'zbekiston hududida istiqomat qilayotgan turli millat hamda elatlar, xususan, eroniy xalqlarning madaniy-tarixiy merosini muzey fondlarida saqlanayotgan manbalar, eksponatlar, arxiv hujjatlari hamda fotomateriallar asosida tizimli va kompleks yondashuv orqali tadqiq etish, ushbu merosning jamiyat taraqqiyotidagi o'rni va funksiyalarini ochib berish mazkur yo'nalishdagi ilmiy izlanishlarning dolzarbligi hamda amaliy zaruratini belgilaydi.

Dunyoning yetakchi ilmiy markazlari – Britaniya Instituti (BIPS, Buyuk Britaniya), Arab dunyosi instituti (IMA, Fransiya), Fors jamiyatini o'rganish assotsiatsiyasi (ASPS, AQSH)da eroniy xalqlar tarixi va moddiy madaniyatini dunyo muzeylarida (Britaniya, Luvr, Ermitaj, Metropoliten) saqlanayotgan yozma hamda moddiy manbalar asosida ilmiy tadqiq etish bo'yicha muzeysunoslik, tarix, arxeologiya va madaniy antropologiya kabi fanlararo yondashuvlar asosida keng ko'lamli tadqiqotlar olib borilmoqda. O'z navbatida, muzey ashyolarini ilmiy muomalaga kiritishda ilmiy markazlarining muzeylar bilan integratsiyalashuvi Erondan tashqarida saqlanayotgan boy madaniy merosni tizimli ravishda o'rganish, global madaniy diplomatiya jarayonlarida samarali foydalanish, jahon ilmiy hamjamiyatiga yetkazishning eng dolzarb yo'nalishlaridan biri hisoblanadi.

Yangi O'zbekistonda demokratik jamiyat va huquqiy davlat qurish jarayonida millatlararo munosabatlarni uyg'unlashtirish, jamiyatda do'stlik, o'zaro hamjihatlik, bag'rikenglik va birdamlikni mustahkamlash orqali yagona fuqaroviy o'zlikni shakllantirish, yurtimizda yashovchi turli millat va elatlar vakillarining o'ziga xos an'analari, urf-odatlar va rasm-rusumlarini asrab-avaylash, xalq diplomatiyasi mexanizmlari orqali xorijiy mamlakatlar bilan ijtimoiy madaniy va do'stlik aloqalari hamda O'zbekistonning xalqaro maydondagi ijobiy imijini mustahkamlash davlat siyosatining ustuvor vazifalaridan biriga aylandi. O'zbekiston Prezidenti ta'kidlaganidek, "...millatlararo va fuqarolararo hamjihatlik va tinchlikni mustahkamlash O'zbekistonda davlat siyosatining eng muhim ustuvor yo'nalishlaridan biri etib belgilandi"¹. Bu esa, O'zbekiston muzeylarida saqlanayotgan Buxoro eroniyilariga tegishli madaniy merosni o'rganish, dunyo xalqlari madaniyati tarixini yoritishda va namoyish qilishda mamlakatimiz muzeylari salohiyatidan foydalanish zaruratini yuzaga keltirmoqda.

O'zbekiston Respublikasining 2008-yilda qabul qilingan "Muzeylar to'g'risida"gi qonuni, O'zbekiston Respublikasi Prezidentining 2017-yil 24-maydagi PQ-2995-son "Qadimiy qo'lyozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarori, O'zbekiston

¹ Мирзиёев Ш.М. Миллий тараққиёт йўлимизни қатъият билан давом эттириб, янги босқичга кўтарамиз. – Тошкент: Ўзбекистон, 2017. – Б. 295.

Respublikasi Prezidentining 2019-yil 15-noyabrdagi PF-5876-son “Millatlararo munosabatlar sohasida O‘zbekiston respublikasi davlat siyosati konsepsiyasini tasdiqlash to‘g‘risida”gi Farmoni, O‘zbekiston Respublikasi Prezidentining 2020-yil 26-maydagi PF-6000-son “Madaniyat va san‘at sohasining jamiyat hayotidagi o‘rni va ta‘sirini yanada oshirish chora-tadbirlari to‘g‘risida”gi Farmoni, O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvar PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmoni, O‘zbekiston Respublikasi Prezidentining 2022-yil 27-maydagi PQ-261-son “Muzeylarda xizmatlar sohasini rivojlantirish chora-tadbirlari to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Prezidentining 2025-yil 19-martdagi PF-52-son “Umummilliy totuvlik va xorijdagi vatandoshlar bilan aloqalarni mustahkamlashni yangi bosqichga olib chiqishga oid chora-tadbirlar to‘g‘risida”gi Farmoni va sohaga doir boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni bajarishga ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalarni rivojlantirishning I. “Axborotlashgan jamiyat va demokratik davlatning 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. Eron moddiy madaniyatiga oid turli ilmiy markaz va kolleksiyalarda saqlanayotgan yodgorliklarni tadqiq etish xorij tajribasida XIX asrning oxiridan shakllangan edi. Ammo O‘zbekistonda haligacha bu borada biror tadqiqot amalga oshirilmadi.

Xususan, Buxoro eroniylari va ularga oid Buxoro muzeylarida saqlanayotgan ashyolarning o‘rganilishi keng ilmiy muomalaga tortilmagan mavzu hisoblanadi. Chunki muzey ashyolari va mahalliy eroniylar tarixi ilk marotaba bir joyda kesishmoqda. Shunga ko‘ra, dissertatsiya mavzusiga oid manbalar va adabiyotlar uch guruhga bo‘lib tahlil qilindi:

1. *Rossiya imperiyasi va Sovet davrida yaratilgan adabiyotlar;*
2. *Xorijda yaratilgan adabiyotlar;*
3. *O‘zbekiston mustaqilligi yillarida yaratilgan adabiyotlar.*

Birinchi guruh adabiyotlariga umumiy jihatdan Buxoro amirligida yashagan turli xalqlar bilan birgalikda eroniylar haqida ham turli etnografik ma‘lumotlarni yozib qoldirgan mualliflarni kiritish mumkin. Jumladan, N.B.Xanikov, N.A.Mayev, A.D.Grebenkin, D.N.Logofetlar² Rossiya imperiyasi mustamlakachiligi davrida Buxoro amirligiga tashrif buyurib, Zirabod qishlog‘i, Hazrati Ali va uning avlodlari ziyoratgohlari, Samarqand eroniylari haqida sayohatlari davomida o‘zlari ko‘rgan qimmatli ma‘lumotlarni yozib qoldirishgan.

V.V.Bartold, A.A.Semenov, A.E.Shmidtlar³ esa Eron davlati tarixi va uning turli davrlarda O‘rta Osiyo mamlakatlari bilan munosabatlarini yozma manbalar

² Хаников И.В. Описание Бухарского ханства. – СПб., 1843. – 280 с.; Маев Н.А. Бухоро хонлиги очерклари / Рус тилидан таржимон т.ф.н., доцент Исмоил Ботиров. – Тошкент: Fan va texnologiya, 2012. – 180 б.; Гребенкин А.Д. Мелкия народности Заравшанского округа / Русский Туркестан. Вып. 2. – М., 1872. – 119 с.; Логофет Д.Н. Бухарское ханство под русским протекторатом. Том I. – Санкт-Петербург, 1911. – 340 с.

³ Бартольд В.В. Восточно-иранский вопрос. Полн. собр. соч. Т. VII. – М., 1971. – 123 с.; Семенов А.А.

asosida ilmiy tahlil qilishgan. Buxoro amirligi, xususan, Buxoro shahrida istiqomat qiladigan eroniylarning kelib chiqishi, ziyoratgohlari va ular joylashgan mahallalar haqida M.S.Andreyev, F.D.Lyushkevich, O.A.Suxareva, L.I.Rempellarning⁴ etnografik xususiyatdagi kuzatuvlari natijasida olingan ilmiy ma'lumotlari ham tadqiqotda muhim ahamiyatga egadir. Jumladan, mahalliy buxorolik olim Jalol Ikromiy mahalliy eroniylarning hayot tarzi va turli marosimlari haqida o'zining badiiy ocherklarida ham yozib qoldirgan⁵. Muzey ishi jihatidan esa 1930-yillarda P.Kornilov⁶ tomonidan muzey mis ashyolarining bir qismi, 1940-yillarda P.Goncharova⁷ tomonidan zardo'zlik ashyolari, B.Qazoqov va H.To'rayevlar⁸ tomonidan qo'lyozma manbalar asosida ilmiy tadqiqotlar olib borildi.

Ikkinchi guruh manbalariga kiruvchi fors va ingliz tilida yozilgan asarlar ham tadqiqotda muhim ahamiyatga ega. Xususan, muarrix Muhammad Mahdi Astrobody va Abdulkarimlar⁹ Nodirshohning harbiy yurishlarida unga hamroh bo'lishgan hamda bu orqali uning Buxoroga yurishlari tarixini ham batafsil yozib qoldirishgan. Eron shohi Muhammadshoh qojor davrida Buxoroga elchi bo'lib kelgan Abbos Qulixon¹⁰ xotiralari mahalliy eroniylarning qullikdagi holatlari haqida o'zida jamlagan bir qator ma'lumotlarni yozib qoldirishi bilan ahamiyatlidir. Bu borada Eroniy qullarning Buxoro amirligidagi ahvoli haqida Aleksandr Byorns, Arminiy Vamberi, Manuchehr Setuda va Ma'sud Husaynpurlar¹¹ maxsus asarlar ham yozishgan. Sir Percy Saykes va Sir John Malkolmlar¹² Eron tarixiga bag'ishlangan asarlarida Buxoro amirlari hamda ularning Eronga hujumalari natijasi

Материальные памятники Иранской культуры в Средней Азии. – Сталинобод, 1945. – 37 с.; Шмидт А.Э. Из истории суннитско-шиитских отношений. В.В. Бартольд Туркестанские друзья, ученики и почитатели. – Ташкент: Издание общества для изучения Таджикистана и иранских народностей за его пределами, 1927. – 655 с.

⁴ Андреев М.С., Половцев А.А. Материалы по этнографии иранских племен Средней Азии (ПАНС). Т. XIX. Туркестанский край. – СПб., 1923. – 41 с.; Люшкевич Ф.Д. Этнографическая группа эрони. Занятия и быт народов Средней Азии. – Л., 1971. – 283 с.; Сухарева О.А. Квартальная община позднефеодального города Бухары. – Москва: Наука, 1976. – 363 с.; Ремпель Л.И. Далёкое и близкое: страницы жизни, быта, строительного дела, ремесла и искусства Старой Бухары. Бухарские записи. – Ташкент: Литература и искусства, 1982. – 301 с.

⁵ Икромий Жалол. Бухоронинг ўн икки дарвозаси. Роман [Тожикичадан Васфий таржимаси]. – Тошкент: Адабиёт ва санъат, 1971. – 445 б.

⁶ Корнилов П.Е. Чеканное производство Бухары. – М., 1932. – 38 с.

⁷ Гончарова П.А. Золотое шитье Бухары. Рукопись монографии. Ўзбекистон давлат санъат музейи фонди. – Тошкент, 1940-1941.

⁸ Казаков Б.А. Мавераннахр на рубеже XV-XVI веков. Автореф. дисс. ... д-ра историч. наук. – Ленинград, 1973. – 41 с.; Тураев Х.Х. Роль Джуйбарских ходжей в общественно-политической и духовной культурной жизни Бухарского ханства XVI-XVII вв. Автореф. Дисс. ... д-ра историч. наук. – Ташкент, 2007. – 51 с.

⁹ استرآبادى، محمد مهدى بن محمد نصير، دره نادره، صفحه: ۷۵۰، عبدالکريم. در رکاب نادرشاه يا سفرنامه عبدالکريم. تهران. ۱۳۲۲. ص. ۵۹.

¹⁰ Аббос Қулихон. Бухоро сафарномаси (Амир Насруллоҳон ва Мухаммадшоҳ Қожор ўртасидаги дипломатик муносабатларга доир. 1844 йил) / Форс-тожик тилидан ўзбек тилига ўгирувчи ва изоҳлар муаллифи Исмоил Бекжонов. – Тошкент: Impress media, 2019. – 119 б.

¹¹ Alex Burnes. Travels into Bokhara; Being the account of A Journey from India to Cabul, Tartary, Persia; Also, Narrative of A Voyage on the Indus, from the Sea to Lahore, with the present from the King of Great Britain. Vol. II. – London, 1834. – 473 p.; Arminius Vamberi. Travels in Central Asia: being the account of a journey from Teheran across the Turkoman desert on the eastern shore of the Caspian to Khiva, Bokhara and Samarcand, performed in the year 1863. – London, John Murray, Albemarle street, 1864. – 531 p.; ۱۳۹۸. تهران. آثار تاریخی و وارود و خوارزم. مسعود حسینی پور. برده های ایرانی در ورارود. تهران: ندای تاریخ. ۱۴۰۲. ص ۱۷۵، ص. ۱۵۹۲.

¹² Sir Sykes Percy Molesworth. A history of Persia. Vol I, II. – London, 1915. – 568 p.; Sir John Malcolm. The History of Persia. Vol I, II. – London, 1815. – 715 p.; ملکم، جان، تاریخ کامل ایران، جلد: ۲، صفحه: ۶۱۵، افسون، تهران - ایران، ۱۳۸۰ ه.ش. ملکورسکی، ولادیمیر فنودوروویچ، ایران در زمان نادرشاه، صفحه: ۳۱، دنیای کتاب سلیکس، سر پرسى، تهران - ایران، ۱۳۸۷ ه.ش. ۱۳۸۰ ه.ش. ملکورسکی، جلد: ۲، صفحه: ۴۲۳، افسون، تهران - ایران، ۱۳۸۰ ه.ش. مولزورث، تاریخ ایران / سلیکس، جلد: ۲، صفحه: ۴۲۳، افسون، تهران - ایران، ۱۳۸۰ ه.ش.

aholining ko‘chirilishi to‘g‘risida XIX asr boshidayoq aniq ma’lumotlarni keltirib o‘tgan.

Uchinchi guruh adabiyotlariga O‘rta Osiyo eroniylarining diniy yoki etnik jabhalari yuzasidan O‘zbekiston mustaqilligi yillarida nashr qilingan asarlarni keltirib o‘tish mumkin. T.Fayziyev¹³ tadqiqotlarida Buxoroda qulchilikning shakllari va tarixi, xususan, eroniy qullar haqida, Y.Qurbonov, A.Mardonova va S.Nosirovlar¹⁴ Zirabod eroniylari etnografiyasi hamda til xususiyatlari haqida, F.Aliyeva va SH.Toxtiyevlar¹⁵ esa Samarqand eroniylari hamda ularning diniy qarashlari haqida bir qator tadqiqotlarni amalga oshirdilar. Shuningdek, R.Almeyer va A.Boltayevlar¹⁶ tadqiqotlarida Buxoro muzeylarining turli yillarda jamiyat rivojiga qo‘shgan hissasi, G‘.Qurbonov¹⁷ tomonidan muzeyning numizmatika va Geraldika to‘plamlarining tanlangan qismlari ilmiy muomalaga chiqarildi. Q.Jumayev¹⁸ tadqiqotlarida muzeyning kashtado‘zlik ashyolari, M.Niyazova¹⁹ esa arxeologik zargarlik buyumlarini chuqur tahlil qilib ilmiy maqolalar, dissertatsiyalarni yozishdi.

Buxoro muzeylaridagi turli to‘plamlar tadqiqot obyekti bo‘lgan bo‘lsa-da, ularning Eron va mahalliy eroniylarga tegishli qismi hozirgacha ilmiy o‘rganilmagan tadqiqot edi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan ilmiy tadqiqot muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Navoiy davlat universiteti Tarix kafedrasining 2021-2025-yillarga mo‘ljallangan “Quyi Zarafshon vohasi ijtimoiy-siyosiy, iqtisodiy va madaniy taraqqiyot jarayonlari rivoji” mavzusidagi ilmiy tadqiqot loyihasi doirasida bajarilgan.

Tadqiqotning maqsadi. Buxoro muzeylari ashyolari asosida mahalliy eroniylar tarixini yoritishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

Eron va Buxoro eroniylari orasidagi aloqalarni tahlil qilish hamda Buxoroda eroniylar diasporasining shakllanish tarixi masalasini yoritish;

Buxoro muzeylari to‘plamlarining o‘rganilish darajasi, bu borada erishilgan yutuqlar va kamchiliklarni tahlil qilish hamda Buxoro muzeylarida mavjud mahalliy eroniylar madaniyatiga oid ashyolarni klassifikatsiyalash, tarixiy dinamikasi va formatsiyasini aniqlash;

Muzey fondlarida mavjud epigrafikalarni tarixiy tahlil qilish va ulardagi matnlarni mavzuiy tasniflash;

¹³ Файзиев Т. Бухоро феодал жамиятида куллардан фойдаланишга доир ҳужжатлар. – Тошкент: Фан, 1990. – 142 б.

¹⁴ Курбонов Ю., Мардонова А. Истоки Благородной Бухары (из истории Зўробода). – Когон, 1997; Носиров С. Системный анализ говора бухарских иранцев. – Душанбе, 2013. – 29 б.

¹⁵ Алиева Ф.С. Иранцы Самарканда. Ижтимоий фикр // Инсон ҳуқуқлари. – №1. – Т., 2001; Toxtiyev Sh. Markaziy Osiyo shia jamoalari va ularning o‘ziga xos xususiyatlari. Monografiya. – Т., 2022. – 56 б.

¹⁶ Альмеев Р.В. Музеи Узбекистана и социально-культурные перспективы их развития (1991-2000 гг.). Автореф. дисс. ... д-ра историч. наук. – Ташкент, 2011. – 51 с.; Болтаев А. Бухоро музейи – тарихий ўлкашунослик маркази сифатида. – Тошкент: Наврўз, 2019. – 51 б.

¹⁷ Курбонов. Г.Н. Печати Бухарского ханства XIX начала XX вв. Автореф. дисс. ... канд. историч. наук. – Ташкент, 1991. – 36 с.

¹⁸ Жумаев Қ. XIX аср охири – XX аср бошларида Бухоронинг анъанавий каштадўзлик санъати. Тарих фан. номз. ... дисс. автореф. – Тошкент, 2005. – 136 б.

¹⁹ Ниязова М.И. Древние и средневековые ювелирные изделия как источник по истории культуры Бухары (по археологическим материалам). Автореф. дисс. ... канд. историч. наук. – Ташкент, 2007. – 51 с.

Yozma manbalarni tahlil qilish hamda XVIII asr ikkinchi yarmi va XX asr boshlariga tegishli mavzuga oid manbalarni aniqlash hamda tahlil qilish;

Buxoro eroniylarining o'ziga xos marosimlari va shialik bilan bog'liq amallar, ularning assimilyatsiya jarayonlarini hozirgi Eron hududi bilan taqqoslash;

Eron va Buxoroda tayyorlangan hunarmandchilik namunalari asosida eroniylarning moddiy hamda ma'naviy madaniyatini yoritib berish;

O'rganilgan masalalar yuzasidan ilmiy xulosalar va amaliy ahamiyatga ega taklif hamda tavsiyalarni bildirishdan iboratdir.

Tadqiqotning obyektini Buxoro muzeilaridagi eroniylarga tegishli ashyolar tashkil etadi.

Tadqiqotning predmeti Buxoro eroniylari tarixini madaniy, diniy, siyosiy, ijtimoiy-iqtisodiy va diplomatik jarayonlarini yoritib beruvchi moddiy hamda yozma ashyolardan iborat.

Tadqiqotning usullari. Dissertatsiyada xolislik, tarixiylik, tarixiy-qiyosiy tahlil, kontent tahlil, tanqidiy tahlil, paleografik tahlil, uslub tahlili, etnografik kuzatuv, klassifikatsiya, ijtimoiy-madaniy yondashuv kabi ilmiy tadqiqot usullaridan keng foydalaniladi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Buxoro muzey-qo'riqxonasi fondidagi eroniy xalqlarga mansub bo'lgan jami 500 dan ortiq tarixiy-madaniy ashyolar, jumladan, 160 ta metall buyumlar, 28 ta to'qimachilik (mato) namunalari, 43 ta sopol buyumlar, 52 ta kitob, 8 ta xattotlik namunasi, 20 ta arxiv hujjatlari, 4 ta davriy nashrlar, 13 ta miniatyura, 88 ta numizmatik ashyolar, 13 ta tosh va marmar buyumlar, 12 ta fotomateriallar, 37 ta muhrlari, 39 ta yog'och buyumlar, 3 ta kumush zargarlik buyumlari va 4 ta gilam kabi turkumlarga ajratilganligi, mazkur buyumlarning savdo-sotiq, harbiy-siyosiy voqealar, aholi migratsiyasi va ko'chirish jarayonlari, ziyorat an'analari hamda madaniy-diplomatik aloqalar doirasida taqdim etilgan rasmiy sovg'alar tarzida Buxoro hududiga kirib kelganligi ularning madaniy transfer jarayonlarini o'rganishda muhim ilmiy manba ekanligi dalillangan;

Shialar ziyoratgohlari tasvirlari, marosim ishtirokchilari aks etgan fotomateriallar, shuningdek, vaqf hujjatlari, aza marosimlariga doir ruxsatnomalar va minnatdorlik yorliqlarining ilmiy pasportlardagi tavsiflari tahlili, asosan, Ashuro marosimlari, "chordah ma'sum" (o'n to'rt ma'sum)ga bag'ishlangan marosimlar, "marakayi giryagiri" (yig'i marosimi) hamda "pardozani" (parda ortida sahnalashtirish) kabi diniy marosim an'alarini aks ettirganligi mazkur ashyolar hududga oid nomoddiy meros sifatida muzey kolleksiyalarining shialik marosim madaniyatini o'rganishda noyob manba ekanligi asoslangan;

XIX asr oxiri ilmiy adabiyotlarida Buxoro hududida to'qqizta husayniyaxonalar qayd etilgan bo'lsa-da, vaqf ashyolarida saqlangan epigrafik matnlarni manbashunoslik va paleografik jihatdan o'rganish natijasida manbalarda qayd etilmagan yana beshta husayniyaxona – Hoji Mirzo Ahmad, Hoji Ali, Mir Homid, Jo'ybor hududidagi o'n birinchi xonadon husayniyasi hamda ayollar uchun mo'ljallangan Karbaloyi Begim husayniyasi faoliyat ko'rsatganligi hududda diniy ob'yektlar infratuzilmasi shakllanganligi, ularning konfessional va ijtimoiy-madaniy o'rnini, markaziy-boshqaruv tuzilmasini aniqlashtirish hamda tarixiy topografik rekonstruksiya qilish imkonini berganligi ko'rsatib o'tilgan;

XIX asr oxiri – XX asr boshlarida Buxoro jamiyatidagi konfessional munosabatlar masalasi mahalliy ziyolilar tomonidan tanqidiy tahlil qilinganligi, xususan, Ahmad Donishning “Meyor ut-tadayyun” va Mirzo A’zim Somiyning “Mirotul yaqin” asarlarida eroniy aholining jamiyatdagi o’rni, mazhablar o’rtasidagi aqidaviy farqlar ijtimoiy ziddiyatlarni kuchaytiruvchi omil sifatida qayd etilganligi, biroq davlat boshqaruvi tizimi va diniy jamoalar tomonidan mazkur jarayonlarni muvofiqlashtirishga qaratilgan rasmiy chora-tadbirlar yetarli darajada amalga oshirilmaganligi, natijada, konfessional ziddiyatlar keskinlashib, turli to’qnashuvlarga olib kelganligi muzey fondlarida saqlanayotgan aza marosimlariga oid ruxsatnomalar va minnatdorlik hujjatlari kabi rasmiy manbalarda yoritilganligi mazkur davrdagi ijtimoiy-diniy vaziyatning murakkab rakursli xususiyatini aniqlashga xizmat qilganligi ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Buxoro muzeylari ilmiy konsepsiyalari va ekskursiya matnlariga tadqiqot jarayonida olingan ilmiy ma’lumotlar kiritildi;

Buxoro muzeylarida tashkil etilgan “Misgarlik va zargarlik” ko’rgazmasida tadqiqot jarayonida aniqlangan Eron madaniyatiga oid va shialikka xos uslubdagi idishlar namoyishga olib chiqildi;

Tadqiqot natijalaridan olingan bilimlar “Buxoro davlat muzey-qo’riqxonasi” hamda “Buxoro dunyo fotograflari nigohida” kitoblarini yaratishda foydalanildi;

Tadqiqotning ilmiy xulosalari tarix, muzeyshunoslik, manbashunoslik, etnografiya va turizmga oid ishlarga asos bo’ladi.

Tadqiqot natijalarining ishonchiligi unda muzeyshunoslik va manbashunoslik fanida tan olingan yondashuv hamda usullar qo’llanilganligi, fors tilidagi qo’lyozma manbalardan foydalanilganligi, to’gridan-to’g’ri moddiy va yozma manbalar bilan ishlanganligi, xulosa, taklif va tavsiyalarining amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan asoslanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati dissertatsiya ishidan olingan xulosalar, ishlab chiqilgan ilmiy taklif va tavsiyalardan muzey ishi, moddiy va yozma manbalarni o’rganish yo’nalishidagi ishlarni fundamental hamda amaliy jihatlarini o’rganishga bag’ishlangan maxsus ilmiy tadqiqot ishlarida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati O’zbekistonda muzeyshunoslik, manbashunoslik, epigrafikalarni tadqiq etishda yangi usullar, mahalliy xalqlarni o’rganishda mahalliy muzeylarning o’rniga doir dastur, sohaga oid farmon, qaror, farmoyishlar qabul qilish, respublikaning tarixiy-madaniy salohiyati, etnografiyasi, turli kolleksiyalarga oid ilmiy-ommabop nashrlar, kataloglar, hujjatli filmlar tayyorlash, forum, festival va xalqaro ko’rgazmalar o’tkazishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Buxoro muzeylarining eroniylarga oid moddiy va yozma manbalarni o’rganish yuzasidan ishlab chiqilgan xulosa hamda takliflar asosida:

Eron moddiy madaniyatiga oid va Buxoro eroniylari etnografiyasi, amaliy va tasviriy san’at namunalari, diniy ashyolari chuqur tahlil qilinib, ko’rgazmalarda namoyishga olib chiqildi. Ilmiy o’rganishlar natijasida muzey-qo’riqxonaning

Buxoro xattotlik san'ati ko'rgazmasida, Buxoro xonligi/amirligi ko'rgazmasida, numizmatika va epigrafika ko'rgazmasida, xattotlik ko'rgazmalarida metall, sopol, yog'och va boshqa turdagi ashyolar qayta o'rganildi hamda qo'shimcha fond eksponatlari bilan ko'rgazmalar boyitilishiga doir tadqiqot natijalaridan "Madaniyat va san'at sohasining jamiyat hayotidagi o'rni va ta'sirini yanada oshirish chora-tadbirlari to'g'risida"gi PF-6000-son Farmonida belgilangan vazifalar va rejalar ijrosini ta'minlashda foydalanilgan (O'zbekiston Respublikasi Madaniy meros agentligining 14-sentyabr 2024-yildagi 04-05/3416-sonli ma'lumotnomasi). Natijalarning joriylanishi yangi ko'rgazma va kataloglarni yaratishda xizmat qilgan;

Buxoro muzeylari tarixi, undagi to'plamlar tarixi, xususan, Eron moddiy madaniyatiga oid va Buxoro eroniylari etnografiyasi, amaliy va tasviriy san'at namunalari, diniy ashyolari chuqur tahlil qilinib, "O'zbekiston madaniy merosi" loyihasi doirasida chop etilgan "Buxoro davlat muzey-qo'riqxonasi" to'plamida foydalanildi. Loyiha doirasida Buxoro muzeylarining turli to'plamlarida mavjud noyob ashyolar ilk marotaba kitobda nashr qilindi hamda ularga ilmiy izohlar O'zbekiston madaniy merosini o'rganish, saqlash va ommalashtirish bo'yicha Butunjahon jamiyati tomonidan "Buxoro davlat muzey-qo'riqxonasi" to'plamini yozishda foydalanilgan (O'zbekiston madaniy merosini o'rganish, saqlash va ommalashtirish bo'yicha Butunjahon jamiyatining 23-iyun 2025-yildagi 42-sonli ma'lumotnomasi). Ilmiy natijalarning qo'llanilishi o'zbek xalqi tarixi va madaniy merosini asrash, unga doir bilimlarni takomillashtirishga erishilgan;

Buxoro davlat muzey-qo'riqxonasi to'plamlari va ulardagi eroniylarga oid ashyolar, muzey ashyolarining yig'ilishi va turli kolleksiyalarga bo'lishning nazariy jihatlarini, tarixiy buyumlarning o'z davri tarixini aks ettirish darajasi kabi muzeylar faoliyati bilan bog'liq nazariy va amaliy yangiliklardan hamda mahalliy eroniylar madaniyatiga oid bugungi kunga qadar ilmiy muomalaga tortilmay kelayotgan yodgorliklar, qo'lyozmalar fondida saqlanayotgan xattotlik va vaqf hujjatlari, Eronda va Buxoro eroniylari tomonidan yaratilgan turli hunarmandchilik namunalari doir materiallardan O'zbekiston milliy teleradiokompaniyasi "O'zbekiston tarixi" telekanalining "Sayohatnoma", "Bir eksponat tarixi", "Yangi talqin" ko'rsatuvlari ssenariylarini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasining 22-may 2025-yildagi 01-33/342-sonli ma'lumotnomasi). Natijalar Buxoro muzeylari va uning eroniylar madaniyatiga oid moddiy hamda yozma manbalar bilan jamoatchilikni tanishtirishda ilmiy asos vazifasini o'tagan;

Buxoro eroniylari hamda ularning moddiy va yozma yodgorliklarini o'rganish hamda targ'ib qilishda, mahalliy eroniylar turli marosimlarda foydalangan metall, sopol, mato va yozma manbalarni ilmiy muomalaga olib chiqish hamda Eron Islom Respublikasidan tashrif buyuradigan mehmonlarga Buxoro tarixi, uning madaniy yodgorliklari, mahalliy eroniylar tarixi bilan bog'liq ma'lumotlardan Eron Islom Respublikasining Toshkentdagi elchixonasi faoliyatida foydalanilgan (Eron Islom Respublikasining Toshkentdagi elchixonasining 2-sentyabr 2025-yildagi 1/004-sonli ma'lumotnomasi). Natijada ikki mamlakatning mushtarak tarixi va bugungi kundagi madaniy hamkorligini yangi asosda yo'lga qo'yish uchun asos ishlab chiqildi.

Tadqiqot natijalarining aprobatyasi. Dissertatsiya natijalari 3 ta xalqaro va 9 ta respublika ilmiy-amaliy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 18 ta ilmiy ish chop etilgan. Shundan, O'zbekiston Respublikasi Oliy Attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta (4 ta respublika va 2 ta xorijiy jurnal), 12 ta xalqaro va respublika ilmiy-amaliy anjumanlarida e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan manbalar va adabiyotlar ro'yxati hamda ilovalardan iborat. Dissertatsiyaning umumiy hajmi 145 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning “**Kirish**” qismida mavzuning dolzarbligi va zarurati, respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi, mavzu bo‘yicha xorijiy ilmiy tadqiqotlar sharhi, muammoning o‘rganilganlik darajasi, dissertatsiya bajarilgan ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi tavsiflangan, tadqiqotning maqsadi va vazifalari, obyekti, predmeti, tadqiqotda qo‘llanilgan usullar yoritilgan. Shuningdek, tadqiqotning ilmiy yangiligi, amaliy natijalari, natijalarining ishonchliligi, ilmiy va amaliy ahamiyati ochib berilgan hamda dissertatsiya natijalarining joriy qilinishi, aprotatsiyasi, e‘lon qilinganligi, tuzilishi va hajmi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiya ishining **“Buxoro amirligida eroniylarning tarqalishi va ularga oid moddiy manbalarning to‘planishi”** deb nomlangan birinchi bobida Buxoro amirligi davrida Buxoro shahri hamda uning atrofida shialik e’tiqodidagi eroniylarning kelib o‘rnashishi va tarqalish geografiyasi haqida tarixiy dalillar keltiriladi. Ushbu jarayon o‘z davrining yozma manbalari asosida tahlil qilinadi. Birinchi bobning birinchi bo‘limi **“Buxoro amirligi va Eron munosabatlari tarixining umumiy jihatlari”**ga bag‘ishlangan. Buxoro eroniylari haqida XVIII asr ikkinchi yarmi va XX asr boshlarida mahalliy olimlardan Doniyol Buxoriy, Mirzo Shams Buxoriy, Ahmad Donish, A’zim Somiy, Muhammad Sodiq Gulshaniy, Mirzo Salimbek, Muhammad Balijuvoniy, Sadri Ziyo, Abdurauf Fitrat, Muso Saidjonov, Sadriddin Ayniy va boshqa bir qator mahalliy tarixchilar Buxoro amirligi tarixiga bag‘ishlangan asarlarida to‘xtalib o‘tishgan²⁰.

Ushbu tadqiqotda Buxoroda Mangʻitlar boshqaruvi va Eronda Nodirshoh afshor, Zand hamda Qojorlar boshqaruvi davri (XVIII asr oxiri – XX asr boshlari) tarixi moddiy va yozma manbalar orqali tahlil qilinadi.

Buxoro amirligiga eroniylarning kelish davri va soni turli yillarda o'zgarib turganligi dissertatsiyada alohida tadqiq qilingan²¹. Bu albatta, avvalo, ikki o'rtadagi

20. موسا سعیدجان. عاشورا چه شیعه - سوننی جعجعنگ گیلپ چیقیسی. خداسزلار جورنلی. سان ۵-۶. سمرقند. ۱۹۲۰. صحیفه 14934/11-Inv. محمد یعقوب بخاری. / احمد مخدوم دانش. رساله یا مختصری از تاریخ سلطنت خاندان منغیته (بسیعی ع. میرزایف). استالین اباد. 1960. 185 ص؛ ۲۰. Mirzo Salimbek. Kashkūli Salimiy tavorixhi muttakaadimmin va muttaaxirinn / Форс тилидан Н.Йўлдошев таржамаси. – Бухоро: Бухоро, 2003. – В. 283-86; Аҳмад Махдуми Дониш. Мейёру-т-гадайон / Таҳияи матн ба алифбои кириллии тоҷикӣ ва таҳсеҳу тавзеҳот ва шарҳи луғот аз Алиқул Девонақулов ва Нусратулло Зокиров. – Душанбе, 2008.

²¹ Eroniylar orasida shialik keng tarqalgan Somoniylar davridan boshlab Buxoroda ularning jamoalari shakllana boshladi. Ular ummaviylar zulmidan qochib islom sharqiga kelishgan edi. Keyingi asrlarda esa ular turli davlat birlashmalarini ham tashkil etishdi. Safaviylar davrida davlat dini shialikka o'tgach Shayboniylar ularga qarshi g'azot qildilar. Bu vaqtda ularni kamaytirish va qatl qilish siyosati yuritildi. Ya'ni qattiq taqibga uchradi. Buxoroda

munosabatlarga, hukmdorlarning siyosatiga bog'liq edi. Bu jarayon turli tendensiyalarda kechgan. Dastlabki amirlar Shohmurod, Haydar, Nasrulloh hukmronligi davrida eroniylar bosqinchilik natijasida Buxoroga ko'chirilgan. Amir Muzaffar, Amir Abdulahad davrlarida esa ular jamiyatning faol qatlamiga aylanib, davlat lavozimlarida ham faoliyat yuritishdi.

Yuqorida aytib o'tganimizdek, eroniylar bir qismining Buxoroda yashab qolishi Nodirshohning Buxoro xonligiga hujumlari bilan bog'liq. Ikkinchi bor Nodirshoh 1740-yilning 6-sentyabrida (جمادى الثانيه ۱۴ ۱۱۵۳) Amudaryodan o'tdi va Hakimbiy otaliq bilan uchrashib, Abulfayzxonga nisbatan yaxshi niyatda ekanligiga uni ishontirdi. Shu yilning 11-noyabrida Nodirshoh Qorako'l orqali Buxoroga yaqinlashdi. Chor Bakr mavzesidagi (پکشنیه نوزده هم ماه چار فرسخی بخارا)²² kelishuvda Amudaryoning sharqi Abulfayzxon hukmronligida qoldi va Nodirshoh uni podshoh deb e'lon qildi²³.

Amir Shohmurod Jannatmakon davrida (1785-1800-yy.) Eron bilan munosabatlarda Marv voqeasi deyarli o'z davrining barcha manbalarda esga olib o'tiladi. Hatto bu davrda Eron tarixiga oid Jon Malcolmning asarida (1815-yilda Londonda nashr qilingan) amirning faoliyatiga 19 sahifa ajratilgan²⁴. Muallif bu voqealarni o'z davrida bir necha insonlar bilan, xususan, Bayram Alixon (otasi qojor urug'idan, onasi turkmanlarning solur qabilasidan) va o'g'li Hoji Muhammad Husaynxon bilan ham tanish bo'lganligini keltirib o'tadi.

1785-yil (1200-yil hijriy) amir Shohmurod Marv shohijonni (shoh jahon) egalladi. Mirzo Sodiq Munshiy bu jarayon tarixini “سر غلام گرفت و به پای دار انداخت” (– qulning boshini oldi va dor tagiga tashladi – O'R.) deb yozadi. Bu xronogrammadan 1785-yil kelib chiqadi²⁵. Amir bu jangda Murg'ob bandini vayron qildi. Marv suv ostida qoldi. Bu yerning hukmdori Bayramalixon Azdinlu qojarni qatl qilib o'rniga o'g'li Hojixon nomi bilan mashhur Husaynni Mashhaddan chaqirtirib hokim qiladi²⁶. Keyinroq esa, uni ham boshqalar bilan Buxoroga ko'chirdi. Amir Haydar qushbegi Muhammad Hakimbiyga yo'llagan xatida: “Husaynxonning xotin va bolalarini ulamo rivoyati bilan g'ulom hamda cho'ri qildik...1217” va ularni sotib yuborilishi haqida gap yuritiladi²⁷. Ya'ni amir Shohmurod davrida olib kelingan Hojixon va oilasi 1802-yilda Haydarxon davrida ham qullik munosabatida edi. Dissertatsiyada uning keyingi faoliyati ham yoritib o'tilgan.

Keyingi amirlar davrida ham Marvga bosqinlar uyushtirildi va turli yo'llar bilan eroniylar Buxoro hamda uning atroflariga ko'chirildi. Dissertatsiyada bu

mang'itlar sulolasi boshqaruvi davrida esa ularni asir qilib ko'chirish siyosati ustunlik qildi. Bu davrda hozirgi Buxoro va Samarqand eroniylari jamoasi shakllandi. Qarang: Алиева Ф.С. Ватан ягонадир, ватан биттадир. – Самарқанд, қоралама нашр. – 123 б.

²² روزنامه، مرزا مهدیخان منشی شاه شاهان نادر صاحبقران، ص 152

²³ استرآبادی، محمد مهدی بن محمد نصیر، دره نادره، صفحه: ۷۵۰، شرکت انتشارات علمی و فرهنگی، تهران - ایران، ۱۳۸۴ ه.ش

²⁴ Ma'lumotlar juda batafsil yotilgan bo'lib, amirning kiyimlaridan tortib suhbatlarigacha e'tibor berilgan. Masalan, muallif: “Bu g'ayri oddiy insonning ismi Ameer Maassoom (amir Ma'sum) bo'lib, uning unvoni Shah Moorad (Shohmurod), ya'ni “orzu qilingan shoh”, ammo uning barchaga yaxshi ma'lum va mashhur ismi Beggee Jan (Begijon) edi. Vatandoshlari ham aynan uning ushbu ismini yoqtirib aytishar edi. Men ham o'z asarimda boshqa ismlardan shuni afzal ko'rdim” – deb yozadi Jon Malcolm.

²⁵ Мухаммад Содик Гулшаний. Тарихи хумаюн / Перевод с таджикского, предисловие, примечание Амрияздон Алимардонов. – Душанбе: Офсет-Империя, 2016. – С. 64.

²⁶ تاریخ خمولى. تصحيح غلام كريمى و اراده قیوموف. سمرقند – تاشکنت. 117 ص.

²⁷ Maktuboti Amir Haydar. O'zFASHI. Qo'lyozma. Inv. №5412. 279-maktub.

jarayonlar ham batafsil yoritilgan.

Bobning ikkinchi bo‘limi **“Buxoro muzeylarida mahalliy eroniylar madaniyatiga oid ashyolar to‘plamining shakllanishi”** haqida bo‘lib, unda tadrijiylik asosida to‘plamning to‘ldirilish jarayonlari va omillari tahlil qilinadi.

Muzey fondida davriy jihatdan mil. avv. II ming yillikdan bugungi kungacha bo‘lgan davr tarixini yoritadigan eksponatlar jamlangan. Xususan, islom olamiga tegishli ashyolar VIII asrdan boshlanadi. Yevropa mamlakatlariga oid ashyolar esa, asosan, manufaktura ishlab chiqarishi bo‘lib, XVIII-XX asr boshlariga taalluqlidir. Sharq davlatlariga daxldor ashyolar ilk o‘rta asrlardan XX asr boshlarigacha bo‘lgan davrni qamrab oladi.

Buxoro muzeylarida to‘plangan mahalliy eroniylarga tegishli ashyolar yaxlit kolleksiya sifatida emas, balki ular moddiy jihatdan tegishlilik (mato, metall, qog‘oz, yog‘och...) va yo‘nalishiga qarab muzeyning turli fondlarida saqlanadi. Bu albatta, muzey ashyolarini saqlashning ustuvor va an‘anaviy uslubi hisoblanadi. Ushbu tadqiqotda ular mavzuiy va nazariy jihatdangina bir to‘plam sifatida o‘rganiladi. Tadqiq qilinayotgan davr XVIII asr oxiri – XX asr boshlari bo‘lsada, Buxoro muzeylari fondida oldingi davrga oid ko‘plab ashyolar, jumladan, 243 ta tanga, 2 tos va 1 dona sovut ham saqlangan. XVIII asr oxiri – XX asr boshlariga oid Buxoro eroniylari to‘plami 500 dan ziyod muzey eksponatlaridan iborat. Jumladan, uning tarkibida metall buyumlar 160 dona, mato buyumlar 28 ta, sopol buyumlar 43 ta, yozma yodgorliklar: kitob 52 ta, xattotlik namunasi 8 ta, hujjat 20 ta, gazeta 4 ta, miniatyura 13 ta, numizmatik ashyolar 88 ta, tosh va marmar 13 ta, fotosuratlar 12 ta, namoz muhr 37 ta, yog‘och ashyolar 38 ta, kumush buyumlar 3 ta, gilam 4 ta, 3 ta tasbeh, 1 ta shisha buyum mavjud. Keyingi bo‘limlarda har bir ashyo haqida to‘liq tasnif beriladi.

Tadqiqotda kolleksiya, to‘plam, jamlanma so‘zlari sinonim o‘rnida bir so‘z qayta takrorlanishini oldini olish maqsadida qo‘llaniladi.

Eron tarixiga doir to‘plamning dastlabki qismi Buxoro *amiriga tegishli kolleksiya* tarkibida mavjud bo‘lgan. Ya’ni ular 1922-1927-yillar oralig‘ida muzey fondiga qabul qilingan. Kolleksiyada uchta fayans idish, 2 ta gilam, bitta mis qozoncha, bitta amir bosh kiyimi va suv idishlari uchun mis tarkash (safari buyumlari uchun idish) hamda bitta Qur’on uchun kumushdan ishlangan qimmatbaho sandiqcha, bitta Muhammad sollallohu alayhi vasallamning sochlari saqlanadigan yog‘och sandiqcha va uning ichidagi kisva parchasi o‘rin olgan. Afsuski, bu davrda qabul qilingan ashyolarning qabul aktlari saqlanmagan. Shuning uchun biz ularning dastlabki tegishlilik bo‘yicha to‘liq ma’lumotga ega bo‘la olmaymiz.

Muzeyda dastlabki kirim kitoblari (inventar ro‘yxat)²⁸ 1930-1941-yillarda yuritilgan bo‘lib, qoniqarli saqlanmaganligi sababli yangilangan. Hozirgi kundagi muzeyda yuritilayotgan kirim kitoblari 1944-yildan yuritilayotgan bo‘lib, jami 54 tani tashkil etadi. Mazkur kitoblar ilmiy ishdagi dastlabki ma’lumotlar bazasi bo‘lib xizmat qiladi. Shuningdek, keyingi darajada qabul aktlari to‘plamida yozilgan ma’lumotlar muzey ashyolarining to‘planish tarixida qimmatli hisoblanadi. Jumladan, dastlabki Kirim Kitobida (KK) har bir muzey eksponatiga aylangan

²⁸ Kirim Kitobi (Книга Поступление) – muzeyning bosh inventar kitobi. Barcha muzey ashyolarining ushbu kitobda inventar raqami, qisqacha tasnifi, o‘lcham va qabul asosi kabi ma’lumotlari qayd qilinadi.

ashyoga qisqa va aniq ma'lumot qayd qilinadi. Ikkinchi qabul aktlari kitobida esa tarixiy ashyolarning kim tomonidan, qanday bahoda, qanday holatda qabul qilinganligi, topilgan yoki saqlangan joylari qayd qilinadi va bu hujjat asosiy kirim kitobidan oldin to'ldiriladi. Qiziq va muhim jihati, bu tarixiy ashyolar o'zlarining oldingi egalarining (muzeyga bevosita va bilvosita topshiruvchilar) etnik kelib chiqishi, diniy mansubligi, hududiy xosligi haqidagi ma'lumotlarni ham qabul hujjatlaridagi qaydlar orqali bizga yetkazadi. Bu jarayonda qabul hujjati juda muhim bo'lib, uni ehtiyotkorlik va sinchkovlik bilan to'ldirib borish kerak bo'ladi. Aynan ushbu jihatlar ilmiy ishning mazmunini boyitishda katta ahamiyatga ega²⁹.

Shu o'rinda, muzey faoliyatining asosiy turlaridan biri bo'lgan fond to'plamini to'ldirib borish ishlari quyidagi yo'nalishlarda amalga oshiriladi:

– *arxeologik qazishma natijalarida topilgan ashyolar; turli yo'nalishdagi etnografik ekspeditsiyalar; aholining tarixiy buyumlarni o'z ixtiyori bilan topshirishi; muzeyga meros qoldirishi; tarixiy yodgorliklarni noqonuniy davlat chegarasidan olib chiqishda davlat musodarasi; aholi qo'lida noqonuniy saqlanayotgan tarixiy-arxeologik ashyolarning aniqlanishi; tarixiy yodgorliklarning muzey o'z mablag'lari hisobidan sotib olinishi; homiyar, metsenatlar (davlat va nodavlat tashkilotlari) tomonidan muzey uchun sotib olinishi yoki beg'araz topshirilishi; noyob ashyolar nusxalarining yaratilishi...*

O'rganilayotgan to'plamning to'ldirilishida keyingi jarayon turli yillarda mahalliy eroniylar tomonidan muzeyga tarixiy ashyolarning topshirilishi va muzey tomonidan ulardan sotib olinishi hisobiga kengaydi. Aynan ushbu vaziyat mahalliy eroniylarning o'z tarixlariga tegishli noyob ashyolarning muzey fondida jamlanishiga sabab bo'ldi. Yillar davomida uy-ro'zg'orda, marosimlarda, ta'lim jarayonlarida, ya'ni hayotning turli jabhalarida foydalanilgan buyumlar bugungi kunda bir xalqning tarixini o'rganishga arzigulik darajada to'plandi. Xususan, 1986-yil, ya'ni Sobiq Ittifoq davrida mahalliy eroniylar jamoasining rahbari Ibrohim Qosimovdan (Qosim Pirsion) tomonidan 1846-yil (1263 hijriy) nasta'liq xatida yozilgan fors tilidagi shialik tarixida juda mashhur asarlardan biri, Ashuro marosimlarida matnlari o'qiladigan kitob "Tufon al-buko" (طوفان البكاء) bo'lib, asar 250 rublga muzey fondiga sotib olingan³⁰. Shuningdek, bir qator namoz muhrlar, chilkalit, kitob va mis idishlar ham mahalliy eroniylar tomonidan muzeyga topshirilgan.

Samarqand eroniylariga tegishli ashyolar ham to'plamda mavjud bo'lib, 1905-yilda (1324 hijriy) nashr qilingan "Al-Jadid" va "Adolat" nomli 10 ta gazeta 1982-yilda Samarqand shahrida yashovchi Muhammadqul To'raqulovdan muzey fondiga sotib olingan.

Buxoroda yana bir mahalliy eroniylar tarixiga ixtisoslashgan muzey bo'lib, ushbu muzey ekspozitsiyasi orqali bir xalqning etnik-tarixiy vaziyatini yetarli darajada o'rganish mumkin.

²⁹ To'plamni o'rganish jarayonida muzey ashyolarini qayta ro'yxatga olishda biroz kamchiliklarga yo'l qo'yilgan. Xususan, oldingi inventar kitobda bir vaqtda qabul qilingan ashyolar bir kolleksiyani tashkil qilgan. Keyinchalik qayta ro'yxatga olganda bir turda, bir vaqtda qabul qilingan ashyolarga turlicha raqamlar berilgan va turli inventar kitoblarda qaytd qilingan. Natijada tadqiqodchilar ularni topib o'rganishlarida qiyinchiliklar yuzaga kelib chiqadi. Shuning uchun ham muzeyda eski ashyolarning raqamlarini qayta ro'yxatga olish maqsadga muvofiqdir.

³⁰ Buxoro davlat muzey-qo'riqxonasi. Inv.№ 24026/11.

Buxoro eroniylarining Zirabod eroniylari shaxobchasiga kiruvchi guruhi o'zining etnik birligini saqlab qolish maqsadida O'zbekistonda yagona bir etnik guruhga tegishli muzeyni tashkil qilgan. Ushbu muzey orqali mahalliy aholi tarixi, madaniyati, etnografiyasi, turli marosimlari haqida nisbatan ko'proq ma'lumotga ega bo'lish mumkin. Muzeyning muhim jihati shundaki, unda to'plangan ashyolar bevosita mahalliy eroniylarga tegishli va har bir xonadonning o'ziga xos jihatlarini ochib beradi.

Umuman olganda, mazkur bobda Buxoroda eroniylarning shakllanishi ularning moddiy madaniyatiga oid ashyolarni o'z davrida qayerlarda jamlangani va Buxoro muzeylarida to'planishigacha bo'lgan tarixi aks ettirilgan.

Dissertatsiyaning **“Eroniylar moddiy madaniyatini o'rganishda yozma manbalarining o'rni”** deb nomlangan ikkinchi bobida turli yozma manbalar chuqur tahlilga tortilgan. Xususan, ushbu bobning birinchi bo'limi **“Buxoro eroniylari tarixiga oid yozma manbalar”** deb nomlangan bo'lib, unda turli xat namunalari tushurilgan qog'oz shaklidagi muzey eksponatlari tahlilga tortilgan.

Buxoro muzeylarining eroniylarga tegishli to'plamida olti dona fotosurat va uning atrofi turli diniy hamda tarixiy yozuvlar bilan to'ldirilgan yog'och ramkali ashyolar, to'rt dona Buxoro husayniyalari xizmatchilarining fotosurati, ikki dona hazrati Ali miniatyurasi, uch dona Karbalo voqealariga bag'ishlangan miniatyura, sakkiz dona xattotlik namunasi, yigirma dona hujjat, ellik ikkita kitob va jami 100 ga yaqin yozma yodgorliklar saqlangan.

Mahalliy eroniylar kundalik hayotiga keng kirib kelgan Hazrati Ali va Hazrati Abbosning turli suratlari nafaqat husayniyalarda balki, har bir xonadonda saqlangan. Muzey fondida to'rtinchi xalifa, shialarning birinchi imomi Hazrati Alining ikki dona surati mavjud bo'lib, ulardan biri qo'lda ishlangan miniatyuradir³¹. Ushbu miniatyura eroniylar to'plamiga tegishli dastlabki ashyolardan bo'lib, husayniyadan qabul qilingan. Tasvir 19x28 sm o'lchamda bo'lib, ikki tomondan islimiy naqshlangan va yuqorisidan unvon naqsh ishlangan. Asar ikki qismga bo'linadi: matn va tasvir. Matnda arab tili suls xatida Hazrati Aliga madhlar keltirilgan. Tasvirda esa oddiy yaktak kiygan va ikki qo'lida zulfiqor qilichi bilan o'tirgan, boshida ilohiy ma'muriyatchilik belgisi bo'lgan halqa chizilgan. Umumiy uslub bir maktabga tegishli bo'lmay, asosiy naqshlar safaviylar davri uslubida, atrofdagi hoshiyanaqshlar esa qojorlar uslubida ishlangan.

Tarixiy fotosuratlar bugungi kunda turli fan sohalarining tadqiqot obyektiga aylanmoqda. O'z davri tarixini tiklashda fototasvirlar birlamchi manbadir. Buxoro husayniyalarining ma'sul xodimlari bo'lib, ularning nomlari tarixiy manba va adabiyotlarda saqlanmagan. Ammo muzeyning ba'zi ashyolaridan ularning nomlari va suratlarini, bu orqali esa o'z davrining etnografik xarakteristikasini tiklash mumkin. Muzey fondida saqlangan nodir fotosuratlardan biri “fors masjidi xizmatchilari³²” deb nomlanadi. Ammo eroniylar masjidi ham sunniylarnikidan farq qilmay, asosan, husayniyalarda xizmatchilar faoliyat ko'rsatishgan. Ushbu fotosuratning ostida quyidagi tarixiy matn bitilgan:

"منصوبی خدمت گزاران حسینیہ در /بتاریخ 12 ماه رمضان المبارک سنہ 1321/ مرحوم حاجی جحان گیر بیک بخاری

³¹ Buxoro davlat muzey-qo'riqxonasi. Inv.№ 3487/16.

³² Buxoro davlat muzey-qo'riqxonasi. Inv. № 3261/16 (506/79).

Tarjimasi: “Husayniyaga mansub xizmatchilar / 12-moh ramazon muborak 1904 yil/ marhum Hoji Jahongirbek Buxoriy”.

Tarixdan masjid, madrasa, xayriya manzillarini ta'minlab turish uchun vaqflar ajratilgan. Musulmon odatiga ko'ra tarqalgan vaqf instituti shialarga ham tegishli edi. Ya'ni ularning masjid va husayniyalarini moddiy ta'minlash maqsadida vaqf amaliyoti yuritilgan. Muzey fondida bu jarayonni aks ettirgan yagona nusxadagi vaqfnoma³³ saqlangan. Hujjat nasx va nasta'liq xatlari fors va arab tilida bitilgan. Hajm jihatidan 50x21 sm o'lchamli qog'ozga jami 23 qatorda qora qalamda vaqfnoma yozilgan. Matnning mazmuni quyidagicha:

Vaqf hujjati 1918-yil 6-fevralda (تاریخ بست سیم شحر ربع الثانی سنه 1336 هجرى) tuzilgan bo'lib, unda Hoji Qurbonboy valad Tangriqul o'z mulkini shariy vaqf qilishi va tasdiqlashi haqida yozilgan. U o'z mulki – Buxoroyi sharif rudining shimolidagi Kaftovul (9-قفتول) dan bir tanob xirojiy yerni Hoji shayx Abdulxoliq valad mullo Bobojon husayniyasiga Ashuro marosimlarini va takyaxona xarajatlari uchun (16 qator – بحجت تکیه و ختم عاشوری حسینیہ حاجی شیخ عبدالخالق ولد ملا باباجان –) vaqf qilib bergan. Bu mulkni boshqarish husayniya mutavvalisi zimmasiga yuklangan. Hamda hujjat yakunida besh kishi shohidlik qilganligi va qozi mullo Izomiddin sadr rais ibn mullo Muhammad Orif sadr mufti (1335) muhri bilan tasdiqlanganligi aks etgan.

Qo'lyozmalar fondida to'qqiz dona mavzu jihatidan bir biriga yaqin turdagi sha'riy savol-javoblar keltirilgan hujjatlar saqlanadi. Ushbu hujjatlar har biri ikki qism: savol va javobdan iborat. Barcha hujjatlar rus fabrika qog'ozlariga qora qalamda nasx, nasta'liq, nasta'liq shikasta, devoniy xatlarida yozilgan. Asosiy matn fors tilida bo'lib, diniy kalimalar arabcha berilgan. Hujjatlarning ichki tuzilishini savol va javobga ajratgan holda tahlil qiladigan bo'lsak, matnlarning asosida savol, ularning yuqorisida javob yozilgan.

Muzey fondida saqlangan amirlik xazinasiga tegishli ashyolar ichida mavjud bo'lgan qushbegiga tuhfa qilingan xattotlik namunasi bu to'plamning tarixiy ahamiyati jihatidan eng noyob asari hisoblanadi. Eksponat muzeyga qabul qilingan vaqtda asosiy tasvir va matn tushirilgan karton orqa tomoni baxmal (yashil?) mato bilan qoplangan hamda chorcho'p (ramka) ichida bo'lgan. Karton asos yuzasiga ingichka qog'oz yopishtirilgan hamda tasvir va xatlar shu yuzaga yozilgan. Ushbu ashyoga dissertatsiyada kengroq tahlil berilgan.

Ikkinchi bobning ikkinchi bo'limi “**Muzey to'plamidagi epigrafik matnlar tahlili**” deb nomlanib, unda epigrafik ashyolarning har biriga alohida e'tibor berilib, matnlarning mazmunidan kelib chiqib foydalanish xususiyatlari o'rganilgan.

Buyumlar yuzasiga matn yozish turli davrlarda hamda buyumning shakli va undan foydalanish xususiyatiga ko'ra turli tuman edi. Jumladan, islom dini keng tarqalib, undagi g'oyalar xalq amaliy san'atida aks etish davrlarida, ya'ni Somoniylar davrida Afrosiyob va Nishopurda oq sirli idishlarga turli ism, qisqa ammo mazmundor hikmatlar, idishdan foydalanuvchiga baraka kabilar yozilgan. Saljuqiylar davrida koshinpazlik o'z cho'qqisiga yetdi. Endi turli diniy matnlar bino va idishlarda bir xil uslubda aks eta boshlagan. Elxoniylar va Temuriylar zamonida

³³ Buxoro davlat muzey-qo'riqxonasi. Inv. № 31951/11.

³⁴ Hozirgi Buxoro tumanining Kaftovul, Zirabod, Davlatobod joy nomlari eroniylar bilan bog'liqligini va bu qishloqlarda eroniylarga tegishli mulklarni borligini inobatga olganda, toponimni kengroq tahlil qilish kerak bo'ladi. *Qarang:* To'rayev H.H. Buxoro toponimikasi. – Buxoro: Durdona, 2021. – B. 63.

metal buyumlar ishlab chiqarish hamda ularning yuzasiga matnlar tushirish misli ko'rilmagan darajada bejirim edi. Bu davr idishlarida ham diniy "Oyat al-kursiy", "Qul" kalimasi bilan boshlanadigan suralar va she'riy matnlar yozildi. Eronda Safaviylarning hokimiyatga kelishi hunarmandchilikka ham ta'sir o'tkazmay qolmadi. Xususan, endi turli buyumlar yuzasida (metal, sopol, gilam, mato, yog'och...) 12 shia imomining nomi yoki nahvalar – musibatlar bayoni³⁵ yoziladigan bo'ldi. Albatta, oldingi asrlarda ham ularning nomlari qabr toshlarga, koshinlarga yozilgan. Ammo bu davrdagi singari ommaviy tus olmagan edi.

Jumladan, to'plamdagi epigrafik matnlarni mavzusiga ko'ra quyidagicha turlarga bo'lish mumkin:

1. *Diniy matnlar*: a) umumiy islomiy matnlar; b) shialikka xos matnlar; d) boshqa diniy xarakterdagi aralash matnlar;

2. *Adabiy – she'riy matnlar*: a) falsafiy mazmundagi; b) diniy mazmundagi; d) ishqiy mazmundagi; e) qahramonlik mavzusida;

3. *Tarixiy matnlar*: a) tarixiy parchalar; b) shaxs, davr va joy nomlari keltirilgan matnlar; d) vaqf matnlari.

Tadqiq etilayotgan davrda buyumlar yuzasiga yoziladigan matnlar umumiy "xati tahririy"³⁶ deb yuritiladi. Qur'oniy kalimalar nasx va boshqa barcha matnlar nasta'liq xatida bitilgan. Matnlarni tahlil qilishda ulardagi yozuv turlaridan foydalanilishi va joylashuv o'rnini inobatga olib, ularga davriylik tasnifini berish muhim ahamiyatga ega. Matnlarning ichki va tashqi atributsiyasi (informatorlik) mazmunidan esa umumiy tarixiy jarayonni bilib olish mumkin.

Buyum turi, foydalanish maqsadini inobatga olib ularga turli matnlar tushirilgan. Masalan, yog'och buyumlarda she'riy misralar ustunlik qilsa, mis buyumlarda she'riy misralar va diniy (shialik) matnlarini yozish teng miqdorda tarqalgan. Bu kundalik hayotda foydalaniladigan buyumlarga taalluqli bo'lsa, diniy amallar jarayonida foydalaniladigan buyumlarga diniy matnlarni yozish qat'iy qoida bo'lgan.

XVI-XVII asrlarga oid mis idishlarda Safaviylar davriga xos bo'lgan imomlarni ismini yozish yoki klassik she'riyat-Hofiz, Mavloni, Nizomiy asarlaridan parchalar nasta'liq xatida, XVIII-XX asr boshlariga oid idishlarda matnlar biroz qo'pollashgan, turli pand-nasihati va vaqf bilan bog'liq matnlarni yozish odat tusiga kirgan.

Tadqiqot jarayonida turli vaqf ashyolari epigrafikalarini o'qish natijasida Buxoroda yana beshta husayniyaxona faoliyati ko'rsatganligi aniqlandi. Bular Tayi Chorbog' xossadagi Hoji Mirzo (Ahmad) husayniyasi, Hoji Ali husayniyasi, Mir Homid husayniyasi, Jo'ybordagi o'n birinchi xonadon husayniyasi (shu kabi xonadon husayniyalari ko'p bo'lgan) hamda ayollar nomi bilan ataladigan Karbaloyi Begim husayniyalaridir. Husayniyalarga vaqf qilingan va diniy marosimlarda ishlatilgan ashyolarning aksariyati marhum Hoji Mirzo ibn Ahmad husayniyasidan qabul qilingan. Bu esa mazkur husayniyada nisbatan ko'proq aholi jamlangani va turli marosimlar faol tarzda o'tkazilganligini ko'rsatadi.

35 Navha – نوحه - 22812. 1377. لغت دهخدا. علامه علی اکبر دهخدا. ایران. چاپ دانشگاه تهران. مؤسسه انتشارات و مؤسسه لغت نامه دهخدا، 15 ج - دهخدا - 15

36 Xati tahriri (خطی تحریری) - oddiy uslubsiz xat yozish.

Odat bo'yicha idishlardagi yozuvlarda dastlab vaqf qilinayotgan buyum nomi, turi, keyin vaqf qiluvchining ismi, undan keyin esa vaqf qilinayotgan joy, agar xos nomi bo'lsa, u ham qo'shiladi va oxirida vaqf yili yoziladi. Vaqf alomatlari idishning turli joylarida yozilishi mumkin. Buyumlarning, asosan, qorin qismiga, ba'zi hollarda taglik qismining ostiga yoziladi. Bu vaqfning asosiy matnini tashkil etsa, unga qo'shimcha ravishda ikki turli yozuvlar ham odat tarzida vaqf matni tarkibida yozilgan. Masalan, Qojorlar davriga oid fayans idish³⁷ og'iz qismining artofga egiltirilgan labida Hofizning quyidagi she'ri bitilgan:

گلزاری ز گلستان جهان ما را بس
زین چمن سایه آن سرو روان ما را بس
حافظ از مشرب قسمت گله نانا صافیست³⁸

Tarjimasi: jahon gulistoni gulzori bizga bas, Bu chamanda sarvning soyasi bizga bas. Hofiz qismatning noinsof taqsimotidan (shikoyat qiladi).

Hofiz she'rlari doim kishilarga ilhom bag'ishlab kelgan. Nafaqat Buxoroda, balki fors adabiyoti keng tarqalgan hududlarda "hofizxonlik" o'tkazib kelingan. Bundan ilhomlangan hunarmand va buyurtmachilar o'zlari foydalanayotgan idishlarga ham shoirlar she'rlaridagi mashhur hamda o'zlari yoqtirgan qismlarini yozishgan. Aynan shu davrga oid yana bir yirik fayans shokosada³⁹ shoirning quyidagi she'ri bitilgan:

بلبل، ز شاخ سرو، به گلبنگ پهلوی
خواهد دوش، درس مقامات معنوی می
یعنی بیا، که آتش موسی، نمود گل
ی توحید بشنوی تا از درخت، نکته
گوی سنجند و بذلمرغان باغ، قافیه
های پهلوی⁴⁰ تا خواجه می خورد، به غزل
درویشم و گدا و برابر نمی کنم پشمن کلاه خود به صد تاج خسروی

Mazmuni: Bulbul sarv daraxtidan baland kuylaydi va ma'naviyat maqomlariga da'vat qiladi. Ya'ni kel Muso otashidek, daraxtdan gullargacha tavhidni tinglasin. Parrandalar bog'da she'r va qo'shiq kuylab ko'ngil xushlasin, to majlis sohibi sharob ichsinu go'zal g'azallarni o'qishni boshlasin. She'rning oxirida "darvesh va gadomizu, boshimizdagi jun kulohni yuz hukmdor tojiga almashmasmiz" jumalari bitilgan. Epigrafika namunalariga batafsil tasniflar dissertatsiyada keltirilgan.

Dissertatsiyaning **"Eroniyalar madaniyati tarixida hunarmandchilikning o'rni"** deb nomlangan uchinchi bobining birinchi bo'limi **"Diniy marosimlarda ishlatilgan ashyolarning tarixi va tahlili"** deb nomlanib, unda turli diniy marosimlarda foydalanilgan buyumlarning tarixiy ahamiyati ochib beriladi.

Tarixiy ashyolarning hozirgacha eng ko'p saqlangani – bu diniy xarakterdagi eksponatlar bo'lib, ular maxsus vaqtlarda yoki mavsumiy foydalanilganligi, muqaddas buyum sifatida e'zozlanganligi, ekvivalentlari kam bo'lganligi sababli nisbatan yaxshi saqlangan.

Xususan, Buxoro muzeylari fondida 37 ta Karbalodan keltirilgan va Buxoroda shialar masjidida saqlangan "movir" nomi ostidagi namoz muhrlari saqlanmoqda. Bu ashyolar Qojorlar davriga tegishli bo'lib, hozirda Eron muzeylarida ham bu davrga tegishlilari juda kam uchraydi. Chunki Eronda odatda muzeylarda namoz

³⁷ Buxoro davlat muzey-qo'riqxonasi. Inv.№ 121/2.

³⁸ <https://ganjoor.net/hafez/ghazal/sh268>

³⁹ Buxoro davlat muzey-qo'riqxonasi. Inv.№ 5973/2.

⁴⁰ <https://ganjoor.net/hafez/ghazal/sh486>

muhrlar jamlanmagan. Xususan, ulardan bugungi kunda ham foydalanib kelinayotganligi bu ashyoga oddiy qarashni shakllantirgan.

Namoz muhrlari biror bir buyumga yoki kishiga sig'inishni emas, balki insonlar tuproqni e'zozlashini, xususan, shahid bo'lganlarning hurmatini, xotirasini unutmaslik maqsadida shialar tomonidan ishlatib kelinmoqda.

Muhr ishlatish bilan bog'liq jarayonda bir necha buyumlar – muhrdon, muhrqop, muhr ro'molchasi kabilar ham paydo bo'ldi. Ularning har biri o'zida diniy vazifadan tashqari, amaliy san'at darajasiga ko'tarilgan buyum sifatida ham qadrlangan.

Shialikka oid marosim ashyolaridan yana biri – bu chilkalitlardir. Ushbu to'plamda 33 dona chilkalitlar kolleksiyasi ham mavjud bo'lib, ular diniy marosim buyumlari hisoblanadi. Muzey fondiga ularning dastlabki 18 donasi 1932, 1934, 1939-yillarda Buxoro davlat muzey-qo'riqxonasi tomonidan sotib olingan. Keyinchalik ham ushbu kolleksiya to'ldirib borilgan. Chilkalit o'zidagi yozuvlar va ishlatilish maqsadiga qarab turli nomlar bilan atalgan. Jumladan, chilkalit, jomi chilkalit, chiltos, chilyosin, chilbismilloh, jomi g'aybgo'yi va boshqalar. Uning nomlari fors va arab tilidagi so'zlardan shakllangan. Chilkalit – forsha “چهل کليد - qirq kalit” ma'nosini bildiradi. Toslarning eng qadimiylari sopoldan yasalgan bo'lib, mill. avv. II mil. VII asrlarga tegishlidir.

Asosiy matn chilkalitlarga “qul-qul” so'zi bilan boshlanuvchi oyatlardan iborat edi. Odatga ko'ra, idishning, ichki lavxo'ra⁴¹ qismida “يس” (avvalgi 9 oyati), undan keyin to'rttadan yettitagacha hoshiyalar ishlangan bo'lib, ularga tartib bilan “آية” suralari, Nodi Aliyi Kabir, Ahli baytga salovot, Ollohning ismlari yozilgan. Idishning tashqarisi ham matnlar bilan to'ldirilgan. Dastlab teskarisiga “سُورَةُ الْكَافُرُونَ” surasi, undan keyin idishning asosiy qorin qismiga aylanasimon shakllar ishlangan va ularning ichiga odat bo'yicha o'n ikki burjning tasvirlari ishlangan. Safaviylar davridan boshlab chilkalitlarga o'n to'rt ma'sum yoki o'n ikki shia imomining ismlari ham yozila boshlandi. Bu turdagi idishlar yuqorida eslatilganidek, Mashhaddagi Imom Rizo ziyoratgohining qadrlı sovg'asi bo'lib, shifo beruvchi idish sifatida hozirgacha olib kelinmoqda.

1982-yilda muzey fondiga 8 ta ashyo sotib olinadi. Ulardan biri hozirgacha muzeyda yagona bo'lgan “shia imomlari xalati” hisoblanadi⁴². Ushbu qora rangdagi erkaklar xalati o'sha vaqtda Buxoro shahri Pavlov ko'chasida yashovchi Mavlonov Farmondan boshqa ashyolar bilan birgalikda 138 rublga sotib olingan. Xalat muzey restavratori F.I.Vodopshin va muzey xodimi G'.Qurbonovlar tomonidan ilmiy o'rganilib, ilk marotaba ko'rgazmaga olib chiqilgan.

Mato buyumlarga ishlov berish Buxoro eroniylari orasida ham tarqalgan edi. Xususan, Buxoroda ham diniy marosimlarning o'tkazilishi ushbu buyumlardan foydalanish ehtiyojini keltirib chiqarar edi. Aynan Qojorlar davriga tegishli bayroq, katiba va nahvalar Buxoro muzeylarida saqlanmoqda. Mashhad shahri O'rta Osiyo shialariga yaqin bo'lganligi sababli ikki tomonlama aloqalar tez-tez bo'lib turgan. Diniy matolar ham asosan shu shahardan ziyoratchilar tomonidan olib kelingan. Keyinchalik ushbu kasb bilan Buxoro shahri va uning atrofida yashaydigan shialar

⁴¹ Булатов С. Ўзбек халқ амалий безак санъати. – Тошкент: Меҳнат, 1991. – Б. 273.

⁴² Buxoro davlat muzey-qo'riqxonasining joriy arxivi. Akt №71 09.09.1982.

ham shug‘ullanishgan. Ammo bu jarayon doimiy bo‘lmay, nazr sifatida bir yoki bir necha marotaba amalga oshirilgan. Masalan, Buxoro atrofidagi Tor-tor mahalla masjidida saqlanayotgan husayniya devori uchun mo‘ljallangan bayroqda:

یدگاری از خانم مومینه برای حسینیه تاتار محله التماس دعا و صلوات

Ya’ni “yodgorlik xonim Mo‘minadan totor (tor-tor) mahalla husayniyasiga duo va salovot iltimos qilib (ziyoratchidan o‘z nomiga)” deb yozilgan. Yana bir shunday namuna Karbaloyi Begim husayniyasi uchun qilingan binafsharang shoyi joynamoz⁴³ bo‘lib, unda “وقف حسینیه کربلای بگیم” – Karbaloyi Begim husayniyasiga vaqf deb yozilgan.

Diniy bayroqlarning uch qismida yana bir o‘ziga xos buyum o‘rnatilgan bo‘lib, u shialikda “panja” deb yuritiladi. Bugungi kunda Buxoro muzeylarida saqlab kelinayotgan tarixiy ashyolar orasida tug‘lar (jami 35 ta) alohida tarixiy ahamiyatga ega.

“Tug‘” eski turkiy tilda “bayroq, bayroq yuqorisidagi buyum, harbiy qism bayrog‘i” kabi ma’nolarni anglatgan. Tug‘ atamasi islom madaniyatida ham keng tarqalgan (arablarda bayroq “a‘lam” deb yuritilgan). Dissertatsiyada bu ashyolar batafsil tahlil qilingan.

Uchinchi bobning ikkinchi bo‘limi **“Eronning turli hunarmandchilik maktablari namunalari tarixiy manba sifatida”** deb nomlanib, unda islom tarqalgan hududlarda yoki undan ham oldin bir imperiya ostida birlashgan butun sharqda hunarmandchilik, ayniqsa, shahar hunarmandchiligida bir xillik ham mavjud ekanligiga urg‘u beriladi. Jumladan, A.Orbeli, M.Dyakonov, A.Bank, U.Pope va boshqa bir qator olimlar bu borada bir xil fikrda edilar⁴⁴. Biror hunarmandchilik namunasini o‘rganish san’atshunoslik, tarixiy tahlil, epigrafika, etnografiya, ma’danshunoslik kabi o‘nlab tadqiqot metodlarini talab qiladi. Hunar keng tarmoqli soha bo‘lib, uning har bir namunasi o‘z ustasi haqida ma’lumot beradi. Eron hunarmandchiligi turli davrlarda olimlar tomonidan salmoqli tadqiq qilingan⁴⁵. Endilikda esa Buxoro muzeylarida saqlanayotgan eroniylar to‘plami o‘zining noyob namunalari bilan tadqiq etilishi zarur bo‘lgan yo‘nalish hisoblanadi.

Buxoro muzeylarida Eronda tayyorlangan va eroniylar masjidlaridan olib kelingan sopol, fayans va koshinlar ham mavjud bo‘lib, ular 20 ta fayans idish, 20 ta koshin, ikkita sopol chilim va 37 dona namoz muhrlaridan iboratdir. Shuningdek, olti dona nodir Eron gilamlari, 200 ga yaqin turli shakldagi metal idishlar hamda harbiy qurollar va boshqa buyumlar ham ushbu to‘plamda mavjud. Ushbu bo‘limda ularning har biri alohida tahlil qilinadi.

Eroniylarga oid to‘plamda mato buyumlar nisbatan kam saqlangan. Manbalarda Erondan Mashhad yo‘li orqali turli kiyimlar olib kelinganligi eslatib o‘tiladi. Ammo Buxoro shahrida matoning juda ko‘plab turlari tayyorlanganligi, xususan, mahalliy eroniylar ham shu sohada asosiy faoliyatlarini olib borganligi sababli matolarning xorijdan olib kelishga ehtiyoj katta bo‘lmagan. Faqatgina xos

⁴³ Buxoro davlat muzey-qo‘riqxonasi. Inv.№ 4090/11

⁴⁴ Ремпель Л.И. Мои современники. – Ташкент: Гафур Гулям, 1992. – С. 367.

⁴⁵ Бартольд, В.В. Иран. Исторический обзор. – Ташкент, 1926. – С. 96 / A Survey of Persian Art from Prehistoric Times to the Present, six volumes published under the auspices of the American Institute for Iranian Art and Archaeology, with Phyllis Ackerman. – London & New York: Oxford University Press, 1938 / The iconography of Islamic art. Edited by Bernard O’Kane. – Edinburgh, 2005. – 336 p.

matolardan tashqari. Masalan, qadimdan Yazdda tayyorlangan va Qojor shohlarining sevimli libosi bo'lgan termalar Buxoroda tayyorlanmagan. Afsuski, mustahkam bo'lishiga qaramay, yillar davomida foydalanish natijasida bu matolar ham ko'p miqdorda saqlanmagan. Eron matolarining ko'p miqdorda mavjud bo'lmasligiga yana bir sabab Buxoroda xorijga nisbatan ipak va paxta yetishtilishi biz ko'rib chiqayotgan davrda ham rivojlangan edi. Bu borada shuni ham eslab o'tish mumkinki, Buxoroda oq sallalar uchun nozik va harir hind surp matosi, Kashmirning mustahkam hamda zebo "kashmiriy" kiyim va matolari, afg'on kovushlari Buxoro bozorlarida juda mashhur va xaridorgir edi.

Shunga qaramay, yaxshi saqlangan, yilda bir yoki bir necha marotaba marosimlardagina foydalanilgan, diniy xarakterga ega matolar muzey fondida saqlangan. Albatta, ularga ziyoratdan yodgorlik sifatida qarash ham matoning yaxshi va uzoq saqlanishiga xizmat qilgan. Ular, asosan, diniy xarakterga ega bo'lganligi sababli oldingi bo'limda tasniflab o'tildi.

1990-yilda arxeolog Y.Nekrasova tomonidan Buxoro shahri Arkidan janubda joylashgan maydonda olib borilgan qazishmalar jarayonida turli ashyolar topildi. Ularning 21 tasi tarixiy-badiiy ahamiyatga ega koshinlar bo'lib, muzeyning arxeologiya fondiga topshirilgan. Tarixan koshinlar topilgan o'rinda qushbegi poyonning hovli joylari bo'lib, bu vazifaga asosan qushbegi bolaning, ya'ni bosh vazirning farzandlari tayinlangan. O'z navbatida, Buxoroda 1870-1910-yillarda eroniy sulola vakillari qushbegi vazifasini bajargan. Ya'ni ushbu koshinlar katta ehtimol bilan eroniy qushbegi poyonning uyini bezagan bo'lishi mumkin. Yoki eroniy amaldorlardan yana biri Serdari Quli Shohruhxon ibn Ibrohimxonning(bosh qo'mondon – 1852-yilda Buxoroga kelgan Muhammadshoh Qojorning amakivachchasi⁴⁶) uyini ta'riflab A.Vamberi shunday yozadi: – u eroniy uslubda yashashni xohlab, katta xarajat evaziga Tehron uslubida bir qavatli hashamatli uy qurdirishni buyurgan. Bu uyning ichiga boshqa hashamatli buyumlardan tashqari shisha derazalar ham o'rnatilgan edi. Aytishlaricha, bu uy jami 15 000 tillaga tushgan⁴⁷. Ushbu davrga oid boshqa hunarmandchilik namunalari dissertatsiyada keng yoritilgan.

Buxoro mis buyumlari Xuroson misgarlik maktabi rivojlangan davrda boshqa hududlar bilan bir xil xarakterni (o'ziga xoslik yoki umumiy xususiyat) juda takrorlaydi. Shuning uchun ham turli muzeylarda saqlanayotgan mis kandakori idishlarning Buxoro yoki Eron maktabiga xos namunalari bir-biridan ajratish biroz qiyin jarayon hisoblanadi va turli chalkashliklarga olib keladi⁴⁸. Ayniqsa, idishlar yuzasidagi Hazrati Ali, Ahli bayt ismlari bir xil sunniy va shia jamoalari orasida keng qo'llanilgan jarayonlarda hamda fors mumtoz adabiy tilidan Buxoroda ham keng foydalanilayotgan davrda ularni bir biridan ajratish ehtiyotkorlik talab qiladi.

⁴⁶ Мирзо Олим Махдум Хожии.Тарихи Туркистан. Сўзбоши ва изоҳлар муаллифи Ш.Воҳидов. Араб ёзувидан таъдид Ш. Воҳидов ва Р. Холиқова. – Тошкент: Янги аср авлоди, 2008. – Б. 185.

⁴⁷ Arminius Vamberi. Travels in Central Asia: being the account of a journey from Teheran across the Turkoman desert on the eastern shore of the Caspian to Khiva, Bokhara and Samarqand, performed in the year 1863. – London, John Murray, Albemarle street, 1864. – P. 188.

⁴⁸ Абдуллаев Т. Каталог медных и медночеканных изделий Узбекистана. XVIII-XX вв. – Ташкент: Фан, 1974. – № 160. – С. 48.

XULOSA

Dissertatsiya natijalari va ilmiy tahlillar asosida quyidagi xulosalarga kelindi:

1. Buxoroda eroniy jamoalarning shakllanishiga Buxoro amirligi va Eron Qojoylari o'rtasidagi diplomatik aloqalar, Buxoro amirlarining Marv va Mashhadgacha hujumlari hamda bu yerlarda istiqomat qiladigan shia e'tiqodidagi etnoslarni ko'chirish siyosati kabi omillar sabab bo'lgan. Buxoro eroniylari tarixini tadqiq qilishda Eron hukmdori Nodirshoh afshorning 1740-yil Buxoroga qilgan yurishlari va uning oqibatlarini ham o'rganish muhim ahamiyatga ega. Chunki manbalarda Mang'itlar davlat boshqaruvida turli millat vakillaridan foydalanish uslublari Nodirshohdan qolgan an'ana ekani aytiladi. Bu ham eroniylarning Buxoroda davlat lavozimlarida son jihatdan ortishiga va jamiyatda muhim o'rinlarni egallashiga sabab bo'ldi;

2. XX asr boshlarida amirlikdagi eroniy amaldorlar shu qadar katta mavqega ega bo'ladiki, nafaqat Buxoro muzofotida, balki Eron va Iroq hududlarida ham o'z nomlarini ma'lum qilmagan holda turli bunyodkorlik ishlarini amalga oshirishgan. Jumladan, Buxoro qushbegilari (Jonmirzo va Ostonaqul) o'z mablag'lari hisobidan Najaf shahridagi Hazrati Ali qabri atrofida beshta madrasa: madrasayi Buxoroyi, katta madrasa, o'rta madrasa, kichik madrasa va yozdiy madrasalarni bunyod etishgan;

3. Buxoro muzeylaridagi 500 dan ortiq tarixiy ashyodan iborat eroniylar to'plami XX asr boshlaridan bugunga qadar jamlangan bo'lib, ularning katta qismi 1922-1950-yillarda muzeyga qabul qilingan. To'plamning asosiy qismi metall, yog'och, sopol, mato va kitoblardan iborat bo'lib, ular XVIII-XX asrlarga taalluqlidir. Mazkur moddiy va yozma eksponatlar Buxoro eroniylarining ijtimoiy, iqtisodiy, diniy hamda ma'rifiy hayotini yoritishda va ilmiy tahlil etishda manbaviy asos bo'lib xizmat qildi;

4. Buxoro eroniylarining ma'naviy madaniyatida an'anaviy diniy marosimlar alohida o'rin egallaydi. Tadqiqot jarayonida turli vaqf ashyolari epigrafikalarini o'qish natijasida Buxoroda yana beshta husayniyaxonada faoliyat ko'rsatganligi aniqlandi. Bular Tayi Chorbog'xossadagi Hoji Mirzo (Ahmad) husayniyasi, Hoji Ali husayniyasi, Mir Homid husayniyasi, Jo'ybordagi o'n birinchi xonadon husayniyasi (shu kabi xonadon husayniyalari ko'p bo'lgan) hamda ayollar nomi bilan ataladigan Karbaloyi Begim husayniyalaridir. Adabiyotlarda keltirilgan to'qqizta husayniya va tadqiqot jarayonida aniqlangan beshta husayniyaxonadan faqatgina uchitasi: Hoji Mir Ali, Shalg'amxo'ron va Zirabod husayniyalari hozirda faoliyat ko'rsatmoqda;

5. Turli ashyolardagi epigrafikalarni matn holatiga keltirish tadqiqotning ishonchliligini yanada oshirdi. Shuningdek, yozma manbalar va mavzuiy epigrafikalar orqali mahalliy eroniylar tarixi yangi ma'lumotlar bilan boyishiga xizmat qildi;

6. XIX asr oxiri – XX asr boshlarida Buxoroda eroniylarning jamiyatda tutgan o'rni hamda shialik va sunniylik o'rtasidagi farq masalasi oldingi davrlarga nisbatan dolzarblashadi. Xususan, bu davrda Buxoroda maxsus yaratilgan Ahmad Donishning "Me'yor ut-tadayyun", Mirzo A'zim Somiyning "Mirotul yaqin" asarlari islomda ushbu ikki mazhabning (mualliflar asarlarida shialikni "mazhab" deb tilga olishadi) qay biri qanday manbalarga asoslanishiga bag'ishlanganligi bilan

ahamiyatlidir. Dastlab ziyolilar tomonidan mazkur bahsli masala mojarolarga sabab bo'lishi ta'kidlangan bo'lsa-da, biroq na boshqaruv va na diniy jamoalar orasida vaziyatni yumshatuvchi ishlar amalga oshirilmaydi. Natijada sunniy va shia jamoalari orasida qonli to'qnashuvlar ro'y berishi muzey yozma manbalari orqali dalillandi;

7. Buxoro eroniylari moddiy madaniyatiga oid ashyolarning aksariyati ta'ziya – motam marosimlarida ishlatiladigan buyumlardan iborat. Turli xildagi kosa, la'li, xattotlik namunalari, mato lavhalarining barchasi Ashuro va boshqa motam marosimlarida ishlatilgan. Bundan shuni anglash mumkinki, ularning ijtimoiy hayoti, kundalik turmushi, turli jamoaviy bazm hamda tadbirlarida oilaviy va xursandchilik marosimlaridan ko'ra motam marosimlari ustunlik qiladi.

8. Eroniylarga oid ashyolar muzeylar kesimida Ark viloyat o'lkashunoslik muzeyida 30 ta, Xattotlik tarixi muzeyida 9 ta, Yog'och o'ymakorligi tarixi muzeyida 7 ta, Fayzulla Xo'jayev uy muzeyida 4 ta, Mohi xossa amaliy san'at muzeyida 3 ta, Gilamlar tarixi muzeyida 2 ta, Temirchilik hunari tarixi muzeyida 2 tadan miqdorda namoyish etilayotganligi tahlil qilinib, ularning fond va ko'rgazmalardagi dinamikasi doim ham faol bo'lib kelganligini ko'rsatadi.

Xulosalar asosida quyidagi taklif va tavsiyalar ilgari surildi:

Buxoro muzeylarida turli tarixiy ashyolarning jamlanishi bilan bog'liq jarayonlarni, har bir ashyoning muzey eksponatiga aylanguniga qadar tarixini va ilmiy ekspeditsiyalar faoliyatini saqlovchi "ilmiy arxiv"ni tashkil etish;

Buxoro muzeylarining metall, yog'och, mato, sopol, fotosurat, xattotlik va boshqa namunalardan iborat "eroniylar kolleksiyasi" hamda "epigrafika" namunalari mavjud eksponatlar katalog-albomini yaratish va "Mis kandakorligi" kitobini tayyorlash;

Eron kotiblari qalami bilan yaratilgan turli qo'lyozma asarlarning elektron nusxalari yordamida Buxoro davlat muzey-qo'riqxonasi ko'zgazma zallarini boyitish;

Buxoro tarixida arablar, yahudiylar, eroniylar va boshqa turli etnik birliklarning shakllanish hamda joylashuv etnoatlasini ishlab chiqish.

**ONE-TIME ACADEMIC COUNCIL ON THE BASIS OF THE ACADEMIC
COUNCIL PhD.05/2025.27.12.Tar.07.01 FOR AWARDED THE DEGREE
OF DOCTOR OF PHILOSOPHY IN HISTORICAL SCIENCES AT
THE STATE MUSEUM OF HISTORY OF UZBEKISTAN**

NAVOI STATE UNIVERSITY

RAVSHANOV UKTAMALI RUSTAM UGLI

**THE ROLE OF BUKHARA MUSEUMS OBJECTS IN STUDYING
THE HISTORY OF LOCAL IRANIANS**

17.00.06 – Museology. Conservation, Restoration, and Preservation of
Historical and Cultural Objects.

07.00.08 Historiography, source studies and methods of Historical research

**DISSERTATION ABSTRACT
of the Doctor of Philosophy (PhD) on Historical sciences**

Tashkent – 2026

The theme of the dissertation Doctor of Philosophy (PhD) was registered by the number B2026.1.PhD/Tar2615 at the Supreme Attestation Commission at the Ministry of Higher education, Science and Innovations of the Republic of Uzbekistan.

The dissertation has been prepared in the Navoi state university.

The abstract of the dissertation was posted in language (Uzbek, English, Russian (resume)) on the website Scientific council (<https://history-museum.uz>) and "ZiyoNet" Information-education on the portal (www.ziynet.uz).

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The thesis defense will be held " 12 " June 2026 at 14:00 o'clock at the meeting of the One-time Scientific Council on the basis of the Scientific Council PhD.05/2025.27.12.Tar.07.01 on Awarding Scientific Degrees at the State Museum of History of Uzbekistan. (Address: 100029, Tashkent, Sharof Rashidov Street, 3, State Museum of History of Uzbekistan, Small Assembly Hall.) Tel: (99871) 239-10-83; fax: (99871) 239-44-25; e-mail: uzb.historymuseum@gmail.com).

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The abstract of the dissertation has been sent out " 03 " June 2026 year
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INTRODUCTION (Doctor of Philosophy (PhD) dissertation abstract)

Relevance of the Topic and the Need for Research. The activities of museums in the world, as an important institutional tool of cultural diplomacy, are gaining strategic importance in developing dialogue between states, promoting national heritage internationally, and strengthening an atmosphere of mutual trust. In this regard, in the scientific analysis of the processes of strengthening national harmony and social cohesion in our country, the study of the cultural and historical heritage of various nationalities and ethnic groups living in Uzbekistan, in particular the Iranian peoples, through a systematic and comprehensive approach based on sources, exhibits, archival documents, and photographic materials stored in museum funds, and the disclosure of the role and functions of this heritage in the development of society determine the relevance and practical necessity of scientific research in this area.

Leading scientific centers in the world - the British Institute (BIPS, Great Britain), the Arab World Institute (IMA, France), the Association for the Study of Persian Society (ASPS, USA) - are conducting extensive research on the history and material culture of the Iranian peoples based on written and material sources stored in world museums (British, Louvre, Hermitage, Metropolitan), based on interdisciplinary approaches such as museology, history, archeology and cultural anthropology. In turn, the integration of scientific centers with museums in the process of introducing museum objects into scientific circulation is one of the most urgent directions for the systematic study of the rich cultural heritage stored outside Iran, its effective use in global cultural diplomacy processes, and its dissemination to the world scientific community.

In the process of building a democratic society and a legal state in new Uzbekistan, harmonizing interethnic relations, forming a single civic identity through strengthening friendship, mutual understanding, tolerance and solidarity in society, preserving the unique traditions, customs and images of representatives of different nationalities and ethnic groups living in our country, strengthening socio-cultural and friendly relations with foreign countries through the mechanisms of public diplomacy, and strengthening the positive image of Uzbekistan in the international arena have become one of the priority tasks of state policy. As the President of Uzbekistan noted, "... strengthening interethnic and inter-civil harmony and peace has been identified as one of the most important priority areas of state policy in Uzbekistan." This creates the need to study the cultural heritage of the Bukhara Iranians stored in the museums of Uzbekistan, and to use the potential of our country's museums to illuminate and demonstrate the history of the cultures of the peoples of the world.

The Law of the Republic of Uzbekistan "On Museums" adopted in 2008, Resolution of the President of the Republic of Uzbekistan No. PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and promotion of ancient manuscript sources", Decree of the President of the Republic of Uzbekistan No. PF-5876 dated November 15, 2019 "On approval of the Concept of state policy of the Republic of Uzbekistan in the field of interethnic relations",

Decree of the President of the Republic of Uzbekistan No. PF-6000 dated May 26, 2020 “On measures to further increase the role and influence of the sphere of culture and art in the life of society”, Resolution of the President of the Republic of Uzbekistan No. PF-6000 dated January 28, 2022 “For 2022-2026 This dissertation will to a certain extent serve to fulfill the tasks set forth in the Decree No. PF-60 “On the Development Strategy of New Uzbekistan”, the Resolution of the President of the Republic of Uzbekistan dated May 27, 2022 “On measures to develop the service sector in museums”, the Decree of the President of the Republic of Uzbekistan dated March 19, 2025 “On measures to strengthen national unity and relations with compatriots abroad” No. PF-52, and other regulatory and legal documents in the field.

Correspondence to the Priority Directions of National Science and Technology Development. This research corresponds to the priority direction I. “Formation and implementation of innovative ideas for the social, legal, economic, cultural, and spiritual-educational development of an information society and a democratic state,” in the national program for the development of science and technology.

State of Research on the Topic. The study of monuments related to Iran’s material culture preserved in various academic centers and collections abroad dates back to the late 19th century. However, the history of Bukhara’s Iranians and the artifacts associated with them, preserved in the Bukhara Museum, has not been the subject of broad scholarly circulation. This is the first instance in which museum collections and the history of local Iranians intersect, making the topic especially novel.

Therefore, the sources and literature relevant to this dissertation have been analyzed in three groups:

1. Works produced during the Russian Empire and Soviet periods;
2. Works authored abroad;
3. Works created during the years of Uzbekistan’s independence.

In general, the first group of literature can include authors who recorded various ethnographic data on the Iranians, along with those of the diverse peoples living in the Emirate of Bukhara. Including N.B. Khanikov, N.A. Mayev, A.D. Grebenkin and D.N. Logofet¹ during the colonial era of the Russian Empire, travellers visiting the Emirate of Bukhara recorded valuable information they had gathered during their journeys to the village of Zirabod, the shrines of Hazrat Ali and his descendants, and the Iranians of Samarkand.

V.V. Bartold, A.A. Semyonov, A.E. Schmidt² they have conducted a scholarly analysis of the history of the state of Iran and its relations with the countries of

¹ Хаников И.В. Описание Бухарского ханства. СПб. 1843. -280 стр.; Маев Н.А. Бухоро хонлиги очерклари / Рус тилидан таржимон т.ф.н., доцент Исмоил Ботиров. - Тошкент: «Fan va texnologiya», 2012.180 б.; Гребенкин А.Д. Мелкия народности Заравшанского округа/Руский Туркестан. Вып. 2. -М. 1872.119 с.; Логофет Д.Н. Бухарское ханство под русским протекторатом. Том I. - Санкт-Петербург, 1911. -340 стр.

² Бартольд В.В. Восточно-иранский вопрос. Полн. собр. соч. Т. VII. М., 1971. 123 с.; Семенов А.А. Материальные памятники Иранской культуры в Средней Азии. Сталинобод. 1945. 37 с.; Шмидт А.Э. Из истории суннитско-шиитских отношений. В.В. Бартольду Туркестанские друзья, ученики и почитатели. -

Central Asia during various periods, based on written sources. In particular, the Emirate of Bukhara, concerning the origins of the Iranians residing in the city of Bukhara, their pilgrimage sites and the neighbourhoods in which they are located.

The scientific data obtained from the ethnographic observations of M.S. Andreyev, F.D. Lyushkevich, O.A. Sukhareva and L.I. Rempel³ are of significant importance to the research. In particular, the local Bukharan scholar Jalol Ikromiy also recorded in his literary sketches the lifestyle and various ceremonies of the local Iranians⁴. In particular, in the 1930s P. Kornilov⁵ conducted research on part of the museum's copperware collection, and in the 1940s P. Goncharova⁶ on the collection of gold-embroidered items, B. Qazakov and H. Turaev⁷ conducted scholarly research based on manuscript sources.

The Persian and English-language sources included in the second group also hold significant importance in the research. In particular, the historians Muhammad Mahdi Astrobadi and Abdulkarim⁸ accompanied Nadir Shah on his military campaigns and thereby left a detailed account of his campaigns against Bukhara. The memoirs of Abbās Qulī Khān⁹, who served as ambassador to Bukhara during the reign of Iran's Qajar Shah Muhammad Shah, are significant for having recorded a number of details about the condition of local Iranians in slavery. Alexander Burnes, Herman Vambery, Manuchehr Setud and Masud Husaynpur¹⁰ also wrote specialised works on the condition of Iranian slaves in the Emirate of Bukhara. Sir Percy Sykes and Sir John Malcolm¹¹, in their works on Iranian history, had already provided clear information in the early nineteenth century about the Bukhara amirs

Ташкент: Издание общества для изучения Таджикистана и иранских народностей за его пределами, 1927. 655 с.

³ Андреев М.С., Половцев А.А. Материалы по этнографии иранских племен Средней Азии. (ПАНС) Т. XIX. Туркестанский край. СПб. 1923. 41 с.; Люшкевич Ф.Д. Этнографическая группа эрони. Занятия и быт народов Средней Азии. -Л. 1971. 283 с.; Сухарева О.А. Квартальная община позднефеодального города Бухары. - Москва: Наука. 1976. 363 с.; Ремпель Л.И. Далёкое и близкое: страницы жизни, быта, строительного дела, ремесла и искусства Старой Бухары. Бухарские записи. — Ташкент: Издательство литературы и искусства имени Гафура Гуляма, 1982. -301 стр.

⁴ Икромий Жалол. Бухорининг ўн икки дарвозаси. Роман. [Тожиқчадан Васфий таржимаси]. – Тошкент., Адабиёт ва санъат нашриёти, 1971. 445 б.

⁵ Корнилов П.Е. Чеканное производство Бухары, 1932, 38 с.

⁶ Гончарова П.А. Золотое шитье Бухары. рукопис монографии. Ўзбекистон давлат санъат музейи фонди. Тошкент, 1940-1941.

⁷ Казаков Б.А. Мавераннахр на рубеже XV-XVI веков: Автореферат диссертации на соискание ученой степени доктора исторических наук. -Ленинград. 1973. 41 с; Тураев Х.Х. Роль Джуйбарских ходжей в общественно-политической и духовной культурной жизни Бухарского ханства XVI-XVII вв: Автореферат диссертации на соискание ученой степени доктора исторических наук. -Ташкент. 2007. 51 с.

⁸ استرآبادى، محمد مهدى بن محمد نصير، دره نادره، صفحه: ۷۵۰، عبدالکريم. در رکاب نادرشاه يا سفرنامه عبدالکريم. تهران. ۱۳۲۲. ص. ۵۹.

⁹ Аббос Кулихон. Бухоро сафарномаси (Амир Насруллохон ва Муҳаммадшоҳ Қожор ўртасидаги дипломатик муносабатларга доир. 1844 йил) / Форс-тожик тилидан ўзбек тилига ўтирувчи ва изоҳлар муаллифи Исмоил Бекжонов. – Тошкент: Impress media, 2019. 119 б.

¹⁰ Alex Burnes. Travels into Bokhara; Being the account of A Journey from India to Cabul, Tartary, Persia; Also, Narrative of A Voyage on the Indus, from the Sea to Lahore, with the present from the King of Great Britain. Vol. II, London. 1834; Vamberi H. Travels in Central Asia: being the account of a journey from Teheran across the Turkoman desert on the eastern shore of the Caspian to Khiva, Bokhara and Samarcand, performed in the year 1863 by Arminius Vambery. London, John Murray, Albemarle street. 1864. – P.370.; تهران. ۱۳۹۸. ص. ۱۵۹. مسعود حسيني پور. برده های ایرانی در ورارود. تهران: ندای تاریخ. ۱۴۰۲. ص ۱۷۵. ص. ۱۵۹.

¹¹ Sir Sykes Percy Molesworth. A history of Persia. Vol I, II. London. 1915. 568 p.; Sir John Malcolm. The History of Persia. Vol I, II. London.: 1815. 715 p.; ملکم، جان، تاریخ کامل ایران، جلد: ۲، صفحه: ۶۱۵، افسون، تهران - ایران، ۱۳۸۰ ه.ش؛ سايکس، سر پرسي مولزورث، ؛، تهران - ایران، ۱۳۸۷ ه.ش. مينورسکي، ولاديمير فنودوروويچ، ايران در زمان نادرشاه، صفحه: ۲۱، دنياي کتاب تاريخ ايران / سايکس، جلد: ۲، صفحه: ۴۲۳، افسون، تهران - ایران، ۱۳۸۰ ه.ش.

and the displacement of the population resulting from their attacks on Iran.

The third group of literature includes works published during the years of Uzbekistan's independence on the religious or ethnic aspects of Central Asian Iranians. In T. Fayziev's¹² research on the forms and history of slavery in Bukhara, particularly concerning Iranian slaves, Y. Qurbonov, A. Mardonova and S. Nosirov¹³ conducted a number of studies on the ethnography and linguistic features of the Zirabod Iranians, while F. Aliyeva and S. Tokhtiyev¹⁴ researched the Samarkand Iranians and their religious beliefs. In the studies of R. Almeyev and A. Boltayev¹⁵, the contribution of Bukhara museums to the development of society over the years was examined, and selected items from the museum's numismatics and heraldry collections were introduced into scholarly discourse by G'. Qurbonov¹⁶. In Q. Jumayev's¹⁷ research, the museum's embroidery artefacts were subjected to in-depth analysis, and M. Niyazova¹⁸ likewise conducted a thorough examination of archaeological jewellery items, producing scientific articles and dissertations.

Although the various collections in the museums of Bukhara have been the subject of research, the section relating to Iran and local Iranians has, until now, remained an unexplored field of study.

Relevance to Institutional Research Plans. This dissertation has been carried out within the framework of the research agenda of the Department of History at Navoi State University, particularly in line with the 2021–2025 research project entitled “The Socio-Political, Economic, and Cultural Development Processes of the Lower Zarafshan Oasis.”

The aim of the research. The primary aim of this dissertation is to investigate the history of local Iranian communities on the basis of materials preserved in the Bukhara State Museum.

Research Objectives. To achieve this aim, the dissertation pursues the following objectives:

To analyze the relations between Iran and the Iranian diaspora in Bukhara, and to examine the historical processes underpinning the formation of this community.

To study the distinctive rituals of Bukhara's Iranian population, their practices associated with Shi'ism, and to compare their processes of assimilation with those occurring in present-day Iran.

¹² Файзиев Т. Бухоро феодал жамиятида қуллардан фойдаланишга доир ҳужжатлар. - Тошкент: Фан, 1990. 142 б.

¹³ Курбонов Ю, Мардонова А. Истоки Благородной Бухары (из истории Зўробода). Когон. 1997.; Носиров С. Системный анализ говора бухарских ирацев. Душанбе. 2013. 29 б.

¹⁴ Алиева Ф.С. Иранцы Самарканда. Ижтимоий фикр. Инсон ҳуқуқлари. №1. Т.:2001.; SH.Tokhtiyev. Markaziy Osiyo shia jamoalari va ularning o'ziga xos xususiyatlari. Monografiya. T.:2022. 56 б.

¹⁵ Альмеев Р.В. Музеи Узбекистана и социально-культурные перспективы их развития (1991-2000 гг.): Автореферат диссертации на соискание ученой степени доктора исторических наук. -Ташкент. 2011.; Болтаев А. Бухоро музейи – тарихий ўлкашунослик маркази сифатида. -Тошкент: Наврўз, 2019. 51 с.

¹⁶ Курбонов. Г.Н. Печати Бухарского ханства XIX- начала XX вв: Автореферат диссертации на соискание ученой степени кандидата исторических наук. -Ташкент. 1991. 36 с.

¹⁷ Қ.Жумаев. XIX аср охири XX аср бошларида Бухоронинг анъанавий каштадўзлик санъати: Фан номзоди даражасини олиш учун ёзилган автореферат. Тошкент. 2005. 136 б.

¹⁸ Ниязова М.И. Древние и средневековые ювелирные изделия как источник по истории культуры Бухары (по археологическим материалам): Автореферат диссертации на соискание ученой степени кандидата исторических наук. -Ташкент. 2007. 51 с.

To assess the level of study of the Bukhara Museum collections, evaluate both achievements and shortcomings in this field, and to classify artifacts relating to the culture of local Iranians while determining their historical dynamics and forms of development.

To explore the material and spiritual culture of Iranians through the craftsmanship traditions preserved in the museum collections.

To conduct a historical analysis of the epigraphic materials preserved in the museum and to systematize their texts according to thematic categories.

To analyze written sources and to identify and interpret materials relevant to the second half of the 18th century through the early 20th century.

To formulate scholarly conclusions and to provide practical recommendations of contemporary relevance.

Object of the Study. It establishes a collection of Iranian artefacts at the Bukhara Museum.

The subject of the study It consists of material and written materials that illuminate the cultural, religious, socio-economic, diplomatic and political processes of the history of the Iranians of Bukhara.

Methodology. The dissertation employs a broad array of research methods, including the principles of objectivity and historicism, comparative-historical analysis, content analysis, critical analysis, paleographic study, stylistic analysis, ethnographic observation, classification, and socio-cultural approaches.

Scientific Novelty. The scientific novelty of this research lies in the following findings:

It has been proven that the total of more than 500 historical and cultural objects belonging to the Iranian peoples in the Bukhara Museum-Reserve fund, including 160 metal objects, 28 textile (fabric) samples, 43 ceramic objects, 52 books, 8 calligraphy samples, 20 archival documents, 4 periodicals, 13 miniatures, 88 numismatic objects, 13 stone and marble objects, 12 photographic materials, 37 seals, 39 wooden objects, 3 silver jewelry and 4 carpets, are divided into categories, and that these objects entered the territory of Bukhara as official gifts presented within the framework of trade, military-political events, population migration and resettlement processes, pilgrimage traditions and cultural-diplomatic relations, making them an important scientific source for studying the processes of cultural transfer;

The analysis of the descriptions of Shiite shrines, photographic materials depicting ritual participants, as well as endowment documents, permits for mourning ceremonies, and certificates of gratitude in scientific passports mainly reflects religious ritual traditions such as Ashura rituals, ceremonies dedicated to the “chordah ma’sum” (fourteen infallibles), “marakai giriyagirī” (weeping ceremony), and “pardozanī” (staging behind the curtain), which makes these objects a unique source for studying the Shiite ritual culture of museum collections as intangible heritage of the region;

Although nine hussainiyas were recorded in the Bukhara region in the scientific literature of the late 19th century, as a result of the source and paleographic study of epigraphic texts preserved in the endowment objects, it was shown that five more

hussainiyas were not recorded in the sources - the hussainiya of Haji Mirzo Ahmad, Haji Ali, Mir Homid, the eleventh hussainiya in the Joibor area, and the hussainiya of Karbaloi Begim, intended for women, which formed an infrastructure of religious objects in the region, made it possible to clarify their confessional and socio-cultural position, central-administrative structure, and conduct historical topographical reconstruction;

It is revealed that in the late 19th and early 20th centuries, the issue of confessional relations in Bukhara society was critically analyzed by local intellectuals, in particular, in the works of Ahmad Donish "Meyor ut-tadayyun" and Mirzo Azim Somiy "Mirotul yaqin", the role of the Iranian population in society and the ideological differences between sects were noted as a factor intensifying social conflicts, but the fact that official measures aimed at coordinating these processes were not sufficiently implemented by the state administration system and religious communities, as a result of which confessional conflicts intensified and led to various conflicts, was revealed in official sources such as permits and gratitude documents for mourning ceremonies stored in museum collections, which served to determine the complex multifaceted nature of the socio-religious situation of this period.

Practical Outcomes. The research has produced the following practical results:

Scientific findings have been incorporated into the conceptual frameworks and excursion texts of the Bukhara State Museum.

Items reflecting Iranian cultural traditions and Shi'a ritual styles were presented at the exhibition "Copperwork and Jewelry" organized at the Bukhara Museum.

Knowledge gained from this research has been applied in the preparation of the volumes "The State Museum-Reserve of Bukhara" and "Bukhara Through the Eyes of World Photographers."

The scholarly conclusions of this dissertation serve as a foundation for further research in history, museology, source studies, ethnography, and tourism studies.

Reliability of Findings. The reliability of the results is ensured by the application of established methodological approaches recognized in museology and source studies, the use of Persian manuscript sources, direct engagement with both material and written evidence, the implementation of conclusions and recommendations in practice, and the official validation of results by competent organizations.

Theoretical and Practical Significance. The theoretical significance of the dissertation lies in the potential application of its conclusions, as well as its methodological proposals and recommendations, to future fundamental and applied research in museum studies and in the examination of material and written heritage.

The practical significance of the dissertation is evident in its contribution to the development of new methods for studying epigraphy, source materials, and local communities; in its relevance for the formulation of state programs and decrees concerning cultural heritage; and in its applicability to the preparation of popular-scientific publications, catalogues, documentary films, forums, festivals, and international exhibitions dedicated to Uzbekistan's historical and cultural potential.

Implementation of Results. On the basis of the conclusions and recommendations developed in this study, a number of steps have been implemented:

Artifacts reflecting Iranian material culture and the ethnography, applied and visual arts, and religious heritage of Bukhara's Iranian population were displayed in new exhibitions of the Bukhara Museum-Reserve, including exhibitions on calligraphy, the Emirate of Bukhara, numismatics and epigraphy. These results have been employed in the implementation of the Presidential Decree PF-6000 "On Measures to Further Enhance the Role and Influence of Culture and the Arts in the Life of Society" (Information Letter of the Cultural Heritage Agency of the Republic of Uzbekistan, No. 04-05/3416, September 14, 2024).

The findings have been used in the "Cultural Heritage of Uzbekistan" project, specifically in the volume "The State Museum-Reserve of Bukhara" published under the auspices of the World Society for the Study, Preservation, and Promotion of the Cultural Heritage of Uzbekistan (Information Letter No. 42, June 23, 2025).

Materials from this research have been incorporated into the scripts of television programs of the National Television and Radio Company of Uzbekistan, including "Travelogue," "The History of One Artifact," and "New Interpretation" (Information Letter No. 01-33/342, May 22, 2025).

Findings from this dissertation have been used by the Embassy of the Islamic Republic of Iran in Tashkent to introduce visitors to the history of Bukhara, its cultural monuments, and the Iranian community's heritage (Information Letter No. 1/004, September 2, 2025).

Approbation of Results. The main findings of the dissertation have been presented at 3 international and 9 national academic conferences.

Publications. A total of 18 academic works have been published on the basis of this dissertation. Of these, 6 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan (4 in national journals and 2 in foreign journals), and 12 in the proceedings of international and national conferences.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of sources and references, and appendices. Its total length amounts to 145 pages.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation, the relevance and necessity of the topic are substantiated, along with its correspondence to the priority directions of the development of science and technology in the Republic. A review of foreign scientific research on the subject, the degree of scholarly investigation of the problem, and the connection of the dissertation with the research plans of the higher educational institution where the work was conducted are provided. The aim and objectives of the study, its object, subject, and the methods applied in the research are elucidated. Furthermore, the scientific novelty, practical outcomes, reliability of the results, and the scientific and practical significance of the research are revealed.

For the second time, on 6th September 1740 (جمادی ۱۴۱۵۳), Nadir Shah crossed the Amu Darya and met with Hakimbiy Otaliq, persuading him of his goodwill toward Abulfayz Khan. On 11th November of the same year, Nadir Shah approached Bukhara through Karakul. In the agreement concluded at the Chor Bakr complex (یکشنبه نوزده هم ماه چار فرسخی بخارا)²³, it was determined that the lands east of the Amu Darya would remain under the authority of Abulfayz Khan, whom Nadir Shah formally recognized and proclaimed as sovereign²⁴.

During the reign of Amir Shohmurod Jannatmakon (1785–1800), the Marv incident is mentioned in almost all contemporary sources concerning relations with Iran. Even in John Malcolm's work on the history of Iran (published in London in 1815), nineteen pages were devoted to the Amir's activities²⁵. The author notes that he had become acquainted with several individuals of that period, particularly Bayram Ali Khan (whose father was from the Qajar tribe and mother from the Salur clan of the Turkmens) and his son Haji Muhammad Husayn Khan.

In 1785 (1200 AH), Amir Shohmurod seized Marv Shahijahan (Shah Jahan). Mirzo Sodiq Munshi records the history of this event, noting that “سر غلام گرفت و به پای دار انداخت ((he took the slave's head and cast it beneath the gallows- U.R.). From this chronogram, the year 1785 can be deduced²⁶. In the course of this battle, the Amir destroyed the Murgab dam, leaving Marv submerged under water. The ruler of the region, Bayram Ali Khan Azdinlu Qajar, was executed, and in his place, his son Husayn—known by the name Haji Khan was summoned from Mashhad and installed as governor²⁷. Subsequently, however, he too, along with others, was relocated to Bukhara.

In a letter addressed by Amir Haydar to Qushbegi Muhammad Hakimbiy, it is stated: “We enslaved Husayn Khan's wife and children in accordance with the will of the ulamo, making them slaves and maidservants...1217”, and reference is made to their subsequent sale²⁸. This indicates that Hāji Khan and his family, brought during the reign of Amir Shohmurod, continued to live in a condition of servitude even during the reign of Haydar Khan in 1802. The dissertation further elaborates upon his later activities.

During the reign of the subsequent amirs, incursions into Marv continued, and Iranians were relocated to Bukhara and its surrounding areas through various means. The dissertation also provides a detailed account of these processes.

The second section of the first chapter, entitled **“The Formation of the Collection on the Culture of Local Iranians in the Bukhara Museum”**, examines the processes and factors involved in the gradual enrichment of this collection.

²³ روزنامه، مرزا مهدیخان منشی شاه شاهان نادر صاحبقران، ص 152

²⁴ استرآبادی، محمد مهدی بن محمد نصیر، دره نادره، صفحه: ۷۵۰، شرکت انتشارات علمی و فرهنگی، تهران - ایران، ۱۳۸۴ ه.ش

²⁵ The information is very detailed, from the emir's clothes to his conversations. For example, the author: "The name of this extraordinary man was Ameer Maassoom (Amir Ma'sum), and his title was Shah Moorad (Shah Murad), that is, "the desired king", but his well-known and famous name was Beggee Jan (Begijan). His compatriots also liked to call him by this name. I also preferred this name to other names in my work" - writes John Malcolm.

²⁶ Мухаммад Содик Гулшаний. Тарихи хумаюн / Перевод с таджикского, предисловие, примечание Амрияздон Алимардонов. – Душанбе, "Офсет-Империя", 2016. – С.64.

²⁷ تاریخ خمولی. تصحیح غلام کریمی و اراده قیوموف. سمرقند – تاشکنت. ۱۱۷ ص.

²⁸ Maktuboti Amir Haydar. O'zFASHI. Qo'lyozma. Inv.№5412. 279-maktub.

The museum's holdings encompass exhibits that chronologically cover the history from the second millennium BCE to the present day. In particular, objects pertaining to the Islamic world date back to the 8th century, while artifacts from European countries are primarily products of the manufacturing era, belonging to the late 18th to early 20th centuries. Objects associated with Eastern states span from the early medieval period to the early 20th century.

Artifacts related to local Iranians, accumulated in the Bukhara Museum, are not preserved as a unified collection; rather, they are classified according to their material composition (textile, metal, paper, wood, etc.) and thematic orientation, and are therefore housed in various funds of the museum. This, of course, represents a priority and traditional method of preserving museum items. In this study, however, they are examined as a single collection only from thematic and theoretical perspectives. This assemblage consists of nearly 500 historical items, including 160 metal objects, 28 textile items, 43 ceramic objects, 52 manuscripts, 6 calligraphic samples, 7 documents, 4 newspapers, 13 miniatures, 88 numismatic pieces, 13 stone and marble items, 12 photographs, 37 prayer seals, 38 wooden objects, 3 silver artifacts, 4 carpets, 3 rosaries, and 1 glass item. Subsequent chapters provide a detailed classification of each artifact.

Within the research, the terms collection, assemblage, and compilation are used synonymously in order to avoid unnecessary repetition.

The earliest part of the Iranian collection was originally part of the holdings of the Amir of Bukhara and was admitted into the museum between 1922 and 1927. This portion included three faience vessels, one copper cauldron, one copper container for the amir's headdress, a precious silver casket for the Qur'an, and a wooden chest containing a fragment of the kiswah along with a preserved hair of the Prophet Muhammad (peace be upon him). Unfortunately, the acceptance records for these items have not been preserved, which means that we do not have complete information regarding their original provenance.

The earliest inventory books of the museum, maintained between 1930 and 1941, were not preserved satisfactorily and were subsequently updated²⁹. The inventory books currently in use date from 1944 and number a total of 54. These serve as the primary source for the initial database of this scholarly work. In addition, subsequent acquisition records provide valuable insights into the history of artifact collection at the museum. For instance, the initial inventory books (IB) recorded concise and precise descriptions of each item admitted as a museum exhibit. In contrast, the secondary acquisition records documented details regarding who submitted the items, their valuation, their condition, and the places where they were discovered or preserved. Importantly, these records often included information about the ethnic origins, religious affiliations, and regional identities of the artifacts' previous owners (whether direct or indirect donors to the museum). As such, these acquisition documents are of great significance and must be completed with

²⁹ The Book of Receipts (Книга Поступление) is the museum's main inventory book. This book records information about all museum objects, such as their inventory number, brief classification, size, and basis for receipt.

diligence and precision. This aspect greatly enriches the scholarly value of the research³⁰.

At this point, it is worth noting that one of the core functions of the museum the enrichment of its collections - is carried out through the following avenues:

- artifacts discovered during archaeological excavations; ethnographic expeditions of various orientations; voluntary donations of historical objects by the public; inheritance of artifacts to the museum; confiscation of historical monuments during attempts to smuggle them illegally across state borders; identification of illegally preserved historical-archaeological objects in private possession; purchase of historical artifacts by the museum from its own funds; acquisition or donation of artifacts by sponsors and patrons (both governmental and non-governmental organizations); creation of replicas of rare artifacts...

The expansion of the collection was further facilitated by the donation and sale of historical artifacts by local Iranians to the museum. This process led to the accumulation of unique objects connected with the history of the local Iranian community. Over the years, items used in households, ceremonies, and educational practices in short, across different spheres of life—have been gathered to form a collection valuable for studying the history of an entire community.

For instance, in 1986, during the Soviet era, a Persian manuscript written in nastaliq script in 1846 (1263 AH), entitled “Tufon al-buko” (طوفان البكاء) and dedicated to the ten-day history of Ashura, was purchased from Ibrahim Qosimov (Qosim Pirsion), the leader of the local Iranian community, for 250 rubles³¹. Additionally, several prayer seals, a chilkalit (ritual implement), books, and copper vessels were also donated by local Iranians to the museum.

Artifacts belonging to the Iranians of Samarkand are also present in the collection, such as ten newspapers, *Al-Jadid* and *Adolat*, published in 1905 (1324 AH), which were purchased in 1982 from Muhammadqul Turaqulov, a resident of Samarkand.

In Bukhara, there exists another museum specializing in the history of local Iranians. Through its exhibitions, the ethnic-historical circumstances of this community can be studied in sufficient depth.

The Iranian group of Zirabad, part of the broader community of Bukhara Iranians, established this museum with the aim of preserving their ethnic identity. This institution thus represents the only museum in Uzbekistan dedicated to a single ethnic group. The museum provides extensive information about the history, culture, ethnography, and rituals of the local community. Its distinctive importance lies in the fact that the artifacts displayed there are directly tied to local Iranians, revealing the unique characteristics of each household.

³⁰ During the study of the collection, some shortcomings were made in the re-registration of museum objects. In particular, in the previous inventory book, objects received at the same time constituted one collection. During the subsequent re-registration, objects received at the same time were given different numbers and recorded in different inventory books. As a result, researchers have difficulties finding and studying them. Therefore, it is advisable to re-register the old collection numbers in the museum.

³¹ Bukhara state museum-reserve. Inv.№ 24026/11

In general, this chapter reflects the formation of the Iranian community in Bukhara, the places where their material cultural objects were accumulated in their own time, and the history of their collection up to their preservation in the Bukhara Museum.

The second chapter of the dissertation, entitled **“The Role of Written Sources in Studying the Material Culture of Iranians”**, examines various written records. Its first section, **“Written Sources on the History of the Iranians of Bukhara”**. This section analyzes museum exhibits on paper, containing various samples of calligraphy.

The Iranian collection of the Bukhara Museum includes six photographs mounted in wooden frames filled with various religious and historical inscriptions, four photographs of servants of the Bukhara husaynias, two miniatures depicting Ḥazrati Ali, three miniatures dedicated to the events of Karbala, eight specimens of calligraphy, twenty documents, fifty-two books, and nearly one hundred written monuments in total.

Images of Ḥazrati Ali and Ḥazrati Abbas, which entered deeply into the daily life of the local Iranians, were preserved not only in the husaynias but also in nearly every household. In the museum’s collection, two portraits of the fourth Caliph and the first Imam of the Shi‘a, Ḥazrati Ali, are preserved³². One of them is a hand-painted miniature. This miniature is among the earliest objects attributed to the Iranian collection and was received from a husayniya. The image measures 19x28 cm, decorated with arabesque ornamentation on both sides, and with a title motif at the top. The composition is divided into two parts: text and image. The text, written in Arabic in suls script, contains praises to Ḥazrati Ali. In the image, he is depicted seated, wearing a simple robe (yaktak), holding the double-bladed sword zulfiqar in both hands, with a halo above his head symbolizing divine authority. The overall design does not belong to a single school: the main motifs are rendered in the Safavid style, while the marginal decorations are executed in the Qajar style.

Today, historical photographs have become an object of research across different academic disciplines. As primary sources, photographic images are indispensable in reconstructing the history of their time. The officials of the Bukhara husaynias served important functions, although their names have not been preserved in historical sources and literature. However, through certain museum objects, their names and portraits can be identified, allowing researchers to reconstruct the ethnographic characteristics of their era. One of the rare photographs preserved in the museum is entitled **“The Servants of the Persian Mosque”**³³. Yet, the Iranian mosque was not structurally different from the Sunni mosques; the servants primarily carried out their duties in the husaynias. Beneath this photograph, the following historical inscription is written:

منصوبی خدمت گزاران حسینیه در /بتاریخ 12 ماه رمضان المبارک سنه 1321 /مرحوم حاجی جحان
گیر بیک بخاری

³² Bukhara state museum-reserve. Inv.№ 3487/16

³³ Bukhara state museum-reserve. Inv.№ 3261/16(506/79)

Inscription: “Servants belonging to the Husayniya /12th month of Ramadan Muborak, year 1904/ the late Hoji Jahongirbek Bukhari”.

Historically, waqfs were allocated to maintain mosques, madrasas, and charitable institutions. According to Muslim custom, the widespread waqf institution was also relevant to the Shi‘a. That is, waqf practice was carried out to ensure the financial maintenance of their mosques and husaynias. In the museum collection, a unique copy of a vaqfnama³⁴ reflecting this process has been preserved. The document is written in Persian in nasx and nasta’liq scripts. In terms of size, it measures 50x21 cm, with the vaqfnama written in 23 lines in black ink. Its content is as follows:

The waqf document was drawn up on February 6, 1918, تاريخ بست سيم شحر ربع الثاني سنه 1336 هجري-6 stating that Hoji Qurbonboy ibn Tangriqul donated and confirmed his property as a shar‘iy waqf. He dedicated his property one tanob of taxable land from Kaftovul (كتول - line 9) dan³⁵, north of the Bukhara river to the Husayniya of Hoji Shaykh Abdulxoliq ibn Mullo Bobojon, for the expenses uchun (16th line - بحجت) of Ashuro ceremonies and the takyakhona. The management of this property was entrusted to the mutavvali of the Husayniya. At the end of the document, it is recorded that five individuals bore witness and that it was certified with the seal of Qazi Mulla Izomiddin Sadr Rais ibn Mulla Muhammad Orif Sadr Mufti (1335 AH).

In the manuscript collection, there are nine documents of the same genre consisting of shari questions and answers. Each document is divided into two parts: question and answer. All of them are written in black ink on Russian factory-made paper, using nasx, nasta’liq, nasta’liq shikasta, and devoni scripts. The main text is in Persian, while religious expressions are given in Arabic. Structurally, if we analyze the arrangement, the questions are placed at the base of the text, with the answers written above them.

Among the items preserved in the museum collection that once belonged to the Amirate’s treasury, the calligraphic work presented as a gift to the qushbegi stands out as the most unique example in terms of historical significance. At the time it was accepted into the museum, the main illustration and text were executed on a cardboard surface covered on the reverse side with velvet (green?) fabric and enclosed in a wooden frame. A thin sheet of paper was pasted onto the cardboard base, and the image along with the inscriptions were written on this surface. A more detailed analysis of this item is provided in the dissertation.

The second section of the second chapter is entitled “**Analysis of Epigraphic Texts in the Museum Collection**”, focuses on the study of inscriptions preserved on artifacts, exploring their meanings and functions.

The practice of inscribing texts on objects varied across periods and depending on the object’s form and function. For example, during the Samanid era, when Islamic ideas began to permeate folk art, inscriptions of names, short maxims, and

³⁴ Bukhara state museum-reserve. Inv.№ 31951/11

³⁵ Considering that the names of the current Bukhara district, Kaftovul, Zirabod, and Davlatobod, are associated with Iranians and that there are properties belonging to Iranians in these villages, it is necessary to analyze the toponym more broadly. Look: To’rayev H.H. Buxoro toponimikasi. - Buxoro: Durdona, 2021. – B. 63.

blessings were written on glazed white ceramics in Afrasiyab and Nishapur. In the Seljuk period, tilework reached its peak, and religious texts began to be reproduced in consistent styles on both buildings and vessels. In the Ilkhanid and Timurid periods, metalworking flourished, with religious verses such as Ayat al-Kursi and chapters beginning with Qul inscribed alongside poetic texts. Under the Safavids, craftsmanship was also influenced by Shiite ideology, and the names of the twelve Imams or narratives of mourning (navhas) came to be inscribed on various artifacts, including metal, ceramics, carpets, textiles, and woodwork³⁶. While earlier centuries also featured such inscriptions on gravestones and tiles, it was during this era that the practice did not become widespread.

The epigraphic texts contained in the collection may be classified thematically as follows:

1. Religious texts: a) General Islamic texts; b) Texts specific to Shi'ism; c) Miscellaneous texts of other religious character.

2. Literary - poetic texts: a) Philosophical in content; b) Religious in content; c) Erotic in content; d) Heroic in theme.

3. Historical texts: a) Historical excerpts; b) Texts mentioning names of persons, periods, and places; c) Waqf inscriptions.

In the period under study, inscriptions written on the surfaces of objects were generally designated by the term “xati tahriri”³⁷. Qur’anic formulas were typically executed in nasx script, while all other inscriptions were produced predominantly in nastaliq. In analyzing these texts, consideration of the script styles employed and their placement on the object is crucial for establishing a chronological typology. From the inner informative content of the texts themselves, one may also reconstruct broader historical processes.

Depending on the type of object and its intended use, different kinds of inscriptions were applied. For example, poetic verses predominated on wooden artifacts, while both poetic and religious (particularly Shi’ite) texts appeared in equal proportion on copperware. Whereas everyday objects were inscribed with varied motifs, objects intended for religious rituals invariably bore strictly religious texts.

On copper vessels dating from the sixteenth-seventeenth centuries, it was customary to inscribe the names of the Imams in accordance with Safavid tradition, or else to record passages from the works of classical poets such as Ḥafīz, Mavḥana, and Nizami in nastaliq script. By contrast, on vessels dating from the eighteenth to the early twentieth century, the inscriptions became somewhat coarser, with an increasing tendency to feature moral exhortations and waqf-related texts.

Within the spiritual culture of the Bukhara Iranians, traditional religious ceremonies held a particularly significant place. Scholarly literature records the existence of husaynias such as Havzi Bobo Niyoz, Tayi Chorbog Xossa, Shaykh ‘Abd al-Khāliq, Dastorbandon guzari, Morkush guzari, Tupxona, Afshor, Tor-tor mahalla, and Zirabad. During the present research, the reading of various waqf inscriptions revealed that at least five additional husaynias were active in Bukhara.

نامه. مؤسسه لغت نامه دهخدا، مؤسسه انتشارات و چاپ دانشگاه تهران. ایران. علامه علی اکبر دهخدا. لغت 1377. 22812 ص. - نوحه - Navha –
دهخدا - ج 15

³⁷ Xati tahriri (خطی تحریری) - writing a letter without any style.

These were: the Hoji Mirzo (Ahmad) husayniya in Tayi Chorbog Xossa; the Hoji ‘Ali husayniya; the Mir Homid husayniya; the Juybord “eleventh household” husayniya (one among many such household-based husaynias); and the Karbaloyi Begim husayniya, named after a woman. The majority of objects dedicated as waqf to these husaynias and employed in religious ceremonies were received from the husayniya of the late Hoji Mirzo ibn Ahmad. This suggests that this particular husayniya attracted a larger congregation and hosted a greater number of ceremonial practices.

According to established custom, inscriptions on vessels typically began with the name and type of the object being dedicated as waqf, followed by the name of the donor, the place to which it was dedicated (with its specific name, if applicable), and finally the year of dedication. Waqf formulas could be inscribed in various locations on a vessel, most often on the body, though occasionally also on the underside of the base. These formed the essential part of the waqf text, to which two additional formulaic inscriptions were commonly appended: *duoyi xayr* and *duoyi bad*. The *duoyi xayr* conveyed blessings for the user of the vessel: “May good be upon the one who drinks from this vessel; may abundance be granted to the one who partakes of food from it,” and similar expressions.

Conversely, the *duoyi bad* conveyed maledictions against those who violated the waqf: “May evil befall the one who breaks the waqf; may he who removes it from the mosque (or other dedicated place) find no blessing; may the one who misuses it incur the wrath of Allah,” and so forth. For instance, upon the inwardly curved rim of the mouth of a Qajar-period faience vessel³⁸, the following verse of Hafez is inscribed:

گل‌گذاری ز گلستان جهان ما را بس
زین چمن سایه آن سرو روان ما را بس
حافظ از مشرب قسمت گله نانصافیست³⁹

Translation: The world's rose garden is enough for us, The shade of the cypress in this meadow is enough for us. Hafez complains of fate's unjust distribution.

Hafez's poems have always inspired people. Not only in Bukhara, but also in regions where Persian literature is widespread, “hafezخانlik” has been held. Inspired by this, artisans and patrons inscribed on the vessels they used the famous passages and their favourite lines from the poets' verses. On another large faience dish from this period, the poet's following verse is inscribed:

بلبل، ز شاخ سرو، به گلبانگ پهلوی
خواند دوش، درس مقامات معنوی می
یعنی بیا، که آتش موسی، نمود گل
ی توحید بشنوی تا از درخت، نکته
گوی سنجند و بذله مرغان باغ، قافیه
های پهلوی⁴⁰ تا خواجه می خورد، به غزل
درویشم و گدا و برابر نمی کنم پشمن کلاه خود به صد تاج خسروی

³⁸ Bukhara state museum-reserve. Inv.№ 121/2

³⁹ <https://ganjoor.net/hafez/ghazal/sh268>

⁴⁰ <https://ganjoor.net/hafez/ghazal/sh486>

Content: The bulbul sings high in the cypress tree and invites one to the realms of spirituality. That is, come like Moses' fire and listen to the oneness from the tree to the flowers. Let the birds in the garden delight the heart with poetry and song until the host of the gathering drinks wine and begins to recite beautiful songs. At the end of the poem, the following words are inscribed: "darvish va gadoymizu boshimizdagi jun kulohni yuz hukmdor tojiga almashmasmiz" ("We, the dervishes and beggars, would never exchange the woolen cap on our heads for the crown of a hundred rulers"). Detailed classifications of epigraphic specimens are provided in the dissertation.

The first section of the dissertation's third chapter, entitled **"The role of crafts in the history of Iranian culture"**, is called **"The history and analysis of objects used in religious ceremonies."** In this section, the historical significance of various ritual objects used in religious practices is revealed.

The most frequently preserved historical artifacts are those of a religious character. Since they were used only at special or seasonal occasions, revered as sacred objects, and had few equivalents, they survived in relatively good condition.

The collection of the Bukhara Museum includes thirty-seven prayer seals known as "mowhar," brought from Karbala and preserved in the Shiite mosque of Bukhara. These artifacts date back to the Qajar period and are considered rare even in Iranian museums today, since in Iran such seals were not systematically collected for museums. Moreover, the fact that they continue to be used in religious practice until today has fostered an ordinary view toward them.

Prayer seals were not intended for worship of any object or person, but rather symbolized reverence for the soil itself-particularly as a way for Shiites to honor the memory of martyrs and never forget their sacrifice. Alongside the seals, several auxiliary objects emerged in their use, such as seal-holders, seal-cases, and special seal-cloths. Each of these objects, beyond its religious role, was also valued as a work of applied art.

Another important Shiite ritual object was the chilkalit. The collection preserves thirty-three chilkalits, which are ceremonial religious vessels. The first eighteen of them were acquired by the Bukhara Museum in 1932, 1934, and 1939, with later additions enriching the collection. Chilkalits were named according to their inscriptions and purposes, with terms such as chilkalit, jomi chilkalit, chiltos, chilyosin, chilbismillah, or jomi ghaybgoi. These names derive from Persian and Arabic words. The word chilkalit itself means "forty keys" - دی کل چهل - in Persian.

The primary feature of chilkalits lies in their inscriptions, which provide information about their owners, their place of manufacture, and their intended function⁴¹. The artisans typically filled every available space, both inside and outside the vessel, with inscriptions. In addition to Qur'anic verses beginning with the phrase "Say" - قل - (Qul), other sacred texts such as in lavxura⁴² "سورة", "آيَةُ الْكُرْسِيِّ", "يس", "سورة الإخلاص", "سورة الفلق", "سورة الناس", "الفاتحة" surahs were inscribed, along with invocations to Ali, blessings upon the Prophet's family, and the names of God. Exterior surfaces

⁴¹ In particular, the prayers mentioned in the Qasidayi Burda are given in numbers in chilkalits. Имом Бусирий. Қасидаи бурда. Таржимон ва шарҳ муаллифи: Нажмиддин Боқий. - Тошкент: Шарқ, 2015. 208 б.

⁴² Булатов С. Ўзбек халқ амалий безак санъати. - Тошкент: Меҳнат, 1991. - В. 273.

often featured “الْكَافُرُونَ سُورَةُ” and circular designs with zodiac symbols. From the Safavid era onward, the names of the fourteen pure figures or the twelve Shiite Imams were also inscribed. Such bowls were prized offerings from the Imam Reza shrine in Mashhad, believed to carry healing properties, and were brought to Central Asia as sacred gifts.

In 1982, the museum acquired eight new artifacts, including a unique “robe of Shiite Imams” a black men’s robe⁴³. It was purchased along with other items from Farmon Mavlonov, a resident of Pavlov Street in Bukhara, for 138 rubles. This robe was later scientifically studied by museum experts and presented in an exhibition for the first time.

Textile art also flourished among the Iranian community of Bukhara, particularly in the production of ritual textiles. Items such as flags, inscribed banners, and cloths from the Qajar era are preserved in the Bukhara Museum. Since Mashhad was geographically close to Central Asian Shiites, there were frequent exchanges, and ritual fabrics were mainly brought by pilgrims from that city. Later, Shiite communities in Bukhara and its environs began producing such items themselves, though usually on a small scale and for specific vows rather than for continuous trade. For example, a flag preserved in the mosque of the Tor-Tor district near Bukhara

یدگاری از خانم مومینه برای حسینیه تاتار محله التماس دعا و صلوات

“bears the inscription dedicating it as a memorial gift from a woman named Mumina for the local husayniya”. Another example is a violet silk prayer⁴⁴ rug inscribed as a donation to the Karbaloyi Begim husayniya. Such objects demonstrate - “وقف حسینیه کربلای بگیم” - how certain Iranian textile traditions, such as embroidery for religious purposes, spread to Bukhara.

A distinctive element often attached to Shiite ritual flags was the panja—a symbolic metal hand representing the hand of Fatima. Among the artifacts preserved in the Bukhara museums, ritual flags (a total of thirty-five) hold special historical significance.

The term tugh (flag) in old Turkic denoted a banner, its ornamental finial, or a military standard, and the concept was widely adopted into Islamic culture. The dissertation offers a detailed analysis of these ritual objects.

The second section of the third chapter, **“Samples of iranian craft traditions as historical sources”**, emphasizes the common features of craftsmanship across regions once united under great empires in the Islamic and pre-Islamic East. Scholars such as A. Orbeli, M. Dyakonov, A. Bank, and U. Pope agree that studying artifacts requires multiple disciplines, including art history, historical analysis, epigraphy, ethnography, and archaeology. Each crafted object carries information about its maker⁴⁵. Iranian craftsmanship, studied extensively across different periods, now requires further research on the unique Iranian collection preserved in the Bukhara Museum⁴⁶.

⁴³ Current archive of the Bukhara state museum-reserve. Akt №71 09.09.1982.

⁴⁴ Bukhara state museum-reserve. Inv.№ 4090/11

⁴⁵ Ремпель Л.И. Мои современники. - Тошкент: Гафур Гулям, 1992. – С.367.

⁴⁶ Бартольд. В.В. Иран. Исторический обзор. Ташкент, 1926. – С.96./ A Survey of Persian Art from Prehistoric

This collection includes ceramics, faience, and tiles brought from Iranian mosques: twenty faience vessels, twenty tiles, two clay hookahs, and thirty-seven prayer seals. In addition, it holds six rare Persian carpets, nearly two hundred metal vessels of various forms, weapons, and other items. Each of these categories is analyzed in detail in the dissertation.

Textile artifacts are comparatively fewer. Sources mention that various garments were brought from Iran through Mashhad, but since Bukhara itself produced a wide variety of textiles especially by its Iranian community there was little need for large-scale imports, except for luxury fabrics. For instance, the fine termeh cloths of Yazd, favored by the Qajar shahs, were not woven in Bukhara. Although durable, many of these fabrics have not survived in large quantities due to heavy use. Another reason for their scarcity is that Bukhara already had a strong tradition of silk and cotton production, reducing reliance on imports. However, certain imported fabrics, such as delicate Indian muslin for turbans, Kashmiri shawls, and Afghan shoes, remained popular in Bukhara's markets.

Nevertheless, well-preserved ritual textiles, used only occasionally and often treated as sacred souvenirs from pilgrimages, have survived in the museum collection.

In 1990, during excavations in a site south of the Ark fortress in Bukhara, archaeologist Y. Nekrasova discovered twenty-one tiles of historical and artistic value, which were deposited into the museum's archaeological collection. These tiles were found in the courtyard of the qushbegi poyon (the chief minister's family residence). Between 1870 and 1910, this office was frequently held by members of the Iranian elite in Bukhara, suggesting that these tiles may have decorated their homes. Another example is the residence of Sardari Quli Shohruh Khan ibn Ibrohim Khan, a high-ranking commander and cousin of Qajar Shah Muhammad, who visited Bukhara in 1852⁴⁷. The Hungarian traveler Arminius Vambery noted that Shohruh Khan commissioned a luxurious Tehran-style mansion with stained glass windows at great expense, estimated at 15,000 tillas(gold)⁴⁸.

Bukhara copperware, during the period when the Khorasan coppersmithing school was flourishing, closely mirrors the same characteristics found in other regions. Therefore, distinguishing between examples of copper-engraved vessels from the Bukhara or Iranian schools, which are preserved in various museums, is somewhat difficult and leads to various confusions. In particular, distinguishing between them is a delicate matter, especially when the vessels bear the names of Hazrat Ali and the Ahl al-Bayt-which were widely used across both Sunni and Shia communities-and during a period when the Persian classical literary language was also widely employed in Bukhara.

Times to the Present, six volumes published under the auspices of the American Institute for Iranian Art and Archaeology, with Phyllis Ackerman, London & New York: Oxford University Press, 1938. / The iconography of Islamic art. Edited by Bernard O'Kane. 2005. Edinburgh. 336 p.

⁴⁷ Мирзо Олим Махдум Хожи. Тарихи Туркистан. Сўзбоши ва изоҳлар муаллифи Ш. Воҳидов. Араб ёзувидан таъдид Ш. Воҳидов ва Р. Холикова. - Тошкент: Янги аср авлоди. 2008. – Б.185.

⁴⁸ H. Vambery. Travels in Central Asia: being the account of a journey from Teheran across the Turkoman desert on the eastern shore of the Caspian to Khiva, Bokhara and Samarqand, performed in the year 1863 by Arminius Vambery. London, John Murray, Albemarle street. 1864. – P.188.

CONCLUSION

Based on the findings of the dissertation and the conducted scholarly analysis, the following **conclusions** have been drawn:

1. The formation of Iranian communities in Bukhara was influenced by diplomatic relations between the Emirate of Bukhara and the Qajar dynasty of Iran, the military campaigns of the Bukharan emirs as far as Marv and Mashhad, as well as the policy of relocating Shi'a communities residing in those regions. In studying the history of Iranians in Bukhara, it is of particular importance to examine the invasion of Bukhara by the Iranian ruler Nadir Shah Afshar in 1740 and its consequences. Sources indicate that the Manghit rulers inherited from Nadir Shah the practice of employing representatives of different ethnic groups in state administration. This factor contributed to the growing presence of Iranians in administrative positions in Bukhara and their increasing influence in society.

2. At the beginning of the twentieth century, Iranian officials in the emirate held such a high status that they not only played an influential role in Bukhara, but also carried out various charitable and construction projects in Iran and Iraq, often anonymously. For instance, the Bukharan qushbegis (Jonmirzo and Ostonakul) financed the construction of five madrasas around the shrine of Imam Ali in Najaf: the Bukhara madrasa, the large madrasa, the medium madrasa, the small madrasa, and the Yazd madrasa.

3. The collection of nearly 500 historical artifacts related to Iranians in Bukhara, currently preserved in the Bukhara Museum, has been assembled since the early twentieth century, with the majority acquired between 1922 and 1950. The collection primarily consists of metal, wood, ceramics, textiles, and manuscripts dating from the eighteenth to the twentieth centuries. These material objects served as significant sources in analyzing and reconstructing the social, economic, religious, and intellectual life of the Iranian community in Bukhara.

4. In the spiritual culture of Bukhara's Iranian population, traditional religious ceremonies occupy a special place. Through the study of various waqf objects and their epigraphic inscriptions, it was established that five husayniyyas operated in Bukhara according to literary sources. These included the Husayniyya of Hoji Mirzo (Ahmad) in Tayi Chorbog, the Husayniyya of Hoji Ali, the Husayniyya of Mir Homid, the Husayniyya of the Eleventh Household in Juybor (similar household husayniyyas were numerous), and the Husayniyya named after Karbaloyi Begim. Of the fourteen husayniyyas mentioned in historical records, only three - Hoji Mir Ali, Shalgamxoron, and Zirabad - remain active today.

5. The process of transcribing and interpreting epigraphic inscriptions from various objects significantly enhanced the reliability of the study. Moreover, the combination of written sources with thematic epigraphic materials contributed to enriching the history of the local Iranian community with new information.

6. In the late nineteenth and early twentieth centuries, the position of Iranians in Bukhara's society, as well as the issue of doctrinal differences between Shi'ism and Sunnism, became increasingly relevant compared to earlier periods. In

particular, Ahmad Donish's "Meyor ut-tadayyun" and Mirzo Azim Somi's "Mirot al-yaqin" were devoted to examining the sources and foundations of the two sects (Shi'ism, referred to as machab in the texts, and Sunnism). While the intellectual elite emphasized the potentially conflictual nature of this issue, neither the ruling authorities nor the religious communities undertook efforts to ease tensions. As a result, violent clashes between Shi'a and Sunni groups ensued.

7. Most of the material culture of the Iranians of Bukhara is represented by objects used in taziya mourning rituals. Bowls, goblets, calligraphic works, and textile banners were primarily employed during Ashura and other mourning ceremonies.

8. An analysis of the number of Iranian artifacts exhibited in museums shows that 30 items are on display in the Ark Regional Museum of Local Lore, 9 in the Museum of the History of Calligraphy, 7 in the Museum of the History of Woodcarving, 4 in the Fayzulla Khojayev House Museum, 3 in the Mohi Khossa Museum of Applied Arts, 2 in the Museum of the History of Carpets, and 2 in the Museum of the History of Blacksmithing, indicating that their dynamics in the fund and exhibitions have always been active.

This indicates that their social life and collective activities placed greater emphasis on mourning rituals than on family celebrations or festive gatherings.

On the basis of these conclusions, the following **proposals and recommendations** are advanced:

To establish a "scientific archive" within the Bukhara Museum to preserve the historical documentation of various artifacts, recording the process of their acquisition, their provenance prior to becoming museum exhibits, and the activities of scholarly expeditions.

To compile and publish a catalog-album of the Bukhara Museum's Iranian collection, which includes metal, wood, textiles, ceramics, photographs, calligraphy, and other objects, as well as epigraphic specimens, and to prepare a monograph entitled Metal Engraving.

To enrich the exhibition halls of the Bukhara State Museum-Reserve with electronic copies of manuscripts produced by Iranian scribes.

To develop an ethno-atlas of Bukhara, tracing the settlement and formation of Arabs, Jews, Iranians, and other ethnic groups in the region throughout history.

**РАЗОВЫЙ УЧЕНЫЙ СОВЕТ НА БАЗЕ УЧЁНОГО СОВЕТА
PhD.05/2025.27.12.Tar.07.01 ПО ПРИСУЖДЕНИЮ УЧЁНОЙ СТЕПЕНИ
ДОКТОРА ФИЛОСОФИИ ПО ИСТОРИЧЕСКИМ НАУКАМ
ПРИ ГОСУДАРСТВЕННОМ МУЗЕЕ ИСТОРИИ УЗБЕКИСТАНА**

НАВОИЙСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

РАВШАНОВ УКТАМАЛИ РУСТАМ УГЛИ

**РОЛЬ МУЗЕЙНЫХ ПРЕДМЕТОВ БУХАРЫ
В ИЗУЧЕНИИ ИСТОРИИ МЕСТНЫХ ИРАНЦЕВ**

17.00.06 – Музееведение. Консервация, реставрация и сохранение
историко-культурных объектов.

07.00.08 - Историография, источниковедение и методы исторических исследований

АВТОРЕФЕРАТ

**диссертации на соискание ученой степени доктора философии (PhD)
по историческим наукам**

Ташкент – 2026

Тема диссертации на соискание ученой степени доктора философии (PhD) зарегистрирована Высшей аттестационной комиссией при Министерстве Высшего образования, науки и инновации Республики Узбекистан за №B2026.1. PhD/Tar2615.

Диссертация выполнена в Навоийском государственном университете.

Автореферат диссертации доступен на трех языках (узбекский, английский, русский (резюме)) размещен на сайте Научного совета (<https://history-museum.uz>) и на информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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Защита диссертации состоится «12» июня 2026 года в 14:00 часов на заседании разового научного совета на основе научного совета PhD.05/2025.27.12.Tar.07.01 по присуждению научных степеней при Государственном музее истории Узбекистана. (Адрес: 100029, г.Ташкент, улица Шарафа Рашидова дом 3, Государственный музей истории Узбекистана, Малый актовый зал.) Тел.: (99871) 239-10-83; факс: (99871) 239-44-25; e-mail: uzb.historymuseum@gmail.com).

С диссертацией можно ознакомиться в в библиотеке Государственного музея история Узбекистана. (регистрирован под номером _____). (Адрес: 100029, г.Ташкент, улица Шарафа Рашидова дом 3, Государственный музей истории Узбекистана) Тел.: (99871) 239-10-83; факс: (99871) 239-10-83.

Автореферат диссертации разослан «03» июня 2026 года.
(реестр протокола рассылки № 22 от «03» июня 2026 года.).


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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования: Цель исследования заключается в изучении истории местных иранцев на основе материалов Бухарского музея.

Объектом исследования являются предметы, относящиеся к иранцам, хранящиеся в Бухарском музее.

Научная новизна исследования заключается в следующем:

Доказано, что в общей сложности более 500 историко-культурных предметов, принадлежащих иранским народам и хранящихся в фонде Бухарского музейно-заповедного комплекса, включая 160 металлических изделий, 28 образцов текстиля (ткани), 43 керамических изделия, 52 книги, 8 образцов каллиграфии, 20 архивных документов, 4 периодических издания, 13 миниатюр, 88 нумизматических предметов, 13 предметов из камня и мрамора, 12 фотоматериалов, 37 печатей, 39 деревянных предметов, 3 серебряных украшения и 4 ковра, разделены по категориям, и что эти предметы попали на территорию Бухары в качестве официальных подарков, преподнесенных в рамках торговли, военно-политических событий, миграционных и переселенческих процессов, паломнических традиций и культурно-дипломатических связей, что делает их важным научным источником для изучения процессов культурного обмена;

Анализ описаний шиитских святынь, фотоматериалов с изображением участников церемоний, а также документов о пожертвованиях, разрешений на траурные церемонии и благодарственных грамот в научных паспортах в основном отражает религиозные ритуальные традиции, такие как ритуалы Ашуры, церемонии, посвященные «чордах ма'сум» (четырнадцать непогрешимым), «маракай гириягирй» (церемония плача) и «пардозанй» (постановка за занавесом), что делает эти объекты уникальным источником для изучения шиитской ритуальной культуры музейных коллекций как нематериального наследия региона;

Хотя в научной литературе конца XIX века упоминаются девять хуссейний в Бухарском регионе, в результате источниковедческого и палеографического исследования эпиграфических текстов, сохранившихся в предметах религиозного поклонения, было установлено, что еще пять хуссейний не упоминаются в источниках: Хаджи Мирзо Ахмад, Хаджи Али, Мир Хомид, одиннадцатая хуссейния домашнего хозяйства в районе Джойбора и хуссейния для женщин из Кербалой Бегим. Это свидетельствует о формировании в регионе инфраструктуры религиозных объектов, что позволило уточнить их конфессиональное и социокультурное положение, централизованно-административную структуру и провести историко-топографическую реконструкцию;

Выявлено, что в конце XIX и начале XX веков вопрос конфессиональных отношений в бухарском обществе критически анализировался местными интеллектуалами, в частности, в работах Ахмада Дониша «Мейор уттадайюн» и Мирзо Азима Сомия «Миротуль якин». Отмечалась роль иранского населения в обществе и идеологические различия между сектами

как фактор, усиливающий социальные конфликты, но тот факт, что официальные меры, направленные на координацию этих процессов, не были в достаточной мере реализованы системой государственного управления и религиозными общинами, в результате чего конфессиональные конфликты усилились и привели к различным столкновениям, был выявлен в официальных источниках, таких как разрешения и благодарственные документы на траурные церемонии, хранящиеся в музейных коллекциях, что послужило основанием для определения сложного многогранного характера социально-религиозной ситуации этого периода.

Внедрение результатов исследования. На основе выводов и предложений, разработанных по результатам изучения материальных и письменных источников, относящихся к иранцам Бухарского музея:

Материальная культура Ирана, а также этнография бухарских иранцев, образцы прикладного и изобразительного искусства, религиозные предметы были подвергнуты глубокому анализу и представлены на выставках.

В результате научных исследований на выставке искусства бухарской каллиграфии, на экспозиции Бухарского ханства/эмирата, а также на выставках нумизматики и эпиграфики, каллиграфии были повторно изучены металлические, керамические, деревянные и другие предметы, а также использованы дополнительные экспонаты из фондов для обогащения выставок. Результаты исследований были применены при обеспечении исполнения задач и планов, предусмотренных Указом Президента №РФ-6000 «О мерах по дальнейшему повышению роли и влияния сферы культуры и искусства в жизни общества». (Справка Агентства по культурному наследию Республики Узбекистан от 14 сентября 2024 года № 04-05/3416). Внедрение результатов послужило основой для создания новых выставок и каталогов.

История Бухарского музея, история его коллекций, в частности, материальной культуры Ирана и этнографии бухарских иранцев, образцы прикладного и изобразительного искусства, религиозные артефакты были глубоко проанализированы и использованы в сборнике «Бухарский государственный музей-заповедник», изданном в рамках проекта «Культурное наследие Узбекистана». В рамках проекта впервые были опубликованы уникальные предметы, хранящиеся в различных коллекциях Бухарского музея, и снабжены научными комментариями. Эти материалы были использованы Всемирным обществом по изучению, сохранению и популяризации культурного наследия Узбекистана при подготовке тома «Бухарский музей» (Справка Всемирного общества по изучению, сохранению и популяризации культурного наследия Узбекистана от 23 июня 2025 года №42). Применение научных результатов способствовало сохранению истории и культурного наследия узбекского народа, а также совершенствованию знаний об этом.

Коллекции Бухарского государственного музея-заповедника и содержащиеся в них предметы, относящиеся к иранцам, теоретические аспекты формирования музейных собраний и их распределения по различным коллекциям, степень отражения историческими предметами истории своей

эпохи, а также памятники, связанные с культурой местных иранцев, которые до настоящего времени не вводились в научный оборот, включая рукописи, документы по каллиграфии и вакфам, материалы, посвящённые различным образцам ремесленного искусства, созданным в Иране и бухарскими иранцами, были использованы при подготовке сценариев передач телеканала «История Узбекистана» Национальной телерадиокомпании Узбекистана «Саёхатнома» (Путешествие), «История одного экспоната», «Новая интерпретация» (Справка Национальной телерадиокомпании Узбекистана от 22 мая 2025 года №01-33/342). Полученные результаты послужили научной основой для ознакомления общественности с Бухарским музеем и материальными и письменными источниками, связанными с культурой иранцев.

Изучение бухарских иранцев и их материальных и письменных памятников, введение в научный оборот металлических, керамических, тканевых и письменных источников, использовавшихся местными иранцами в различных обрядах, а также использование сведений о Бухаре, её культурных памятниках и истории местных иранцев в деятельности Посольства Исламской Республики Иран в Ташкенте при приёме гостей из Исламской Республики Иран (Справка Посольства Исламской Республики Иран в Ташкенте от 2 сентября 2025 года №1/004). В результате были выработаны основы для формирования представлений об общей истории двух стран и развития современных культурных связей.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения, списка использованных источников и литератур, а также приложений. Общий объём диссертации составляет 145 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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Avtoreferat “O'zMU XABARLARI. ВЕСТНИК НУУз. АСТА NUUz” jurnali
tahririyatida tahrirdan o'tkazildi.

Bichimi 60×84 1/16, “Times New Roman” garniturasida terilgan.
Shartli bosma tabog'i 3,0. Adadi 60 nusxada.

O'zbekiston Respublikasi Fanlar akademiyasi
Kichik bosmaxonasida chop etildi.
100047, Toshkent, akademik Yahyo G'ulomov ko'chasi, 70.