

**SHAROF RASHIDOV NOMIDAGI SAMARQAND DAVLAT
UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.02.03 RAQAMLI ILMIY KENGASH**

NAVOIY DAVLAT PEDAGOGIKA INSTITUTI

DUSANOVA TOZAGUL RASULOVNA

**ALISHER NAVOIYNING “MAHBUB UL-QULUB” ASARIDA NASR VA
NAZM SINTEZI**

10.00.02 – O‘zbek adabiyoti

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

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по филологическим наукам**

**Contents of dissertation abstract of doctor of philosophy (PhD)
on philological sciences**

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Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida turkiy xalqlar badiiy, adabiy – estetik tafakkur takomilida muhim o‘rin tutgan mutafakkirlarning nasriy va nazmiy asarlarini o‘rganishga alohida e’tibor berilmoqda. O‘z davrining irfoniy va diniy qadriyatlarini o‘zida mujassam etgan asarlarning ma’rifiy, tasavvufiy g‘oya va badiiy talqinlarini aniqlash, turkiy adabiyot taraqqiyotining asosiy bosqichlarini mumtoz adabiy janrlarning shakllanishi va rivojlanishi bilan bog‘lab o‘rganish muhim ahamiyat kasb etmoqda. Sharq adabiyotida mumtoz badiiy asarlarning shakliy xususiyatlari, tuzilishi, janri, vazni, qofiyalanishi, badiiy tasvir vositalari bilan bog‘liq she’riy unsurlarini yangicha adabiy yondashuv va tamoyillar asosida tadqiq etish dolzarb vazifa sanaladi.

Dunyo adabiyotshunosligida muhim o‘rin tutgan vazifalardan biri fasohat mulkining sultonni, buyuk shoir, olim Alisher Navoiyning ijodiy merosini, hayotiy mushohadalarini, nasriy asarlaridagi irfoniy, islomiy va ma’rifiy g‘oyalarni yangi talqinlar asosida yoritishdan iborat. Navoiyning so‘nggi asari “Mahbub ul-qulub”dagi she’rlarning ilmiy tavsifini, vazn va janr xususiyatlari tahlilini, badiiy-g‘oyaviy tadqiqini amalga oshirish ehtiyoji mavjud. Shuningdek, Alisher Navoiyning nasr va nazm uyg‘unligida bitilgan asarlarini sharh va izohlar bilan nashrga tayyorlash, chop etish jahon ilm-fanida yangi sahifalar ochadi va dunyo adabiyotshunosligida bu boradagi ilmiy tadqiqotlar miqyosini yanada oshirish, “Mahbub ul-qulub” asarining badiiy-estetik tafakkur takomilidagi ahamiyatini ilmiy - nazariy jihatdan tadqiq etish zaruratini yuzaga keltirmoqda.

Mamlakatimizda milliy istiqlol yillarda Alisher Navoiyning tasavvufiy ruhdagi asarlarini yangicha va xolisona ilmiy yondashuvlar asosida o‘rganishda katta muvaffaqiyatlarga erishildi. “Alisher Navoiy asarlarida teran ifoda topgan milliy va umuminsoniy g‘oyalarning jahon tamaddunida tutgan o‘rnini inobatga olgan holda “Yangi Uyg‘onish davri – Uchinchi Renessans poydevorini yaratayotgan bugungi kunda Alisher Navoiyning bezavol adabiy merosi misolida o‘zbek adabiyoti va madaniyatini chuqur o‘rganish va ommalashtirish har qachongidan ham muhim ahamiyat kasb etmoqda”¹. Shu bois, o‘ziga xos an'anaga ega bo‘lgan Sharq mumtoz adabiyotining nodir asarlaridan biri Alisher Navoiyning “Mahbub ul-qulub” asarini adabiyotshunoslik nuqtayi nazaridan poetik, ilmiy-nazariy jihatdan o‘rganish juda muhimdir.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagи PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2020 йил 19 октябрдаги ПК-4865-сонли «Буюк шоир ва мутафаккир Алишер Навоий таваллудининг 580 йиллигини кенг нишонлаш тўғрисида»ги карори // Халқ сўзи. – Тошкент, 2020, 20 октябрь.

to‘g‘risida”, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”, 2020-yil 19-oktyabrdagi PQ-4865-son “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi Qarorlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darjasи. Jahon va o‘zbek adabiyotshunosligida “Mahbub ul-qulub” asarining ba’zi xususiyatlariga doir ayrim tadqiqotlar yuzaga kelgan. Ular katta-katta kitoblardan tortib, kichik maqolalar shaklida. Jumladan, rus², fransuz³, turk⁴, ozarbayjon⁵ va o‘zbek⁶ adabiyotshunosligida amalga oshirilgan qator tadqiqotlarda “Mahbub ul-qulub”

² Бертельс Е.Э. Избранные труды. Навои и Джами. – М.: Наука, 1965; Бертельс Е.Э. Навоий. – Т.: Тафаккур каноти, 2015; Конрад Н.И. Запад и Восток (статьи). – М.: Главная редакция Восточной литературы, 1972; Шу муаллиф. Ренессанс ва Навоий // Жаҳон адабиёти. – Т., 2006. Февраль. – Б. 126-130; Шу муаллиф. Алишер Навоий // Тафаккур. 1997. № 10. – Б. 38-41; Жирмунский В.М. Алишер Навои и проблема Ренессанса в литературах Востока // Литература эпохи возрождения и проблема всемирной литературы. – М.: Наука, 1967;

³ Belin F.A. Notice biographique et littéraire sur Mir Ali-Chir Nevaii, suivie d’extraits tirés des oeuvres du même auteur // Journal Asiatique. № 17. 1861. P. 175-256, – Б. 281-357;

⁴ Agah Sirri Levend .Turkye tupliklerinda Nevai aljazmaleri.Turk dili arastirmalari jillegi – Bulletin. Ankara, 1958.

⁵ Almaz Ulvi Binnatova. Alisher Navainin asri va nasri. Azarbayan, 2021. - В 416-426; Elisir Nevayi. Bes Risale. Tertib eden, cag`ataycadan uyg`unlashduran o’n so`zun, qeyd ve serhlerin muallifi. Prof. Dr.Ramiz Esker. Baku. 2021.

⁶ Саъдий А. Творчество Навои как высший этап узбекской классической литературы (Док.дисс.раб), – Т., 1945-1948;. Ойбек. Ўн учинчи том. Ўн тўққиз томлик. МАТ. – Т.: Адабиёт ва санъат нашриёти, 1972; Mallayev N. O‘zbek adabiyoti tarixi. – Toshkent: O‘qituvchi, 1980. G’afurjonova T. Alisher Navoiy ijodiysi va nasr problemalari // O‘zbek nasri tarixidan. – Toshkent: Fan, 1982. 36-59-betlar. G’aniyeva S. “Mahbub ul-qulub” // O‘zbek adabiyoti tarixi. 5 томлик. 2-tom. – Toshkent: Fan, 1977. 341-356-betlar; Valixo’jayev B. O‘zbek adabiyotshunosligi tarixi. – Toshkent: O‘zbekiston, 1993. Valixo’jayev B. O‘zbek adabiyoti tarixi. 2-kitob. – Samarqand: Sam DU nashri, 2002. 116-127-betlar; Vohidov R., Eshonqulov H. O‘zbek mumtoz adabiyoti tarixi. (O‘quv qo’llanma) –T.: Yangi asr, 2006. 431-438-betlar; Абдуллаев В. “Алишер Навоининг ҳаёти ва Самарқанддаги адабий фаолияти”. Филол.фан.номз. дисс. ... – Т., 1941; Рустамий А.“Адиблар одобидан адаблар.Тошкент “Маънавият” 2003; Мамадов X. “Навоий бадиий прозасининг лексик ва стилистик хусусиятлари”. Филол.фан.номз. дисс. ... – Т., 1969; Ҳайитметов А.“Алишер Навоининг адабий-танқидий қарашлари”. Филол.фан.номз. дисс. ... – Т., 1954; Ҳабибуллаев А.“Алишер Навоий “Махбуб ул-кулуб” асарининг жанр хусусиятлари” Филол.фан.номз. дисс. ... – Т., 1986; Ҳайитов Ш.”Алишер Навоий “Махбуб ул-кулуб” асарининг манбалари ва foявий-бадиий таҳлили” Филол.фан.номз. дисс. – Т., 1997; Hayitov Sh. “Mahbub ul-qulub”da tasavvuf jilolari. – Toshkent: Fan, 1996; Hayitov Sh. Barkamol inson orzusi. – Toshkent: Fan, 1996; Эргашев Қ. Навоий насида баён тарзи ва муаллиф образи. Alisher Navoiy ijodiy merosining umumbashariyat ma’naviy-ma’rifiy taraqqiyotidagi o’rni mavzusidagi III an’anaviy xalqaro ilmiy konferensiya materiallari to’plam. 2019. – Б. 74.

asarining matni, janr xususiyatlari, manbalari, g‘oyaviy-badiiy tahlili va tilshunoslik bilan bog‘liq jihatlari tahlilga tortilgan.

“Mahbub ul-qulub” asarini adabiyotshunoslik yo‘nalishida A.Habibullayev⁷ va Sh.Hayitov⁸lar tadqiq etgan. Jumladan, Alimulla Habibullayevning tadqiqot ishida asarning janriy xususiyatlari yoritilgan, “Mahbub ul-qulub” pandnomma ruhida yozilgan boshqa asarlar bilan qiyoslangan va Navoiyning novatorligiga e’tibor qaratilgan bo‘lsa, Sh.Hayitov “Mahbub ul-qulub”dagi axloqiy mavzular talqinida ilohiyot va tasavvuf tayanch omil vazifasini ado etgani, Qur’oni karim va hadisi sharif “Mahbub ul-qulub” asarining yaratilishida muhim sarchashma ekanligini dalillagan.

“Mahbub ul-qulub” asari tadqiqiga bag‘ishlangan barcha ilmiy ishlarda asar tarkibidagi she’riy matnlar yoki parchalarga ham u yoki bu darajada murojaat etilgan. Biroq bu murojaatlar asosan misol keltirish shaklida namoyon bo‘lgan, asar tarkibidagi she’riy matnlar alohida o‘rganilmagan.

Ushbu zaruratdan kelib chiqib, Alisher Navoiyning ijodida o‘ziga xos o‘rin tutgan eng so‘nggi asari “Mahbub ul-qulub”da keltirilgan she’riy matnlar poetikasi, nasr va nazm uyg‘unligidagi asarlarning tarixiy taraqqiyoti, tasavvufiy, irfoniy mazmun-mohiyati, she’riy matnlarning muhim xususiyatlarini ochib berish, janr, vazn va qofiya unsurlarini aniqlash, she’riy parchalarda aruz vaznining qo‘llanilishi bilan bog‘liq o‘ziga xosliklar, badiiy matnlarni g‘oyaviy-badiiy jihatdan tahlil etish va tadqiq qilish tadqiqot ishimizning asosini tashkil etadi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalar bilan bog‘liqligi. Dissertatsiya Navoiy davlat pedagogika instituti ilmiy-tadqiqot ishlari rejasining “O‘zbek adabiyotini o‘rganishning dolzarb masalalari” mavzusidagi tadqiqotlar doirasida bajarilgan.

Tadqiqotning maqsadi Alisher Navoiyning axloqiy-tarbiyaviy va ijtimoiy-falsafiy qarashlari jamlangan “Mahbub ul-qulub” asaridagi nasriy va she’riy matnlarning o‘zaro mutanosibligi, she’riy matnlarning janr va badiiyat mezonlarini, vazn va qofiya masalalari, she’riy matnlarning nasr va nazm uyg‘unligi kesimida badiiy o‘ziga xosligini ochib berishdan iborat.

Tadqiqotning vazifalari:

forsiy va turkiy adabiyotda nasriy yo‘lda yozilgan axloqiy –didaktik asarlarda she’riy janrlardan foydalanish an’anasini oydinlashtirish;

Alisher Navoiyning nasr va nazm uyg‘unligida yozilgan asarlari, jumladan, “Mahbub ul-qulub” asarida she’riy matnlarning ahamiyatini dalillash;

Asar tarkibidagi she’riy matnlarni mavzu, mazmun-mundarija va g‘oyaviy-badiiy yo‘nalishiga ko‘ra yoritish;

Alisher Navoiy “Mahbub ul-qulub” asari tarkibidagi nazmiy matnlarni janr va vazn nuqtayi nazaridan tadqiq etish va shoir badiiy mahoratini ochib berish.

Tadqiqotning obyekti sifatida Alisher Navoiyning “Mahbub ul - qulub” asari (2011-yil 9-jild) asos qilib olindi. Shuningdek, qiyosiy tahlil yondashuvi nuqtayi

⁷ Ҳабибуллаев А.“Алишер Навоий “Махбуб ул-кулуб” асарининг жанр хусусиятлари” Филол.фн.номз. дисс. ... – Т., 1986;

⁸ Ҳайитов Ш. “Алишер Навоий “Махбуб ул-кулуб” асарининг манбалари ва ғоявий-бадиий таҳлили” Филол.фн.номз. дисс. ... – Т., 1997.

nazaridan fors-tojik va turkiy adabiyotning nasr va nazm uyg‘unligida yaratilgan mumtoz durdonalari - Sa’diy Sheroziyning “Guliston”, Rabg‘uziyning “Qisasi Rabg‘uziy”, S.Saroyining “Gulistoni bit-turkiy” kabi asarlari hamda Navoiyning “Tarixi anbiyo va hukamo”, “Tarixi muluki Ajam”, “Vaqfiya”, “Munshaot” asarlariga ham murojaat qilindi.

Tadqiqotning predmetini Alisher Navoiyning nasr va nazm uyg‘unligida bitilgan asarlari, jumladan, “Mahbub ul-qulub” asari tarkibidagi she’riy matnlarning janri, vazni, qofiya turlari, tanbeh va hikoyatlarning mavzusi, poetikasi va g‘oyaviy-badiiy xususiyatlarini yoritish tashkil etadi.

Tadqiqotning usullari. Tadqiqotda qiyosiy-tarixiy tahlil, tizimlashtirish va induktiv usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

forsiy va turkiy adabiyotda nasriy yo‘lda yozilgan axloqiy – didaktik asarlarda she’riy janrlardan foydalanish an’anasining nasr va nazm uyg‘unligi asosida shakllanganligi, nasriy asarlarda kichik she’riy janrlarning muxtasar qilinishi aniqlangan;

“Mahbub ul-qulub” asarida nasr va nazm sintezining irfoniy mezonlari, janr, mavzu, mazmun-mundarija ifodasi shoirning ijtimoiy, ilmiy-adabiy kabi ma’rifiy qarashlarida aks etganligi isbotlangan;

Alisher Navoiyning “Mahbub ul-qulub” asarida kamolotning irfoniy-tasavvufiy talqini, asarning axloqiy – didaktik ahamiyati yoshlar ma’naviy tarbiyasida komil inson konsepsiyasining birlamchi asosi ekanligi dalillangan;

nasriy va she’riy matnlarning adabiy tur, janr, vazn, qofiya unsurlari, lafziy va ma’naviy badiiy san’atlar, ishq, she’r va shuur, irfoniy fazilatlar maqomoti ifodasida g‘oyaviy-badiiy individuallikka egaligi ochib berilgan.

Tadqiqotning amaliy natijalarini quyidagilardan iborat:

forsiy va turkiy adabiyotda nasr va nazm uyg‘unligi an’analaring rivojlanish jarayonlari, tarixiy taraqqiyoti haqida ilmiy – nazariy qarashlar shakllantirilgan;

turkiy adabiyotda nasr va nazm uyg‘unligida yaratilgan asarlar va Navoiyning shunday tuzilishdagi asarlarida she’riy matnlarning vazifasi, miqdori va joylashish o‘rni aniqlangan;

Alisher Navoiy “Mahbub ul-qulub” asari tarkibidagi she’riy matnlarning janriy va vazn xususiyatlari, badiiyati, nasriy va nazmiy matnlarning o‘zaro mutanosibligi, she’rlarning miqdori, asardagi o‘rni va ahamiyati ochib berilgan;

Tadqiqot ishi materiallari, unda bildirilgan fikr-mulohaza va xulosalar oliv ta’lim bakalavriat bosqichining “Filologiya va tillarni o‘qitish” yo‘nalishi o‘quv dasturlariga kiritilgan “Adabiyot”, “O‘zbek mumtoz va milliy uyg‘onish davri adabiyoti tarixi”, “Navoiyshunoslik” kabi fanlar yuzasidan yaratiladigan o‘quv adabiyotlarining “Alisher Navoiy she’riyati”, “Alisher Navoiyning nasriy merosi”ga oid bob va fasllarni to‘ldirish, takomillashtirishga xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi mavzu yuzasidan chiqarilgan xulosalarning ilmiy-tahliliy va qiyosiy-tipologik metodlar bilan asoslangani, muammoning aniq qo‘yilgani, ilmiy fikr va xulosalarning amaliyatga joriy

etilganligi, olingen natijalarining vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati ishning natijalari va ilmiy xulosalaridan turkiy xalqlar, jumladan, o‘zbek adabiyoti tarixi yo‘nalishida yaratilajak ilmiy tadqiqotlarni takomillashtirish, mavzuga doir dissertatsiya va monografiyalar yaratishda ilmiy-nazari manba sifatida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati o‘zbek adabiyoti tarixi bo‘yicha tadqiqotlar yaratish, oliv ta’limda o‘qitiladigan “O‘zbek adabiyoti tarixi”, “Navoiyshunoslik”, “Adabiyot nazariyasi” fanlariga oid darslik, elektron darslik va o‘quv qo‘llanmalarini tuzish va takomillashtirishda, lug‘atlar tuzish jarayonida va ixtisoslik fanlarini o‘qitishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy “Mahbub ul-qulub” asarida nasr va nazm sintezi bo‘yicha olingen ilmiy natijalar asosida:

forsiy va turkiy adabiyotda nasriy yo‘lda yozilgan axloqiy – didaktik asarlarda she’riy janrlardan foydalanish an’anasining nasr va nazm uyg‘unligi asosida shakllanganligi, nasriy asarlarda kichik she’riy janrlarning muxtasar qilinishi, til ifoda-tasvir vositalari hamda adabiy an’analar orqali olingen tajriba va amaliy tavsiyalardan O‘zRFA QQB Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot instituti tomonidan 2017-2020-yillarda bajarilgan FA-F1-OO5 “Qoraqalpoq folklorshunosligi va adabiyotshunosligini tadqiq etish” mavzusidagi fundamental loyiada foydalanildi. (O‘zbekiston Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 2022-yil 20-maydag‘i 17.01/44-son ma’lumotnomasi). Natijada, dissertatsiyada belgilangan vazifalar asosida shoir she’riyatidagi ilmiy-ma’rifiy g‘oyalarning ijtimoiy-madaniy ahamiyatini asoslashga xizmat qilgan;

“Mahbub ul-qulub” asarida nasr va nazm sintezining irfoniy mezonlari, janr, mavzu, mazmun-mundarija ifodasi shoirning ijtimoiy, ilmiy-adabiy kabi ma’rifiy qarashlarida aks etganligi ,qolaversa, qoraqalpoq - o‘zbek adabiy aloqalariga tajriba va amaliy tavsiyalardan O‘zRFA QQB Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutida 2012-2016-yillarda bajarilgan FA-F1-GOO2 “Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish” mavzusidagi fundamental tadqiqot loyihasini bajarishda foydalanilgan (O‘zbekiston Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 2022-yil 24-maydag‘i 17.01/45-son ma’lumotnomasi). Natijada, folklor va yozma adabiyotdagi ijodkorlar badiiy mahoratini belgilashda ularning lisoniy salohiyati parametrlarini hisobga olishga, badiiy-tasvir vositalari hamda adabiy an’analar orqali tajriba va badiiy mahoratni oshirish yo‘l-yo‘riqlari haqidagi nazariy fikr va amaliy tavsiyalar hamda Alisher Navoiy adabiy merosining matniy va g‘oyaviy-badiiy tadqiq etish bilan bog‘liq xulosa va umumlashmalarga asos bo‘lgan;

Alisher Navoiy ijodining badiiy qimmati, ma’rifiy ahamiyati, nasriy-she’riy asarlaridagi ma’rifiy-irfoniy, badiiy-estetik g‘oyalalar talqiniga oid ilmiy xulosalardan Navoiy viloyat teleradiokompaniyasi “Diyor” teleradiokanalni “Adabiy jarayon”, “Ta’lim va taraqqiyot” eshittirishlarining ssenariysi

tayyorlashda foydalanilgan (Navoiy viloyat teleradiokompaniyasi “Diyor-24” teleradiokanalining 2022-yil 8-fevraldagagi 04-25-885-son ma’lumotnomasi). Natijada, Alisher Navoiy “Mahbub ul-qulub”ida o‘z ifodasini topgan didaktik qarashlardan ma’nан yetuk avlodni tarbiyalashda foydalanishning ilmiy-pedagogik mezonlarini ishlab chiqishga xizmat qilgan;

asardagi axloqiy-didaktik, ma’rifiy-tarbiyaviy, badiiy –estetik g‘oyalar talqiniga oid fikr-mulohazalardan O‘zbekiston Yozuvchilar uyushmasi Navoiy viloyati bo‘limi tomonidan o‘tkazilgan “Yosh navoiyxonlar”, “Millat ko‘zgusi”, “Yosh kitobxon” kabi turli tanlovlarning ssenariysini tayyorlashda foydalanilgan(O‘zbekiston Yozuvchilar uyushmasi Navoiy viloyati bo‘limi (2022-yil 24-iyundagi 47-son ma’lumotnomasi). Natijada, asarda berilgan tanbehlar va umuminsoniy g‘oyalar barkamol avlodni tarbiyalashga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 4 ta xalqaro konferensiya va 3 ta respublika ilmiy-amaliy anjumanlarida aprobatsiyadan o‘tgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiyaning umumiyo mavzusi bo‘yicha jami 12 ta ilmiy maqola, O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish bo‘yicha tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 4 ta respublika va 1 ta xorijiy jurnalda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan. Umumiy hajmi 156 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Ishning “Kirish” qismida dissertatsiya mavzusining dolzarbliji, zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti va predmeti, usullari, ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, ilmiy va amaliy ahamiyati, joriylanishi, e’lon qilinganligi va tuzilishi haqida ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Mumtoz adabiyotda nasr va nazm sintezi an’analari va Alisher Navoiyning “Mahbub ul-qulub” asari**” deb nomlanib, uch faslga bo‘lingan.

Birinchi fasl “*Fors-tojik va turkiy adabiyotda nasr va nazm uyg‘unligi an’analaring tadrijiy taraqqiyoti*” deb nomlanib, unda fors-tojik va turkiy adabiyotda nasriy yo‘lda yozilgan pandnoma asarlarda she’riy janrlardan foydalanish an’anasining tarixiy taraqqiyoti, fors-tojik va turkiy tilda axloqiy tarbiyaga bag‘ishlangan Kaykovusning “Qobusnoma”, Sa’diy Sheraziyning “Guliston”, Rabg‘uziyning “Qisasi Rabg‘uziy”, Sayfi Saroyining “Gulistoni bit-turkiy” asarlari haqidagi ilmiy kuzatishlar bayon qilinadi.

Sharq xalqlari adabiyoti an’ana va o‘ziga xoslik masalalarini qamrab olgan mushtarak adabiyot sifatida mazmuniy, uslubiy, g‘oyaviy-badiiy jihatdan komparativistik yondashuvni taqozo etadi. Aksariyat, turkiy ijodkorlarimiz ham forsiy, ham turkiy tilda asarlar yaratishgan. Bu xalqlar adabiyoti namoyandalari ijodi tasavvuf manbalarining ma’rifiy talqini va tatbiqiga bag‘ishlangani bilan

xarakterlanadi. Ma'rifat darg'alari Sharq mumtoz adabiyoti an'analari shakllanishining asosi sifatida har doim ma'rifatparvarlik adabiyoti uchun asos bo'lib xizmat qiladi. Sharq mutafakkirlari didaktik asarlarining asosini Qur'oni karim oyatlari, payg'ambarimiz Muhammad (s.a.v.) faoliyati va ko'rsatmalarini ifodalovchi hadislar, hikmatli hikoyat va she'riy parchalar tashkil qiladi. Jumladan, "Qobusnama" asarining uchinchi bobi "Haq taoloning shukrguzarlig'i zikrida" deb nomlansa, to'rtinchi bobi "Ne'matlarg'a shukr qilmoq zikrida"dir. Alisher Navoiyning "Mahbub ul-qulub" asarining uchinchi qismi 63-tanbehida Shukr va uzr boisi haqida to'xtalgan bo'lsa, 127-tanbehida Shukr, fikr va umid haqida o'z mulohazalarini bayon etadi⁹.

Tasavvufshunos olim N. Komilov¹⁰ tariqat maqomotlarini manbalar asosida sharhlab bergen. Alisher Navoiy "Xamsa"sining to'rtinchi dostoni "Sab'ayi sayyor" dostonidagi "Muqbil va Mudbir" hikoyati Sa'diyning "Guliston" asarida "Xurosonlik ikki darvesh" hikoyatidagi an'anaviy obrazlar ta'sirida novatorlik bilan sayqallangan. Navoiy bu sayyor syujetdan "Mahbub ul-qulub" asarining ikkinchi qismi oltinchi bobida "Tavozu" va adab zikrida"gi maqomatni dalillash uchun foydalangan¹¹. Shukr qilishga da'vat tasavvufiy-umuminsoniy adabiyotning nafsga qarshi kurashish konsepsiyalardan biri bo'lib, jumladan, Luqmon surasining 12-oyatida¹² ham shukr qilish hikmati ifodalangan. Muqaddas hadislarimizda ham Olloh bergen ne'matga shukr qilish odamiylik fazilatlaridan biri sifatida ta'kidlanadi¹³.

Fors-tojik va turkiy adabiyotda nasriy asarlarni nazmiy parchalar bilan bezash Sa'diy Sheraziy "Guliston" asari ta'sirida shakllanib, muayyan an'anaga aylandi. Asar pandnoma ruhida yozilib, har bir hikoya qissadan hissa shaklidagi she'riy pandlar bilan yakunlanadi. Turkiy adabiyotda hikoyatnavislik poetikasining asosiy xususiyatlaridan biri sifatida nazmiy matnlar nasriy matnlar xulosasi yo tarkibida g'oyaviy-badiiy jihatdan takomillashtirish, yo oyat-u hadislar, masallardan iqtiboslar keltirilishi bilan shoirning ma'rifiy qarashlari, ijodiy mahorati ifodalanishi bilan xarakterlanadi (ta'kid bizniki – D.T.).

Alisher Navoiy ham Sa'diyning "Guliston" va "Bo'ston" asarlari ta'sirida umrining oxirida "Mahbub ul-qulub" asarini yaratadi va Shayx Muslihiddin Sa'diy Sheraziya ushbu asarida "Maoniy ahlining nuktapardozi" deb yuksak baho beradi. XX asr boshida yetishib chiqqan jadid ma'rifatchilarimiz bu kitoblardan ilhom olib, yangi darsliklar yaratdilar. Abdulla Avloniyning "Turkiy Guliston yoxud axloq" asari shunday ruhda yaratilgan edi.

Fasl davomida Rabg'uziy turkiy badiiy nasrning ilk namunalaridan bo'lgan "Qisasi Rabg'uziy" asari bilan turkiy she'riyat rivojiga ham katta hissa qo'shgani

⁹ Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.9: Махбуб ул-қулуб.. – Т.: Фафур Ғулом номидаги НМИУ, 2011. – Б. 546.

¹⁰ Комилов Н. "Тасаввуф ". Т.:"Movarounnah"- "O'zbekiston" . 2009 . – Б.28-29.

¹¹ Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.9: Махбуб ул-қулуб.. – Т.: Фафур Ғулом номидаги НМИУ, 2011. – Б. 492.

¹² "Луқмон" сураси 12-oяти. (Биз Луқмонга: «Аллоҳга шукр қил. Ким шукр қилса, ўзи учун қиладир. Ким ношукрлик қилса, бас, албатта, Аллоҳ бехожат ва мақтalgан зотдир», деб ҳикматни бердик).

¹³ Мухаммад пайғамбар қиссаси. Ҳадислар .Тошкент "Камалак" 1991. – Б 58.

va turkiy adabiyotda nasr va nazm uyg‘unligida asar yaratish an’anasini boshlab bergani, asar badiiyati, she’riy matnlarning o‘mi va miqdori oydinlashtiriladi.

Turkiy adabiyotda nasr va nazm uyg‘unligida yozilgan asarlar sirasiga Sayfi Saroyining “Guliston bit-turkiy”¹⁴ asarini ham kiritish mumkin. Sayfi Saroyi Sa’diy Shereroziyning “Guliston” asarini o‘zbek tiliga birinchi bo‘lib tarjima qilib, yarim original, falsafiy-axloqiy “Guliston bit-turkiy” asarini yaratgan. Adib Sa’diy asarining asosiy mag‘zini olib, uni zamona ruhi va mahalliy muhitni aks ettiruvchi yangi hikoyatlar, qit’a va baytlar bilan to‘ldirgan.

Turkiy adabiyotda nasr va nazm uyg‘unligi an’analari Alisher Navoiyning “Mahbub ul-qulub”, “Vaqfiya”, “Munshaot”, “Tarixi anbiyo va hukamo”, “Tarixi muluki Ajam” asarlari va Xojaning “Miftoh ul-adl” va “Gulzor”, Gulxaniyning “Zarbulmasal”, Abulg‘izi Bahodirxonning “Shajarayi turk”, Ogahiyning “Shohid ul-iqbol”, Avloniyning “Turkiy Guliston yoxud axloq” asarlarida yanada rivojlandi. Xojaning “Miftoh ul-adl” asarida ijtimoiy-siyosiy, axloqiy-ta’limiy masalalarga bag‘ishlangan ma’lumotlar ko‘p hollarda an’anaga ko‘ra Qur’on oyatlari yoki hadislardan iqtiboslanadi. Ularning sharhida adib axloqiy-didaktik mazmundagi hikoyatlar keltirib, o‘zining she’riy xulosasi bilan yakunlaydi. Xoja asar boblarida insoniyat ma’naviy taraqqiyotida barcha davrlar uchun muhim ahamiyatga ega bo‘lgan muammolarni izohlab berishga harakat qilgan.

“Alisher Navoiy ijodida nasr va nazm sintezining poetik takomili” deb nomlangan ikkinchi faslda Alisher Navoiyning “Mahbub ul-qulub”, “Vaqfiya”, “Munshaot”, “Tarixi anbiyo va hukamo”, “Tarixi muluki Ajam” asarlari bilan nasr va nazm sintezi an’anasini kamolot darajasiga yetkazganligi, Navoiy nasrida nasr va nazm ham g‘oyaviy, ham badiiy, ham uslubiy jihatdan uzviy bog‘liq holatda qo‘llanilishi, kichik she’riy janrlar nasriy bayonda ma’lum maqsadlarda fikrni dalillash va ta’kidlash uchun xizmat qilganligi, Navoiyning yuqorida sanab o‘tilgan asarlarida nazmiy parchalar nasriy bayonda ifodalangan fikrni xulosalash, yakunlash, badiiy ta’sirni yanada oshirish uchun qo‘llanganligi asoslanadi. Masalan, “Tarixi anbiyo va hukamo”da “As’hobi kahf” voqeasi genezisi Qur’oni karimning “Kahf” surasidagi 22¹⁵, 25¹⁶- oyatlar dalili bilan gavdalangan va ushbu ruboiy bilan yakunlanadi.

*Kahf ahlig ‘a yuzlandi adu qayg ‘usi,
Bo ‘ldilar agarchi g ‘orning mahbusi.*

¹⁴ Сайфи Саройи “Гулистони бит-туркий”. Тошкент F.Гулом номидаги Адабиёт ва санъат нашриёти 1986.

¹⁵ “Ал-Каҳф” сурасининг 22-оятидан, яъни “Хали улар: «Учтадирлар, итлари тўртингилари»dir, дерлар. Ва: «Бештадирлар, итлари олтингилари»dir, деб гайбга тош отарлар. Ва: «Еттитадирлар, итлари саккизингилари»хам, дерлар. Сен: «Роббим уларнинг саноғини яхши билгувчи»dir. Уларни оз киши билур», дегин“

¹⁶ “Ал-Каҳф” сурасининг 25-оятидан, яъни “Ва қаҳфларида уч юз йил қолдилар ва тўққиз йил зиёда хам қолдилар. (Йигитлар қаҳфларида шамсий йил хисоби бўйича уч юз йил, қамарий йил хисоби бўйича уч юз тўққиз йил қолдилар. Чунки шамсий юз йил қамарий бир юз уч йилга тўғри келади, деган тафсирчиларимиз хам бор. Бу хулоса уларнинг ўз ижтиходалари»dir. Чунки Қуръони каримда хам, суннати набавияда хам бу хақда, яъни, шамсий ва қамарий йил хисоби ушбу оятда эътиборга олингани хақида аниқ маълумот йўқ. Шунинг учун оятда қелганини ўз ҳолича кабул килган маъкул.)”

وَلِتُّبْرُوا فِي كَهْفِهِمْ ثُلَّتْ مَانَةٌ سِنِينَ وَأَزَادُوا تِسْعًا

*Chun ko ‘zlari erdi uyquning mamlusi,
Ham oqibat etti adam ul uyqusi¹⁷.*

Navoiy voqeа xususida nasriy matnda Qur’он oyatlaridan iqtiboslar keltirib, ruboiyda esa “Kahf”, “Yunus” va “Maryam” suralarida keltirilgan bashariyatning dinsizlikka qarshi kurash g‘amini Daqyonus uqubati hamda yahudiy va nasroniy qavmi Iso xususida ixtilos qilganliklari haqidagi ma’lumotlar mohiyatini xalqona sodda tilda ifodalaydi.

Hazrat Navoiyning tarixiy-memuar ruhda yozilgan “Vaqfiya” asarida nasriy matnlar orasida jami 34 ta nazmiy matn keltirilib, ulardan 16 tasi ruboiy, 2 tasi masnaviy, 8 tasi nazm, 1 tasi bayt deb nomlangani, “Tarixi anbiyo va hukamo”dagi she’riy parchalar shoirning hayot tajribalari, donishmandlar hikmati asosida maydonga kelgan falsafiy-axloqiy mazmundagi hamda pand-nasihat xususiyatlariga molik masnaviy, bayt, ruboiy va qit’a, nazm va she’rlardan iboratligi va ularning ayrimlari bevosita Alisher Navoiy ijodiga mansub bo‘lsa, ayrimlari mashhur hikmatning Navoiy tomonidan nazmlantirilgan she’riy bayoni ekanligi bayon qilinadi. “Tarixi anbiyo va hukamo” asarida jami 160 misra nazmiy matn keltirilgan. Asarda keltirilgan 53 ta nazmiy matndan 19 tasi ruboiy, 1 tasi masnaviy, 2 tasi she’r deb nomlansa-da, qit’a kabi juft misralari o‘zaro qofiyadosh bo‘lib kelgan, qolgan 29 tasi she’r, 1 tasi bayt va 1 tasi nazm deb nomlangan. “Tarixi muluki Ajam” asarida jami 51 ta nazmiy matn keltirilgan. Shulardan 2 tasi masnaviy, 49 tasi she’r deb berilgan. She’rlarning aksariyati 4 misralik, ayrimlar 2 misradan iborat. Shoirning nasriy asarlaridagi badiiy xulosasi bo‘lgan nazmiy matnlar muallif g‘oyaviy maqsadini yanada ta’sirchanroq, yanada yorqinroq ifodalashga xizmat qilgan. She’riy parchalarning ko‘pchiligi to‘rtlik shaklida bo‘lib, go‘zal badiiy san’atlar uyg‘unligida asarlarning o‘ziga xos jozibadorligini ta’minalash uchun xizmat qilgan. Ayniqsa, asarlarning g‘oyaviy mazmuni ulardagи she’riy parchalarda qofiya san’atlari va unsurlarining ishlatsihi natijasida yanada ta’sirchan ifodalangan.

“Munshaot” Navoiyning maktublar guldstasi bo‘lib, XV asr muloqot shaklining shohidlaridur. Asarda keltirilgan maktublar yuksak madaniyat bilan yozilib, masnaviy, ruboiy, qit’a, bayt deb sarlavhalangan 96 ta nazmiy matn bilan ziynatlangan. She’riy matnlar maktublar mazmunini to‘ldirish, ularning ma’no qirralarini ochib berish maqsadida keltirilgan. Maktublarning ba’zilarida shoirning hasbi holi, ba’zilarida kimgadir pand-nasihat yo boshqa mavzular qalamga olingan.

Alisher Navoiy nasrining gultoji, shubhasiz, “Mahbub ul-qulub” asaridir. Badiiy ijodga irfoniy tafakkur bilan yondashgan Hazrati Navoiy “Mahbub ul-qulub”ida nasriy va nazmiy matnlar orqali chin musulmonlik farzi va komil inson ma’naviyatini shakllantirish g‘oyasining ma’rifiy andozasini yaratgan. Donishmand shoir bu asaridagi she’riy matnlar bilan masnaviy, ruboiy, qit’a, fard janrining rivojiga ham beqiyos hissa qo‘shdi.

¹⁷ Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.8: Тарихи анбиё ва хукамо.. – Т.:Faafur Fулом номидаги НМИУ, 2011. – Б. 594.

Alisher Navoiyning deyarli barcha nasriy asarlarida turli shakl va mazmundagi she'riyat namunalari o'z ifodasini topgan. Bu haqda akademik B.Valixo'jayev shunday yozadi: "Alisher Navoiyning "Mahbub ul-qulub", "Munshaot", "Vaqfiya", "Tarixi anbiyo va hukamo", "Tarixi muluki Ajam" kabi nasriy asarlarida she'rning turli nav'laridan (masnaviy, ruboiy, qit'a, fard) foydalanilgan. Har bir nasriy asarda bahs yuritilayotgan mavzuga munosib va muvofiq ravishda ana shunday she'rlar keltirilgan. Alisher Navoiyning o'zbek tilidagi she'riyati o'rganilayotgan vaqtida bu manbalardagilar ham nazarda tutilmog'i ma'qul"¹⁸.

Bunday she'rlar nasriy bayonni izohlash yoki kuchaytirish, shoir hasbi holini bayon etish, shoh vasfi, asar yozilish vaqtি-tarixini ifoda etish kabi mavzularga bag'ishlangan. Navoiyning nasriy asarlari tarkibida kelgan she'riy parchalar ijodkorning g'oyaviy maqsadini ro'yobga chiqarishga xizmat qilgan va mutafakkir nasr va nazm uyg'unligida yaratilgan asarlarni har tomonlama kamolot bosqichiga olib chiqdi.

"Mahbub ul-qulub"даги комиллик концепсијаси ifodasida nasr va nazm sintezining o'rni" deb nomlangan uchinchi faslda Alisher Navoiyning "Mahbub ul-qulub" asari hayotda ko'rgan-kuzatganlarini teran tahlildan o'tkazib, muayyan xulosalar chiqargan donishmand adibning kelgusi avlodlarga qoldirgan bebafo ibratnomasi ekanligi bayon qilinadi.

Alisher Navoiy "Mahbub ul-qulub"ni barcha asarlari saodatining kaliti sifatida yaratar ekan, unda nasr va nazm sintezidan foydalanadi. Asarning uch qismidagi fasllar, boblar, tanbehlardagi nasriy va nazmiy matnlar orqali o'zining hayot haqidagi, o'zi yashagan jamiyatdagi mavjud tabaqalarning fe'l-atvori, jamiyatda tutgan o'rni va vazifalari, o'z burchiga halol, to'g'ri munosabatda bo'lishi kerakligi, komillikka intilish, kamolot bosqichlari, qalban poklanish, tanni emas, ruhni boyitish, iymon, odamiylik to'g'risidagi mulohazalarini kelajak avlod uchun yozib qoldirdi. Asarning asosiy g'oyasi komillik sirlari, Qur'oni karimning umuminsoniy-umumbashariy ahamiyatga ega bo'lgan ilmiga, Rasululloh hadislariga amal qilish sunnati ma'rifikatiga undashdan iboratdir. Navoiy uchun tom ma'nodagi komil inson Muhammad alayhissalom va undan keyin naqshbandiya tariqatining uch buyuk siymosi – Bahouddin Naqshband, Xoja Ahrori Vali va Abdurahmon Jomiylar bo'lganligi yoritib o'tilgan. "O'zbek adabiyotida Muhammad alayhissalom xususida Alisher Navoiy kabi "ko'b" va "xo'b" yozgan shoir bo'lmasa kerak. Navoiyning hayotida naqshbandiya tariqatining uch buyuk siymosi – Bahouddin Naqshband, Xoja Ahrori Vali va Abdurahmon Jomiylar katta o'rin tutgan. Navoiy idealidagi komil insonlar birinchi navbatda xuddi shu uch buyuk avliyo edi"¹⁹.

"Mahbub ul-qulub" asari komil inson axloqi va uning tarbiyasiga oid muhim manba hisoblanadi. Asarning ikkinchi qismida bashariyat, jamiyat kamoloti uchun inson qanday fazilatlarga ega bo'lishi kerakligi va insonni ma'naviy barkamol etadigan yaxshi fe'llar hamda uni tuban qiladigan yomon fe'llar kasofati haqida

¹⁸ Б.Валихўжаев Мумтоз сиймолар. А.Қодирий номидаги халқмероси нашриёти. Тошкент. 2002 . – Б 90.

¹⁹ Э.Очилов Навоий идеалидаги комил инсонлар. Ўзбек тили ва адабиёти журнали 2001.5-сон.

ma'lumotlar berilgan. Komillikka erishish yo'llari tasavvufiy qarashlar tamoyilida ko'zdan kechiriladi. Bu birinchi va ikkinchi bo'limlarning ma'naviy jihatdan bir-biri bilan bog'liqligini ko'rsatadi.

Navoiy – orif, irfoniy bilimlar sohibi hisoblanadi. "Mahbub ul –qulub" asari Alisher Navoiy irfoniy - tasavvufiy qarashlarining mevasi bo'lib, asarning ikkinchi qismidagi 10 ta bobda komillikka yetishishning 10 ta maqomotining asl mohiyati, ma'rifati to'la ochib berilgan. Navoiy ijodining o'zak masalalaridan hisoblanmish tavba, zuhd, tavakkul, qanoat, sabr, tavozu' (xoksorlik) va odob, zikr, tavajjuh, rizo, ishq kabi tushunchalarning irfoniy-axloqiy talqini keltirilgan. Har bir bobda ruhiy tarbiyaning muhim bosqichlari hisoblanmish ushbu o'nta insoniy fazilatning asl mohiyati shayxlar va tarixiy shaxslar tasviridagi ibratli hikoyatlar bilan dalillangani yoritiladi.

Tadqiqotning "**Mahbub ul-qulub**"ning sintetik xususiyatlari" deb nomlangan ikkinchi bobi ikki faslga bo'lib tadqiq qilinadi. Bunda, asosan, asar matni, she'rlarning lirik chekinish sifatidagi o'rni, nazmiy matnlar miqdori e'tiborga olinadi. Bobning "*Ijtimoiy tabaqalar zikrida nasriy va nazmiy matnlarning o'zaro mutanosibligi*" deb nomlangan birinchi faslida "Mahbub ul-qulub" mutafakkirning nasriy asarlari sirasiga kiritilgan bo'lsa-da, Navoiy nazmiyotining ham betakror durdonalarini o'zida mujassam etganligi, shoir nasriy matnlardan so'ng masnaviy, ruboiy, qit'a, fard kabi kichik she'riy janrlardan asar mohiyati va ta'sirchanligini ochib berish maqsadida o'rinli foydalanganligi, asarning tuzilishi, yoritilgan mavzular mohiyati va donishmandning falsafiy qarashlariga asosan o'zaro bog'liq 3 qismdan tarkib topganligi haqida atroflicha mulohazalar yuritiladi.

Asarda nasriy va nazmiy matnlar o'zaro mutanosib bo'lib, she'riy parchalar goh yuqorida bildirilayotgan fikrni mantiqan davom ettirsa, goho o'sha fikrlarning muhim joylarini nazmda takrorlab, ta'kidlab keladi. Birinchi qismda 1-, 5-, 6-, 8-, 10-, 29-, 35- fasllar oxirida 1 tadan masnaviy, 6-, 7-, 12-, 14-, 19-, 24-, 31-fasllar oxirida 1 tadan qit'a, 9-, 13-, 16-, 20-, 39-, 40-fasllar oxirida 1 tadan ruboiy va 4-, 7-, 9-, 11-, 15-, 17-, 18-, 21-, 23-, 25-, 26-, 27-, 28-, 32-, 33-, 36- fasllar oxirida 1 tadan bayt deb nomlangan fardlar o'rin olgan. 30-faslda 4 misralik bayt deb nomlangan she'riy matn, 22-, 34-, 38-fasllardan so'ng nazm deb nomlangan 4 misralik she'riy matnlar keltirilgan.

Xullas, bu qismda o'z zamonasidagi 40 dan ortiq toifa vakillarining jamiyatdagi vazifasi, fe'l-atvori, ahvoli haqida fikr yuritiladi. Bularning ichida shohdan gadogacha bo'lgan tabaqa vakillarini uchratish mumkin. Navoiy ularning fazilatlari va kamchiliklarini goh tanqidiy, goh ijobiy, goh nafrat bilan tasvirlaydi va fikrlarini dalillash maqsadida har bir toifaga berilgan tavsifdan so'ng she'riy matn keltiradi. Birinchi qismda jami 40 ta nazmiy matn keltirilgan.

Demak, bu qismda bayon etilgan mulohazalar Alisher Navoiy hayotiy tajribalarining umumlashmasi bo'lib, ularda odamlarning ogohlilik va sabr bilan saboq olishi, vatan, xalq, jamiyatga xizmat qilish uchun komillikka erishishi, komil inson bo'lishi lozim ekanligi ta'kidlanadi. "Mahbub ul-qulub" asarining ikkinchi qismida o'n bitta hikoyatdan so'ng 1 ta masnaviy, 3 ta qit'a, 4 ta ruboiy, 14 ta fard

keltirilgan. Bu bobda asosan nasriy matnlardan so‘ng, ba’zi o‘rinlarda nasriy matnlar orasida 22 ta nazmiy matn keltirilgan.

“Mahbub ul-qulub”ning “Mutafarriqa favoyid va amsol surati” (“Turli foydali o‘gitlar va masallar”) deb nomlangan uchinchi qismida Navoiy to‘g‘ridan-to‘g‘ri o‘quvchiga murojaat qilib, 127 ta tanbehdha pand-nasihatlar orqali ma’naviy kamolot sirlarini bayon qiladi. Ushbu tanbehlarda buyuk mutafakkirning inson va uning sajiyasi, ilohiy ma’rifat bilan bog‘liq masalalar qalamga olingan. Nasriy matnlardagi har bir jumla o‘zaro qofiyadosh bo‘lib saj’da yozilishi unga alohida badiiy nafosat bag‘ishlagan. Asardagi 1-, 2-, 3-, 4-, 6-, 7-, 8-, 11-, 12-, 13-, 14-, 15-, 16-, 19-, 20-, 21-, 22-, 23-, 53-, 54-, 55-, 64-, 95-, 109-, 110-, 111-, 112-, 113-, 114-, 115-, 116-, 117-, 118- tanbehlar o‘zaro qofiyalangan nasriy jumlalardan iborat. Qolgan barcha tanbehlar nasr va nazm yo‘lida yozilgan va nasriy matnlardan so‘ng 95 ta nazmiy matn keltirilgan. Ayrim tanbehlar faqat nasriy matnlardan iborat bo‘lib, saj’ – qofiyali nasrda yozilgan va mansuralarga xos unsurlar bor. Xotimada esa 4 ta nazmiy matn keltirilgan.

Bobning 2-fasli “*Tanbeh va hikoyatlarda nazmiy matnlar poetikasi*” deb nomlanadi. “Mahbub ul-qulub”da Qur‘on va hadislardagi g‘oya nazmiy misralarda ma’no va mazmuni saqlangan holda ta’sirli va jarangdor bo‘lib xalq qalbiga kirib boradi. Asar tarkibidagi nazmiy matnlar nasriy matnlarga mos bo‘lib, ular o‘rtasida o‘zaro mantiqiy bog‘liqlik ham mavjud. She’riy parchalarda iqtibos qilingan oyat va hadislar ham asarning ruhiga mos ravishda tanlangan.

“Mahbub ul-qulub” asarining ikkinchi qismida nazmiy matnlarning joylashishi o‘zgacha, ya’ni she’riy matnlar nasriy matnlardan orasida uchraydi. Bu qismda dastlab tasavvufiy atamalarning sharhi, nazm, misol tariqasida keltirilgan hikoyat va uning xulosasidan so‘ng yana nazm keltirilgan. Birinchi she’riy matn o‘zidan oldingi tushunchaning xulosasi sifatida berilgan bo‘lsa, ikkinchi nazmiy matn hikoyatning yakuni bo‘lib xizmat qilganligi asoslanadi.

Alisher Navoiy “Mahbub ul-qulub” asarining tuzilishini belgilovchi asosiy badiiy xususiyatlaridan biri nasr bilan nazmnning bирgalikda ishlatilganligidir. Donishmand adib nasriy matnlarda o‘zining hayot nazariyasini yaratgan bo‘lsa, nazm bilan o‘z fikrlarining xalqqa oson va tez yetib borishini ta’minladi.

Navoiyning bu asarida nazm asosan ikki maqsadda:

1. Nasriy bayonda bildirilgan fikrni xulosalash, yakunlash uchun;
2. Asardagi hikoyatlar kabi asarning badiyiligini ta’minlash, muallifning g‘oyaviy niyatini, ruhiy holatini yanada kuchaytirib, ta’sirchan ifodalash uchun keltirilgan.

Asar muqaddimasida jami oltita nazmiy matn mavjud (qit‘a, masnaviy, ruboiy, fard) bo‘lib, 14 bayt (28 misra)dan iborat. Birinchi qismda 8 ta ruboiy, 7 ta qit‘a, 9 ta masnaviy, 16 ta fard keltirilgan bo‘lib, 70 bayt (140) misra. Ikkinchi qismda 4ta ruboiy, 3ta qit‘a, 1ta masnaviy, 14ta fard keltirilgan - 30 bayt (60 misra). Uchinchi qismda 7 ta ruboiy, 18 ta qit‘a, 14 ta masnaviy, 56 ta fard – 135 bayt (270 misra). Xotimada 1 ta ruboiy, 2 ta fard, 1 ta ta’rix she’r keltirilgan – 6 bayt (12 misra)dan iborat bo‘lib, asarda jami: 255 bayt nazmiy matn keltirilgan.

“Mahbub ul-qulub” asaridagi she’rlarning janri va hajmini jadval asosida quyidagicha ko‘rsatish mumkin:

№	Janrlar	Muqaddima	1 q	2 q	3 q	Xotima	Umumiy soni	Bayt
1.	Masnaviy	2	9	1	14		26	60
2.	Ruboiy	1	8	4	7	1	21	42
3.	Qit'a	2	7	3	18		30	62
4.	Fard	1	16	14	56	2	89	89
5.	Ta'rix					1	1	2
Jami		6	40	22	95	4	167	255

Asardagi turli janrlarda yozilgan she'rlarning umumiy soni 167 ta bo'lib, 510 misrani tashkil etadi.

Navoiyni anglash uchun Tasavvuf va Qur'on oyatlaridan, islomdan xabardor bo'lishlik zaruriy ehtiyojimizga aylanib bormoqda, chunki Navoiy botiniy latif ruh orqali Farididdun Attor, Bahouddin Naqshband, Xoja Ahror Vali, Abdurahmon Jomiy kabi ilohiy ruh sohiblariga bog'langan. Naqshbandiya sulukining yetuk ulamolaridan biri, olim va shoir Abdurahmon Jomiydan ilohiyot, tasavvuf ta'limoti va tarixi, badiiy ijodning nazariy masalalaridan saboq olgan va maslakdosh bo'lgan. Hali 5-6 yoshligidanoq Qur'onne mutolaa qilganligi "Majolis un-nafois" asarining ikkinchi majlisida berilgan va Sharafuddin Ali Yazdiy bilan suhbat ma'lumotlar bayonida aytib o'tilgan. Ham nasrda, ham nazmda birdek yuksak saviyali asarlar yarata olish har kimga ham nasib etavermaydi. Alisher Navoiy dahosi buyukligining yana bir jihat shundaki, bu pokiza ruh sohibiga har ikkala shaklda ham tengsiz asarlar yarata olish iste'dodi Ollohnning buyuk in'omi edi.

Xalq og'zaki ijodidan ta'sirlangan Navoiy "Mahbub ul-qulub"ida bu ijod namunalaridan, ayniqsa, xalq maqollaridan keng foydalandi, ularning mazmunini she'riy parchalarga singdirdi va o'zi ham xalq maqollariga monand ko'pgina fardlar yaratdi, ularning ko'pchiligi hozir maqolga aylanib ketgan.

Dissertatsiyaning "**Mahbub ul-qulub**"dagi she'riy matnlar poetikasi" deb nomlangan uchinchi bobning "She'riy parchalarning janriy xususiyatlari" nomli birinchi faslida "Mahbub ul-qulub"ning uch qismida jami 21 ta ruboiy, 30 ta qit'a, 26 ta masnaviy, 89 ta fard, 1ta ta'rix - she'r - besh xil janrdagi lirik asarlar kiritilganiga urg'u beriladi. Ruboiy, masnaviy, qit'a, fard va ta'rix she'rlarning janriy xususiyatlari, asarda joylashish o'rni, badiiyati tahlil qilingan.

Alisher Navoiyning "Mahbub ul-qulub" asaridagi barcha janrlar axloqiy-didaktik va ma'rifiy ahamiyatga ega. Birinchi qismning o'n to'rtinchi fasli mudarrislar zikrida bo'lib: "Mudarrisning kerakki, g'arazi mansab bo'lmasa va bilmas ilmni ayturg'a murtakib bo'lmasa va xudnamolig' uchun dars havzasin tuzmasa va xudsitonlig' uchun takallum va g'avg'o ko'rguzmasa", - deya ta'kidlanadi hamda quyidagi qit'a xulosa sifatida keltiriladi:

*Har ne aytur bo 'lsa Xudovu Rasuldin
Andin so 'ng o 'lsa mujtahidu avliyo so 'zi.*

*Andin kishi ne kim eshitur va yoki o'rganur
Bo'lsa Xudo so'zi, yo'q esa, Mustafo so'zi*²⁰.

Ushbu qit'a mav'iza xarakterga ega bo'lib, hamd va na't mavzulari ifodalangani bilan juda katta ijtimoiy-ma'rifiy ahamiyatga ega. Uning sharhida Ollohnning ismlaridan biri bo'lmish Ilm mudarrislarning asosiy fazilati va vazifasi ekan, ikki olam bilimi avvalo Olloh va uning Rasulidandir. Navoiy butun olam ilmlari Ollohnning sir-u asrorlarining ro'yobi uchun xizmat qilishiga ishora qilgan. Ikki olam sarvari Payg'ambar (s.a.v.) nuri javhari nurimuhammadiyaning badiiy talqiniga ham Ollohnning suyukli nabiysi Mustafo nomining e'tirofi bilan urg'u berilgan. Undan keyin esa anbiyolar ilmiga merosxo'r mujtahid-u avliyolar keltirilib, solik martabalari tasnif etilmoqda hamda kishining eshitgani, ko'rgani, o'rgangani, amali Olloh ilmi va Mustafo ma'rifati, sunnati ekanligi yuksak badiiyat bilan ta'kidlanmoqda.

Qit'ada juft misralar, ya'ni ikkinchi va to'rtinchli misralar o'zaro qofiyalangan b-b ("avliyo" – "Mustafo"). Toq misralar qofiyalanmay ochiq qolgan a-d, "o" cho'ziq unli raviy bo'lib kelgani uchun muqayyad qofiyaga kiritish mumkin. "So'zi" so'zi esa radif bo'lib kelgan. Bu qit'ada shoir talmih va tanosib san'atlaridan o'rinli foydalangan. Birinchi misrada Xudo, Rasul so'zlari, to'rtinchli misradagi Xudo va Mustafo so'zlari Olloh va payg'ambarga ishora qilgani uchun talmih san'ati yuzaga kelgan. Tanosib – baytda, umuman, she'r bandlarida bir-biriga aloqador tushunchalarni anglatuvchi so'zlarni qo'llash orqali hosil qilingan. Masalan, mujtahid, avliyo so'zlari bir-biriga bog'liq tushunchalardir.

"She'rlarning vazniy xususiyatlari" deb nomlagan ikkinchi faslda asardagi she'rlar asosan aruz vaznida yozilganligi ta'kidlanib, Navoiy mumtoz poetika va aruz bilimdoni ekanligiga urg'u beriladi. "Mahbub ul-qulub" asaridagi she'riy matnlar aruzning turli-tuman bahrlarida yozilganligi va Navoiy vazn tanlashda Sharq poetikasining bu boradagi qarashlari, ya'ni she'rmning mazmunidan kelib chiqqanligi dalillanadi. Asardagi she'riy matnlarning vazni aniqlangan va misollar bilan asoslangan.

Asar muqaddimasi basmala ila hamd, na't-me'roj, mav'iza xarakterdag'i irfoniy she'riy parchalarga ega bo'lib, Ollohnning sifatlari madh etilgan hamd badiiyatida ramali musammani maqsur (foilotun foilotun foilon – V -- / – V -- / – V -- / – V ~) vaznida bitilgan 1 ta 6 misralik qit'ai kabir keltiriladi:

*Qodirekim, qudratidin muncha yuz amri g'arib,
Bo'lsa har soatda mavjud andin ermastur ajib...[450]*

Asar tarkibida keltirilgan 10 ta fard ham aynan shu vaznga mos kelishi misollar bilan ko'rsatilgan.

"Mahbub ul-qulub" asarida keltirilgan masnaviyarning aksariyati hazaj bahrida yozilganligi dalillangan. Na't-me'roj badiiyati esa aruzning hazaji musaddasi maqsur-mahzuf (V -- / V -- / V- ~ Mafoiylun mafoiylun mafoiyl) vaznidagi masnaviyda yozilib, ikkinchi baytining dastlabki misrasi

²⁰ Алишер Навоий - "Махбуб ул-қулуб", Ўз.Матбуот ва ахборот агентлиги F.Фулом номидаги нашриёт матбаса ижодий уйи, Тошкент - 2011, 9-жилд . – Б .463. (Кейинги мисоллар ҳам айни нашрдан олинниб, саҳифаси қавс ичига кўрсатилади.- Т.Д.)

vaznida bitta hijo yetishmasligi ko‘zga tashlanadi. Husayn Boyqaro madhi uchun “Shohnoma”larga xos bo‘lgan mutaqorib bahri tanlangan. Ushbu qismda mav’iza didaktik mavzudagi she’riy parchalar hazaji musaddasi axrab vaznida yozilgan ruboiy janrida bo‘lib, turkiy she’riyatning qofiya va radif unsurlaridan ham foydalanilganini kuzatishimiz mumkin. Asardagi ruboilyar hazaj bahrida yozilgan. Vaznni aniqlash uchun ,avvalo, ruboiy misrasining qaysi shajara vaznlarida bitilganligi belgilab olingan. Qit’ a janri uchun qat’iy vaznlar belgilab qo‘yilmagan, shuning uchun bu janr erkin bo‘lib, aruzning istalgan vaznida yaratilishi mumkin. “Mahbub ul-qulub”dagi qit’alar ramal va hazaj bahrlarida yozilganligi misollar bilan asoslangan.

“Mahbub ul-qulub”dagi fardlar asosan ramal va hazaj bahrlarida bo‘lib, ba’zi fardlar rajaz, hafif va mujtass bahrlarida ham bitilgan. Quyidagi fard esa shoir asarlarida an’anaviy mavzulardan biri kotib mazamatida ramali musammani maqsur (– V – – / – V – – / – V – – / – V ~ foilotun foilotun foilon)da bitilgan.

*Qaysi bir kotibki, ul so ‘zga qalam surgay xilof,
Ul qaro yuzluk boshi bo ‘lsun qalam yanglig‘ shikof[466].*

Asarda mutaqorib, hazaj va ramal bahridagi she’riy matnlar salmoqli o‘rin egallaydi. Jumladan, “Mahbub ul-qulub”da keltirilgan masnaviyalar mutaqorib, hazaj va ramal bahrlarida yozilgan. 67-tanbehning xulosasi bo‘lib kelgan quyidagi masnaviy mutaqoribi musaddasi maqsur (faulun faulun faul V – – / V – – / V – – / V ~) vaznidadir.

*Ne so ‘zdinki, yetgay birovga g ‘ubor,
Ne lozimki, sen qilg ‘asen oshkor.
Qo ‘yaberki, qilsun ayon dushmani.
Ki, bordur adovat aduvning fani [524].*

Xotima o‘rnida keltirilgan asarning yozilish tarixi ifodasini topgan (ta’rix moddasi - «Xush» so‘zi) ta’rix – she’r ham mutaqorib bahri (*faulun faulun faulun faulun* V – – // V – – // V – – // V – –) da yozilgan.

Navoiy she’riyatida (devonlarida) bo‘lgani kabi “Mahbub ul-qulub”dagi she’riy matnlarda ham aruzning rang-barang (ramal, hazaj, mutaqorib, rajaz, hafif, mujtass)bahrlaridan foydalanilgani parchalarda dalillangan.

“She’rlarning badiiy ifoda poetikasi: qofiya va badiiy san’atlari” deb nomlangan uchinchi faslda shoirning qofiya va radif qo‘llashdagi mahorati she’riy baytlar orqali tahlil qilinib, shoirning badiiy san’atlardan foydalanishiga e’tibor qaratiladi.

Alisher Navoiyning qofiya qo‘llash mahorati “Mahbub ul-qulub” asarida eng yuksak cho‘qqiga yetgan desak, mubolag‘a bo‘lmaydi. Asardagi nasriy matnlar musajja’ (saj’li nasr)ning eng betakror namunasidir. Ularda mansuralarga xos unsurlar bor. “Mahbub ul-qulub” da nasriy matnlardagi jumlalar xuddi she’rdek o‘qiladi. Har bir jumla o‘zaro qofiyadosh qilib tuzilgan. Ba’zi o‘rinlarda har bir so‘z o‘zaro qofiyadosh bo‘lib kelganligiga misollar keltirilgan. Navoiyning qofiya qo‘llash mahorati bilan bog‘liq yana bir jihat – zulqofiyatayn, zulqafoviy va

tarsi’ san’atini ishlatalishda namoyon bo‘ladi. Asardan o‘rin olgan 21 ta ruboiydan 15 tasi taronayi ruboiy a-a-a-a, 6 tasi oddiy ruboiy a-a-b-a tarzida qofiyalanishi va 21 ta ruboiydan 17 tasi muqayyad qofiyaga, 4 tasi mutlaq qofiyaga misol bo‘lishi asoslangan.

Birinchi qism o‘n uchinchi fasldagi ruboiyda “raqam”, “kam”, “naam”, “qalam” so‘zlari o‘zaro ohangdosh sanaladi, “m” tovushi tirkak tovush bo‘lib kelgan. Qofiya raviy bilan tugallanganligi uchun muqayyad(qaydli) qofiyadir. Raviy, daxil, qayd, ridf va ta’sis muqayyad qofiya unsurlari hisoblanadi. Baytlardagi qofiyadosh so‘zlarda ”a” ishbo²¹ bo‘lib kelgan.

*Muftikim, ishiga muzd olib qilsa raqam,
Muzd ortuq esa, mayl kerak qilg‘ay kam,
Fatvoda chu bo‘ldi muzd uchun “lo” vu “naam”.
Qilmoq kerak ul qalamzan ilgini qalam[462].*

Shuningdek, o‘ttiz to‘qqizinchi fasldagi: “Rindeki, fano jomini tortar payvast”, qirqinchi fasldagi: “Yo rabki, fano qushin romim ayla”, ikkinchi qism birinchi bobdagi: “Haqdin angakim, yetti inoyat vaqt”, to‘rtinchi bobdagi: “Har kimki, qanoat tarafi nisbati bor”, o‘ninch bobdagi: “Bu yerga yetursa bandasin lutfi iloh”, uchinchi qism 77-tanbehdag: “Iyd oqshomi tifl ilgida chapu rost hino”, uchinchi qism 90-tanbehdag: “Iymong‘a erur nishon hayo birla adab”, uchinchi qism 105-tanbehdag: “Ahhbob, yigitlikni g‘animat tutunguz”, uchinchi qism 106-tanbehdag: “Chun ketti yigitliku uzoldi qariliq” va “Afsuski, umri navjavonlig‘ ketti”, uchinchi qism 107-tanbehdag: “Kimni bu yo‘l qat‘ig‘a soldi taqdir”, uchinchi qism 108-tanbehdag: “Yorabki, bu qavmkim erur xizrqadam”, uchinchi qism 127-tanbehdag: “Bu nomaki, xomasiga qilding maktub” deb boshlanuvchi ruboilar ham taronayi ruboyni yuzaga keltirgan.

Asar tarkibida keltirilgan ruboilyardan 6 tasi ruboysi xosa oddiy ruboiy hisoblanadi, ya’ni bu ruboilar a-a-b-a tarzida qofiyalangan. Masalan, Birinchi qism to‘qqizinchi fasldagi ruboiyda: Ul qavmdin a‘juba xaloyiq **bo‘lmas...** “bo‘lmas”, “to‘lmas”, “o‘lmas” so‘zlari; O‘n oltinchi fasldagi ruboiyda: A‘lolaridur nedinki dersen **a‘lo...** “a‘lo”, “adno”, “avlo” so‘zlari; Ikkinci qism yettinchi bobdagi: Mayxona jam’iki erur **bodaparast...** ruboysida “bodaparast”, “badmast”, “payvast” so‘zlari ohangdosh bo‘lib to‘rt misradan uchinchisi qofiyalanmagan.

Bobda asardagi masnaviy, qit’a, fard janridagi she’rlarning qofiyalanishiga ham misollar keltirilgan. “Mahbub ul-qulub” asari tarkibida kelgan she’riy misralarning qofiyasi, qofiya san’atlarining o‘zi bir katta tahlilga sazovordir. Navoiy asar tarkibida kelgan she’rlarda, asosan, qisqa radiflardan foydalanganligiga e’tibor qaratilgan.

Fasl davomida Navoiyning badiiy mahorat qirralari ochib berilib, she’riy matnlardagi iqtibos, talmih, tanosib, tamsil, tashbih, hall, aqd, tazod, ishtiqoq singari she’riy san’atlar ifodasi matniy misollarda yoritilgan. Badiiy san’atlarning serjiloligi orqali poetik mukammallikka erishilgan va asar g‘oyasi ochib berilgan.

²¹ Raviydan oldin kelgan qisqa unli (D.T.).

Baytlarda badiiy san'atlarning biri ikkinchisi bilan mushtaraklikda, qo'shaloq qo'llanilib, biri orqali yuzaga keltirgan muhim badiiy fikr, ikkinchisi orqali rivojlantiriladi. Bu misollar orqali nasriy matndagi fikrlar nazmda yanada ta'sirchan qilib ta'kidlanganligini ko'rishimiz mumkin.

"Mahbub ul-qulub" Alisher Navoiyning boshqa nasriy asarlari singari XV asr nasrining badiiyatlari asosida yozilgan, shuning uchun unda saj' va turli badiiy san'atlar, hikoyatlar, turli iqtiboslar, she'riy parchalar mohirlik bilan ishlataligan.

XULOSA

1. Alisher Navoiy turkiy va fors-tojik adabiyotida nasr va nazm uyg'unligida yaratilgan asarlarni chuqur o'rganib, o'sha an'analar ruhida ijod etdi. Turkiy nasr taraqqiyoti, nasr va nazm uyg'unligida asarlar yaratish an'anasi kamolot darajasiga yetkazdi. Mutafakkirning deyarli barcha nasriy asarlarida turli shakl va mazmundagi she'riyat namunalari o'z ifodasini topgan. Navoiy asarlarida nasr va nazm ham g'oyaviy, ham badiiy, ham uslubiy jihatdan uzviy bog'liq holatda mukammallikni gavdalantiradi. Kichik she'riy janrlar nasriy bayonda ma'lum maqsadlarda fikrni dalillash, ta'kidlash, xulosalash, muallifning mazkur asarlaridagi g'oyaviy niyatini yanada badiiy ta'sirni oshirish uchun qo'llangan.

2. "Mahbub ul-qulub" asari – milliy-ma'naviy axloqning ajoyib namunasi, muallif badiiy nasri va nazmiy sintezining eng go'zal durdonalaridan biri. Unda shoirning uzoq yillik hayotiy xulosalari va tajribalari o'ta ta'sirchan usulda ham nasr, ham nazm orqali bayon etilgan. Asar Alisher Navoiyning axloqiy-falsafiy, ta'limiy-didaktik, ma'rifiy qarashlarini badiiy jihatdan aks ettirganligi bilan yuksak ahamiyatga ega. Asarda keltirilgan nazmiy matnlar nasriy matnlar bilan mutanosib bo'lib, goh nasriy matnning xulosasi, gohida esa nasrda aytilgan fikrni nazmda takrorlab, kuchaytirib ifodalashga xizmat qilgan.

3. Sharq mumtoz adabiyotining nasr va nazm uyg'unligida yaratilgan namunalaridan farqli o'laroq, "Guliston"da Sa'diy nasrda sodda ifoda bayonini tutib, iqtiboslarni nazmda keltirish uslubini qo'llagan bo'lsa, Navoiy "Mahbub ul-qulub" nasrida aksari holda tashbih, talmih va, ayniqsa, iqtibos san'ati sharhidan unumli foydalangan, nazmiy matnlar esa ifodalangan fikrning davomi sifatida berilgan va mutafakkirning ilgari surgan g'oyalari qaymog'i xalqqa sodda, ta'sirchan yetib borishini ta'minlagan.

4. Navoiy "Mahbub ul-qulub"ida nasriy va she'riy matnlar orqali chin musulmonlik farzi va komillik konsepsiyasini shakllantirish g'oyasini ilm-u ma'rifikatning badiiy talqinlarida ilgari surgan. Donishmand shoir bu asaridagi she'riy matnlar bilan masnaviy, ruboiy, qit'a, fard janrining rivojiga ham beqiyos hissa qo'shdi. Nasr va nazm uyg'unligida yaratilgan "Mahbub ul-qulub" asarining uch qismida jami besh xil janrdagi lirik asarlar: 21 ta ruboiy, 30 ta qit'a, 26 ta masnaviy, 89 ta fard (hikmat), 1 ta ta'rix- she'r, 13 ta hikoyat keltirilgan. Asarda jami 167 ta she'riy matn keltirilgan bo'lib, ularning hajmi 510 misrani tashkil etadi.

5. Navoiy komil inson axloqi haqida mulohaza yuritib, irfoniy-tasavvufiy mushohadalarini nazariy tafakkur bilan tushuntirishni joiz deb biladi va asosiy

muddaoni she'riy satrlar yordamida ifodalaydi. Navoiy shoir sifatida ma'rifat siriga yetkazuvchi maqomot konsepsiyasini yaratgan. "Mahbub ul -qulub" asarining ikkinchi qismidagi 10 ta bobda komillikka yetishishning 10 ta maqomoti, ma'rifati to'la ochib berilgan. Navoiy ijodining o'zak masalalaridan hisoblanmish tavba, zuhd, tavakkul, qanoat, sabr, tavozu' (xoksorlik) va odob, zikr, tavajjuh, rizo, ishq kabi tushunchalarning irfoniy-axloqiy talqini keltirilgan. Har bir bobda ruhiy tarbiyaning muhim fazilatlarining asl mohiyati shayxlar va tarixiy shaxslar tasviridagi ibratlari hikoyatlar bilan dalillangan.

6. "Qobusnoma"da axloq va odob, "Guliston"da adolat va adab mavzusi ko'tarilgan bo'lsa, "Mahbub ul-qulub"ning bosh mavzusi va obyekti inson, insoniylik va shaxs kamolotidir. Navoiy diniy va dunyoviy ilmlarga ega, axloqan pok, nazari to'q, ruhi toza insonni komil deb biladi.

7. Asar tarkibidagi bayt deb nomlangan 90 ta she'riy parchadan 89 tasi qofiyalanishi va shakliga ko'ra fard, 1 tasi masnaviy; 5 ta nazm deb nomlangan she'rlardan 2 tasi qofiyalanishi va vazniga ko'ra ruboiy va 3 tasi masnaviy janriga mansubligi asoslandi.

8. "Mahbub ul-qulub" asaridagi she'riy matnlar turli mav'izaviy didaktik ahamiyatga ega bo'lib, ham shaklan, ham mazmunan mukammallik namunasi sifatida aruzning ramal, hazaj, mutaqorib, rajaz, xafif, mujtass kabi turli-tuman bahrlarida yozilgan.

9. "Mahbub ul – qulub" asari Alisher Navoiy she'riyati manbalarini, adabiy-estetik mahoratini o'rganish, badiiy ijodga oriflik maqomi bilan yondashgan Navoiy siymosining yangi-yangi qirralarini kashf etish uchun ham qimmatli manba sanaladi. Asardagi nasriy matnlar saj'da yozilgan bo'lsa, nazmiy matnlar lafziy va ma'naviy san'atlar bilan ziynatlangan. Navoiy nazmiyoti bilan qanchalik sharafga sazovor bo'lган bo'lsa, nasriy asarlari bilan ham shunchalik martabaga tuyassardir.

Umuman olganda, insoniyatga ma'rifat o'chog'i bo'lган siymo nasriy matnlarda o'zining hayot nazariyasini yaratgan bo'lsa, nazm bilan o'z fikrlarining xalqqa hidoyat nuri bo'lib yetib borishini ta'minladi. Zero, Nizomiddin Mir Alisher Navoiyning "Mahbub ul-qulub" asari uning badiiy tafakkuri hikmati, barcha asarlari sharhi uchun manba bo'lib xizmat qiladi.

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NAMED AFTER SHAROF RASHIDOV**

NAVOI STATE PEDAGOGICAL INSTITUTE

DUSANOVA TOZAGUL RASULOVNA

**SYNTHESIS OF PROSE AND POETRY IN THE WORK
“MAHBUB UL-QULUB” BY ALISHER NAVOI**

10.00.02 - Uzbek literature

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
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INTRODUCTION (dissertation abstract of doctor of philosophy (PhD))

Topicality and necessity of the thesis. In world literary criticism, special attention is paid to the study of prose and poetic works of thinkers who played an important role in the development of the artistic, literary and aesthetic thinking of the Turkic peoples.

It is important to identify the enlightenment, Sufi ideas and artistic interpretations of the masterpieces that embody the mystical and religious values of their time, the main stages of development of Turkic literature, the formation and development of classical literary genres. In Oriental literature, the study of the formal features, structure, genre, meter, rhyme, poetic elements of classical works of art on the basis of new literary approaches and principles is an urgent task and requires further research in this area.

One of the important tasks in world literary criticism is to cover the creative heritage, life views, mystical and Islamic, enlightenment ideas in the works of Alisher Navoi, the sultan of eloquence, the great poet, scientist, thinker and statesman, on the basis of new interpretations. There is a need to carry out a scientific description of the poems in Navoi's last work "Mahbub ul-qulub", an analysis of meter and genre characteristics, and an artistic-ideological study. Also, the preparation and publication of Alisher Navoi's works, which are a combination of prose and poetry, with comments and elucidations, will open new pages in world science and further increase the scale of scientific research on this topic in world literary criticism, and it creates the need to research the significance of the work "Mahbub ul-qulub" in the development of artistic and aesthetic thinking from a scientific and theoretical point of view.

During the years of national independence, great success was achieved in our country in studying Alisher Navoi's mystical works on the base of new and objective scientific approaches. "Taking into account the place of the national and universal ideas deeply expressed in the works of Alisher Navoi in the world civilization, our present, which is creating the foundations of the New Renaissance - the Third Renaissance, in the example of the beautiful literary heritage of Alisher Navoi, the in-depth study and popularization of Uzbek literature and culture is more important than ever"²². Therefore, it is very important to study Alisher Navoi's "Mahbub ul-qulub", one of the rare works of Eastern classical literature, which has its own tradition, from the point of view of literary studies, from a poetic, scientific and theoretical point of view.

The research work contributes to the implementation of the Presidential Decree # 4947 "About the strategy of actions for further development of the Republic of Uzbekistan" as of February 7, 2017, Presidential Decree # 60 "About the Development Strategy of New Uzbekistan for 2022-2026" as of January 28, 2022, Presidential Decree # 5850 "On measures to radically increase the prestige and status of the Uzbek language as the state language" as of October 21, 2019,

²² Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2020 йил 19 октябрдаги ПК-4865-сонли «Буюк шоир ва мутафаккир Алишер Навоий таваллудининг 580 йиллигини кенг нишонлаш түғрисида»ги карори // Халқ сўзи. – Тошкент, 2020, 20 октябрь.

Presidential Resolution # 2909 “On measures to further develop the system of higher education” as of April 20, 2017, Presidential Resolution # 2995 “On measures to further improve the storage, research and promotion of ancient written sources” as of May 24, 2017, Presidential Resolution # 3271 “On the comprehensive program of measures for the development of the system of publishing and distribution of book products, increasing and promoting Reading and the culture of reading” as of September 13, 2017, Presidential Resolution # 4865 “On the wide celebration of the 580th anniversary of the Great Poet and Thinker Alisher Navoi” as of October 19, 2020, as well as in other regulatory documents regulating this area.

Correspondence of the research to the priorities of the development of science and technology of the Republic. This research was conducted in accordance with the priority direction of the development of science and technology of the republic I. “Ways of formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state.”

Problem development status. In world and Uzbek literary criticism, there are several studies on some features of the work “Mahbub ul-qulub”. They range from large books to short articles. In particular, in a number of studies in Russian²³, French²⁴, Turkic²⁵, Azerbaijan²⁶ and Uzbek²⁷ literary criticism there were analyzed the text, genre features, sources, ideological and artistic analysis and linguistic aspects of the work “Mahbub ul-qulub”.

²³ Бертельс Е.Э. Избранные труды. Навои и Джами. – М.: Наука, 1965; Бертельс Е.Э. Навоий. – Т.: Тафаккур каноти, 2015; Конрад Н.И. Запад и Восток (статьи). – М.: Главная редакция Восточной литературы, 1972; Шу муаллиф. Ренессанс ва Навоий // Жаҳон адабиёти. – Т., 2006. Февраль. – Б. 126-130; Шу муаллиф. Алишер Навоий // Тафаккур. 1997. № 10. – Б. 38-41; Жирмунский В.М. Алишер Навои и проблема Ренессанса в литературах Востока // Литература эпохи возрождения и проблема всемирной литературы. – М.: Наука, 1967;

²⁴ Belin F.A. Notice biographique et littéraire sur Mir Ali-Chir Nevaii, suivie d'extraits tirés des oeuvres du même auteur // Journal Asiatique. № 17. 1861. P.175-256, 281-357;

²⁵ Agah Sirri Levend /Turkye tupliklerinda Nevai aljazmaleri.Turk dili arastirmalari jillegi –Bulletin.Ankara ,1958;

²⁶ Almaz Ulvi Binnatova. Alisher Navainin asri va nasri. Azarbayjan, 2021. Elisir Nevayi.Bes Risale.Tertib eden, cag`ataycadan uyg`unlashduran o`n so`zun , qeyd ve serhlerin muallifi .Prof.Dr.Ramiz Esker.Baku .2021.

²⁷ Саъдий А. Творчество Навои как высший этап узбекской классической литературы (Док.дисс.раб), – Т., 1945-1948; Фитрат. Инсоният ҳақида Навоининг фикри. – Т.: Мусулмон Иштирокион фирқаларининг ўлка бюроси ҳузуридаги нашриёт шўъбаси, 1919. Қисқартирилган қайта нашри: Сирли олам. – 1991. – №2. Ойбек. Ўн учинчи том. Ўн тўқкиз томлик. МАТ. – Т.: Адабиёт ва санъат нашриёти, 1972; Mallayev N. O’zbek adabiyoti tarixi. – Toshkent: O’qituvchi, 1980. G’afurjonova T. Alisher Navoiy ijodiyoti va nasr problemalari // O’zbek nasri tarixidan. – Toshkent: Fan, 1982. 36-59-betlar. G’aniyeva S. “Mahbub ul-qulub” // O’zbek adabiyoti tarixi. 5 томлик. 2-том. – Toshkent: Fan, 1977. 341-356-betlar; Valixo’jayev B. O’zbek adabiyotshunosligi tarixi. – Toshkent: O’zbekiston, 1993. Valixo’jayev B. O’zbek adabiyoti tarixi. 2-kitob. – Samarqand: Sam DU nashri, 2002. 116-127-betlar; Vohidov R., Eshonqulov H. O’zbek mumtoz adabiyoti tarixi. (O’quv qo’llanma) –T.: Yangi asr, 2006. 431-438-betlar; В.Абдуллаев “Алишер Навоининг ҳаёти ва Самарқанддаги адабий фаолияти”. Филол.фан.номз. дисс. ... – Т., 1941; А.Рустамий “Адиблар одобидан адаблар. Тошкент “Маънавият” 2003; Х.Мамадов “Навоий бадиий прозасининг лексик ва стилистик хусусиятлари”.Филол.фан.номз. дисс. ... – Т., 1969; А.Ҳайитметов “Алишер Навоининг адабий-танқидий қарашлари”. Филол.фан.номз. дисс. ... – Т., 1954; А.Ҳабибуллаев “Алишер Навоий “Махбуб ул-кулуб” асарининг жанр хусусиятлари” Филол.фан.номз. дисс. ... – Т., 1986; Ҳайитов Ш “Алишер Навоий “Махбуб ул-кулуб” асарининг манбалари ва гоявий-бадиий таҳлили” Филол.фан.номз. дисс. ... – Т., 1997 Hayitov Sh. “Mahbub ul-qulub”da tasavvuf jilolari. – Toshkent: Fan, 1996; Hayitov Sh. Barkamol inson orzusi. – Toshkent: Fan, 1996; Қ.Эргашев Навоий насида баён тарзи ва муаллиф образи. Alisher Navoiy ijodiy merosining umumbashariyat ma’naviy - ma’rifiy taraqqiyotidagi o’rnı mavzusidagi III an’anaviy xalqaro ilmiy konferensiya materiallari to’plam .2019.74-6

The work “Mahbub ul-qulub” was studied by A. Habibullaev²⁸ and Sh. Hayitov²⁹ in the direction of literary studies. For example, in the research work of Alimulla Habibullaev, the genre features of the work were highlighted, “Mahbub ul-qulub” was compared with other works written in the spirit of pandnoma (*moral teaching*), and attention was paid to Navoi’s innovation, while Sh. Hayitov proved that theology and Sufism played a key role in the interpretation of moral themes in “Mahbub ul-qulub”, the Holy Quran and hadith sharif were the important factors in the creation of the work “Mahbub ul-qulub”.

In all scientific works devoted to the study of “Mahbub ul-qulub”, the poetic texts or fragments contained in the work are referred to one degree or another. However, these references were mainly in the form of examples. The poetic texts in the work have not been studied separately.

Due to this necessity, the poetics of poetic texts in the latest work of Alisher Navoi “Mahbub ul-qulub”, the historical development of prose and poetry, Sufi, mystical content, the important features of poetic texts, genre, the identification of elements of meter and rhyme, the peculiarities of the application of bahr meter of aruz, the ideological-artistic analysis and study of literary texts form the basis of our research work.

Relevance of the dissertation with the plans of scientific research works of the higher educational institution where the dissertation has been conducted. The dissertation was carried out within the framework of the scientific-research work plan of the Navoi State Pedagogical Institute on the topic “Actual issues of studying Uzbek literature”.

The aim of the research work is to reveal the interrelationship of prose and poetic texts in the work “Mahbub ul-Qulub”, which summarizes moral-educational and social-philosophical views of Alisher Navoi, the criteria of genre and artistry of poetic texts, meter and rhyme issues, artistic originality of poetic texts at the intersection of prose and poetry harmony.

The tasks of the study are:

to reveal the tradition of using poetic genres in moral and didactic works written in prose in Persian and Turkic literature;

to prove the importance of poetic texts in Alisher Navoi’s works written in a combination of prose and poetry, including “Mahbub ul-qulub”;

to clarify poetic texts according to the theme, content and ideological-artistic direction;

to study the poetic texts in the work “Mahbub ul-qulub” by Alisher Navoi in terms of genre and meter, and to reveal the poet’s artistic skills.

The object of the study. The work “Mahbub ul-qulub” by Alisher Navoi (Vol. 9, 2011) was taken as a basis, as well as in terms of comparative analysis such works as classical masterpieces of Persian-Tajik and Turkic literature written in a combination of prose and poetry “Gulistan” by Saadi Sherozi, “Qissasi

²⁸ Хабибуллаев А.“Алишер Навоий “Махбуб ул-кулуб” асарининг жанр хусусиятлари” Филол.фн.номз. дисс. – Т., 1986;

²⁹ Хайитов Ш. “Алишер Навоий “Махбуб ул-кулуб” асарининг манбалари ва ғоявий-бадиий таҳлили” Филол.фн.номз. дисс. ... – Т., 1997.

"Rabguzi" by Rabguzi, "Guliston bit-turkiy" by Saroyi, also the works of Navoi "Tarihi anbiyo va hukamo" (*History of prophets and rulers*), "Tarihi muluki Ajam", "Vaqfiya" and "Munshaot" were taken into consideration.

The subject of the research is the coverage of Alisher Navoi works written in a combination of prose and poetry, including "Mahbub ul-qulub", as well as the genre, meter, types of rhyme, themes of admonitions and stories, poetics, and ideological-artistic features of poetic texts.

Research methods. The research used methods of comparative-historical analysis, systematic approach, and inductive methods.

The scientific novelty of the research is as follows:

it was determined that the tradition of using poetic genres in moral and didactic works written in prose in Persian and Turkic literature, was formed on the basis of the combination of prose and poetry, and that small poetic genres were summarized in prose works;

it was proved that the educational criteria of prose and poetry synthesis in the work "Mahbub ul-Qulub", the expression of genre, theme, and content-meaning were reflected in the poet's enlightenment views, such as social, scientific and literary;

it was proved that the Sufi-mystical interpretation of perfection in the work "Mahbub ul-Qulub" by Alisher Navoi , the moral-didactic significance of the work is the primary basis of the concept of a perfect person in the spiritual education of youth;

it was revealed that prose and poetic texts possess ideological and artistic individuality in the expression of the literary type, genre, meter, elements of rhyme, verbal and spiritual poetic figures, love, poetry and conscience, mystical qualities.

The practical results of the study are as follows:

scientific and theoretical views on the historical development of the processes of development of the traditions of prose and poetry in Persian and Turkic literature;

works in Turkic literature created in harmony of prose and poetry, and in Navoi's works of such structure the function, quantity and place of poetic texts are defined;

Analysis of genre and meter features of poetic texts, art, proportionality of prose and poetic texts, volume, place and significance of poems in the work of Alisher Navoi "Mahbub ul-qulub" were provided;

Materials of the research, comments and conclusions are included in the curriculum of the bachelor's degree in "Philology and language teaching" in the field of "Literature", "History of Uzbek classical and national revival literature", "Navoi studies", in order to add and improve chapters and parts concerning "Poetry of Alisher Navoi" and "Prose Heritage of Alisher Navoi".

The reliability of the research results is explained by the fact that the conclusions are based on scientific-analytical and comparative-typological methods, the problem is clearly stated, scientific opinions and conclusions are put into practice, the results are confirmed by the competent authorities.

Scientific and practical significance of research results. The scientific significance of the research is explained by the fact that the results and conclusions of the work can be used as a scientific and theoretical source in the development of scientific research in the field of history of Turkic peoples, including the history of Uzbek literature, in writing dissertations and monographs.

The practical significance of the results of the research is determined with the creation of research on the history of Uzbek literature, its use in the development and improvement of textbooks, e-textbooks and manuals on the “History of Uzbek literature”, “Navoi studies”, “Theory of Literature”, dictionaries and delivering lectures on specialty subjects.

Implementation of research results. Based on the scientific results obtained on the synthesis of prose and poetry in the work “Mahbub ul-qulub” by Alisher Navoi:

the experience and practical recommendations obtained by determination of the tradition of using poetic genres in moral and didactic works written in prose in Persian and Turkic literature, formed on the basis of the combination of prose and poetry, summarization of small poetic genres in prose works, by linguistic means of expression and literary traditions were used in the fundamental project FA-F1-OO5 “Research on Karakalpak folklore and literary criticism”, implemented by the Karakalpak Research Institute of Humanities of the Academy of Sciences of Uzbekistan in 2017-2020, (certificate # 17.01/44 of the Karakalpak Research Institute of Humanities of the Karakalpak branch of the Academy of Sciences of Uzbekistan as of May 20, 2022) As a result, based on the tasks defined in the dissertation, it served to justify the socio-cultural significance of scientific and educational ideas in the poet’s poetry;

experience and practical recommendations on the educational criteria of the synthesis of prose and poetry, genre, theme, content-meaning expression in the work “Mahbub ul-Qulub” reflected in the poet’s enlightenment views, such as social, scientific and literary, as well as on Karakalpak-Uzbek literary relations were used in the implementation of the fundamental research project FA-F1-GO02 “Research on theoretical issues of Karakalpak folklore and literature genres” conducted at the Karakalpak Research Institute of Humanities in 2012-2016 (certificate # 17.01 / 45 of the Karakalpak Research Institute of Humanities of Karakalpak branch of the Academy of Sciences of Uzbekistan as of May 20, 2022). As a result, when determining the artistic skill of creative personalities in folklore and written literature, the parameters of their linguistic potential should be taken into account, theoretical ideas and practical recommendations about the guidelines for improving experience and artistic skill through artistic and visual means and literary traditions, and the literary heritage of Alisher Navoi was the basis for conclusions and generalizations related to textual and ideological-artistic research;

scientific conclusions on the artistic value, educational significance of Alisher Navoi’s work, interpretation of educational-mystical, artistic-aesthetic ideas in his prose and poetry were used in the preparation of scripts of the programs “Adabiy jarayon” and “Taalim va taraqqiyot” of “Diyor-24” TV and

radio channel of Navoi TV and Radio Company (certificate # 04-25-885 of “Diyor-24” TV and radio channel of Navoi regional TV and Radio Company as of February 8, 2022). As a result, the didactic views expressed in the work of Alisher Navoi “Mahbub ul-qulub” served to develop scientific and pedagogical criteria for using them in the upbringing of a spiritually perfect generation;

comments on the interpretation of moral-didactic, enlightenment-educational, artistic-aesthetic ideas in the work were used in the preparation of scripts for various competitions such as “Yosh navoihonlar”, “Millat kuzgusi”, “Yosh kitobhon” held by the Navoi regional branch of the Writers’ Union of Uzbekistan (certificate # 47 of Navoi regional branch of the Writers’ Union of Uzbekistan as of June 24, 2022). As a result, the admonitions and universal ideas given in the work served to educate a harmoniously developed generation.

Approbation of research results. The research work was discussed at the Department of Uzbek Language and Literature of Navoi State pedagogical institute and recommended for defense as a completed work. The results of this research were discussed at 4 international and 3 republican scientific-practical conferences.

Publication of research results. 12 scientific papers were published on the topic of the dissertation. In particular, 4 articles were published in scientific editions recommended for publication of the main scientific results of doctoral dissertations by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan and 1 article was published in a foreign journal.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume of the work is 156 pages.

MAIN CONTENT OF THE DISSERTATION

The Introduction is based on the topicality and necessity of the dissertation topic, there was given the information on the aim and tasks of the research, the object and subject, methods used, scientific novelty of the research, practical results and their reliability, as well as on scientific and practical significance, the implementation of the research results, publication, structure and scope of the dissertation.

The first chapter of the dissertation is entitled “**Traditions of prose and poetry synthesis in classic literature and the work “Mahbub ul-Qulub” by A. Navoi**”, and it is divided into three parts.

The first part is entitled “*The gradual development of prose and poetry traditions in Persian-Tajik and Turkic literature*,” in which there were described the historical development of the tradition of using poetic genres in the prose works written in Persian-Tajik and Turkic literature, and scientific observations about the works dedicated to moral education in the Persian-Tajik and Turkic languages: “Qobusnama” by Kaykovus, “Gulistan” by Saadi Sherazy, “Qisasi Rabguzi” by Rabguzi, “Gulistoni bit-turkiy” by Saifi Saroi.

The literature of the peoples of the East, as a common literature covering the issues of tradition and originality, requires a comparative approach in terms of

content, stylistics, ideology and artistry. Most of our Turkic writers and poets created works in both Persian and Turkic languages. The works of these nations' literature representatives are characterized by the fact that they are devoted to the enlightened interpretation and application of Sufism sources. Enlightenment leaders, as the basis for the formation of Eastern classical literature traditions, always served as a basis for the literature of the Enlightenment. The didactic works of Eastern thinkers are based on verses of the Holy Quran, on hadiths expressing the activity and instructions of our prophet Muhammad (s.a.v.), on wise stories and poetic passages. For example, the third chapter of "Qobusnama" is called "In the Remembrance of the Gratitude of the Almighty", and the fourth chapter is "Remembrance of Gratitude for Blessings". The third part of "Mahbub ul-qulub" by Alisher Navoi talks about gratitude and excuses in the 63rd tanbeh (admonition), while in the 127th tanbeh he expresses his thoughts about gratitude, thoughts and hope³⁰.

Mystic scientist N. Komilov³¹, interpreted the positions of the teaching based on the sources. Alisher Navoi's story "Mukbil and Mudbir" in the fourth epic of "Khamsa" "Sabaai Sayyor" in Saadi's "Gulistan" was innovatively enhanced under the influence of traditional images in the story "Two Dervishes of Khurasan". Navoi used this traveling plot to prove the maqamat in the sixth chapter of "Mahbub ul-qulub" in the second part of his work "Tavozu va adab zikrida"³² (*In the mention of humility and decency*). The call to be grateful is one of the concepts of struggle against the ego of Sufi-universal literature, including the 12th verse³³ of Luqman Surah, the wisdom of being thankful was expressed. In our holy hadiths, gratitude for the blessings given by God is emphasized as one of the virtues of humanity³⁴.

In Persian-Tajik and Turkic literature, the decoration of prose works with poetic fragments became a certain tradition formed under the influence of "Gulistan" by Saadi Sherozi. The work is written in the spirit of pandnoma, and each story ends with a poem pand in the form of a contribution from the story. As one of the main features of narrative poetics in Turkic literature, poetic texts are characterized by ideological and artistic refinement of prose texts, or the expression of the poet's enlightened views and creative skills by quoting verses, hadiths and parables (*emphasis is ours - D.T.*).

Alisher Navoi also wrote "Mahbub ul-qulub" at the end of his life under the influence of Saadi's "Gulistan" and "Buston", and Sheikh Muslihiddin Saadi praised Shirazi as "the point of view of the people of Maani." Our Jadid enlighteners, who grew up in the early twentieth century, created new textbooks

³⁰ Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.9: Махбуб ул-қулуб.. – Т.: Фафур Ғулом номидаги НМИУ, 2011. – Б. 546.

³¹ Комилов Н. "Тасаввуф ". Т.:"Movarounnahr"-“O'zbekiston” . 2009 .28-29-б

³² Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.9: Махбуб ул-қулуб.. – Т.: Фафур Ғулом номидаги НМИУ, 2011. – Б. 492

³³ "Лукмон" сураси 12-ояти. (Биз Луқмонга: «Аллоҳга шукр қил. Ким шукр қилса, ўзи учун қиладир. Ким ношукрлик қилса, бас, албатта, Аллоҳ бехожат ва мақтлган зотдир», деб ҳикматни бердик).

³⁴ وَلَقَدْ أَنْتَنَا لِقْمَنَ الْحِكْمَةَ إِنْ أَشْكَرَ اللَّهَ وَمَنْ يَشْكُرْ فَإِنَّمَا يَشْكُرْ لِنَفْسِهِ وَمَنْ كَفَرْ فَإِنَّ اللَّهَ غَنِيٌّ عَنِّهِ

³⁴ Мухаммад пайғамбар қиссаси. Ҳадислар .Тошкент "Камалак" 1991 58-б

inspired by these books. The work “Turkic Gulistan or Morality” by Abdullah Avloni was written in this spirit.

In this part, the fact that Rabguzi made a great contribution to the development of Turkic poetry with his work “Qissasi Rabguzi”, one of the first examples of Turkic artistic prose, and started the tradition of creating works in harmony of prose and poetry in Turkic literature, the artistry of the work, the place and quantity of poetic texts are clarified.

Among the works written in Turkic literature in prose and poetry harmony, we can include the work of Saifi Saroi “Gulistoni bit-turki”³⁵. Sayfi Saroi was the first to translate Saadi Sherazi's work “Gulistan” into Uzbek language and created a semi-original, philosophical and ethical work “Gulistoni bit-turki”. The author took the core of Saadi's work and filled it with new stories, qitaa and distiches reflecting the spirit of the times and the local environment.

The traditions of prose and poetry harmony in Turkic literature were further developed in “Mahbub ul-qulub”, “Vaqfiya”, “Munshaot”, “Tarihi anbiyo va hukamo”, “Tarihi muluki Ajam” by Alisher Navoi and in “Miftoh ul-adl” and “Gulzor” by Khoja, in “Zarbulmasal” by Gulkhani, “Shajarai Turk” by Abulghozi Bahodirkhan, “Shahid ul-Iqbal” by Ogahi, “Turkic Gulistan or Ethics” by Avloni. In “Miftah ul-adl” by Khoja, information on socio-political, moral and educational issues is often traditionally quoted from Quranic verses or hadiths. In their commentary, the author concludes with his poetic conclusion, quoting stories of moral and didactic content. In the chapters of the work, Khoja tried to explain the problems that are important for all periods in the spiritual development of mankind.

In the second part, entitled “The poetic perfection of prose and poetry harmony in the works of Alisher Navoi”, it is described that Alisher Navoi brought the tradition of synthesis of prose and poetry to perfection with his works “Mahbub ul-qulub”, “Vaqfiya”, “Munshaot”, “Tarihi anbiyo va hukamo”, “Tarihi muluki Ajam”. The use of prose and poetry in Navoi's prose in an ideologically, artistically and stylistically connected manner, the fact that small poetic genres serve to prove and emphasize the idea in the prose statement, the poetic passages in Navoi's works listed above are based on the fact that it exaggerates the ideological intention in these works and is used to further increase the emotional sensitivity, the artistic impact.

For example, in the “Tarihi anbiyo va hukamo”, the genesis of the event “Askhobi Kahf” is embodied in the verses 22³⁶ and 25³⁷ of Sura al-Kahf, and ends with this rubai.

³⁵ Сайфи Саройи “Гулистони бит-туркий”. Тошкент F.Гулом номидаги Адабиёт ва санъат нашриёти 1986.

³⁶ “Ал-Кахф” сурасининг 22-оятидан, яъни “Хали улар: «Учтадирлар, итлари тўртингилариридир», дерлар. Ва: «Бештадирлар, итлари олтинчилариридир», деб гайбга тош отарлар. Ва: «Еттитадирлар, итлари саккизинчилариридир хам», дерлар. Сен: «Роббим уларнинг саногини яхши билгувчиридир. Уларни оз киши билур», дегин”

سَيَقُولُونَ ثَلَاثَةٌ رَّابِعُهُمْ كُلُّهُمْ ۝ وَيَقُولُونَ خَمْسَةٌ سَادِسُهُمْ كُلُّهُمْ ۝ رَجُلًا بِالْغَيْبِ وَيَقُولُونَ سَعْيَةٌ وَسَابِعُهُمْ كُلُّهُمْ ۝ قَلْبٌ لَا يَعْلَمُهُمْ مَا بِعِدَتِهِمْ أَعْلَمُ رَبِّيْنَ قَلْ أَحَدًا مِنْهُمْ فِيهِمْ شَتَّىٰتٍ وَلَا ظَاهِرًا مِرَآءَ لَا فِيهِمْ تَمَارٌ فَلَا

³⁷ “Ал-Кахф” сурасининг 25-оятидан, яъни “Ва қахфларида уч юз йил қолдилар ва тўққиз йил зиёда хам колдилар. (Йигитлар қахфларида шамсий йил хисоби бўйича уч юз йил, қамарий йил хисоби бўйича уч юз тўққиз йил қолдилар. Чунки шамсий юз йил қамарий бир юз уч йилга тўғри келади, деган тафсирчиларимиз

*Kahf ahliga yuzlandi adu qaygusi,
 Buldilar agarchi gorning mahbusi.
 Chun kuzlari erdi uyquning mamlusi,
 Ham oqibat etti adam ul uyqusi³⁸.*

Navoi quotes verses from the Quran in a prose text about the event. In the rubai, Suras “al-Kahf”, “Yunus” and “Maryam” express the essence of the information about the struggle of mankind against irreligion, the suffering of Dacianus, and he expresses the essence of the information that the Jewish and Christian people disagreed about Jesus in a simple language.

The work “Vaqfiya” by Hazrat Navoi is a historical-memoir work, and it includes 34 poetic texts, they are 16 rubai, 2 masnavi, 8 poems, 1 distich. It is described that it consists of masnavi, distich, rubai and qitaa, verses and poems of philosophical and moral content in “Tarihi anbiyo va hukamo” (*History of the Prophet and the Ruler*), which are based on life experiences, wisdom of sages, and some of them are directly related to the works of Alisher Navoi, some of them are poetic statements of Navoi. A total of 160 verses of poetic text are given in the work “Tarihi anbiyo va hukamo”. There were cited 53 poetic texts in the work, 19 are called rubai, one is called masnavi, and 2 are called poems, and even lines are mutually in rhyme as in the qitaa, the other 29 are poems, one is a distich, and one is called a poem. A total of 51 poetic texts are included in the work “Tarihi muluki Ajam”. Of these, 2 were given as masnavi and 49 as poems. Most of the poems are 4 lines, some are 2 lines. The poetic texts, which are the artistic conclusion of the poet’s prose works, served to express the author’s ideological purpose more impressively, more vividly. Most of the poetic pieces are in the form of quartets, which have served to ensure the unique charm of the works in a combination of poetic figures. In particular, the ideological content of the works is expressed more impressively as a result of the use of rhyming arts and elements in their poetic passages.

“Munshaot” is a collection of Navoi’s letters, and they are witnesses of the 15th century form of communication. The letters presented in the work are written at high culture and are decorated with 96 poetic texts entitled as masnavi, rubai, qitaa, beyt (distich). Poetic texts are presented in order to complete the content of the letters and reveal their meaning. In some of the letters, the status of the poet is written, in some of them, admonitions to someone or other topics were described.

The masterpiece of Alisher Navoi’s prose is undoubtedly his work “Mahbub ul-qulub”. Having mastered the religious and secular sciences of his time, Hazrat Navoi, who gained happiness and harmony in life, in his “Mahbub ul-qulub” put forward the idea of forming the fard of true Islam and perfect human spirituality

хам бор. Бу хулоса уларнинг ўз ижтиходаларидир. Чунки Куръони каримда хам, суннати набавияда хам бу ҳақда, яъни, шамсий ва қамарий йил ҳисоби ушбу оятда эътиборга олингани ҳақида аниқ маълумот йўқ. Шунинг учун оятда келганини ўз ҳолича қабул қилган маъқул.”

وَلَبَّى فِي كَهْفٍ مَّا نَعْلَمُ وَأَرْدَادُوا بِسَعْيٍ

³⁸ Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. Ж.8: Тарихи анбиё ва хукамо.. – Т.: Фафур Ғулом номидаги НМИУ, 2011. – Б. 594.

through his prose and poetic texts. The wise poet made an invaluable contribution to the development of the genres of masnavi, rubai, qitaa, and fard with the poetic texts in this work.

Almost all prose works of Alisher Navoi contain examples of poetry in various forms and content. Academician B. Valikhodjaev writes about it: "Alisher Navoi's prose works such as "Mahbub ul-qulub", "Munshaot", "Vaqfiya", "Tarihi anbiyo va hukamo", "Tarihi muluki Ajam" contain different types of poetry (masnavi, rubai, qitaa, fard) were used. In each prose work, such poems are presented in a manner befitting and appropriate to the subject under discussion. When studying Alisher Navoi's poetry in Uzbek, it is good to take into account those sources"³⁹.

Such poems are devoted to such topics as explaining or strengthening the prose statement, describing the status of the poet, the description of the king, and expressing the time and history of the work's writing. The poetic fragments included in Navoi's prose works served to realize the creative personality's ideological goal, and thinker brought the works created in a mixture of prose and verse to the stage of perfection in all aspects.

In the third part, entitled "*The place of the prose and poetry synthesis in the expression of the perfection concept in "Mahbub ul-qulub"*", it is described that Alisher Navoi's work "Mahbub ul-Qulub" is an invaluable reference book left to future generations by a wise writer, who made certain conclusions through a deep analysis of what he had seen and observed in his life, and this was explained through prose and poetic texts.

Alisher Navoi uses "Mahbub ul-qulub" as a key to the happiness of all his works, using a synthesis of prose and poetry. Through the parts, chapters, prose and poetic texts in admonitions of the three parts of the work, he described his life, the character of the existing strata in the society in which he lived, his place and duties in society, his duty to be honest and correct, striving for perfection, stages of maturity, purification of heart, enrich the soul, not the body, faith, wrote his thoughts on humanity for the next generation. The main idea of the work is to encourage the knowledge of the secrets of perfection, the knowledge of the Holy Quran, which is of universal importance, and the enlightenment of the sunnah of following the hadiths of the Prophet. It was explained that for Navoi, the perfect person was Muhammad, peace be upon him, and after him, three great figures of the Naqshbandi teaching - Bahauddin Naqshband, Khoja Ahrori Vali and Abdurahman Jami were also significant. "In Uzbek literature, there is probably no poet who wrote "a lot" and "well" like Alisher Navoi about Muhammad, peace be upon him. Three great figures of the Naqshbandi teaching - Bahauddin Naqshband, Khoja Ahrori Vali and Abdurahman Jami - played an important role in Navoi's life. The perfect people in Navoi's ideal were first of all these three great saints"⁴⁰.

³⁹ Б.Валихўжаев Мумтоз сиймолар. А.Қодирий номидаги халқмероси нашриёти. Тошкент. 2002 90-б

⁴⁰ Очилов Э.Навоий идеалидаги комил инсонлар. Ўзбек тили ва адабиёти журнали 2001.5-сон.

“Mahbub ul-qulub” is an important source on perfect human morality and upbringing. The second part of the work provides information about what qualities a person should have for the perfection of humanity and society, and about the quality of good deeds that make a person spiritually mature and the quality of bad deeds that degrade him. The issues of attaining perfection are examined in terms of Sufi views. This shows that the first and second chapters are spiritually connected to each other.

Navoi is a scholar and possessor of mystical knowledge. The work “Mahbub ul-qulub” is the result of Alisher Navoi’s mystical and Sufi views, and in the 10 chapters of the second part of the work, the true nature and divine truths of the 10 maqomats (*states*) in the Naqshbandi suluk (*spiritual way*) are fully revealed. The mystical-ethical interpretation of concepts such as tawba, zuhd, tawakkul, qanoat, sabr, tavozuh (*hoksorlik*) and odob, zikr, tavajjuh, rizo, ishq (*repentance, asceticism, reliance on God, contentment, patience, humility and decency, zeal, benevolence, consent, love*) which are among the core issues of Navoi’s work, is presented. In each chapter, the true essence of these ten human virtues, which are important stages of spiritual education, is explained with instructive stories and narrations related to the names of sheikhs and legendary heroes.

The second chapter of the study, entitled “**Synthetic Features of “Mahbub ul-qulub”**” was researched divided into two parts. In this case, the text of the work, the role of poems as a lyrical retreat and the amount of poetic texts were taken into account. Although “Mahbub ul-qulub” is included in the chapter’s first part entitled “*Correlation of prose and poetic texts in reference to social classes*”, it also embodies the unique masterpieces of Navoi’s poetry, after prose texts, the poet appropriately used small poetic genres such as masnavi, rubai, qitaa, fard in order to reveal the essence and effectiveness of the work. Detailed comments are made about the structure of the work, the nature of the topics covered, and the fact that it is composed of 3 interrelated parts based on the philosophical views of the sage.

In the work, the prose and poetic texts are in harmony, and the poetic passages sometimes logically continue the idea expressed above, and sometimes repeat and emphasize the important parts of those ideas in verse. In the first part there are a total of 40 poetic texts: at the end of the parts 1,5,6,8,10,29, 35 there is by 1 masnavi, at the end of the parts 6,7,12,14,19,24,31 there is by 1 qitaa, as well as 1 rubai at the end of the parts 9,13,16,20,39,40, and by 1 fard called as distich at the end of the parts 4,7,9,11,15,17,18,21, 23,25,26,27,28,32,33,36. The part 30 contains a 4-line poetic text called a distich, and after the parts 22, 34, and 38, there is a 4-line poetic text called a poem.

In short, this section discusses the role, character and status of more than 40 categories of contemporaries in society. Among them there are representatives of the class from the king to the beggar. Navoi describes their qualities and shortcomings, sometimes critically, sometimes positively, sometimes hatefully,

and quotes a poetic text after the description given to each category in order to prove his point. The first part contains a total of 40 poetic texts.

Therefore, the comments presented in this section are a summary of Alisher Navoi's life experiences, and it is emphasized that people should learn lessons with awareness and patience, achieve perfection in order to serve the country, people, and society, and become a perfect person. In the second part of "Mahbub ul-qulub", after eleven stories, 1 masnavi, 3 qitaa, 4 rubai, 14 distiches were given. In this chapter, after mostly prose texts, 22 poetic texts are listed among the prose texts in some places.

In the third part of "Mahbub ul-qulub", entitled "Mutafarrika favoyid va amsol surati" (Various useful teachings and parables), Navoi addresses the reader directly and explains the secrets of spiritual perfection through 127 admonitions. In these admonitions of the great thinker the issues of a man and his character, the divine enlightenment, are written. Each sentence is a reciprocal rhyme. The writing of the work in sadj gave it a special artistic elegance. In the work admonitions under the number 1, 2, 3, 4, 6, 7, 8, 11, 12, 13, 14, 15, 16, 19, 20, 21, 22, 23, 53, 54, 55, 64, 95, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118 consist of prose sentences mutually rhymed one with another. All other admonitions are written in the way of prose and poetry. This section contains 95 poetic texts, mainly prose texts. Some of the admonitions consist only of prose texts and are written in sadj - rhyming prose and they have elements of mansura works. At the end there are 4 poetic texts.

The second part of this chapter is entitled "*Poetics of poetic texts in reprimands and stories*". In "Mahbub ul-qulub", the idea of the Quran and the hadiths enters the hearts of the people in an influential and resonant way, preserving the meaning and content of the verses. The poetic texts in the work correspond to the prose texts, and there is a logical connection between them. The verses and hadiths quoted in the poetic passages are also selected in accordance with the spirit of the work.

In the second part of the work "Mahbub ul-qulub" the arrangement of poetic texts is special, that is, poetic texts are found among prose texts. In this section, a commentary on mystical terms is first given, a poem is given as an example, and again a poem is given after its conclusion. The first poetic text is a summary of the preceding concept and the second poetic text is based on the fact that it served as the end of the story.

One of the main artistic features of Alisher Navoi's "Mahbub ul-qulub" is the combination of prose and poetry. While the wise writer created his own theory of life in prose texts, he ensured through poetry that his ideas reached the people easily and effectively.

In this work of Navoi, poetry is used mainly for two purposes:

1. To summarize and conclude the opinion expressed in the prose statement;

2. The stories in the work are presented to ensure the artistry of the work, to further strengthen the author's ideological intention and mental state, and to express it effectively.

The prologue of the work contains in total of six poetic texts (qitaa, masnavi, rubai, fard) and consists of 14 distiches (28 lines). In the first part there are 8 rubais, 7 qitaa, 9 masnavi, 16 fard, 70 distiches (140) lines. The second part contains 4 rubais, 3 qitaa, 1 masnavi, 14 fard - 30 distiches (60 lines). In the third part there are 7 rubais, 18 qitaa, 14 masnavi, 56 fard - 135 distiches (270 lines). At the epilogue there is 1 rubai, 2 fard, 1 historical poem - 6 distiches (12 lines), in total there are 255 distiches of poetic text.

The genre and volume of poems in “Mahbub ul-qulub” can be shown on the basis of the table as follows:

Nº	Genres	Prologue	Part 1	Part 2	Part 3	Epilogue	Total number	Distich
1.	Masnavi	2	9	1	14		22	60
2.	Rubai	1	8	4	7	1	21	42
3.	Qitaa	2	7	3	18		30	62
4.	Fard (distich)	1	16	14	56	2	89	89
5.	Taarih (history)					1	1	2
total		6	40	22	95	4	167	255

The total number of poems written in different genres in the work is 167 and consists of 510 verses.

We need to be aware of Sufism and Quranic verses, of Islam, in order to understand Navoi, because Navoi is connected through his inner gentle soul to divine spirits like Farididdun Attar, Bahauddin Naqshband, Khoja Ahrar Vali, Abdurahman Jami. Alisher Navoi learned theology, Sufism and its history, theoretical issues of artistic creation from Abdurahman Jami, one of the mature scholars of Naqshbandiya suluk (*spiritual way*), scholar and poet, and Navoi was his follower. The fact that he had been reading the Quran since he was 5-6 years old was given in the second meeting of the work “Majolis un-nafois” and his conversation with Sharafuddin Ali Yazdi was mentioned in the work. Not everyone is able to create works of the same high level both in prose and poetry. Another aspect of the greatness of Alisher Navoi’s genius is that it was a great gift of Allah to the owner of this pure soul to create incomparable works in both forms.

Influenced by folklore, Navoi widely used examples of this creativity, especially folk proverbs, in his work “Mahbub ul-Kulub”, absorbed their content into poetic fragments, and he himself created many fards similar to folk proverbs, and many of them have now become proverbs.

The third chapter of the dissertation is entitled “**Poetics of poetic texts in “Mahbub ul-qulub”**”, and in its first part “*Genre features of poetic passages*” it is underlined that in three parts of “Mahbub ul-qulub” there are in total 21 rubais, 30 qitaa, 26 masnavi, 89 fard, 1 taarih - poem, poems – lyrical works of five different genres. There were analyzed genre features of rubai, masnavi, qitaa, fard, nazm and historical poems, their place in the work, and their artistry.

In Hazrat Navoi's work "Mahbub ul-qulub" all genres have pandnomadic, as well as enlightenment significance. In the fourteenth chapter of the first part, it is stated in the zikr of the mudarrisit: "A teacher should not have a career motive, and should not pretend to know the knowledge he does not know, and should not create a lesson selfishness, and should not raise arguments and fuss for selfishness." The following qitaa is as a summary in this chapter:

*Har ne aytur bulsa Hudovu Rasuldin
Andin sung ulsa mujtahidu avliyo suzi.
Andin kishi ne kim eshitur va yoki urganur
Bulsa Hudo suzi, yoq esa, Mustafo suzi*⁴¹.

This qitaa has a great socio-educational significance as it is expressed in hamd and naat - glorification and praise. According to its commentary, Knowledge, which is one of the names of Allah, is the main quality and duty of the wise, and the knowledge of the two worlds comes primarily from Allah and His Messenger. Navoi implied that all the world's sciences serve for the realization of God's secrets. The artistic interpretation of Muhammad, the jewel of the light of the Lord of the Two Worlds Prophet (p.b.u.h.), was also emphasized with the recognition of the name of Mustafo, the beloved prophet of Allah. After that, according to the science of prophets, mujtahids and saints are classified as salik ranks, and it is emphasized with great artistry that what a person hears, sees, learns, and acts is the knowledge of Allah and the enlightenment and Sunnah of Mustafo.

In the qitaa, a couple of verses, i.e. the second and fourth verses are rhymed b-b ("avliyo" – "Mustafo"). The odd lines a-d are left open without rhyme. Since the "O" is a long vowel narrator, it can be included in the rhyme. The word "suzi" has always been a radif. In this qitaa, the poet made appropriate use of the arts of talmeh and tanosib. The art of talmeh originated because the words God, the Messenger in the first verse, and the words God and Mustafo in the fourth verse refer to Allah and the Prophet. Tanosib is formed by distich, in general, by the use of words denoting related concepts in the verses of a poem. For example, the words mujtahid and avliyo (*saint*) are interrelated concepts.

In the second part entitled "*Meter features of poems*", it is noted that the poems in the work are written mainly in the meter of aruz, emphasizing that Navoi is a connoisseur of classical poetry and aruz. It is proved that the poetic texts in the work "Mahbub ul-qulub" were written in different bahrs of aruz, and Navoi's choice of meter was based on the views of Eastern poetics in this regard, that is, the content of the poem. The meter of the poetic texts in the work was determined and proved on examples.

The preface of the work has mystical poetic passages of hamd, naat-meroj, maviza character, and in the art of praise God's attributes are praised and one 6-line poem is given written in the meter of ramali musammani maqsur (failotun failotun failon – V -- / – V -- / – V -- / – V ~)

⁴¹ Алишер Навоий - "Махбуб ул-қулуб", Ўз.Матбуот ва ахборот агентлиги F.Фулом номидаги нашриёт матбаса ижодий уйи, Тошкент - 2011, 9-жилд 463-б (Кейинги мисоллар ҳам айни нашрдан олиниб, сахифаси қавс ичига кўрсатилади.- Т.Д.)

*Qodirekim, qudratidin muncha yuz amri garib,
Bulsa har soatda mavjud andin ermastur ajib... [450]*

It is shown by examples that the 10 distiches given in the composition of the work correspond to this meter.

It is proved that most of the masnavis mentioned in “Mahbub ul-qulub” were written in hazaj bahr. The art of naat-meroj is written in the masnavi of the hazaji musaddasi maqsur-mahzuf (V – – / V – – / V – ~ Mafoiylun mafoiylun mafoiyl) meter, and the meter of the first verse of the second distich shows the lack of one hijo. For the hymn of Husayn Boyqaro, there was chosen a mutakorib bahr characteristic of “Shahnama”. In this part, we can observe that the poetic pieces on the didactic theme of hazaji musaddasi ahrab were written in rubai genre, and rhyme and radif elements of Turkic poetry were also used. Rubai in the work are written in hazaj bahr. In order to determine the meter, first of all, it was determined in which meters' group the rubai verse was written. There are no fixed meters for the qitaa genre, so this genre can be freely created in any meter of the aruz. The fact that the verses in “Mahbub ul-qulub” were written in ramal and hazaj bahrs was supported by examples.

Fards in “Mahbub ul-qulub” are mainly written in ramal and hazaj bahrs, and some fards (distiches) are also written in rajaz, hafif and mujtass bahrs. The following fard is one of the traditional themes in the poet's works, written in the katib mazammat ramali musammani maqsur (– V – – / – V – – / – V – – / – V ~ foilotun foilotun foilotun foilon).

*Qaysi bir kotibki, ul suzga qalam surgay hilof,
Ul karo yuzluk boshi bulsun qalam yanglig shikof [466].*

Poetic texts from mutaqarib, hazaj and ramal bahrs occupy a significant place in the work. For example, the poem mentioned in “Mahbub ul-qulub” was written in mutaqarib, hazaj and ramal bahrs. The following poem, which is the conclusion of the 67th reprimand, is in the meter of the mutaqaribi musaddasi maqsur (*faulun faulun faul* V – – / V – – / V – – / V ~).

*Ne suzdinki, yetgan birovga gubor,
Ne lozimki, sen kilgasen oshkor.
Quyaberki, qilsun ayon dushmani.
Ki, bordur adovat aduvning fani [524].*

The history of the work writing presented at the end (the taarih part is the word “Khush”) is written taarih - the poem mutaqarib bahri (*faulun faulun faulun faulun* V – – // V – – // V – – // V – –).

As in Navoi's poetry (divans), in the poetic texts of “Mahbub ul-qulub” the poet also used various bahrs of aruz (ramal, hazaj, mutaqarib, rajaz, hafif, mujtass), and it was proved in the fragments.

In the third part, entitled “Poetics of artistic expression of poems: rhyme and poetic figures” the poet's skill in using rhyme and radif was analyzed through poetic distiches, and attention was paid to the poet's use of poetic figures.

It is no exaggeration to say that Alisher Navoi's skill in using rhyme reached its highest peak in “Mahbub ul-qulub”. The prose texts in the work are the most

unique example of musajja (prose in sadj). They have elements typical of mansura works. In “Mahbub ul-qulub” the sentences in the prose texts are read like poetry. Each sentence is structured as a rhyme. In some places, examples are given where each word has become a rhyme. Another aspect related to Navoi’s mastery of rhyme is manifested in the use of the poetic figures of zulqofiyatayn, zulqafovi and tarsi.

It is based on the fact that 15 of the 21 rubai from the work are rhyme with taronai rubai a-a-a-a, 6 of them are rhymed in the style of simple rubai a-a-b-a, and 17 of the 21 rubai are examples of muqayyad rhyme, and 4 of them are examples of absolute rhyme.

In the rubai of the thirteenth chapter of the first part, the words “raqam”, “kam”, “naam”, “qalam” are mutually consonant, and the sound “m” has become a stop sound. Since the rhyme ends with the rawi, it is a muqayyad (repetitive) rhyme. Rawi, dahil, qayd, ridf and taasis are the elements of muqayyad rhyme. In the rhyming words in the distiches, “a” was used as ishbo ⁴²(thorough pronunciation of short vowels).

*Muftikim, ishiga muzd olib qilsa raqam,
Muzd ortuq esa, mail kerak qilgay kam,
Fatvoda chu buldi muzd uchun “lo” vu “naam”.
Qilmoq kerak ul qalamzan ilgini qalam [462].*

Also, the beginning in the thirty-ninth chapter: “Rindeki, fano jomini tortar payvast”, in the fortieth chapter: “Yo rabki, fano qushin romim ayla”, in the second part of the first chapter: “Haqdin angakim, yetty inoyat vaqt”, in the fourth chapter: “Har kimki, qanoat tarafi nisbati bor” There is a ratio between the two sides”, in the tenth chapter: “Bu yerga yetursa bandasin lutfi iloh”, the third part in the 77th reprimand: “Iyd oqshomi tilf ilgida chapu rost hino”, the third part in the 90th reprimand: “Iymonga erur nishon hayo birla adab”, the third part in the 105th reprimand: “Ahbob, yigitlikni ganimat tutunguz”, the third part in the 106th reprimand: “Chun ketti yigitliku uzoldi qariliq” and “Afsuski, umri navjavonlig ketti”, the third part in the 107th reprimand: “Kimni bu yul qatiiga soldi taqdir”, the third part in the 108th reprimand: “Yorabki, bu qavmkim erur khizrqadam”, the third part in the 127th reprimand: “Bu nomaki, homasiga qilding maktub” also created taronai rubai.

6 of the rubai listed in the work are considered simple rubai, that is, these rubai are rhymed in the style of a-a-b-a. For example, in the rubai of the ninth chapter of the first part: *Ul qavmdin aajuba khaloyiq bulmas...* “bulmas”, “tulmas”, “ulmas”, in the rubai of the sixteenth chapter: “Aalolaridur nedinki dersen aalo” the words “ aalo”, “adno”, “avlo”; the second part of the seventh chapter: *Maykhana jamiki erur bodaparast...* in the rubai, the words “bodaparast”, “badmast”, “payvast” are harmonious, and the third of the four lines is not rhymed.

There were also examples of rhyming of masnavi, qitaa, and fard poems in the work. The rhyme of the poetic lines included in the work “Mahbub ul-qulub”

⁴² Raviydan oldin kelgan qisqa unli (D.T.).

and the art of rhyme itself deserve a great analysis. It was noted that in the poems included in “Mahbub ul-qulub” Navoi mainly used short radifs.

In this part, Navoi’s artistic mastery was revealed, and the expression of poetic figures such as *iqtibos*, *talmih*, *tanosib*, *tamsil*, *tashbih*, *hallaqd*, *tazod*, and *ishtiqqoq*, in poetic texts were highlighted in textual examples. Poetic perfection was achieved through the beauty of poetic figures and the idea of the work was revealed. In distiches, one of the poetic figures is used in common with the other, and the important artistic idea created through one is developed through the other. By means of these examples, we can see that the ideas in the prose text are emphasized more effectively in the poem. Like other prose works of Alisher Navoi, “Mahbub ul-qulub” was written on the basis of the artistry of the 15th century prose, therefore, it skillfully used *sadj* and various poetic figures, stories, various quotations, and poetic fragments.

CONCLUSION

1. Alisher Navoi deeply studied the works created in Turkic and Persian-Tajik literature in a harmony of prose and verse, and wrote his works in the spirit of those traditions. The development of Turkic prose brought to perfection the tradition of creating a work combining prose and verse. Examples of poetry of various forms and content are expressed in almost all prose works of the thinker. In the works of Navoi, prose and poetry are ideologically, artistically, and stylistically in an organically connected state. Small poetic genres are used in the prose narrative for certain purposes to prove and emphasize the point, to conclude, to increase the artistic effect by exaggerating the author’s ideological intention in these works.

2. The work “Mahbub ul-qulub” (“*Beloved of Hearts*”) is an excellent example of national and spiritual ethics, one of the most beautiful masterpieces of the author’s artistic prose and poetic synthesis. The poet’s long-term life conclusions and experiences are described in a very impressive way, both in prose and poetry. The work is of great importance as it artistically reflects Alisher Navoi’s moral-philosophical, educational-didactic, educational views. The poetic texts presented in the work are proportional to the prose texts, sometimes they serve as the conclusion of the prose text, and sometimes they serve to reinforce and express the thought expressed in the prose by repeating it in the poem.

3. In contrast to the examples of Eastern classical literature created in the combination of prose and verse, in “Gulistan” Saadi kept a simple statement of expression in prose and used the method of quoting in verse, while in the prose of “Mahbub ul-qulub” Navoi mostly used *tashbih*, *talmih* and, especially, he effectively used the commentary on the figure *iqtibos*, and poetic texts were given as a continuation of the expressed thought and ensured that the core of the ideas put forward by the thinker reached the people in a simple and effective way.

4. In the work “Mahbub ul-qulub” through prose and poetry, Navoi put forward the idea of forming the concept of true Muslim duty and perfection in the artistic interpretations of science and enlightenment. The wise poet made an

incomparable contribution to the development of the masnavi, rubai, qitaa, and fard genres with the poetic texts in this work. The three parts of the work "Mahbub ul-qulub" composed of a mixture of prose and verse contain a total of five different genres of lyrical works and there were presented 21 rubai, 30 qitaa, 26 masnavi, 89 fard (beyt, hikmat), 1 history-poem, 13 narrations. The work contains a total of 167 poetic texts, their volume is 510 verses.

5. Reflecting on the morality of a perfect person, Navoi considers it permissible to explain the ideas of Sufism with emotional-figurative thinking, and not with intellectual-theoretical observation, and expresses the main idea using poetic lines. Consequently, Navoi, as a poet, invented the concept of "makomat", conveying the secret of enlightenment. The work "Mahbub ul-qulub" is in the 10 chapters of the second part of the work, the true nature and divine truths of the 10 maqomats (*states*) in the Naqshbandi suluk (*spiritual way*) are fully revealed. The mystical-ethical interpretation of concepts such as tawba, zuhd, tawakkul, qanoat, sabr, tavozuh (*hoksorlik*) and odob, zikr, tavajjuh, rizo, ishq (*repentance, asceticism, reliance on God, contentment, patience, humility and decency, zeal, benevolence, consent, love*) which are among the core issues of Navoi's work, is presented. In each chapter, the true essence of these ten human virtues, which are important stages of spiritual education, is explained with instructive stories and narrations related to the names of sheikhs and legendary heroes.

6. If "Kabusnoma" deals with morality and morals, and "Gulistan" - with justice and morals, then the main theme and object of "Mahbub ul-Kulub" is man, humanity and personal perfection. Navoi considers perfect person with religious and worldly knowledge, pure mores, clear eyes and a pure soul.

7. In the work's structure 89 of the 90 poetic passages called beyts are fard according to their rhyme and form, and one is masnavi; of the 5 poems called nazm, 2 were considered to belong to the rubai genre, and 3 - to the masnavi genre, due to their rhyme and poetic meter.

8. The genres of the poetic texts in the work "Mahbub ul-qulub" have different thematic didactic significance and are written in different bahrs of aruz, such as ramal, hazaj, mutaqarib, rajaz, hafif, sarii, mujtass, as an example of perfection in both form and content.

9. The work "Mahbub ul-qulub" is considered a valuable resource for studying the sources of Alisher Navoi's poetry, his literary and aesthetic skills, and for discovering new aspects of Navoi's character, who approached artistic creation with the status of a scholar. The prose texts in the work are written in sadj, while the poetic texts are decorated with verbal and spiritual arts. Navoi's poetry was as great as his prose was.

In general, the figure who is the source of enlightenment for Mankind created his theory of life in prose texts, but he ensured that his thoughts reached the people easily with poetry. Inasmuch as, the work "Mahbub ul-qulub" by Nizamiddin Mir Alisher Navoi serves as a source for the wisdom of his artistic thinking and a review of all his works.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.02.03 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ САМАРКАНДСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
ИМЕНИ ШАРАФА РАШИДОВА**

**НАВОЙСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ**

ДУСАНОВА ТОЗАГУЛ РАСУЛОВНА

**СИНТЕЗ ПРОЗЫ И ПОЭЗИИ В ПРОИЗВЕДЕНИИ
АЛИШЕРА НАВОИ “МАХБУБ УЛ-КУЛУБ”**

10.00.02 – Узбекская литература

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

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АННОТАЦИЯ (диссертации доктора философии (PhD))

Цель исследования заключается в выявлении взаимосвязи прозаических и поэтических текстов в произведении «Махбуб ул-кулуб», в котором обобщены нравственно-воспитательные и социально-философские взгляды Алишера Навои, и критерии жанра и художественности поэтических текстов, вопросов размера и рифмы, художественного своеобразия поэтических текстов в разрезе гармонии прозы и поэзии.

Задачи исследования:

- выявить традиции использования поэтических жанров в нравоучительных произведениях, написанных в прозе в персидской и тюркской литературе;
- аргументировать значение поэтических текстов в произведениях Алишера Навои, написанных в сочетании прозы и поэзии, в том числе в произведении «Махбуб ул-кулуб»;
- осветить поэтические тексты в произведении «Махбуб ул-кулуб» по тематике, содержанию и идеально-художественной направленности;
- исследовать поэтические тексты в произведении Алишера Навои «Махбуб ул-кулуб» с точки зрения жанра и размера, и выявить художественное мастерство поэта.

Объектом исследования были выбраны: произведение Алишера Навои «Махбуб ул-кулуб» (Том 9, 2011 г.), с точки зрения сравнительно-аналитического подхода классические шедевры персидско-таджикской и тюркской литературы, созданные в сочетании прозы и поэзии, такие как «Гулистан» Саади Ширази, «Киссаси Рабгузи» Рабгузи, а также за основу были взяты такие произведения как «Гулистони бит-туркӣ» С. Сараи и произведения Алишера Навои «Тарихи анбийо ва хукамо», «Тарихи мулуки Ажам», «Вакфия», «Муншаат».

Предметом исследования является освещение жанра, размера, типов рифмы, темы, поэтики и идеально-художественных особенностей произведений Алишера Навои, написанных в сочетании прозы и поэзии, в том числе произведения «Махбуб ул-кулуб».

Методы исследования. В исследовании использованы методы сравнительно-исторического анализа, системный подход, индуктивный метод.

Научная новизна исследования заключается в следующем:

установлено, что традиция использования поэтических жанров в нравоучительных произведениях, написанных в прозе, в персидской и тюркской литературе формировалась на основе гармонии прозы и поэзии, а малые поэтические жанры обобщались в прозаических произведениях;

доказано, что воспитательные критерии синтеза прозы и поэзии в произведении «Махбуб ул-кулуб», выразительность жанра, темы и содержательно-смыслового содержания нашли отражение в просветительских взглядах поэта, как общественных, так и научно-литературных;

доказано, что суфийско-мистическая интерпретация совершенства в произведении «Махбуб ул-кулуб» Алишера Навои, нравственно-дидактическое значение произведения являются первоосновой концепции совершенного человека в духовном воспитании молодежи;

выявлено, что прозаические и поэтические тексты обладают идеально-художественной индивидуальностью в выражении литературного типа, жанра, размера, элементов рифмы, вербальных и духовных поэтических фигур, любви, поэзии и сознания, средоточия мистических качеств.

Внедрение результатов исследования. На основе научных результатов, полученных по исследованию синтеза прозы и поэзии в произведении Алишера Навои «Махбуб ул-кулуб»:

опыт и практические рекомендации, полученные путем определения традиции использования поэтических жанров в нравоучительно-дидактических произведениях, написанных в прозе в персидской и тюркской литературе, и сложившихся на основе соединения прозы и поэзии, обобщения малых поэтических жанров в прозаических произведениях, по языковым средствам выразительности и литературным традициям были использованы в фундаментальном проекте ФА-Ф1-ОО5 «Исследования по каракалпакскому фольклору и литературоведению», выполненном Каракалпакским НИИ гуманитарных наук АН РУз в 2017-2020 гг., (справка № 17.01/44 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского филиала Академии наук Узбекистана от 20 мая 2022 г.). В результате, исходя из поставленных в диссертации задач, это послужило обоснованию социокультурной значимости научно-просветительских идей в поэзии поэта;

опыт и практические рекомендации по воспитательным критериям синтеза прозы и поэзии, жанру, теме, содержательно-смысловому выражению в произведении «Махбуб ул-кулуб», где отражены просветительские взгляды поэта, как общественные, так и научно-литературные, а также по каракалпакско-узбекским литературным связям были использованы при выполнении фундаментального научно-исследовательского проекта ФА-Ф1-ГОО2 «Исследование теоретических вопросов жанров каракалпакского фольклора и литературы», проведенного в Каракалпакском НИИ гуманитарных наук в 2012-2016 гг. (справка № 17.01 / 45 Каракалпакского научно-исследовательского института гуманитарных наук Каракалпакского филиала Академии наук Узбекистана от 20 мая 2022 года). В результате, при определении художественного мастерства творческих личностей в фольклоре и письменной литературе должны учитываться параметры их языкового потенциала, теоретические представления и практические рекомендации об ориентирах совершенствования опыта и художественного мастерства художественно-изобразительными средствами и литературные традиции, а литературное наследие Алишера Навои послужило основой для выводов и обобщений, связанных с текстологическими и идеально-художественными исследованиями;

научные выводы о художественной ценности, воспитательном значении творчества Алишера Навои, интерпретация просветительско-мистических, художественно-эстетических идей в его прозе и поэзии были использованы при подготовке сценариев программ «Адабий жараён» и «Таълим ва тараккиёт» телерадиоканала «Диёр-24» Навоийской телерадиокомпании (справка № 04-25-885 телерадиоканала «Диёр-24» Навоийской областной телерадиокомпании от 8 февраля 2022 года). В итоге дидактические взгляды, высказанные в произведении Алишера Навои «Махбуб ул-кулуб», послужили выработке научно-педагогических критериев их использования в воспитании духовности совершенного поколения;

замечания по трактовке нравственно-дидактических, просветительско-воспитательных, художественно-эстетических идей в произведении были использованы при подготовке сценариев различных конкурсов, таких как «Ёш навоихонлар», «Миллат кузгуси», «Ёш китобхон», проведенных Навоийским областным отделением Союза писателей Узбекистана (справка № 47 Навоийского областного отделения Союза писателей Узбекистана от 24 июня 2022 года). В итоге наставления и общечеловеческие идеи, данные в произведении, послужили воспитанию гармонично развитого поколения.

Апробация результатов исследования. Научно-исследовательская работа была обсуждена на кафедре узбекского языка и литературы Навоийского государственного педагогического института и рекомендована к защите в качестве завершенной работы. Результаты этого исследования обсуждались на 4 международных и 3 республиканских научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано 12 научных работ. В частности, 4 статьи были опубликованы в научных изданиях, рекомендованных для публикации основных научных результатов докторских диссертаций Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан, в зарубежном журнале - 1 статья.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем диссертационной работы составляет 156 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
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I bo'lim (I часть; part I)

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3. Дусанова Т. “Махбуб ул - қулуб” асарининг моҳияти ва бадиияти // “Илм сарчашмалари” илмий-назарий, методик журнал. -Урганч, 2022.3-сон. – Б. 68-72. (10.00.00.№3)
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5. Дусанова Т. “Туркий адабиётда наср ва назм уйғунлиги анъаналари” // “Тил ва адабиёт таълими” илмий –методик журнали. – Тошкент, 2022. – Б. 20-22. (10.00.00.№9)
6. Дусанова Т. Алишер Навоийнинг “Махбуб ул-қулуб” асарида рубоийларнинг бадиий хусусиятлари //“Ўзбек филологиясида матншунослик ва манбашунослик муаммолари” мавзусидаги халқаро илмий-амалий анжуман материаллари. -Наманган, 2021 йил, 19-20 май. – Б. 354-357.
7. Дусанова Т. “Махбуб ул - қулуб” асарида қитъаларнинг бадиий хусусиятлари // “Алишер Навоий ижодий меросининг башарият маънавий-маърифий тараққиётидаги ўрни” мавзусидаги IV анъанавий халқаро илмий-амалий конференция материаллари. – Тошкент, 2021 йил, 23-25 ноябрь. – Б. 580-582.
8. Дусанова Т. “Махбуб ул - қулуб” назмиётида Навоийнинг қофия ва радиф қўллаш маҳорати // “Академик Ботирхон Валихўжаев ва мумтоз адабиётшунослик” мавзусидаги республика илмий-амалий конференция материаллари. – Самарқанд, 2022 йил, 20 май. – Б. 284-292.
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II bo'lim (II часть; part II)

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