

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

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI**

ASHUROVA GULBAHOR NURULLAYEVNA

**MUSTAQILLIK DAVRI O‘ZBEK ADABIYOTIDA ALISHER
NAVOIY OBRAZINING BADIY TALQINI**

10.00.02 – O‘zbek adabiyoti

**FILOLOGIYA FANLARI DOKTORI (DSc) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2023

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philological sciences**

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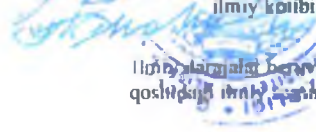
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KIRISH (Doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida tarixiy mavzuda yozilgan, tarixiy shaxs obrazi yaratilgan badiiy asarlarning xalq ongi va qalbiga ta'sirini yoritish, o'tmish voqeligining zamonaviy adabiyotdagi poetik ifodasi va tarixiy shaxs tasviridagi o'ziga xos qonuniyatlarni aniqlash – milliy qadriyat va umumbashariy timsollarni yuzaga chiqarishda muhim ahamiyat kasb etadi. Zamonaviy adabiyotda tarixiy mavzuga murojaat, buyuk tarixiy shaxslarni badiiy gavdalantirish muayyan davrning tabiiy taqozosi bilan sodir bo'luvchi, muhim axloqiy-estetik ehtiyojning natijasi o'laroq yuzaga keluvchi jarayondir. Adabiyotning asosiy maqsadi olam va odam haqidagi haqiqatlarni badiiy aks ettirishdan iborat ekan, mustaqillik davri adabiyotidagi tarixiy shaxs tasvirini ham ijtimoiy-siyosiy jarayonlar kontekstida, ham zamonaviy adabiy-estetik ehtiyoj mahsuli sifatida tadqiq etish dolzarb ilmiy muammodir.

Dunyodagi barcha xalqlar adabiyotining muayyan davrida tarixiy shaxs fenomenini badiiy idrok etish tendensiyasi kuzatiladi. Bu jarayon obyektiv va subyektiv omillarga ko'ra yuzaga keladi. Moziy voqeligini zamonaviy adabiyotda tasvirlashdan asosiy maqsad – insoniyatni ezgulikka chorlash, bugungi kun uchun muhim xulosalar chiqarish, kelajak uchun zarur dasturulamal ko'rsatishdan iboratdir. Har bir ijodkorning tarixiy mavzu va shaxslar hayotini tasvirlashdagi mahorati esa uning o'sha xalq o'tmishi, tarixiy ildizlarini qanchalik aniq tasavvur qilishi va asarlarida haqqoniy tasvirlashi bilan belgilanadi. Bugungi kunda dunyo adabiyotshunosligida tarixiy mavzu, xususan, buyuk siymolar hayoti va faoliyati aks etgan ijod namunalarini genetik va poetik aspektlar uyg'unligida ilmiy tekshirish, adabiyotshunoslik nuqtayi nazaridan baholash alohida yo'nalishni tashkil etmoqda.

O'zbekiston mustaqillikka erishgach o'zbek adabiyotida buyuk mutafakkirlar, jumladan, Alisher Navoiy siymosini badiiy talqin etish yangi bosqichga ko'tarildi. Chunki bu davrda milliy o'zlikni anglash, milliy qadriyatlarni tiklash bosh masalaga aylandi. Mazkur maqsadga esa milliy qahramonlar, mutafakkirlar va buyuk siymolar hayoti, shaxsiyatidan ibrat olmay erishib bo'lmasdi. Shu ma'noda, Alisher Navoiy adabiyotda ma'naviy-axloqiy kamolotning timsoli sifatida haqli e'tirof etildi. Uning ibratli hayoti, shaxsiyati namuna o'laroq tasvirlandi. Mustaqillik davri o'zbek adabiyotida buyuk mutafakkirga bag'ishlab yaratilgan asarlar o'ziga xos ulkan *navoiynomaning* alohida-alohida sahifalarini tashkil etdi. Globallashuv jarayoni tobora avj olib borayotgan hozirgi paytda buyuk shaxsiyat egasi va milliy qadriyatlar tajassumi bo'lgan Alisher Navoiyning badiiy siymosini yaratish va shu turdagi asarlarni tadqiq etishga katta zarurat sezilmoqda. Prezidentimiz Sh.M.Mirziyoyev ta'kidlaganlaridek, "Alisher Navoiy asarlarida teran ifoda topgan milliy va umuminsoniy g'oyalarning jahon tamaddunida tutgan o'rnini hamda o'sib kelayotgan yosh avlodning intellektual salohiyatini oshirish, ular qalbida yuksak axloqiy fazilatlarini tarbiyalashdagi beqiyos ahamiyatini nazarda tutib, shuningdek, ulug' shoir va mutafakkirning adabiy-ilmiy merosini mamlakatimizda va xalqaro

miqyosda yanada chuqur tadqiq qilish va keng targ'ib etish"¹ nihoyatda muhim. Ayniqsa, mamlakatimiz "Milliy tiklanishdan – milliy yuksalish sari" degan bosh tamoyil asosida yangi Uyg'onish davri – Uchinchi Renessans poydevorini yaratayotgan bugungi kunda Alisher Navoiyning millat rahnamosi sifatidagi badiiy obrazini yaratish va uni tadqiq etish har qachongidan ham ahamiyatlidir. Buyuk ijodkor obrazi tasvirining yangi davrga xos takomil tendensiyalarini belgilash, bu uzluksiz ijodiy jarayonga xos qonuniyatlarini ochish, ularni tarixiy haqiqat va badiiy to'qima mezonlari asosida baholash kabi zaruratlar esa mazkur tadqiqotning dolzarbligini ko'rsatadi.

O'zbekiston Respublikasi birinchi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2019-yil 21-oktyabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi farmonlari, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2020-yil 19-oktyabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida", 2021-yil 4-fevraldagi PQ-4877-son "Alisher Navoiy nomidagi xalqaro jamoat fondini tashkil etish to'g'risida"gi qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi hamda sohaga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalarni rivojlantirishning "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi².

Zamonaviy adabiyotda tarixiy mavzu va shaxslar tasviri, talqini, shuningdek, ijodkor obrazini yaratishning o'ziga xos jihatlari, obraz poetikasi, adabiyotda estetik ideal, Alisher Navoiy ijodi masalalari bo'yicha dunyoning yetakchi ilmiy markazlari, jumladan, Berlin universiteti (Berlin), Strasburg universiteti (Fransiya), Kembrij universiteti, Oksford universiteti, London universiteti (Angilya),

¹ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi Qarori. Qonun hujjatlari ma'lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

² Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi <https://www.proquest.com/>, <https://en.unistra.fr>, <https://www.oaaw.ac.at>, <https://www.cambridge.org/>, <https://www.london.ac.uk/>, <https://www.universityofcalifornia.edu/>, <https://www.jstor.org/>, <https://www.columbia.edu/>, <https://www.indiana.edu/>, <https://www.aicla.org/>, <https://www.wisc.edu/>, <https://www.unc.edu/>, <https://www.yale.edu/>, <https://www.uchicago.edu/>, <https://www.gup.ru/>, <https://vu.nl/nl>, <https://ut.ac.ir/fa>, <https://science.gov.az/az>, <https://archive.org/>, <https://www.dissercat.com/>, <http://diss.natlib.uz/> va boshqa manbalar asosida amalga oshirildi.

Kaliforniya universiteti, Kolumbiya universiteti (AQSH), Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, Rossiya fanlar akademiyasi (Rossiya), Lyublin universiteti (Polsha), Istanbul universiteti, Anqara universiteti (Turkiya), Tehron universiteti (Eron), Ozarbayjon milliy ilmlar akademiyasi, Baku davlat universiteti (Ozarbayjon), Tojikiston milliy universiteti, Xo‘jand davlat universiteti (Tojikiston) da tadqiqotlar olib borilmoqda.

Dunyo adabiyotshunosligida badiiy asarlarda tarixiy mavzu va tarixiy shaxs tasviri, ijodkor inson obrazini yaratish, estetik ideal masalalari, shuningdek, Alisher Navoiy biografiyasi va asarlari turli aspektlarda o‘rganilib, bir qator, jumladan, quyidagi natijalar olingan: ijod falsafasi, ijodkor shaxsining namoyon bo‘lish shakllari, ijodkor va tasvir obyekti, adib va so‘z munosabati yoritilgan (Berlin universiteti (F.Shelling), Lyublin universiteti (Y.Parandovskiy), Moskva davlat universiteti (L.Vigotskiy)), ideal, estetika va estetik ideal masalalari, estetik ideal va badiiy obraz mutanosibligi, ijodkor dunyoqarashi va tarixiy-madaniy sharoit o‘rtasidagi aloqa masalalari ochib berilgan (Kembridj universiteti (Cyril O‘Regan); Sankt-Peterburg universiteti (A.Veselovskiy, M.Baxtin); Rossiya FA Jahon adabiyoti instituti (Y.Borev), Moskva davlat pedagogika universiteti (S.V.Aleksandrova)), zamonaviy adabiyotda tarixiy mavzu va tarixiy shaxs tasviri, tarix va madaniyat, tarixiy haqiqat va badiiy haqiqat nisbati, adabiy asarda tarixiy kolorit ifodasi, zamonaviy romanlarda tarix badiiy konsepsiyasining evolyutsiyasi kabi masalalar muayyan darajada yoritilgan (Moskva davlat universiteti (A.Seytlin, G.Vinokur, L.Karpushkina), Janubiy Illiyan universiteti (Jeyms Smit Allen), Dyuk universiteti (Stiven Pressfild), Oltoy davlat universiteti (L.Shalyapina)), Alisher Navoiy hayoti va ijodining muhim jihatlari, siyosiy va madaniy faoliyatiga baho berilgan (Tehron universiteti (Zabihullo Safo, Ali Asg‘ar Hikmat, Muhammadzoda Siddiq), Istanbul universiteti (Ogoh Sirri Lavand, Xadicha To‘ran)), retsepsiya nazariyasi yoki adabiy retsepsiya masalalari, badiiy matnni idrok etish jarayoniga xos qonuniyatlar turli adabiy materiallar yordamida ochib berilgan (Pensilvaniya universiteti (Robert Holub), Geydelberg universiteti (Xans-Robert Yauss), Boshqir davlat universiteti (A.Bezrukov).

Jahon adabiyotshunosligida zamonaviy o‘zbek adabiyotini o‘rganish, tarixiy mavzu va shaxslarni badiiy gavdalantirish, tarixiy xarakterdagi asarlar yaratishga doir ilmiy-nazariy muammolar bo‘yicha quyidagi: tarixiy haqiqat va badiiy haqiqat munosabatini belgilash; o‘tmish mavzusida yozilgan asarlarda badiiy to‘qimaning o‘rni va ahamiyatini asoslash; muhit, davr va milliy o‘ziga xoslik – ijodkor dunyoqarashini shakllantiruvchi va badiiy asarni yuzaga keltiruvchi muhim omillar ekanini ko‘rsatish; estetik idrok va idealning badiiy ijod psixologiyasi bilan birgalikda olib qarash; ijodkor shaxsning badiiy borazini yaratishda ijod falsafasi va psixologiyasi, muallif saviyasi va ijodiy tajribasi muhim o‘rin tutishini yoritish, shuningdek, tarixiy obrazlar tipologiyasini ochib berish, ijodkor shaxs haqida yaratilgan badiiy asarlar kompozitsiyasi, lingvopoetikasi tahlili, tarixiy obraz va uning Sharq-u G‘arb adabiyoti kontekstida namoyon bo‘lishidagi o‘ziga xosliklarni aniqlash kabi ustuvor yo‘nalishlarda tadqiqotlar olib borilmoqda.

Muammoning o'rganilganlik darajasi. Xorij³ va o'zbek⁴ adabiyotshunosligida tarixiy haqiqatning badiiy tasvirga aylanish jarayoni, tarixiy obraz yaratishdagi mezonlar, ijodkor laboratoriyasi, ijodkor shaxsning badiiy inkishofi kabi masalalar atroflicha o'rganilgan. Ta'kidlash kerakki, mustaqillik yillarida Alisher Navoiy obrazi yaratilgan asarlar maxsus tadqiq etilmagan bo'lsa-da, ularning muayyan qismi romanlar poetikasi tadqiqi doirasida, tarixiy yoki ijodkor shaxs obrazini yaratish kontekstida tahlilga tortilgan.

Aslida, Alisher Navoiyning hayoti va ijodiga qiziqish, uning betakror siymosini badiiy tasvirlash jarayoni shoir yashagan davridayoq boshlangan. Alisher Navoiy obrazining tasviri va talqini, dastlab, Xondamirning "Makorim ul-axloq"⁵ asarida yaratilgan edi. Asarda Alisher Navoiy yuksak ma'naviyatli shaxs, donishmand inson, komillik sifatleri sohibi, mutafakkir, go'zal axloq egasi sifatida tasvirlangan. Zayniddin Vosifiyning "Badoyi' ul-vaqoe"⁶ asarida esa Alisher Navoiy go'zal fazilat va sifatlar kasb etgan, real hayot kishisi, oddiy inson qiyofasida gavdalandirildi. Boburning "Boburnoma"⁷da Alisher Navoiyga bergan ta'riflari esa originalligi, buyuk mutafakkir siyrati ohorli ifodalangani bilan ajralib turadi.

Alisher Navoiy merosi va shaxsini o'rganish olti asrdan buyon davom etib kelayotgan uzluksiz jarayon. Alisher Navoiyning ijtimoiy, siyosiy, ijodiy faoliyati zamondosh ijodkorlar: olimlar, shoirlar va tarixchilar asarlarida talqin etilgan.

³ Шеллинг Ф.В. Философия искусства. – М.: Мысль, 1966; Цейтлин А. Г. Труд писателя. – М.: Советский писатель, 1962; Ауэзова Л. Исторические основы эпопеи "Путь Абая". – Алма-ата: Наука, 1969; Андроникова И. От прототипа к образу. – М.: Педагогика, 1974; Велик А. Художественный образ Ф.М. Достоевского. – М.: Просвещение, 1974; Пospelов Г. Н. Теория литературы: учебник для филол. спец. ун-тов. — М.: Высшая школа, 1978; Боров Ю. Эстетика. – М.: Политиздат, 1988; Храпченко М. Б. Художественное творчество, действительность, человек. Издание 3-е – М.: Советский писатель, 1982; Карпушкина Л. А. Образ А.С. Пушкина в русской литературе конца XIX – начала XX веков и проблема литературной рецепции: дисс. канд. филол. наук. – М., 2000; Александрова С.В. Проблема идеала в русской литературе, критике, публицистике первой половины XX века. Автореф. дисс. д-ра филол. наук. – М., 2005.

⁴ Самандаров И. Ўзбек тарихий романларида тарихийлик: Филол. фан. номз. дисс. автореф. – Тошкент, 1992; Каримов Ҳ. Тарихий шахс ва бадий образ: Филол. фан. номз. дисс. – Тошкент, 1999; Носиров А. Тарихий ҳақиқат ва унинг бадий талқини ("Юлдузли тунлар" романи мисолида): Филол. фан. номз. дисс. – Тошкент, 1999; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. дисс. автореф. – Тошкент, 2001; Карим(ов) Б. Абдулла Қодирий. – Тошкент: Фан, 2004; Юнусова Г. Ҳозирги ўзбек романларида Амир Темур ва темурийлар образининг бадий талқини: Филол. фан. номз. дисс. – Тошкент, 2005; Раҳимжонов Н. Бадий асар биографияси. – Тошкент: Фан, 2008; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Жабборов Н. Ойбекнинг "Навоий" романида тарихий ҳақиқатнинг бадий талқини. / "Ойбек – ўзбек халқининг буюк мутафаккири" мавзuidaги Республика илмий-амалий конференцияси материаллари. – Ангрен, 2005; Жўракулов У. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2015; Ёқубов И. Бадий-эстетик сўз сеҳри, – Тошкент, 2011; Якубов И. Мустақиллик даври ўзбек романлари поэтикаси: Филол. фан. д-ри. дисс. – Тошкент: 2018; Улуғов А. Тарихнинг тиниқ тасвири, турмушнинг теран таҳлили / Муҳаммад Саид Ўрдубодийнинг "Қилич ва Қалам" романига сўзбоши. – Тошкент, 2022; Муродов Ғ. Тарихий романнинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2018; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий рух ва қаҳрамон муаммоси: Филол. фан. д-ри. дисс. – Тошкент, 2012; Тўлаганова С. Ижодкор шахси ва адабий қаҳрамон муаммоси: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2019; Омонова М. Истиқлол даври ўзбек романларида шайх ва валийлар образининг бадий талқинлари: Филол. фан. бўйича фалсафа д-ри. дисс. – Жиззах, 2022; Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. д-ри. дисс. – Фарғона, 2022.

⁵ Ғиёсиддин Хондамир. Макорим ул-ахлоқ. – Тошкент: Ғофур Ғулом номидаги НМИУ, 2015.

⁶ Зайниддин Восифий. Бадойи' ул-вақое. – Тошкент: Ғофур Ғулом номидаги АСН, 1979.

⁷ Заҳриддин Муҳаммад Бобур. Бобурнома. – Тошкент: Ўқитувчи, 2008.

Abdurazzoq Samarqandiyning “Matlayi sa’dayn va majmayi bahrayn”⁸, Davlatshoh Samarqandiyning “Tazkirat ush-shuaro”⁹, Mirxondning “Ravzat us-safo”¹⁰, Xondamirning “Habib us-siyar”¹¹ va Mirzo Muhammad Haydar Ayoziyning “Tarixi Rashidiy”¹² asarlari ham shu an’ananing sarchashmalarini tashkil etadi.

Sobiq sho‘ro davri o‘zbek adabiyotida Alisher Navoiy obrazini talqin etish muammosi kam sonli ishlarda o‘rganildi. Xususan, S.D.Panchenkoning nomzodlik va N.Ahmedovning doktorlik dissertatsiyalari, shuningdek, M.Yusupovanning tadqiqoti ayni muammoni maxsus o‘rganishga qaratilgan¹³. Panchenkoning ishida asosiy e’tibor Oybekning “Navoiy” romani hamda Uyg‘un va Izzat Sultonning “Alisher Navoiy” dramasi tahliliga qaratilgan. Ishda Alisher Navoiy siymosining badiiy talqini sobiq sho‘ro tuzumi mafkurasi asosida qisqa va tor doirada yoritilgan. Nurilla Ahmedov esa Alisher Navoiy siymosi talqinlarini o‘zbek va turkman folklori, sovet davri mafkurasi singdirilgan asarlar qahramoni sifatida o‘rgangan. Mazkur davr adabiyotida Alisher Navoiy badiiy obrazini yaratishda tuzumning talabi bilan haqqoniy hayot tasviridan ko‘ra davrga moslashtirib tavsiflashga moyillik kuzatilishi asoslangan. Olim ayrim ijodkorlar ushbu mavzuni jiddiy mushohada qilgani, buyuk shoir obrazini yaratishga katta tayyorgarlik ko‘rgani haqida ham yozadi. Alisher Navoiy obrazini yaratishda badiiy mahoratning yetishmasligi, hayot haqiqatini teran anglamaslik, uni badiiy haqiqat darajasiga ko‘tara olmaslik kabi kamchiliklar hukmron vulgar-sotsiologik talqin natijasi sifatida baholanadi. Alisher Navoiyning dinga va hukmronlar, xususan, Husayn Boyqaro va temuriylarga munosabati sinfiylik o‘lchovlari asosida tasvirlangani ko‘rsatib berilgan. Xullas, bu davr adabiyotida shoir obrazi tarixiy haqiqatga zid talqin etilgani dalillangan. Madina Yusupovanning tadqiqotida esa, asosan, Alisher Navoiy haqidagi romanlar va XX asr o‘zbek she’riyati namunalari ko‘zdan kechirilgan.

Ta’kidlash kerakki, mustaqillik davrida Alisher Navoiy hayoti, ijodini badiiy talqin etish va ilmiy asosda o‘rganish o‘zaro bog‘liq holda kechdi. Shoir biografiyasi va adabiy merosiga doir asl haqiqatlarning aniqlanishi – yangi ma’lumotlarning badiiy asarlar mohiyatiga ko‘chishida asos vazifasini o‘tadi. Qo‘lyozma manbalarining qiyosiy-tipologik, tekstologik tahlili orqali Alisher Navoiy ilmiy biografiyasining tiklanishi, shoir hayoti va faoliyatining noma’lum bo‘lib kelgan tomonlari yoritilgan professor Sh.Sirojiddinovning tadqiqoti¹⁴ ana shu

⁸ Абдураззоқ Самарқандий. Матлаи саъдайн ва мажмаи баҳрайн. – Тошкент: O‘zbekiston, 2008.

⁹ Давлатшоҳ Самарқандий. Шоирлар бўстони (“Тазкират уш-шуаро”дан). – Тошкент: Адабиёт ва санъат нашриёти, 1981.

¹⁰ Muhammad bin Xovandshoh Mirxond. Ravzat us-safo. J. 1. – Tehron: Piruz, 1338.

¹¹ Гиёсиддин ибн Ҳумомиддин Хондамир. Ҳабиб ус-сияр. – Тошкент: O‘zbekiston, 2013.

¹² Мирзо Муҳаммад Ҳайдар Аъзий. Тарихи Рашидий. – Тошкент: O‘zbekiston, 2011.

¹³ Панченко С. Р. Образ Алишера Навои в Узбекской Советской литературе. Фунд. б-ка СамГУ, 891.709.11-168, 1964; Аҳмедов Н. Ўзбек адабиётида Алишер Навоий сиймосини талқин этиш муаммолари: Филол. фан. д-ри. дисс. – Тошкент, 1994; Yusupova M. Navoiy obrazining lirik va epik talqini. Filol. fan. bo‘yicha falsafa d-ri. diss. – Farg‘ona, 2023.

¹⁴ Bu haqda qarang: Сирожиддинов Ш. Алишер Навоий. Манбаларнинг қиёсий-типологик, текстологик таҳлили. – Тошкент: Akademnashr, 2011; шу муаллиф. Амир Алишер. – Тошкент: Adabiyot, 2022; шу

jihatdan alohida ahamiyat kasb etdi. Ushbu tadqiqot mustaqillik davri adabiyotida Alisher Navoiy obrazini yaratish bilan bog‘liq quyidagi masalalarni yoritish uchun asos sifatida xizmat qildi:

ulug‘ mutafakkirning benazir shaxsiyati, yoshligi, oilasi, o‘smirligi, qiziqishlari, e‘tiqodi, tengsiz iste‘dodi va ijodkorligi, biografiyasining Samarqand va umuman Movarounnahr bilan bog‘liq qirralari;

ustozlari, ularga munosabati, mutafakkirlik sifatleri, do‘stga sadoqati va muhabbati mavzusining haqqoniy ifodasi;

yosh iste‘dodlarga homiyligi, mulkdor sifatida butun mol-mulkini el-yurt manfaati yo‘liga tikkani, davlat arbobi sifatidagi faoliyati, Husayn Boyqaro bilan munosabatlari.

Istiqlol davrida nashr etilgan Alisher Navoiy biografiyasiga doir manbalar va uning badiiy obraziga oid talqinlar nechog‘liq mutanosib ekani, buyuk shoir sifatida shakllanishida islomiy-irfoniy manbalarning o‘rni va ahamiyati, asarlarining tasavvufiy mohiyati, Alisher Navoiy va Sharq mumtoz poetikasi, g‘azallari sharhi, ijodkor adabiy-estetik an‘analarining keyingi davr ijodkorlari she‘riyatidagi poetik sintezi kabi masalalarga doir Aziz Qayumov, Abduqodir Hayitmetov, Najmiddin Komilov, Suyima G‘aniyeva, Ibrohim Haqqul, Muhammadjon Imomnazarov, Nusratullo Jumaxo‘ja, Boqijon To‘xliyev, Nurboy Jabborov, Uzoq Jo‘raqulov, Maqsud Asadov, Karomat Mullaxo‘jayeva, Dilnavoz Yusupova¹⁵ kabi olimlarning tadqiqotlari ulug‘ mutafakkir obrazining badiiy talqini uchun boy material berib kelmoqda.

Ta‘kidlash kerakki, ushbu ilmiy muammo mustaqillik davri adabiyoti misolida maxsus tadqiq etilgan emas. Mavjud tadqiqotlar, asosan, XX asr adabiyotidagi talqinlarni o‘rganishga qaratilgan. Ushbu dissertatsiya esa ulardan istiqlool davri adabiyoti maxsus olinganligi, Alisher Navoiy obrazi tasvirining badiiy takomili masalasi yaxlit adabiy-estetik jarayon sifatida tadqiq etilganligi bilan jiddiy farq qiladi.

муаллиф. Шуҳрат домла. III.Сирожиддинов ҳақида. – Тошкент: Akademnashr, 2023; Siracəddinov Ş. Əmir Əlişir: həyatı və yaradıcılığı. Monoqrafiya. – Bakı: İlm və təhsil, 2023.

¹⁵ Қаромов А. “Ҳайрат ул-аброр” талқини, “Фарҳод ва Ширин” сирлари. Асарлар. 10 жилдлик, I жилд, 1-китоб. – Тошкент: MUMTOZ SO‘Z, 2008; шу муаллиф: Лайли ва Мажнун. Етти саёхатчи. Садди Искандарий. Асарлар. 10 жилдлик. I жилд, 2-китоб. – Тошкент: MUMTOZ SO‘Z, 2008; Ҳайитметов А. Навоийхонлик суҳбатлари. – Тошкент: Ўқитувчи, 1993; Комилов Н. Фақр нури порлаган қалб. – Тошкент: Маънавият, 2001; шу муаллиф: Хизр чашмаси. – Тошкент: Маънавият, 2005; Ғаниева С. Навоий насри нафосати. – Тошкент, 2000; Ҳаққул И. Навоийга қайтиш. – Тошкент: Фан, 2007; Имомназаров М. Муслмон минтақа маданиятини ривожда “Мажоз тариқи” босқичи. 2-китоб. Алишер Навоий. – Тошкент: MUMTOZ SO‘Z, 2022; Жумахўжа Н. Сатрлар силсиласидаги сеҳр. – Тошкент: Ўқитувчи, 1996; шу муаллиф: “Қаро кўзим...” ғазали тадқиқи. – Тошкент: Muhaqqir, 2021; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Adabiyot, 2021; шу муаллиф. Замон, мезон, шеърят. – Тошкент: Ғафур ғулом номидаги НМИУ, 2015; шу муаллиф. Алишер Навоий эстетик оламининг Сирожиддин Саййид шеърятини поэтик тақомилига таъсири. /Алишер Навоий ва Шарқ Ренессанси II халқаро симпозиуми. Мақолалар тўплами. – Тошкент: Илм-Зиyo-Zakovat, 2023; Жўрақулов У. Алишер Навоий “Ҳамса”сида хронолог поэтикаси: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2017; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Tafakkur, 2020; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: Akademnashr, 2019; Юсупова Д. Алишер Навоий “Ҳамса”сида мазмун ва ритмининг бадий уйғунлиги. – Тошкент: MUMTOZ SO‘Z, 2011; шу муаллиф. “Ҳамса” поэтикаси: вазн, қофия ва мазмун муштараклиги. – Тошкент: ТАМАДДУН, 2021.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek adabiyoti tarixini tadqiq etishning dolzarb masalalari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi mustaqillik davri adabiyotida Alisher Navoiy obrazi tasviridagi yangilanishlarni aniqlash, shoir shaxsi va ijodiga munosabatidagi yetakchi tendensiyalarini belgilash, asosiy adabiy talqinlarni tarixiy haqiqat va badiiy to‘qima mezonlari asosida baholash, Alisher Navoiy obrazi tasvirining adabiy tur, janr va uslubga xoslanishi, ijodkorlarning badiiy mahoratini ochib berishdan iborat.

Tadqiqotning vazifalari:

Alisher Navoiy obrazini yaratish an‘anasining tarixini o‘rganish va har bir davr, jumladan, mustaqillik davrining o‘ziga xosliklarini belgilash;

Alisher Navoiy haqida mustaqillik davrida yaratilgan asarlarning umumiy yo‘nalishlari va yetakchi tendensiyalarini aniqlash;

Alisher Navoiy siymosining adabiy-estetik ideal sifatida qabul qilinishining real asoslarini tekshirish, tarixiy haqiqat va badiiy talqinning o‘zaro mutanosiblik darajasini ochib berish;

uch adabiy tur kesimida Alisher Navoiy hayoti va ijodiga oid tasvirlarning qiyosiy tahlilini amalga oshirish, uslubiy xoslanishlarni aniqlash, Navoiy siymosining mustaqillik davri adabiyotida tasvirlanish jarayoniga xos umumiy qonuniyatlar, ularning mazmun-mohiyatini yoritib berish.

Tadqiqotning obyektini Alisher Navoiy obrazi yaratilgan mustaqillik davridagi o‘zbek adabiyoti namunalari tashkil etadi.

Tadqiqotning predmetini Alisher Navoiy obrazi tasviri, talqiniga xos yetakchi xususiyatlar va yangilanishlarni belgilash, ularni yuzaga keltirgan ijtimoiy-ruhiy omillarni ochib berish, ijodkorlar tayangan ma‘rifiy, adabiy – estetik asoslar, manbalarni aniqlash, poetik mahorat masalalari talqini tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada biografik, qiyosiy-tarixiy, madaniy-tarixiy, sistemali yondashuv, statistik tahlil va tavsiflash usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

mustaqillik davrida Alisher Navoiy haqida yaratilgan asarlarni qiyosiy-tarixiy nuqtayi nazardan tekshirish va shoir obrazining yaratilishida mualliflar mahorati misollar asosida ochib berilgan;

mustaqillik adabiy-estetik jarayonga ham jiddiy ta’sir ko‘rsatgani, bu davrda milliy o‘zlikni anglash ehtiyoji tufayli Alisher Navoiy obrazi yaratilgan turkum badiiy asarlar yuzaga kelgani, ularda milliy qadriyatlar tasviriga urg‘u berilgani, badiiy tasvirlarning tarixiy haqiqatlar bilan uyg‘unlik darajasi yuksalgani uch adabiy tur asosida dalillangan;

mustaqillik davri ijodkorlarining Alisher Navoiy obraziga oid tasvirlari XX asr adiblari maktabidan o‘sib chiqqani, ammo Alisher Navoiy shaxsi va ijodini mafkuralardan holi, asliyatiga muvofiq talqin qilishi bilan ulardan jiddiy farqlanib

turishi Abdulla Oripov, Erkin Vohidov, Omon Muxtor, Asqar Mahkam, Abdulla Sher, Isajon Sulton kabi ijodkorlar asarlari misolida ochib berilgan;

Alisher Navoiy siymosi bu davr adabiyotida estetik ideal timsoli sifatida qabul qilingani, shaxsiyati, axloqi va qarashlari ideallashtirilgani, tasavvufiy va ma'rifiy dunyoqarashini qayta badiiy inkishof etish tendensiyasi ustuvorlik qilgani nazariy tahlil va umumlashmalar orqali isbotlangan;

mustaqillik davri adabiyotidagi Alisher Navoiy obrazi ijodkor shaxs konseptiga sig'masligi, Alisher Navoiy chinakam inson, buyuk davlat arbobi va mutafakkir sifatida ham gavdalantirilgani, asarlarda tadqiqotchilik va ijodkorlik sintezi kuchaygani, talqinlar uch adabiy turga xoslangani – lirikada botiniy tuyg'ular ifodasi, nasrda fikr, tuyg'u va faoliyatning baqamti rivoji tasviri, dramada esa muayyan lahzadagi kechinmalarni ko'rsatish yetakchilik qilishi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqot natijalari Alisher Navoiy siymosining badiiy tasviriga bag'ishlangan mustaqillik davrida yaratilgan badiiy asarlarning asosiy mazmuni bilan tanishtiradi, xususan, ularda asarlardagi yetkachi badiiy talqinlar mohiyati ochib berilgan;

mustaqillik davri adabiyotida Alisher Navoiy obrazini yaratish milliy o'zlikni anglash jarayoni bilan bog'liq holda kechgani, turkum asarlarda milliy qadriyatlar tasviriga urg'u berish kuchaygani, badiiy tasvirning tarixiy haqiqat bilan uyg'unlik darajasi ortgani asoslangan;

mustaqillik davri ijodkorlari Alisher Navoiy shaxsi va ijodini mafkuralardan xoli, asliyatiga muvofiq talqin qilishga e'tibor qaratishayotgani, lekin bu jarayon silliq kechmayotgani ko'rsatilib, mavzuga daxldor asarlarning yutuq va kamchiliklari ilmiy asosda yoritilgan;

Alisher Navoiy badiiy siymosining tasvirlari adabiy turlarga uslubiy xoslanishi, Alisher Navoiy bu davr adabiyotida adabiy-estetik ideal sifatida qabul qilingani, shuningdek, hayoti va ijodidan hayratlanish bilan birga asarlarini sharhlash, tushuntirish va badiiy qayta yaratish tendensiyalari yuzaga kelgani nazariy jihatdan dalillangan;

Alisher Navoiy obrazi mustaqillik davri adabiyotida faqat ijodkor shaxs sifatida emas, balki, avvalo, chinakam inson, shuningdek, buyuk davlat arbobi va donishmand shaxs sifatida ham gavdalantirilgani, ma'rifati, axloqi va qarashlari ibrat namunasi sifatida taqdim etilgani, shoir ham badiiy ijod, ham ijtimoiy-siyosiy faoliyat bobida barkamollik timsoli o'laroq tasvirlangani isbotlangan.

Tadqiqot natijalarining ishonchiligi xorij va respublika ilmiy jurnallarida chop etilgan maqolalar, ilmiy-nazariy konferensiyalarda o'qilgan ma'ruzalar, nashr etilgan tezis va monografiyalar, tadqiqot obyekti va predmetiga tizimli ilmiy yondashuv va istifoda etilgan metodologiyaning tadqiqot maqsadiga muvofiqligi, dalil, tahlil va xulosalarning dastlabki va ishonchli manbalarga tayangani, nazariy qarash, yechim va xulosalarning amaliyotga tatbiq etilgani, natijalarning tegishli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati mustaqillik davrida Alisher Navoiy obrazi

tasvirlangan asarlarga xos yetakchi tendensiyalar belgilangani, ular adabiyotshunoslik nuqtayi nazaridan kompleks tadqiq etilgani va baholangani, XX asrdagi talqinlar bilan qiyosiy tadqiq etilgani, badiiy to'qima va talqinlarning asl tarixiy haqiqatlar bilan munosabati, muvofiqlik darajasi aniqlangani, Alisher Navoiy shaxsining badiiy inkishofi adabiy tur va janrlarda uslubiy xoslangani ko'rsatib berilgani, har bir asarda umumiy hamda xususiy jihatlarning mavjudligi maxsus o'rganilgani, barcha adabiy manbalarning ilk bor tizimli ilmiy tahlilga tortilgani, chiqarilgan xulosalar tarixiy mavzu va shaxs tasviriga xos qonuniyatlarni belgilashda adabiyotshunoslik uchun ilmiy-nazariy asos bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati zamonaviy adabiyot, xususan, mustaqillik davri adabiyotida tarixiy mavzuga murojaat, buyuk tarixiy shaxslar, milliy qahramonlar hayoti va faoliyati tasviridan ko'zlangan maqsad-muddaolar, ularning asosiy mazmun-mohiyati bilan tanishtirishi, bu jarayonda kechayotgan o'zgarishlar, yangilanishlar dinamikasi va ularni yuzaga keltirgan sabablarni yaxlit tasavvur qilish imkonin berishi, shuningdek, chiqarilgan nazariy xulosalari va tavsiyalaridan o'zbek adabiyoti tarixi, mustaqillik davri adabiyoti, adabiyot nazariyasiga oid tadqiqotlar, darslik va o'quv qo'llanmalar yaratishga yordam berishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Mustaqillik davri o'zbek adabiyotida Alisher Navoiy obrazining badiiy talqini bo'yicha olingan ilmiy natijalar asosida:

Mustaqillik davri o'zbek adabiyotida Alisher Navoiy hayoti, ijodini badiiy talqin etish va ilmiy asosda o'rganish o'zaro bog'liq holda kechgani, shoir biografiyasi va adabiy merosiga doir asl haqiqatlarning aniqlanishi – yangi ma'lumotlarning badiiy asarlar mohiyatiga ko'chishida asos vazifasini o'tagani, bu jarayonda mutafakkir biografiyasining Movarounnahr bilan bog'liq qirralari, do'stga sadoqati va muhabbati mavzusi, yosh iste'dodlarga homiyligi, mulkdorlik madaniyati, davlat arbobi sifatidagi faoliyati, shuningdek, Alisher Navoiy adabiy-estetik an'alarining keyingi davr ijodkorlari she'riyatidagi poetik sintezi masalalariga oid ilmiy-nazariy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020 yillarda bajarilgan OT-F1-030 raqamli "O'zbek adabiyoti tarixi" ko'pjildlik monografiyani (7-jild) chop etish" mavzusidagi fundamental loyihada foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 10-iyuldagi 01/10-1353-son ma'lumotnomasi). Natijada o'zbek adabiyotida Alisher Navoiy obrazining shakllanishi, yangicha talqinlar kasb etishi, tarixiy shaxsga doir asl fakt va ma'lumotlarning badiiy adabiyotda qayta jonlanishiga doir ilmiy xulosalar ishlab chiqishga erishilgan;

adabiy ta'sir va adabiy aloqa hodisalari, bir ijodkorning keyingi davr adabiyotiga ta'siri, Alisher Navoiyning o'tmish shoirlari, xususan, Nizomiy Ganjaviyga munosabati, bu ikki tarixiy siymoning zamonaviy adabiyotidagi talqinlari, buyuk shoir Alisher Navoiy adabiy merosining Ozarbayjonda o'rganilishi masalasi, navoiyshunoslikning qardosh o'lkada taraqqiy topishi, mutafakkir siymosining badiiy talqini mustaqillik davrida yangi bosqichga

ko'tarilganiga oid ilmiy-nazariy xulosalardan Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazida 2022 – 2023 yillarda bajarilgan O'A-22-23 raqamli "O'zbek-ozarbayjon adabiy aloqalari" mavzusidagi fundamental loyihada foydalanilgan (Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazining 2023-yil 21-iyuldagi № 45/AZE raqamli ma'lumotnomasi). Natijada loyiha o'zbek va ozarbayjon adabiyotlari buyuk tarixiy shaxslarning zamonaviy adabiyotga ta'siri masalasida mushtarak jihatlariga ega ekanligi haqidagi nazariy qarash va ilmiy dalillar bilan boyitilgan;

tarixiy sharoit taqozosi tufayli o'tmish mavzusi ustuvor mavqe qozonganligi va bu yo'nalishda mustaqillik davri adabiyotida tarixdagi buyuk mutafakkirlar, davlat arboblari hamda ijodkor shaxslar asosiy tasvir obyektiga aylanganligi, adabiy-estetik tafakkurning mafkuraviy tazyiqlardan qutulishi ijod ahliga iste'dodini to'laroq namoyon qilish uchun munosib muhitni yuzaga keltirganligi, ijodkorlar Alisher Navoiy obrazini yaratishda prototip, badiiy to'qima va estetik idealni sintezlashga harakat qilishganligi haqidagi ilmiy-nazariy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2018-2020-yillarda bajarilgan PZ-20170926459 "Navoiyshunoslik tarixi" (XX – XXI asrlar) mavzusidagi amaliy loyihada foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 10-iyuldagi 01/10-1354-son ma'lumotnomasi). Natijada loyiha bibliografik ko'rsatgichlar bilan to'ldirilgan, yangi ma'lumotlar bilan boyigan;

jahon adabiyoti namoyondalaridan bo'lgan Nizomiy Ganjaviy va Alisher Navoiy merosining o'rganilishi, har ikki shoirning adabiy-estetik, badiiy-falsafiy qarashlariga oid kuzatishlar, Sharq madaniyatida turkiy adabiy merosning o'rniga oid tahlillar, turkiy adabiyot tarixida "Xamsa"larning o'rnini, Alisher Navoiy obrazining mustaqillik davri o'zbek adabiyotida yoritilishi, qardosh xalqlar adabiyotida aks etishi bilan aloqador jihatlariga oid ilmiy xulosalardan O'zbekiston Yozuvchilar uyushmasi tomonidan 2021-yilda nashrga tayyorlangan yuz jildlik "Turkiy adabiyot durdonalari" to'plamining 56-jildini nashrga tayyorlashda foydalanilgan (O'zbekiston Yozuvchilar uyushmasining 2023-yil 07-iyuldagi 01-03/844-son ma'lumotnomasi). Natijada loyiha turkiy adabiyotlar mushtarakligiga asos bo'luvchi ilmiy qarashlar, Alisher Navoiy obrazining o'zbek va qardosh xalqlar adabiyotida badiiy aks etishiga oid dalillar, to'plangan yangi ilmiy-adabiy materiallar bilan boyigan, turkiy adabiyotning umumbashariy qiymati, muhim ahamiyatga molik jihatlarini asoslashga erishilgan;

Alisher Navoiy adabiy merosi, hayoti va ijodining yangicha badiiy talqinlari, bu mavzuning mustaqillik davri o'zbek adabiyotida yangi bosqichga ko'tarilgani, o'zbek adabiyotida tarixiy shaxs va obraz muammosi, janrlar takomili, shoir siymosi aks etgan manbalarining qiyosiy tadqiqi, Alisher Navoiyning barkamol shaxsiyati bugungi kun uchun ma'rifiy boylik, fikriy yetuklik va badiiy yuksaklikning andozasi sifatida ko'rsatilishining ilmiy-adabiy asoslariga oid nazariy xulosalardan O'zbekiston Milliy teleradiokompaniyasining "O'zbekiston tarixi" telekanalida 2021 – 2023-yillarda efirga uzatilgan turkum ko'rsatuvlar, xususan, "Alisher Navoiy va o'zbek adabiyoti: tahlil va yechim" ruknidagi

“Mavzu” ko‘rsatuvini tayyorlashda samarali foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasining 2023-yil 11-iyuldagi 06-28-947-son ma’lumotnomasi). Natijada yangi ilmiy talqin, fakt va qarashlar Alisher Navoiy ijodi va obrazining zamonaviy badiiy talqinlariga oid yetakchi tendensiyalarni aniqlashga, mavzuga doir bahsli masalalarga yechim topishga hamda teleko‘rsatuvlarning sifati ortishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 9 ta xalqaro va 6 ta respublika ilmiy-nazariy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo’yicha 34 ilmiy ish e’lon qilingan. Jumladan, 1ta monografiya, O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 18 ta maqola, jumladan, 11 tasi respublika, 5 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to‘rt bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan, hajmi 269 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti, predmeti, ilmiy yangiligi va amaliy qiymati yoritilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqotning joriylanishi, natijalarning e’lon qilingani hamda dissertatsiya tuzilishi haqida ma’lumot berilgan.

I bob **“Tarixiy shaxs tasvirida me’yor va mezonlar”** deb nomlangan. U ikki fasldan tashkil topgan. 1.1-fasl *“Tarixiy shaxs tasvirida fakt va talqin muammosi”* deb atalgan. Unda mavzuning nazariy jihatlarini, tarixiy shaxs tasviriga xos mezonlarning nazariy asoslari tadqiq etilgan. Tarixiy haqiqat va badiiy haqiqat munosabati, tarixiy materialning badiiy tasvirga aylanish jarayoniga xos xususiyatlar, badiiy mahorat va individuallik, an’ana va yangilik kabi masalalar tahlilga tortilgan. Fikrlarni asoslashda Aristotel, V.Xalizev kabi xorij, I.Sulton, M.Qo‘shjonov, B.Nazarov, Q.Yo‘ldoshev kabi mamlakatimiz olimlarining masalaga daxldor qarashlari metodologik asos sifatida olingan¹⁶. Tarixiy shaxsning badiiy obrazini yaratish murakkab jarayon ekanligi, u yuzaga kelishi uchun hayot haqiqati va badiiy to‘qima ideal darajada sintezlanishi zarurligi, aniqrog‘i, bu turdagi obrazlar prototip, badiiy to‘qima va estetik ideal qo‘shilishidan hosil bo‘lishiga oid masalalar tadqiq etilgan.

¹⁶ Арасту. Поэтика. Ахлоки кабир. Риторика. – Тошкент: Янги аср авлоди, 2011; Хализев В. Е. Теория литературы: Учебник. 4-е изд., испр. и доп. – М.: Высшая школа, 2004; Sulton Izzat. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005; Қўшжонов М. Адабиётда эстетик категориялар. Адабиёт назарияси. Икки томлик. 2-жилд. Адабий жараён. – Тошкент: Фан, 1979. – Б. 163; шу муаллиф. Инсон сабоқлари. – Тошкент: Ёш гвардия, 1973; Назаров Б. Барҳаёт асар. Адабий-танқидий мақолалар. – Тошкент: MASHHUR-PRESS, 2019; Ўлдош Қозоқбой. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; шу муаллиф. Моҳият реалиги ифодаси // Асад Дилмурод. Паҳлавон Муҳаммад. Роман. – Тошкент: Шарқ, 2006.

Tarixiy shaxs tasviridagi eng muhim masala – fakt va talqin munosabatidir. Tarixiy fakt va uning badiiy talqini o‘rtasidagi mutanosiblikning eng asosiy sharti va eng yaxshi ko‘rinishi – tarixiy haqiqatga xos umumiy mantiqning buzilmasligidir. Shuningdek, badiiy fantaziyadan foydalanishdagi me‘yor ham shu siraga mansub. Ammo badiiy asarda fakt va talqin muvofiq yoki nomuvofiq bo‘lishi ham mumkin. Nomuvofiq holatlar ijodiy niyat, mavjud an‘ana yoxud qarashlardagi tafovutlar bilan izohlanadi. Shu ma’noda, mustaqillik davri adabiyotida tarixiy va adabiy haqiqat mutanosibligiga jiddiy e‘tibor o‘payib borayotganini qayd etish joiz.

Tarixiy fakt va material o‘z-o‘zicha adabiy materialga aylanmaydi. Bu jarayonda nihoyatda murakkab kechuvchi ijodkorning saralash, tanlash, umumlashtirish prinsiplari hamda ijodiy niyati muhim ahamiyat kasb etadi. Muallif tarixiy mavzudagi asar uchun muayyan fakt yoki dalilni tanlab olgach, uni o‘z ijodiy konsepsiyasi ifodasida ishlatishi, badiiy to‘qima bilan aloqalantirishi ham mumkin. Tarixiy fakt va materialni badiiy qayta jonlantirishdagi eng muhim omillar esa muallifning iste’dodi, bilim darajasi va badiiy mahoratidir.

Boshqa obraz turlarida bo‘lganidek tarixiy obrazni yaratishning ham muayyan mezonlari mavjud. Tarixiy shaxs obrazini yaratishdagi asosiy mezonlar tarixiy sharoit va muhitni atroflicha bilish, muhim tarixiy fakt va epizodlarni ishonchli manbalardan saralash va tasniflash, davr tilini yaxshi o‘zlashtirish, katta ilmiy tayyorgarlik va badiiy mahoratga ega bo‘lish, badiiy to‘qimadan o‘rinli foydalangan holda tarixiy haqiqatning umumiy doirasidan chetga chiqmaslik hamda o‘tmish va buyuk tarixiy shaxslar tasviri millat taqdiri, milliy qadriyatlar barhayotligi bilan bog‘liq ulkan mas‘uliyat ekanligini his etishdir.

1.2-fasl “*Alisher Navoiy estetik ideal obyekti sifatida*” deb nomlangan bo‘lib, unda adabiyotdagi estetik ideal masalasi, Alisher Navoiyning estetik ideal obyekti sifatidagi ahamiyati o‘rganilgan. Ideal ilmiy kategoriya sifatida o‘tmishga aloqador. Shunga mos holda adabiy-estetik ideal ham o‘tmishdan qidiriladi. Adabiyotning bu ilmiy kategoriyasi zamirida inson ideali – komil insonni tasvirlash maqsadi yotadi. Etik va estetik normalarning tajassumi tushuniladi. Zotan, badiiy asar va undagi qahramonlar ijodkorning ideallari doirasida yuzaga chiqadi, badiiy talqin topadi. Yoki aksincha – ijodkorning xohish-istaklari asosida turuvchi narsa, mezon aynan idealdir. Idealning asosini tasdiq yoki inkor tashkil etishi mumkin. Tasdiq shaklida go‘zallik, ezgulik kabi fazilatlar targ‘ib etilsa, inkor shaklida u tanqid, satira tusini olishi hamda riyokorlik, xunuklik, nodonlik va hokazo salbiy xususiyatlar qalamga olinishi mumkin. “Estetik ideal badiiy ijodga xos eng muhim tushunchalardan biri bo‘lib, u ijodkorning xohishi, istagi asosida yotuvchi narsa yoki shaxsning qanday bo‘lishini anglatadi”¹⁷.

Mustaqillik davridagi ijtimoiy-siyosiy, madaniy-ma‘rifiy o‘zgarishlar ijodkorlarning tafakkur tarziga kuchli ijobiy ta’sir o‘tkazdi. Mafkuraviy tazyiqlardan qutulish ijod ahliga iste’dodini to‘laroq namoyon qilish uchun munosib muhitni yuzaga keltirdi. Ayni holat millatning bundan keyingi taqdiri va

¹⁷ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча луғати. – Тошкент: Ўқитувчи, 1979. – Б.116.

kelajagini taavvur qilish, o'z ideallarini belgilashga undash vazifasini ham bajardi. Mustaqillik davri adabiyotida shonli o'tmish hodisotiga qiziqishning sezilarli tarzda kuchayishi xuddi shu fenomenal hodisa bilan bog'liq bo'ldi. U turli tazyiqlardan xoli, tarixiy haqiqat tom ma'noda haqqoniy yoritilgan, millat qahramoniga aylangan obrazlarni yaratish zaruratini paydo qildi.

Badiiy adabiyot o'z oldiga qo'ygan ko'plab muddaolar orasida inson idealini yaratish ustuvor mavqelardan birini egallaydi. Agar qadimiy afsona va rivoyatlar, folklordagi tasvirlarga qaralsa, ayni haqiqatning nihoyatda bardavom ifodaga ega ekanini tasavvur qilish mumkin. Jumladan, Alpomish yoki Go'ro'g'li, Alp Er To'nga – Afrosiyob obrazlari o'zbek xalqining birligi, uning yakdilligi uchun kurashgan mard, botir, vatanparvar shaxslar timsoli sifatida gavdalanadi. Mustaqillik davrida esa Amir Temur, Jaloliddin Manguberdi, Ibn Sino, Abu Rayhon Beruniy, Alisher Navoiy, Zahiriddin Muhammad Bobur, Muhammadrizo Ogahiy singari ko'plab buyuk shaxslar ijodkorlarning diqqat markaziga ko'chdi.

Adabiy-estetik ideal yaratishda hamisha ideal obrazni ko'p qirrali tarzda, to'la farqli tasvirlash shart emas, undagi alohida e'tibor qaratilgan bir jihat yoki qo'llangan detalning o'zi ham bu vazifani "mustaqil" tarzda ado etishi mumkin. Mana shu kabi yakka tasvirlarning jamlanmasi birgalikda buyuk mutafakkir obrazining mozaikalarga o'xshab ketadigan umumlashma tasvirini tasavvur qilish imkonini beradi. Demak, ideal obrazning birgina jihatiga urg'u berishning o'zi ham uning idealligini belgilay olishi mumkin. Bunday asosiy ko'rsatkichlar amaldagi adabiy janr, ijodkorning adabiy-estetik niyati, adabiy tajribasi hamda poetik mahorati hal qiluvchi omillar sirasini tashkil etadi.

Tahlillar shuni ko'rsatdiki, mustaqillik davri adabiyoti, ayniqsa, she'riyatida Alisher Navoiy siymosi estetik ideal obyektiga aylangan. Mustaqillik adabiyotida Alisher Navoiy nafaqat ijodkor shaxs, balki axloqiy mukammallik, olamshumul ma'rifat sohibi, donolik timsoli, buyuk rahnamo o'laroq qabul qilingan va talqin etilgan. Alisher Navoiyning benazir shaxsiyati bu davr ijodkorlari uchun ham namunaga aylangan.

II bob **"She'riyatda Alisher Navoiy siymosining badiiy ifodasi"** deb nomlangan. Mazkur bob uch fasldan iborat. 2.1-fasl *"Lirikada Alisher Navoiy obrazi tasvirlari"* tarzida atalgan bo'lib, unda mustaqillik davri o'zbek she'riyatida Navoiy siymosi tasvirlangan she'rlar tahlilga tortilgan. Dastlab, mustaqillik davri o'zbek she'riyatidagi Alisher Navoiy siymosi tasviriga xos yetakchi xususiyatlar XX asr she'riyati – Oybek, G'afur G'ulom va Shayxzoda kabi zabardast ijodkorlar maktabidan o'sib chiqqani, shu bois ushbu davr she'riyatiga xos asosiy talqinlarni bilmay turib, mustaqillik davri she'riyatidagi muhim tasvir-u talqinlarni anglash mushkulligi ta'kidlangan. Fikrlar G'. G'ulom, Oybek kabi shoirlarning Alisher Navoiy obrazi yaratilgan she'rlari tahlili orqali asoslangan. XX asr she'riyatida Alisher Navoiy shaxsi va ijodidan iftixor hissi ustuvor bo'lgani, mustaqillik davri she'riyatida esa bu tendensiya yanada kuchayib, "nido", "savol-javob", "bag'ishlov" kabi shakllarga murojaat ko'paygani, Alisher Navoiy dahosining ma'rifiy mohiyatini anglash ortgani ochib berilgan.

Mustaqillik davri ijodkorlari kimdan, nimani, qanday o'rganishi kerak degan savollarga javobni aynan Alisher Navoiy ijodidan topdi. Alisher Navoiy siymosiga millat ulug'ligining dalili va timsoli sifatida qaraldi. Shu bois Alisher Navoiy bu davrda ham ko'plab shoirlar uchun estetik ideal darajasiga ko'tarildi, yorqin kelajakka boshlovchi rahnamo o'laroq talqin etildi. Alisher Navoiy ijodiga mutlaq hurmat pozitsiyasida turilgani, u bekam-u ko'st qabul qilingani, ayniqsa, lirik merosiga muhabbat bilan qaralgani – bu davr shoirlari uchun xos eng umumiy jihatlardir.

Bu davrning eng xarakterli xususiyati shuki, Alisher Navoiy asarlarini har qanday mafkuradan xoli, chinakam san'at asari sifatida badiiy idrok etish va tasvirlash boshlandi. Endi lirika Alisher Navoiyning qalb kechinmalari, asarlarida aks etgan ma'rifiy g'oyalarni tadqiq etish va qayta badiiy inkishof etish bilan ko'proq shug'ullana boshladi. Professor Q.Qahramonov Alisher Navoiy siymosining zamonaviy adabiyotdagi talqinlarini o'rganib, shunday xulosa qiladi: “shoirga (Alisher Navoiyga – G.A.) atab bitilgan she'riy namunalarda har ikki yo'nalish – ham shoir obrazi yaratilgan, ham uning boqiyiligini ulug'lovchi asarlar ko'plab yaratilmoqda”¹⁸. Bu holatning sabablari, yuqorida ta'kidlanganidek, Alisher Navoiyni anglash darajasi, ijodiga bo'lgan ehtiyoj va munosabatning xususiyati bilan xarakterlanadi. Darhaqiqat, mustaqillik davri she'riyatida Alisher Navoiy siymosiga munosabat, asosan, mazkur ikki yo'sinda namoyon bo'ldi. Ularning bir guruhida Alisher Navoiy obrazi yaratilgan bo'lsa, qolganlarida buyuk shoir maqtalgan, ta'rif-u tavsif etilgan. Qayd etish joizki, bu davrda ikkinchi yo'nalishdagi she'rlar nisbatan ko'proq yaratilgan. Biroq ularda ham Alisher Navoiy misolida o'tmishimiz, qadriyatlarimizni anglash, buyuk shoir haqidagi tiniq tasavvurlar ifodasi uchraydi.

Mustaqillik davri shoirlari Alisher Navoiy obrazini yaratishda tarixiy prototipning ko'pgina qirralariga e'tibor qaratishmoqda. Jumladan, Abdulla Oripov o'z she'rlarida Alisher Navoiyni nafaqat shoir mutafakkir sifatida, balki ulug' ustoz siymosida ham tasvirlaydi. Uning “Ustozga ta'zim” she'rida o'qituvchi – ustoz madh etilib, “Alisherbek lutf”i qiyos uchun olinadi:

Buyuk Alisherbek lutf etgan misol,
Savod o'rgatdingiz qancha ranj bilan.
Qoplab bo'larmikin bu qarzni alhol,
Uzib bo'larmikan yuzta ganj bilan¹⁹.

E'tiborlisi, Abdulla Oripov nafaqat Alisher Navoiy aytgan mazmunni qayta badiiy tasvirlashni xohlaydi, ayni paytda ifoda vositalarini ham uning o'zidan oladi. Bu, bir tomondan, ikki shoirning hamfikir elanligini bildirsa, boshqa tomondan, A.Oripovning Alisher Navoiy ijodini juda chuqur bilishi, uni yod tutishini ko'rsatadi.

Mustaqillik davrida Alisher Navoiy obrazini yaratish yo'lida eng ko'p asarlar lirikada yuzaga keldi. Shu bois bu davr she'riyatidagi Alisher Navoiy

¹⁸ Қаҳрамонов Қ. Замонавий шеърятда Навоий образининг поэтик талқини // ТДПУ Илмий ахборотлари. Илмий-назарий журнал. 2017, № 1 (10). – Б. 83.

¹⁹ Оripов Абдулла. Танланган асарлар. – Тошкент: Sharq, 2019. – Б. 783.

obrazi tasvirlarini o'rganishni eng xarakterli jihatlariga ko'ra tasniflab – alohida lirik asarlar, turkum she'rlar va dostonlar tarzida o'rganish zarurati mavjud.

Bundan tashqari, ushbu faslda mustaqillik davri she'riyatida Alisher Navoiy siymosi va ijodini mustabid tuzum qoliplari asosida emas, har qanday mafkuradan xoli, asl ijodkor va chinakam san'at asari sifatida badiiy idrok etish jarayoni keng yoyilgani, Alisher Navoiyga havas qilishdan ortib, unga munosib izdoshlik ko'rsatishga urinish kuchaygani ko'rsatib berilgan.

2.2-fasl *“Turkum she'rlar – Alisher Navoiy obrazini yaratishda lirik vosita sifatida”* deb nomlangan. Unda Alisher Navoiy siymosini badiiy qayta yaratish jarayonida muayyan ijodkorlar qalamiga mansub alohida-alohida turkum she'rlar yuzaga kelgani, ularda Alisher Navoiy siymosiga oid tasvirlar va Alisher Navoiy obrazi kengroq planda namoyon bo'lgani ko'zdan kechirilgan. Mustaqillik davrida Alisher Navoiy obrazi yaratilgan she'riy turkumlar: 1. Alisher Navoiyga maxsus bag'ishlangan she'riy turkumlar. 2. Turkum sifatida maxsus tuzilmagan bo'lsa-da, lekin ijodkorning Alisher Navoiy siymosiga oid o'zaro aloqador qarashlarini aks ettiruvchi she'rlar tarzida ikki guruhga tasnif qilindi. Jamol Kamol, Azim Suyun, Abdulla Sher, Asqar Mahkam, Sirojiddin Sayyid, Zulfiya Mo'minovalarning she'riy turkumlari o'rganilib, zarur nazariy xulosalar chiqarilgan.

Xususan, Alisher Navoiy to'g'risida maxsus turkum she'rlar yozgan ijodkorlardan biri Abdulla Sherdir. Uning Alisher Navoiy haqidagi turkum she'rlari “Navoiy sog'inchi” degan umumiy nom bilan yuritiladi. Abdulla Sher tasvirni Alisher Navoiyning “Xazoyin ul-maoniy”si tarkibidagi birinchi devon “G'aroyib us-sig'ar”dan boshlaydi. U devonni cheksiz olamga o'xshatadi. She'riy zamin va she'riy osmonning mehvari, tayanch nuqtasi esa “buyuk qalam” ekanini aytadi:

“Ashraquat”dan boshlangan devon
O'xshab ketar cheksiz olamga.
Undagi yer, undagi osmon
Suyanadi buyuk qalamga²⁰.

Shundan keyin shoir Alisher Navoiy asarlarining mohiyati, mazmuni, muddaosini badiiy sharhlashga o'tadi. Uning nazarida, bu asarlar odamzodga olam va odamga qarashdagi yangicha nuqtayi nazarlarni tuhfa etadi, olamga mutlaqo boshqacha nazar bilan qarashga o'rgatadi. Muhimi, ular kishiga ruhiy bedorlik bag'ishlaydi. Alisher Navoiyning ulug'ligi uning ma'rifatida, so'z tufayli bashariyat qalbiga yo'l topa bilishidadir.

Alisher Navoiy haqida yaratilgan turkum she'rlarda shoir obrazining kengroq tasviri uchrashi, shoir ijodi to'g'risidagi muayyan tasavvurlar silsilasi, kechinmalar tizimi badiiy gavdalanirishi, bu borada Jamol Kamol va Abdulla Sherning turkum she'rlari Navoiy obrazini nisabatan mukammalroq aks ettirishi ilmiy asoslangan.

2.3-fasl *“Dostonlarda tarixiy haqiqat va obraz uyg'unligi”* deb nomlangan. Ushbu faslda Alisher Navoiy siymosi yaratilgan dostonlar o'rganilgan. Bu davr dostonlarida Alisher Navoiy shaxsi va ijodiga o'qib o'rganish, e'tiqod manbayi

²⁰ Шер Абдулла. “Навоий соғинчи”. Ҳазрат Навоийга эҳтиром. – Тошкент: Ғафур Ғулом, 2016. – Б. 67.

sifatida qarash, kimdan nimani qanday o'rganish kerak degan masalaga Alisher Navoiy shaxsiyati, mutafakkir ijodidan javob topishga intilish kuchaygani ko'rsatib berildi.

Shoirlar doston janri imkoniyatlaridan foydalanib Alisher Navoiy obrazini keng planda tasvirlashdi. O'zlarini qiynagan masalalarni poetik talqin etishdi, Alisher Navoiy siymosi, u yashagan davr bilan bog'liq voqealarni zamonamiz kishisi nigohidan ko'rsatib berishdi. Bu tipdagi asarlarni Alisher Navoiy obrazini yaratish jarayoniga nisbatan alohida adabiy hodisa sifatida baholash mumkin.

Mustaqillik davrida Alisher Navoiy obrazi tasvirlangan dostonlardan biri Sharifa Salimovaning "Xizr bulog'i"²¹ dostonidir. U Alisher Navoiy obraziga murojaat jihatidan ayrica ahamiyatga ega. Asar folklordagi epik asarlar – dostonlar uslubida bitilgan. Xususan, unda nasr va nazmning omuxtaligi ko'zga tashlanadi (Misol uchun, doston shunday boshlanadi: "Turkiy jilolarda tovlangan ohang – buyuk tafakkurning buyuk qo'shig'i – "Qaro ko'zum", deya suyar yurakni... Bu qo'shiq qanoti silkingani on, minglab farishtalar duvva qo'zg'alib, ipak qanotlarin yelpib noz ila ko'ngil bo'stonida qo'zg'ar g'alayon..."²²). Dostonning nasriy qismiga doir bir o'ziga xoslikni ham qayd etish joiz. Ularni to'lig'icha nasriy she'r deb aytish mumkin. Dostonda muallif ko'zlagan ijodiy muddao xalq tarixidagi qorong'i va mudhish voqealarning poetik manzarasini chizishdan iborat. Faqat bu manzaralar Alisher Navoiyning nigohi orqali taqdim etiladi, turkiylar uchun qayg'urgan shoirning qalb kechinmalari fonida tasvirlanadi.

Mustaqillik davri dostonchiligida Barot Boyqobilovning "Navoiynoma" asari ham alohida ahamiyatga molik. Shoir 1975 – 1990-yillar mobaynida Alisher Navoiy yashagan va ijod etgan davrning murakkabliklarini qamrab olgan ulkan "Navoiynoma" asarini yaratdi. "Navoiynoma" besh kitobdan iborat bo'ldi. 1992-yilda "Navoiynoma"ning uchinchi va to'rtinchi kitoblari "Sokin Xuroson" va "Qonli Xuroson" nomi bilan chop qilingan bo'lsa, undan so'ng shoir yana moziyga qaytib, "Navoiynoma"ning beshinchi kitobi – "Hayrat ul-Ahror" nomli she'riy romanni yozdi. Asarda ulug' purning xayrli a'mollari, imon-e'tiqodi, kurash hamda intilishlari, ijod onlari, iztirob-u dardlari she'riy yo'sinda, masnaviy shaklida poetik ifoda qilingan. "Debocha"ga diqqat qaratilsa, shoirning ushbu dostonlarni yozishdan maqsadi ma'lum bo'ladi:

Navoiy nazmiga tushdiyu ko'zim,
Hayrat gulshanida unutdim o'zim
Navoiy ko'rinar ko'zimga mening,
Nafasi urilar yuzimga mening.
Qalbinga yog'ilar siymosidan nur.
Vujudim qamraydi ilhom va surur.
Buyuk maxzanidan olib durri nob,
Go'yoki qalbimda balqidi oftob.
Masnaviy qalamini tutqizib ustoz,
Dedilar: "Paytidur, "Yangi Xamsa" yoz!"

²¹ Салимова Ш. Ватан суврати. Тўплам. – Тошкент: Ғафур Ғулом, 2011. – Б. 275-305.

²² Ўша нашр. – Б. 277.

Nizomiy, Dehlaviy, Jomiy Mavlaviy
Imdod berdi go‘yo menga ma‘naviy²³.

Xullas, Barot Boyqobilov mazkur dostonlar orqali o‘z oldiga “Yangi Xamsa” yaratishni maqsad qilib qo‘ygan.

Muallif Alisher Navoiy yashagan davr ziddiyatlarini kitobxon ko‘z o‘ngida badiiy jonlantirar ekan, tarixiylik tamoyiliga amal qiladi. Tarix sahnasida ro‘y bergan voqealarni g‘oyaviy yoki mafkuraviy maqsadlarga “yo‘naltirish” yoki “soxtalashtirish” yo‘lini tutmaydi. Balki tarixiy voqealarga el nazari, xalq hayoti, orzu-istaklari nuqtayi nazaridan haqqoniy yondashadi. Tarixiy hodisalar va shaxslar talqinida ham ortiqcha ehtiroslar, “tahrirlarga” berilmaydi. Xalq maqollaridan ibratli, falsafiy ma‘no-mazmunga ega hikmatlardan she‘riy yo‘sinda foydalanib, kitobxon yuz bergan hodisalar sababini to‘g‘ri hamda odilona anglashiga imkon beradi.

Barot Boyqobilov “Yangi Xamsa” orqali Alisher Navoiyga xos o‘zlik miqyoslarini, “olami sug‘ro” va “olami kubro” qatlamlarini poetik manzaralarga ko‘chirib tasvirlay oldi. Alisher Navoiyga xos daholik o‘z manfaati yoki mayda maqsadlar uchun emas, el-yurt farovonligi, saltanat va davlat ravnaqi, ilm-fan, san‘at, madaniyat, turkiy til qudrati uchun kurashda namoyon bo‘lishini badiiy tasvirladi.

Mustaqillik davri dostonchiligida Alisher Navoiy obrazini yaratish jarayoni silliq kechmayotgani, ularning hammasi ham saviya jihatidan yetuk emasligi Mirzajon Islomov dostoni tahlili orqali ochib berildi. Mazkur dostonlarga xos yutuq va kamchiliklar ko‘rsatib o‘tildi.

Mustaqillik davri she‘riyatida Alisher Navoiy yaratgan obrazlar tizimining o‘zi ham ijodkorlar uchun tasvir obyekti bo‘la oldi. Bu qahramonlarning donishmandligi (Iskandar), mard va tantiligi (Farhod), beqiyos go‘zalligi (Shirin, Layli, Dilorom) ishqda sobit va vafodorligi (Farhod, Majnun, Shayx San‘on, Shirin, Layli, Dilorom va boshqalar) ijodkorlarimiz uchun ilhom manbayiga aylandi.

Ta‘kidlash kerakki, o‘zbek she‘riyati bu davrda ulug‘ shoir obrazini yaratish borasida chin ma‘noda yuksalishga erishdi, bu – Navoiy asarlaridagi ma‘rifiy g‘oyalarni qayta idrok etish va badiiy tasvirning kuchayganida namoyon bo‘ladi.

III bob **“Nasrda Alisher Navoiy obrazini yaratish tajribasi”** deb ataladi. 3.1-fasl *“Hikoya va esselarda Alisher Navoiy siymosi”* deb nomlangan. Bu faslda mustaqillik yillarida yuzaga kelgan hikoya va esselardagi Alisher Navoiy siymosiga oid badiiy talqinlar o‘rganilgan. Mazkur janrlarda Alisher Navoiy siymosi tasvirlanishiga xos ustuvor jihatlar, o‘ziga xosliklar tahlilga tortilgan.

Qayd etish kerakki, o‘zbek nasrida hozirgacha Alisher Navoiy obrazi yaratilgan asarlar talaygina. Ularning yuzaga kelishiga adiblarning juda katta qismi munosib hissalarini qo‘shishgan. Bular orasida hikoya, qissa va romanlar ham mavjud. XX asrning mustaqillikkacha bo‘lgan davrida ijodkorlarning barakali mehnatlari ulkan xazina sifatida namoyon bo‘ladi. Uning bunyodkorlari qatoriga Sadridin Ayniy, Fitratlardan boshlab, adabiy ijodini o‘tgan asrning 70–80-

²³ Бойқобилов Б. Янги Хамса. – Тошкент: Шарқ, 1998. – Б. 7.

yillaridan boshlagan ko‘plab qalam ahlini kiritish mumkin. Mustaqillik davri bu doira chegaralarini yanada kengaytirganini ta’kidlash zarur. Dissertatsiyada Alisher Navoiy siymosining hikoya va esselardagi tasviri Urfon Otajon hikoyalari, Dadaxon Nuriy esselari misolida tahlil etilgan.

Mustaqillik davri nasrida ham tarix va uning buyuk namoyondalarini qayta idrok etish kuchaydi. Bu holat, bir tomondan, tarixiy sharoit bilan izohlansa, boshqa tomondan, yangilangan estetik tafakkurning tabiiy taqozosi bilan aloqadordir. Ushbu jarayonda Alisher Navoiy shaxsiyatini qayta badiiy tadqiq etish ishlari ijodkorlar tomonidan alohida qiziqish va mas’uliyat bilan amalga oshirilgani alohida e’tiborga molik.

Mustaqillik davri hikoyachiligi ham Alisher Navoiy badiiy siymosini yaratish yo‘lida harakat qilmoqda. Ulug‘ mutaffakkir shaxsining ochilmagan qirralarini badiiy so‘z qudrati bilan kashf etishga intilgan ana shunday yozuvchilardan biri Urfon Otajondir. Uning “Dilkusho bog‘lar” kitobidan bir nechta tarixiy hikoyalar o‘rin olgan bo‘lib, ularda XV asrning ikkinchi yarmidagi Hirot adabiy muhiti, adabiyot va san’at ahlining obrazlari gavdalandirilgan. Adibning “Ishq bog‘i holati” hikoyasida Alisher Navoiyning nuroniy shaxs sifatidagi qiyofasi, “Rustami doston surati” nomli hikoyada ijod ahlining homiyasi va murabbiy sifatidagi qiyofasi, “Fitna” hikoyasida davlat arbobi, yurt uchun qayg‘uruvchi inson sifatidagi qiyofasi tasvirlanadi. “Tafarruj” hikoyasida esa tasvir o‘rmini bayonchilik egallagan o‘rinlar uchrab turadi.

Urfon Otajon Alisher Navoiy haqidagi tasvirlarni yaratishda Alisher Navoiyning ijodidan, undagi turli epizodlardan mahorat bilan foydalanadi, ularni o‘z ijodiy niyatidan kelib chiqib yangicha talqin etadi. Yirik tarixiy shaxslar qiyofasi ortidagi rangin ruhiyat olami, qalb kechinmalari, o‘y-xayollari har biriga xos betakror surat va siyratlar manzarasini tasavvur etish imkonini beradi. Yozuvchi taqdim etgan jonli tasvir, go‘zal chizgi, jozib manzaralar kitobxonni zavqlantiradi, o‘ylatadi. Muallif tarixiy voqealarning bilimdoni sifatida real epizodlar ortidagi sabab va oqibatlarni teran mushohada etadi, uning obrazlarga xos yashirin qirralarini kashf etishdagi badiiy mahorat kitobxon e’tiborini tortadi. To‘qima obrazlarga oid voqealar tasviri hikoyalar syujetini tig‘izlashtirib, kompozitsiyasiga puxtalik bag‘ishlaydi.

Ushbu davrda yuzaga kelgan ayrim esselarda ham Alisher Navoiy obrazi yaratilganini qayd etish zarur. Jumladan, Dadaxon Nuriyning “Azim chinorlar panohi” kitobidagi esselarda Alisher Navoiy bilan aloqador ixcham, lekin e’tiborga molik lavhalar mavjud. Adib esselarda Alisher Navoiy shaxsiyatidan paydo bo‘lgan asriy shon-sharaf va shuhratning oddiy xalq o‘rtasida ham, shuningdek, ziyolilar doirasida ham ancha ommalashganini tasvirlashga alohida urg‘u bergan. “Bo‘riboy do‘xtir”, “Biz bilmagan Oybek”, “Sarg‘ish chakmon”, “Abdulla Qahhorning dutori” kabi esselarda bevosita yoki bilvosita Alisher Navoiy obrazi tasvirlariga duch kelish mumkin.

Mustaqillik davridagi hikoya va esselarda Alisher Navoiy siymosining o‘ziga xos tasvirlar majmuasi yaratilgan. Ularda kichik lavhalar vositasida adibning hayoti va ijodi, uning yuksak insoniy fazilatlari, shaxs va ijodkor

sifatidagi keyingi davr avlodlarga, jumladan, ijodkorlarning shakllanishi va kamolotidagi ta'sir o'ziga xos tarzda ko'rsatib berilgan. Tarixiy haqiqat va badiiy to'qima yaxshi uyg'unlashtirilgan. Ammo bu davr hikoyachiligida Alisher Navoiy obrazi yetarli darajada badiiy kashf etilmagan.

3.2-fasl "*Alisher Navoiy obrazining epik tasviri*" deb nomlangan bo'lib, bunda asosiy e'tibor Alisher Navoiy obrazi yaratilgan romanlar tadqiqiga qaratilgan. Ta'kidlash kerakki, Navoiy obrazi yaratilgan romonlarda Navoiy dahosini butun qamrovi, salobati bilan badiiy jihatdan bekam-u ko'st tasvirlash ishtiyoqi ustuvorlik qiladi. Mustaqillik davrida Omon Muxtorning "Navoiy va rassom Abulxayr" nomli kitobidan joy olgan "Ishq ahli" va "Buyuk farrosh" romanlari, Asad Dilmurodning "Pahlavon Muhammad", Isajon Sultonning "Alisher Navoiy", Muzaffar Mirzoning "Sham va shamshir" romanlarida Navoiy siymosining badiiy talqinlarini ko'zatish mumkin.

Bu asarlarni birlashtirib turuvchi jihatlar oz emas. Ularning barchasini bir mavzuda yozilgani, Alisher Navoiyning o'ziga xos badiiy obrazi yaratilgani, keng epik qamrovga egaligi, qahramonlarning ijtimoiy-maishiy hayoti-faoliyatiga urg'u berilgani kabi mushtarak nuqtalar umumlashtirib turadi. Ayniqsa, Alisher Navoiy va Husayn Boyqaro, Alisher Navoiy va boshqalar o'rtasidagi munosabatlar tasvirida tarixiy haqiqatga mumkin bo'lgan darajada tobora ko'proq yaqinlashishga harakat ochiq seziladi. "Tarixiy siymolarga bir inson sifatida qarash, ularning ko'ngil evrilishlarini berishga harakat qilish"²⁴ mustaqillik davri romanlarining barchasi uchun eng umumiy xususiyatdir. Ular o'rtasidagi ayirmalar esa asar mualliflarining o'ziga xos jihatlarini ko'rsatishi bilan e'tiborga molik.

Xususan, Omon Muxtor va Isajon Sultonning romanlari bu borada alohida e'tiborga sazovor. Alisher Navoiy siymosini yoritishga oid Omon Muxtor tasvirlarida zamon chegaralari ko'rinmas holatga kelgan, aniqrog'i, unda tarix va bugun munosabatlarida o'ziga xos sintez – zamonlar qorishuvi amalga oshgan bo'lsa, asar oxirida bu borada bevosita emas, balki bilvosita yondashuv ustuvorlik kasb etgan. Omon Muxtor romanlarida Alisher Navoiy fenomenini badiiy tadqiq etish, undagi butun murakkabliklarni tushunishga intilish, shoirning buyukligidan hayrat tuyish yaqqol ajralib turadi. Adib romanlarida Alisher Navoiy oshiq obrazida gavdalanadi.

Isajon Sulton esa Alisher Navoiy siymosini yaratishda xronologik tadrijiylikka tayanadi. Mana shuning o'zidayoq boshqalarga o'xshamaydigan yo'l axtarilayotgani seziladi. Tasvirda yangi va xolis tarixiy faktlarga suyanadi. Badiiy to'qima va talqinlarda ma'lum tarixiy haqiqatlar doirasida mustahkam tura oladi. Bu hol, ayniqsa, Alisher Navoiy va Husayn Boyqaro munosabatlari tasvirida aniq namoyon bo'lgan. Uzuq-yuluq tarixiy voqealar yaxshi asoslangan va ilhom onlari ishonarli tasvirlangan. Romanda "shoir Navoiy" obrazi yaxshi ochib berilgan. Shuningdek, Alisher Navoiy obrazining ilm-u hikmatga oshno, ilohiy ma'rifat muhtalosi sifatidagi talqinlari ham o'ziga xosligi bilan ajralib turadi.

Muzaffar Mirzoning "Sham va shamshir" romani ham Alisher Navoiy siymosini buyuk qalb va iroda sohibi sifatida talqin etgani, Alisher Navoiy va

²⁴ Алимбеков А. Тарих жозибаси // Моҳият, 2005. 30 декабрь. – Б. 3.

Husayn Boyqaro do'stligining nozik jihatlarini keng badiiy tasvirlashga harakat qilgani bilan ahamiyatlidir. Lekin ushbu romanda tarixiy haqiqat va badiiy talqin chegaralari buzilgan o'rinlar ham ko'zga tashlanib turadi. Umuman, nasriy asarlarda ham ayrim istisnolar – mavzuning tabiati va mohiyatini yetarlicha tasavvur eta olmaslik, me'yordan ortiqchalik, poetik mahoratning yetishmasligi singari holatlar ham uchrab turadi.

Ta'kidlash kerakki, nasriy asarlar Alisher Navoiyning keng qamrovli faoliyatini nisbatan obyektiv, haqqoniy yoritgan hamda badiiyatning asosiy talablariga mos bo'lgan adabiy asarlar, o'zbek adabiyotining mustaqillik davridagi munosib namunalari sifatida yuzaga kelgan. Bu adabiy turdagi Alisher Navoiy obrazi talqinlari ijodkor shaxs konsepsiyasiga sig'maydi. Bu turdagi asarlarda Alisher Navoiy fenomeni, avvalo, inson, buyuk qalb sohibi, qolaversa, ijodkor, sodiq do'st, davlat arbobi, chinakam oshiq timsoli o'laroq gavdalandirildi.

Ushbu faslda mustaqillik davrida Alisher Navoiy obrazi yaratilgan epik asarlarda foydalanilgan adabiy materialning manbalari, shoir ijodidagi asoslari ko'rsatib berildi. Alisher Navoiy ijodining mohiyatini anglash va anglatish, Alisher Navoiyni sharhlashga urunish tendensiyalari kuchaygani, mustaqillik nosiri Alisher Navoiy obrazini yaratishda ko'proq shoirning o'z asarlari, undagi tasvirlarga suyanayotgani ilmiy asoslangan. Shuningdek, mavjud epik asarlarning saviyasi baholanib, muayyan kamchiliklari ham ko'rsatilgan.

IV bob **“Dramaturgiyada Alisher Navoiy obrazi”** deb nomlangan. Bobda mustaqillik davri dramaturgiyasida Alisher Navoiy siymosining aks etishi tasodifiy emasligi, aslida, o'zbek dramaturgiyasining tarixiy mavzuga murojaati Fitratning tarixiy dramalari bilan boshlanib, keyin rivojlanib borgani va mustaqillik davrida Alisher Navoiy obrazi yaratilgan dramalar mana shu jarayoning qonuniy mahsuli ekani ko'rsatib berilgan.

Ushbu bobda mustaqillik davrida Alisher Navoiy siymosini aks ettirgan dramalarni mavzu va masalaga yondashuv nuqtayi nazaridan quyidagicha tasniflash mumkinligi ko'rsatilgan:

1. Alisher Navoiyning davlat arbobi sifatidagi siymosi gavdalandirilgan, ijtimoiy-siyosiy, ilmiy-ijodiy faoliyati tasviri yetakchilik qiluvchi dramalar.
2. Alisher Navoiy hayoti, xususan, uning muhabbati, qalb kechinmalaridagi dramatism tasviri usuvorlik qiluvchi asarlar.

Bu turga mansub asarlarning barchasini kuchli dramatism, dramatik lahazar tasvirigagina urg'u berilishi kabi jihatlar umumlashtirib turadi. Shunga qaramay, har bir dramaning o'z tabiati va mazmuni, ustuvor jihati ham mavjud. Ta'kidlash kerakki, mustaqillik davri dramaturgiyasida Alisher Navoiyning ijtimoiy-siyosiy faoliyatini badiiy kashf etish, saroydagi foaliyatiga oid ziddiyatlarni yoritishga intilish, Husayn Boyqaro bilan munosabatlarini idrok etish ishtiyoqi kuchaygan. Ayni payta buyuk shoirni oddiy inson sifatida kashf etish, qalb kechinmalarini tasvirlashga urinish jarayoni ham to'xtagani yo'q. Mazkur jihatlar bu davrda yaratilgan dramalarni prinsipial farqlab turadi.

4.1-fasl “*Alisher Navoiy ko‘pqirrali faoliyatining dramatik tasvirlari*” deb nomlangan. Unda Muhammad Alining “Navoiy va Boyqaro”, Erkin Samandarning “Samarqandning ikkinchi osmoni”, Shuhrat Rizayevning “Iskandar”, Aron Shalamayevning “Oltin qafas ichra” nomli dramalari tadqiq etilgan. Ushbu dramalarda Alisher Navoiy obrazi, asosan, sadoqatli do‘st, donishmand, faylasuf va siyosiy arbob qiyofalarida gavdalantirilgani ochib berilgan.

Jumladan, Muhammad Alining “Navoiy va Boyqaro” dramasi Alisher Navoiy obrazini yaratishda dramaturgiyamiz tarixida yangi sahifa ochgani, dramada buyuk shoir va tarixiy shaxs bo‘lgan Alisher Navoiyning hayoti va faoliyatining bir qirrasini – Alisher Navoiy va Husayn Boyqaro do‘stligi tasviri yangi rakursda kitobxonga taqdim etilgani, bu Alisher Navoiy biografiyasining eng muhim tomonlari tarixiy haqiqatga muvofiq ko‘rsatilgani bilan belgilanishi asoslangan.

Dramaturg asarda Alisher Navoiy bilan Husayn Boyqaro munosabatlaridagi eng muhim jihatlar talqiniga e‘tibor qaratgan: shoh va shoirning samimiy, qudratli do‘stligi tufayli saltanat bilan yurt tinchligi, farovonligi ta‘minlangani, adolat qaror topgani, oqibatda, Xuroson gullab-yashnagani yaxshi ochib berilgan.

Dramada Alisher Navoiy va Husayn Boyqarodan boshqa tarixiy shaxslar, xususan, Mo‘min Mirzo bilan ham tanishamiz. Shu nuqtayi nazardan qaraganda, dramada tarixiy ruh bo‘rtib turadi. Unda qahramonlar konkret tarixiy sharoitda harakat qiladi. Qahramonlarsiz tarixiy jarayonni, tarixiy jarayonsiz qahramonlarni tasavvur qila olmaymiz. Bular bir-biri bilan uzviy bog‘lanib, o‘zaro dialektik birlikni tashkil qiladi. Qayd etish kerakki, ayni asarda Xadichabegim obrazi ancha keng yoritilgan.

Dramada XV asr uchun xarakterli bo‘lgan voqealar ko‘z o‘ngimizda jonlanadi. Ammo adib Alisher Navoiyni faqat siyosat maydonida ko‘rsatishnigina o‘ylagan emas. Asarda Alisher Navoiy siymosi ancha keng va rang-barang talqin etilgan. Biz Alisher Navoiyni davlat arbobi, samimiy do‘st, chinakam oshiq sifatida ko‘ramiz. Shuningdek, Muhammad Ali Alisher Navoiy biografiyasi va davriga oid faktlarning muhimlarini tanlab olishda, adib siymosini o‘ziga xos qilib tasvirlab berishda mohirlik bilan yondashgan.

Shuhrat Rizayevning “Iskandar” nomli dramasi Alisher Navoiy “Xamsa”si ohanglarida bitilgan. Asarning boshi va oxirida keltirilgan Alisher Navoiy va Abdurahmon Jomiy suhbatlari istisno qilinsa, Alisher Navoiy dramaning har bir ko‘rinishida kuzatuvchi obrazida namoyon bo‘ladi. Ko‘rinishlar so‘ngida u voqea-hodisa va holat-kechinmaga mutanosib kuy-ohanglarda sahnada paydo bo‘lib, tomoshabinga qarata xitoblar qiladi. Sh.Rizayev estetik konsepsiyasida ham dunyo bir nafaslik va g‘animat maskan. Moddiy olamdagi mavjud narsalarning baqosiga umid yo‘q ekan, toj-u taxt ham o‘tkinchi, degan navoiyona dunyoqarash ta‘siri ko‘zga tashlanadi.

Alisher Navoiy obrazini yangi jihatlardan badiiy talqin etishga intilish tendensiyasini o‘zbek adabiyoti namoyandalari ijodi misolidagina emas, o‘zbek tilida yozilgan isroil yozuvchisi Aron Shalamayev qalamiga mansub yana bir

drama orqali ham kuzatish mumkin. Ijodkorning “Oltin qafas ichra” nomli dramasida Alisher Navoiy, asosan, siyosiy arbob sifatida tasvirlanadi. Ijod va siyosat o’rtasidagi ziddiyatlar qurshovida ko’rsatiladi.

4.2-fasl “*Dramalarda Alisher Navoiy shaxsiy hayotining talqinlari*” deb nomlangan. Mazkur faslda Omon Muxtorning “Amir Alisherning dardi”, Naim Karimovning “Guli va Navoiy”, Iqbol Mirzoning “Samarqand sayqali” nomli dramalari maxsus o’rganilgan.

Mazkur dramalarda asosiy e’tibor Alisher Navoiyning muayyan vaziyatlardagi qalb kechinmalari, buyuk dardi, inson sifatidagi qiyofasini tasvirlash, muhabbati tarixini badiiy mushohada etishga qaratilgani yoritilgan. Xususan, Omon Muxtor o’z dramasida Alisher Navoiy siymosini siyosiy diplomatiyani yuksak ma’naviy-ma’rifiy hamda madaniy saviyada birlashtirgan davlat arbobi sifatida ko’rsatar ekan parallel ravishda uning qalb kechinmalarini ham tasvirlab boradi. Asarda Alisher Navoiyga xos millatsevarlik, yurtparvarlik xislatlari davlat arbobi sifatidagi aql-zakovati bilan uyg’unlikda gavdalandirilgan. Ayni mana shu holat Alisher Navoiyni davrining yirik shaxsi sifatida namoyon etadi. Obrazga xos ko’lamdorlik Alisher Navoiyni o’ta ziddiyatli voqealar ichida tasvirlashni taqozo etadi va ijodkor buni mahorat bilan uddalagan.

Qayd etish kerakki, mustaqillik davri adabiyotida Alisher Navoiy obrazi yaratilishi nuqtayi nazaridan eng oqsagan adabiy tur dramaturgiya bo’ldi. Bu jarayon, bir tomondan, zamonaviy jamiyatning teatr san’atiga munosabati o’zgargani bilan, boshqa tomondan, dramaturglar faoliyatidagi uzilishlar bilan aloqadordir. Har qanday holatda ham bu davr adabiyotida dramaturgiya va uning namunalari mavjud. Ularning orasida Alisher Navoiy obrazi yaratilgan dramatik asarlarning ham borligi e’tiborga molik hodisa.

Dramaturgiya o’z tabiatiga ko’ra Alisher Navoiy hayotining kolliziyalarga boy pallasiga diqqat qaratdi. Buyuk insonning ijtimoiy-siyosiy faoliyati va shu asnoda namoyon bo’lgan qiyofalarini suvratlantirishga e’tibor berdi. Shu ma’noda, mustaqillik yillarida yaratilgan sahna asarlarida Alisher Navoiy obrazi, avvalo, yetuk davlat arbobi, elparvar shaxs, tarix sahnasida o’chmas iz qoldirgan siymo sifatida badiiy gavdalandirildi.

Dramaturglar Alisher Navoiyning ko’ngil olamini, oddiy inson sifatidagi qiyofasini jonlantirishga ham katta e’tibor qaratishdi. O’z davri, xalq, davlat, ilm-u ijod ravnaqi uchun ham, kelajak uchun ham ulkan vazifalarni bajarishga doxil inson ekanligini tasvirlashga turli qutblardan harakat qilganlar. Alisher Navoiyning ishq qissasi turli davrlarda adabiyot va dramaturg erki, ijodiy-estetik ideali nuqtayi nazaridan turlicha talqin qilingan. Jumladan, Uyg’un va Izzat Sulton dramasida xarakterlararo munosabatlardan sinfiy va ijtimoiy konflikt izlashga urinishlar ko’zga tashlanadi. Muhimi shundaki, tarixiy shaxslarga yondashuvdagi bu kabi biryoqlamalilik mustaqillikning erkin va plyuralistik tafakkuri ustuvor bo’lgan dramaturgiyasida bartaraf bo’lib bormoqda.

Ijodkorlar Alisher Navoiy obrazi yaratilgan barcha sahna asarlari orqali ulug’ shoir hayoti va ijod yo’lini bilish, asarlarini o’qib o’rganish bilan birga uning siymosida ma’rifat, ezigulik, iste’dod nurlari balqib turishini his qilishga, bu ulug’

inson shaxsiyatini anglashga undaydilar. Buyuk inson yaratgan ma'naviy merosdan bahramand bo'lish va uni e'zozlashga chorlaydilar. Alisher Navoiy siymosini milliy qahramon va ideal namunasi sifatida ko'rsatishga intiladilar. Qisqasi, mazkur fasllarda mustaqillik davridagi Alisher Navoiy obrazi tasvirlangan dramalarda folklor motivlarining kuchli ta'siri sezilishi, Navoiy obrazini yaratishda shoirning o'z talqin va qarashlaridan kelib chiqish tendensiyasi rivojlangani, Alisher Navoiyning inson sifatidagi kechinmalari tasviri bilan birga uning siyosiy faoliyatiga jiddiy ahamiyat berilgani ochib berilgan.

Umumiy qilib aytganda, dissertatsiyada "Navoiyga qaytish" hodisaning mustaqillik davri badiiy tafakkuri bilan bog'liq eng muhim jihatlari, xususan, Alisher Navoiy shaxsini har jihatdan ibrat namunasi sifatida qabul qilish, Alisher Navoiy dahosining qalb kechinmalarini tushunishga harakat, Alisher Navoiy dunyoqarashini to'laqonli anglash va anglatishga urinish, mutafakkirning diniy-axloqiy, irfoniy-ma'rifiy qarashlariga ergashish va ularni qayta badiiy talqin etishga intilish, Alisher Navoiyni badiiy sharhlash kabi tendensiyalar ustuvor ahamiyat kasb etayotgani ilmiy asoslangan.

UMUMIY XULOSA

1. Mustaqillik davri ijodkorlar oldiga ulkan vazifalarni qo'ydi. Ulardan biri milliy ruh va qadriyatlarga asosiy e'tiborni qaratib, ularni o'z asarlarida badiiy gavdalandirish edi. Bu esa milliy o'zlikni qayta anglash hamda ma'naviyatimiz asoslarini jiddiy o'rganishni taqozo etdi. Mazkur milliy ehtiyoj va ruhiy tashnalik tufayli Alisher Navoiy ijodi mustaqillik davri shoirlari uchun e'tiqod, o'qib o'rganish manbayiga aylangan.

2. Alisher Navoiyning shaxsiyati, hayot tarzi, axloqi o'z zamonidayoq ham oddiy xalq, ham ijod ahli uchun namuna edi. Zamonamiz ijodkorlari ham Alisher Navoiy shaxsi va ijodini xuddi shu tarzda qabul qilishdi. Uning har bir asari va qarashini bugungi kun uchun ma'rifiy boylik, ma'naviy poklik, fikriy yetuklik va badiiy yuksaklikning maktabi, insoniy kamolotning andozasi sifatida ko'rsatishdi. Alisher Navoiyni buyuk rahnamo, barkamollik timsoli sifatida talqin etishdi.

3. Mustaqillik davri adabiyotida tarixiy sharoit taqozosi tufayli o'tmish mavzusi ustuvor mavqe qozondi. Bu yo'nalishda tarixdagi buyuk mutafakkirlar, davlat arboblari hamda ijodkor shaxslar asosiy tasvir obyektiga aylandi. Ular orasida eng katta salmoqni Alisher Navoiyga bag'ishlangan asarlar tashkil etadi. Buning eng asosiy sabablari Alisher Navoiy shaxsi va hayotining serqiqqa ekanligi hamda ijodkorlar uchun ruhan yaqinligidir.

4. Tarixiy mavzuda yaratilgan asarning muvaffaqiyati, ko'p jihatdan, ijodkorning o'zi tasvirlayotgan tarixiy davrni va tasvir obyekti (hayoti va ijodi)ni qanchalik chuqur bilishi bilan bog'liq. Agar ijodkor o'z obyektini yaxshi bilsa, uning mohiyatini anglab yetsa, tasvirlari ham haqqoniy va ta'sirli bir shaklda yuzaga chiqadi. Tarix – eng ishonchli tarixiy material hamda badiiyat mezonlariga mos talqin uyg'unlashgan nuqtada qayta badiiy jonlanadi.

5. Ijodkorlar Alisher Navoiy obrazini yaratishda prototip, badiiy to'qima va estetik idealni sintezlashga harakat qilishdi. Tarixiy fakt va badiiy talqin

masalasida tarixiy haqiqatga xos umumiy mantiqni buzmaslik, imkon qadar asl haqiqatlarga yaqinlashish tendensiyasi kuzatildi. Tarixiy shaxs obrazini yaratishdagi asosiy mezonlarga rioya etishga intilishgan.

6. Adabiy-estetik tafakkurning mafkuraviy tazyiqlardan qutulishi ijod ahliga iste'dodini to'laroq namoyon qilish uchun munosib muhitni yuzaga keltirdi. Ayni holat millatning bundan keyingi taqdiri va kelajagini taavvur qilish, o'z idealini belgilab olish sari chaqiriq vazifasini ham ado etdi. Mustaqillik davri adabiyotida shonli o'tmish hodisotiga qiziqishning sezilarli tarzda kuchayib borishi xuddi shu fenomenal hodisa bilan ham bog'liq bo'ldi. U turli tazyiqlardan xoli, tarixiy haqiqat tom ma'noda haqqoniy yoritilgan, adabiy-estetik ideal sifatida millat qahramoni darajasidagi obrazlarni yaratish zaruratini paydo qildi. Bu davr adabiyotida Alisher Navoiy shaxsi va ijodi estetik ideal obyekti sifatida qabul qilingan va mazkur zaruratlar taqozosi bilan badiiy qayta ishlangan.

7. O'zbek she'riyati bu davrda ulug' shoir obrazini yaratish borasida yuksalishga erishdi, bu – Alisher Navoiy asarlaridagi ma'rifiy g'oyalarni qayta idrok etish va badiiy tasvir kuchayganida namoyon bo'ladi. Istiqlol she'riyatida Alisher Navoiy obrazi tasvirining tadriji, turli tendensiyalari haqida fikr yuritish mumkin. Chunki bu davrda buyuk mutafakkir obrazini yaratish jarayoni muntazam tus oldi, izchillik kasb etdi. Alisher Navoiy obrazini yaratish yo'lida eng ko'p asarlar yaratilgan adabiy tur aynan lirika bo'ldi.

8. Alisher Navoiy obrazining bu davr she'riyatidagi talqinlarini eng xarakterli jihatlariga ko'ra tasniflab – alohida lirik asarlar, turkum she'rlar va dostonlardagi talqinlar tarzida o'rganish maqsadga muvofiq. Ta'kidlash kerakki, mustaqillik davri she'riyatida Alisher Navoiy obrazini yaratish jarayoni silliq kechayotgani yo'q. U ba'zan yuksalish tarzida namoyon bo'lsa, ayrim hollarda obrazli tasvir o'rnini sayozlik, bayon egallashi ham kuzatiladi.

9. Alisher Navoiy obrazi yaratilgan alohida she'riy asarlarda shoir shaxsi yoki ijodidan tuyulgan hayrat, buyuk shoir haqidagi bir yorqin tasavvur yoki haqiqatning lirik ifodasi ustuvorlik qiladi. Turkum she'rlarda esa shoir obrazining kengroq tasviri uchraydi, shoir ijodi to'g'risidagi muayyan tasavvurlar silsilasi, kechinmalar tizimi badiiy gavdalantiriladi.

10. Alisher Navoiy obrazi dostonlarda janr imkoniyatlaridan foydalanilgan holda keng planda, jarayonda tasvirlandi. Ijodkorlar o'zlarini qiynagan zamonaviy va adabiy masalalarni poetik talqin etishdi. Alisher Navoiy siymosi, u yashagan davr bilan bog'liq voqealarni zamonamiz kishisi nigohidan ko'rsatib berishdi. Bu tipdagi asarlarni Alisher Navoiy obrazini yaratish jarayoniga nisbatan alohida adabiy hodisa sifatida baholash mumkin.

11. Mustaqillik davri nasri o'zbek adabiyotida Alisher Navoiy obrazini yaratish doirasini yanada kengaytirdi. Bu hodisa kichik janrlar, ayniqsa, bu davrda yaratilgan romanlarda o'zining munosib ifodasini topdi. Mustaqillik nasrida ham tarix va uning buyuk namoyondalarini qayta badiiy tadqiq etish tendensiyasi kuzatiladi. Nasrda Alisher Navoiy obrazini yaratish jarayoniga Urfon Otajon, Omon Muxtor, Asad Dilmurod, Isajon Sulton, Muzaffar Mirzo singari ijodkorlar munosib hissa qo'shishdi. Bu davr prozasidagi jiddiy adabiy hodisalar sirasiga

“Dilkusho bog‘lar” hikoyalarini, “Navoiy va rassom Abulxayr”, “Alisher Navoiy” romanlarini kiritish mumkin.

12. Mustaqillik davrida yuzaga kelgan hikoya va esselarda Alisher Navoiy siymosining o‘ziga xos tasvirlari yaratilgan. Kichik lavhalar vositasida adibning hayoti va ijodi, uning yuksak insoniy fazilatlari, shaxs va ijodkor sifatidagi keyingi davr avlodlarga, jumladan, ijodkorlarning shakllanishi va kamolotidagi ta’sir o‘ziga xos tarzda ko‘rsatib berilgan. Tarixiy haqiqat va badiiy to‘qima yaxshi uyg‘unlashtirilgan. Biroq bu davr hikoyachiligida Alisher Navoiy obrazi yetarli darajada badiiy kashf etilmagan.

13. Alisher Navoiy obrazini yaratishga bag‘ishlangan nasriy asarlardagi mushtarak jihatlar sifatida bir mavzu, epik qamrov, qahramonlarning ijtimoiy-maishiy hayoti va faoliyatiga urg‘u berilishi, talqinda tarixiy haqiqatga mumkin bo‘lgan darajada yaqinlashishga harakatni ko‘rsatish mumkin. Ular o‘rtasidagi ayirmalar esa mualliflarning uslubi, mahorati bilan bog‘liq jihatlariga dalolat qiladi.

14. Dramaturgiya Alisher Navoiy obrazi yaratilishi nuqtayi nazaridan mustaqillik davri adabiyotida nisbatan sust rivojlangan adabiy tur bo‘ldi. Alisher Navoiy obrazi faqat dramalarda badiiy tasvirlandi. Bu davrda mavzuga aloqador komediya yoki tragediya namunalari yaratilmagan. Mavjud dramalarda Alisher Navoiy hayotining yigirma besh – yigirma to‘qqiz yoshlar yoxud so‘nggi davri, ijtimoiy-siyosiy ziddiyatlar avj olgan palla – temuriylar saltanatining Husayn Boyqaro tomonidan boshqarilishi va parchalanish tomon borish yillari ko‘proq qalamga olingan. Shu jarayonda Alisher Navoiy davlat siyosatini adolat, xalqparvarlik g‘oyalariga yo‘naltirib turgan mutafakkir, yirik siyosiy arbob sifatida badiiy kashf etilgan. Alisher Navoiyning kurash va intilishlari tarixiylik tamoyiliga monand qalamga olingan.

15. Mualliflar sahna asarlarida xalq og‘zaki ijodiga xos ifoda unsurlaridan (askiya, aytishuv, payrov kabi), folklorga xos obrazlar (masxaraboz, dorboz, shuningdek, xalq qo‘shiqlari namunalari)dan unumli foydalangan holda qiziqchilar tilidan real hayotga baho berish, asosiy obrazlar va tarixiy hodisalarga xalq munosabatini ifodalashga harakat qilganlar. Bu uslub xalqona ifoda yo‘sini bilan dramalarning xalqchilligi va ta’sirchanligini oshirishga xizmat qilgan.

16. Mustaqillik davri dramaturgiyasi o‘z tabiatiga ko‘ra Alisher Navoiy hayotining kolliziyalarga boy pallasiga diqqat qildi. Buyuk insonning ijtimoiy-siyosiy faoliyati va shu asnoda namoyon bo‘lgan qiyofalarini badiiy tasvirlashga asosiy e’tiborni qaratdi. Shu ma’noda, mustaqillik yillarida yaratilgan sahna asarlarida Alisher Navoiy obrazi, avvalo, yetuk davlat arbobi, elparvar shaxs, tarix sahnasida o‘chmas iz qoldirgan siymo, shuningdek, buyuk qalb va pok muhabbat sohibi, oddiy inson qiyofasida badiiy gavdalantirildi.

17. Mustaqillik davri o‘zbek adabiyotida yuzaga kelgan Alisher Navoiy obraziga oid talqinlar ijodkor shaxs konseptiga sig‘maydi. Bu davr adabiyotida Alisher Navoiy fenomenining ijodkorlik bilan bog‘liq jihatlaridan tashqari buyuk qalb sohibi bo‘lgan inson, davlat arbobi, chin oshiqlik bila bog‘liq jihatlar ham keng badiiy talqin etilgan. Shu ma’noda, bugungi kitobxon Alisher Navoiyning badiiy siymosi yaratilgan ulkan panoramaga yonma-yon turibdi. Uning kichik

qismi ham, kattaroq qismi ham Alisher Navoiy obrazining munosib qirrasini o'zida ifodalaydi. Biroq ular birgalikda Alisher Navoiy obrazini kengroq va yorqinroq aks ettirishga xizmat qilgan.

18. Navoiyga qaytish – uzluksiz va ilhombaxsh jarayon. Uning davomiyligini o'rganish, muayyan davr adabiyotidagi xosliklarini tadqiq etish ham ibratli xulosalarga kelish imkonini beradi. Shu bois buyuk mutafakkir siymosi o'zi yashagan davrdan boshlab bugunga qadar badiiy talqin etilgan. Mustaqillik davrida ham shoir tajribalariga tayanib did, saviya va mahoratni yuksaltirish har bir iste'dod uchun ijodiy muvaffaqiyat garoviga aylangan. Alisher Navoiy timsoli orqali davr va o'zlik masalalarini adabiy-estetik mushohada qilish, muammolarga yechim izlash hamda insonlarni ezgulikka chorlash, bugun va ertangi kun uchun zarur yo'l-yo'riq ko'rsatish ustuvorlik kasb etgan.

**SCIENTIFIC COUNCIL DSc.03 / 30.12.2019.FIL.19.01 ON AWARDING
SCIENTIFIC DEGREES AT TASHKENT STATE UNIVERSITY
OF UZBEK LANGUAGE AND LITERATURE
NAMED AFTER ALISHER NAVOI**

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

ASHUROVA GULBAKHOR NURULLAEVNA

**ARTISTIC INTERPRETATION OF THE IMAGE OF ALISHER NAVOI IN
UZBEK LITERATURE OF THE PERIOD OF INDEPENDENCE**

10.00.02 – Uzbek literature

ABSTRACT

of the dissertation of Doctor of Science (DSc) on philological sciences

Tashkent – 2023

The theme of Doctor of Science (DSc) dissertation was registered in the Higher Attestation Commission under the number B2019.3.DSc/Fil71.

The doctoral dissertation has been completed at Tashkent state university of Uzbek language and Literature named after Alisher Navoi.

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The dissertation can be viewed at the Information Resource Center of Tashkent State university of Uzbek language and Literature named after Alisher Navoi (registered under number _____. Address: 100100, Tashkent, Yakkasaroy district, Yusuf Hos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44; fax: (99871) 281-12-44 (www.tsuull.uz)).

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INTRODUCTION (abstract of the (DSc)dissertation)

Topicality and necessity of the thesis. In the study of world literature, it is important to reveal national values and universal symbols, to clarify the influence of works written on historical themes and the image of a historical person on the mind and soul of the people, to determine the specific laws of the poetic expression of the past reality in modern literature, and the image of a historical person. In modern literature, the appeal to the historical theme, the artistic embodiment of great historical figures is a process that occurs as a result of an important moral-aesthetic need, which occurs due to the natural requirements of a certain period. Since the main purpose of literature is to reflect artistically the truths about the world and man, researching the image of a historical person in the literature of the period of independence is an urgent scientific problem, both in the context of socio-political processes, and as a product of modern literary and aesthetic needs.

In a certain period of the literature of all peoples of the world, there is a trend of artistic perception of the phenomenon of a historical person. This process occurs according to objective and subjective factors. The main purpose of describing the reality of the Past in modern literature is to call humanity to goodness, draw important conclusions for today, and show the necessary programs for the future. The skill of each creative person in portraying historical subjects and the lives of individuals is determined by how he imagines clearly the past and historical roots of that nation and how truthfully he portrays them in his works. Today, in world literary studies, the historical subject, in particular, the scientific examination of works reflecting the life and work of great figures in the combination of genetic and poetic aspects, evaluation from the point of view of literary studies is a separate direction.

After Uzbekistan gained independence, in Uzbek literature, the artistic interpretation of the figure of great thinkers, including Alisher Navoi, has risen to a new level. Because in this period, the realization of national identity and restoration of national values became the main issue. This goal could not be achieved without learning from the lives and personalities of national heroes, thinkers and great figures. In this sense, Alisher Navoi was rightly recognized as a symbol of spiritual and moral perfection in literature. His exemplary life and personality were depicted as an example. The works dedicated to the great thinker in the Uzbek literature of the period of independence formed separate pages of a unique huge narrative - *navoiynoma*. Nowadays, when the process of globalization is increasing, there is a great need to create the artistic image of Alisher Navoi, the great personality and the embodiment of national values, and to research such works. As President Sh. M. Mirziyoyev noted, it is extremely important “to consider the role of national and universal ideas, deeply expressed in the works of Alisher Navoi, in the world civilization, and increase the younger generation intellectual potential, taking into account the incomparable importance of education of high moral qualities in their hearts, as well as further research and wide promotion of the literary and scientific heritage of the great poet and thinker

in our country and in the world.”²⁵ Especially nowadays, when our country is creating the foundations of a new Renaissance - the Third Renaissance based on the principle of “From national revival to national rise”, and in this regard creating and researching the artistic image of Alisher Navoi as the leader of the nation is more important than ever. The importance of this research is determined by defining the development trends of the image of a great creative person, revealing the laws specific to this continuous creative process, and evaluating them based on the criteria of historical reality and artistic fiction.

The research work contributes to the implementation of the tasks defined in the Presidential Decree # 4797 “On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi” as of May 13, 2016, 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, the Presidential Resolution # 2789 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of research activities” as of February 17, 2017, the Presidential Resolution # 4865 “On the wide celebration of the 580th anniversary of the Great Poet and Thinker Alisher Navoi” as of October 19, 2020, the Presidential Resolution # 4877 “On the establishment of the international public fund named after Alisher Navoi” as of February 4, 2021, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan # 124-F “On holding the international conference “Actual issues of studying and popularizing Uzbek classical and modern literature abroad” as of February 16, 2018, 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 of Uzbekistan. The dissertation was carried out in accordance with the priority direction of the development of science and technology of the Republic “Social, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy”.

A review of international research on the topic of dissertation²⁶.

The research is being conducted on historical themes and characters in modern literature, their interpretation, as well as the unique aspects of creating an image of the creative person, the poetics of the image, the aesthetic ideal in literature, issues of Alisher Navoi’s work, in the leading scientific centers of the world, including the University of Berlin (Berlin), University of Strasbourg (France), Cambridge University, Oxford University, University of London

²⁵ O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi Qarori. Qonun hujjatlari ma’lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

²⁶ A review of international research on the topic of dissertation: <https://www.proquest.com/>, <https://en.unistra.fr>, <https://www.oeaw.ac.at>, <https://www.cambridge.org/>, <https://www.london.ac.uk/>, <https://www.universityofcalifornia.edu/>, <https://www.jstor.org/>, <https://www.columbia.edu/>, <https://www.indiana.edu/>, <https://www.aclc-icla.org/>, <https://www.wisc.edu/>, <https://www.unc.edu/>, <https://www.yale.edu/>, <https://www.uchicago.edu/>, <https://www.gup.ru/>, <https://vu.nl/nl>, <https://ut.ac.ir/fa>, <https://science.gov.az/az>, <https://archive.org/>, <https://www.dissercat.com/>, <http://diss.natlib.uz/> ; also other resources were used.

(England), University of California, Columbia University (the USA), Moscow State University, St. Petersburg State University, Russian Academy of Sciences (Russia), University of Lublin (Poland), Istanbul University, Ankara University (Turkey), Tehran University (Iran), Azerbaijan National Academy of Sciences, Baku State University (Azerbaijan), Tajikistan National University, Khojand State University (Tajikistan).

In the world literary studies the historical subject and the image of a historical figure in the works of art, the creation of the image of a creative person, the issues of the aesthetic ideal, as well as the biography and works of Alisher Navoi were studied in various aspects, and a number of results were obtained, including the following results: the philosophy of creativity, the forms of manifestation of the creative personality, the relationship between the creative person and the image object, the writer and the word were illuminated (University of Berlin (F. Schelling), University of Lublin (Y. Parandovsky), Moscow State University (L. Vygotsky)), ideal, the issues of aesthetics and aesthetic ideal, the balance of aesthetic ideal and artistic image, the relationship between the creative worldview and historical-cultural conditions were revealed (Cambridge University (Cyril O'Regan); Saint Petersburg University (A.Veselovsky, M.Bakhtin); Russian Institute of World Literature at the Academy of Sciences of Russia (Y.Borev), Moscow State Pedagogical University (S.V.Aleksandrova)), historical subject and image of historical person in modern literature, history and culture, the relationship of historical truth and artistic truth, expression of historical color in literary work, issues such as the evolution of the artistic concept of history in modern novels were covered to a certain extent (Moscow State University (A. Seitlin, G. Vinokur, L. Karpushkina), South Illinois University (James Smith Allen), Duke University (Stephen Pressfield), Altai State University (L. Shalyapina)), important aspects of Alisher Navoi's life and work, political and cultural activities were evaluated (Tehran University (Zabihullah Safo, Ali Asghar Hikmat, Muhammadzoda Siddiq), Istanbul University (Ogoh Sirri Lavand, Khadicha Turan)), the theory of reception or issues of literary reception, the laws specific to the process of perception of an artistic text were revealed with the help of various literary materials (University of Pennsylvania (Robert Holub), Heidelberg University (Hans-Robert Jauss), Bashkir State University (A. Bezrukov)). The following are the scientific-theoretical problems related to the study of modern Uzbek literature in world literature, the artistic embodiment of historical themes and personalities, and the creation of works of a historical nature: determining the relationship between historical truth and artistic truth; justifying the place and importance of artistic texture in the works written on the theme of the past; to show that the environment, era and national identity are important factors that shape the creative worldview and create an artistic work; aesthetic perception and the ideal together with the psychology of artistic creation; researches are being carried out in priority areas such as elucidating the importance of creative philosophy and psychology, the author's level and creative experience in creating the artistic image of a creative person, as well as revealing the typology of historical images, analyzing

the composition of artistic works written about a creative person, linguo-poetics, identifying the peculiarities of the historical image and its manifestation in the context of Eastern and Western literature.

Problem development status. In foreign²⁷ and Uzbek²⁸ literary studies, issues such as the process of turning historical truth into an artistic image, the criteria for creating a historical image, the creative person's laboratory, and the artistic development of a creative person have been thoroughly studied. It should be noted that during the years of independence, the works in which the image of Alisher Navoi was created were not specifically studied, but a certain part of them was analyzed within the framework of the study of the poetics of novels, in the context of creating the image of a historical or creative person.

In fact, the interest in the life and work of Alisher Navoi, the process of artistic depiction of his unique image began during the poet's lifetime. The image and interpretation of Alisher Navoi was originally created in Khondamir's work "Makorim ul-akhloq"²⁹. In this work, Alisher Navoi is described as a highly spiritual person, a wise person, possessor of perfection qualities, a thinker, possessor of beautiful morals. In Zayniddin Vasifi's work "Badoyi ul-waqoe"³⁰, Alisher Navoi was embodied in the image of a real-life person, an ordinary person who has acquired beautiful dignity and qualities. Babur's description of Alisher

²⁷ Шеллинг Ф.В. Философия искусства. – М.: Мысль, 1966; Цейтлин А. Г. Труд писателя. – М.: Советский писатель, 1962; Ауэзова Л. Исторические основы эпоса "Путь Абая". – Алма-ата: Наука, 1969; Андроникова И. От прототипа к образу. – М.: Педагогика, 1974; Велик А. Художественный образ Ф.М. Достоевского. – М.: Просвещение, 1974; Пospelов Г. Н. Теория литературы: учебник для филол. спец. ун-тов. — М.: Высшая школа, 1978; Боров Ю. Эстетика. – М.: Политиздат, 1988; Храпченко М. Б. Художественное творчество, действительность, человек. Издание 3-е – М.: Советский писатель, 1982; Карпушкина Л. А. Образ А.С. Пушкина в русской литературе конца XIX – начала XX веков и проблема литературной рецепции: дисс. канд. филол. наук. – М., 2000; Александрова С.В. Проблема идеала в русской литературе, критике, публицистике первой половины XX века. Автореф. дисс. д-ра филол. наук. – М., 2005.

²⁸ Самандаров И. Ўзбек тарихий романларида тарихийлик: Филол. фан. номз. дисс. автореф. – Тошкент, 1992; Каримов Ҳ. Тарихий шахс ва бадиий образ: Филол. фан. номз. дисс. – Тошкент, 1999; Носиров А. Тарихий ҳақиқат ва унинг бадиий талкини ("Юлдузли тунлар" романи мисолида): Филол. фан. номз. дисс. – Тошкент, 1999; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари: Филол. фан. номз. дисс. автореф. – Тошкент, 2001; Карим(ов) Б. Абдулла Қодирий. – Тошкент: Фан, 2004; Юнусова Г. Ҳозирги ўзбек романларида Амир Темур ва теурийлар образининг бадиий талкини: Филол. фан. номз. дисс. – Тошкент, 2005; Раҳимжонов Н. Бадиий асар биографияси. – Тошкент: Фан, 2008; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; Жабборов Н. Ойбекнинг "Навоий" романида тарихий ҳақиқатнинг бадиий талкини. / "Ойбек – ўзбек халқининг буюк мутафаккири" мавзuidaги Республика илмий-амалий конференцияси материаллари. – Ангрен, 2005; Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Фафур Ғулом номидаги НМИУ, 2015; Ёқубов И. Бадиий-эстетик сўз сеҳри, – Тошкент, 2011; Якубов И. Мустақиллик даври ўзбек романлари поэтикаси: Филол. фан. д-ри. дисс. – Тошкент: 2018; Улуғов А. Тарихнинг тиниқ тасвири, турмушнинг теран таҳлили / Муҳаммад Саид Ўрдубодийнинг "Қилич ва Қалам" романига сўзбоши. – Тошкент, 2022; Муродов Ғ. Тарихий романнинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2018; Дониёрова Ш. Истиқлол даври ўзбек романларида миллий рух ва қахрамон муаммоси: Филол. фан. д-ри. дисс. – Тошкент, 2012; Тўлаганова С. Ижодкор шахси ва адабий қахрамон муаммоси: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2019; Омонова М. Истиқлол даври ўзбек романларида шайх ва валийлар образининг бадиий талкинлари: Филол. фан. бўйича фалсафа д-ри. дисс. – Жиззах, 2022; Муҳаммаджонова Г. Мустақиллик даври ўзбек насрида ижодкор инсон концепцияси: Филол. фан. д-ри. дисс. – Фарғона, 2022.

²⁹ Ғиёсиддин Хондамир. Мақорим ул-ахлоқ. – Тошкент: Ғофур Ғулом номидаги НМИУ, 2015.

³⁰ Восифий Зайниддин. Бадойи ул-вақое. – Тошкент: Ғ.Ғулом номидаги АСН, 1979.

Navoi in “Baburnoma”³¹ is distinguished by its originality and the eloquent expression of the great thinker.

The study of Alisher Navoi’s heritage and identity is a continuous process that has been going on for six centuries. Alisher Navoi’s social, political and creative activities are interpreted in the works of contemporary creative people: scientists, poets and historians. The works “Matlayi sadayn va majmayi bahrain”³² by Abdurazzoq Samarkandi, “Tazkirat ush-shuaro”³³ by Davlatshah Samarkandi, “Ravzat us-safo”³⁴ by Mirkhond, “Habib us-siyar”³⁵ by Khondamir and “Tarihi Rashidi”³⁶ by Mirza Muhammad Haydar Ayozi are origins of this tradition.

The problem of interpreting the image of Alisher Navoi in the Uzbek literature of the former soviet period was studied in a small number of works. In particular, the candidate dissertation of S. D. Panchenko and the doctoral thesis of N. Akhmedov, as well as M. Yusupova’s research, are aimed at a special study of the same problem³⁷. The work of S.D.Panchenko focuses on the analysis of Oibek’s novel “Navoiy” and the drama “Alisher Navoiy” by Uygun and Izzat Sultan. In the work, the artistic interpretation of Alisher Navoi’s figure is briefly and narrowly covered based on the ideology of the former Soviet system. Nurilla Akhmedov studied the interpretations of Alisher Navoi’s figure as a hero of works infused with Uzbek and Turkmen folklore and the ideology of the Soviet era. In the literature of this period, the creation of the artistic image of Alisher Navoi is based on the observation of a tendency to describe it in accordance with the period, rather than a real-life image, based on the demands of the regime. The scientist also writes about the fact that some creative people have seriously observed this topic and prepared a lot to create the image of a great poet. In the creation of the image of Alisher Navoi, shortcomings such as the lack of artistic skills, lack of deep understanding of the reality of life, inability to raise it to the level of artistic reality are evaluated as the result of the dominant vulgar-sociological interpretation. It has been shown that Alisher Navoi’s attitude towards religion and rulers, especially Husayn Boykaro and Timurids, is described based on the dimensions of class. So, it is proven that the poet’s image was interpreted contrary to the historical truth in the literature of this period. In Madina Yusupova’s research, novels about Alisher Navoi and examples of Uzbek poetry of the 20th century were examined.

It should be noted that during the period of independence, artistic interpretation and scientific study of Alisher Navoi’s life and work were

³¹ Бобур Захириддин Муҳаммад. Бобурнома. – Тошкент: Ўқитувчи, 2008.

³² Самарқандий Абдураззоқ. Матлаи саъдайн ва мажмаи баҳрайн. – Тошкент: O‘zbekiston, 2008.

³³ Самарқандий Давлатшоҳ. Шоирлар бўстони (“Тазкират уш-шуаро”дан). – Тошкент: Адабиёт ва санъат нашриёти, 1981.

³⁴ Mirxond bin Xovandshoh. Ravzat us-safo. J. 1. – Tehron: Piruz, 1338.

³⁵ Хондамир Ғиёсиддин ибн Ҳумомиддин. Ҳабиб ус-сияр. – Тошкент: O‘zbekiston, 2013.

³⁶ Мирзо Муҳаммад Ҳайдар Аъзий. Тарихи Рашидий. – Тошкент: O‘zbekiston, 2011.

³⁷ Панченко С. Р. Образ Алишера Навои в Узбекской Советской литературе. Фунд. б-ка СамГУ, 891.709.11-168, 1964; Ахмедов Н. Ўзбек адабиётида Алишер Навоий сиймосини талқин этиш муаммолари: Филол. фан. д-ри. дисс. – Тошкент, 1994; Yusupova M. Navoiy obrazining lirik va epik talqini. Filol. fan. bo‘yicha falsafa d-ri. diss. – Farg‘ona, 2023.

interconnected. The determination of the original truths about the poet's biography and literary heritage is the basis for the transfer of new information to the essence of artistic works. The research of Professor Sh.Sirojiddinov³⁸, which covered the hitherto unknown aspects of Alisher Navoi's scientific biography and the poet's life and work through the comparative-typological and textological analysis of manuscript sources, gained special importance in this respect. This study served to illuminate the following issues related to the creation of the image of Alisher Navoi in the literature of the period of independence:

- the great thinker's unique personality, youth, family, adolescence, interests, faith, unparalleled talent and creativity, aspects of his biography related to Samarkand and Maverannahr in general;
- truthful expression of the theme of his teachers, attitude towards them, qualities of thinking, loyalty and love for a friend;
- his patronage of young talents, the fact that he invested all his property for the benefit of the country as an owner, his activities as a statesman, his relations with Husayn Boykaro.

The researches of scientists such as Aziz Kayumov, Abdukodir Hayitmetov, Najmiddin Komilov, Suyima Ganiyeva, Ibrahim Haqqul, Muhammadjon Imomnazarov, Nusratullah Jumahoja, Bokijon Tukhliev, Nurboy Jabbarov, Uzok Jurakulov, Maksud Asadov, Karomat Mullahojaeva, Dilnavoz Yusupova³⁹ on issues such as how the sources of the biography of Alisher Navoi published during the period of independence and the interpretations of his artistic image are in proportion, the role and importance of Islamic-mystical sources in the formation of a great poet, the mystical nature of his works, Alisher Navoi and the Eastern classical poetics, the review of ghazals, the poetic synthesis of the literary and aesthetic traditions of the creative person in the poetry of later creative people provide rich material for the artistic interpretation of the image of the great thinker.

³⁸ About it to find in: Сирожиддинов Ш. Алишер Навоий. Манбаларнинг қиёсий-типологияк, текстологияк таҳлили. – Тошкент: Akademnashr, 2011; шу муаллиф. Амир Алишер. – Тошкент: Adabiyot, 2022; шу муаллиф. Шухрат домла. Ш.Сирожиддинов ҳақида. – Тошкент: Akademnashr, 2023; Siracəddinov Ş. Əmir Əlişir: həyatı və yaradıcılığı. Monoqrafiya. – Bakı: İlm və təhsil, 2023.

³⁹ Қаромов А. “Ҳайрат ул-аброр” талқини, “Фарҳод ва Ширин” сирлари. Асарлар. 10 жилдлик, I жилд, 1-китоб. – Тошкент: MUMTOZ SO‘Z, 2008; шу муаллиф: Лайли ва Мажнун. Етти саёхатчи. Садди Искандарий. Асарлар. 10 жилдлик. I жилд, 2-китоб. – Тошкент: MUMTOZ SO‘Z, 2008; Ҳайитметов А. Навоийхонлик суҳбатлари. – Тошкент: Ўқитувчи, 1993; Комилов Н. Фақр нури порлаган қалб. – Тошкент: Маънавият, 2001; шу муаллиф: Хизр чашмаси. – Тошкент: Маънавият, 2005; Ғаниева С. Навоий насри нафосати. – Тошкент, 2000; Ҳаққул И. Навоийга қайтиш. – Тошкент: Фан, 2007; Имомназаров М. Муслмон минтақа маданиятини ривожда “Мажоз тариқи” босқичи. 2-китоб. Алишер Навоий. – Тошкент: MUMTOZ SO‘Z, 2022; Жумахўжа Н. Сатрлар силсиласидаги сеҳр. – Тошкент: Ўқитувчи, 1996; шу муаллиф: “Қаро кўзим...” ғазали тадқиқи. – Тошкент: Muhaqqir, 2021; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Adabiyot, 2021; шу муаллиф. Замон, мезон, шеърят. – Тошкент: Ғафур ғулом номидаги НМИУ, 2015; шу муаллиф. Алишер Навоий эстетик оламининг Сирожиддин Саййид шеърятни поэтик тақомилига таъсири. /Алишер Навоий ва Шарқ Ренессанси II халқаро симпозиуми. Мақолалар тўплами. – Тошкент: Илм-Зиyo-Zakovat, 2023; Жўрақулов У. Алишер Навоий “Ҳамса”сида хронолог поэтикаси: Филол. фан. д-ри. дисс. автореф. – Тошкент, 2017; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Tafakkur, 2020; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. – Тошкент: Akademnashr, 2019; Юсупова Д. Алишер Навоий “Ҳамса”сида мазмун ва ритмининг бадий уйғунлиги. – Тошкент: MUMTOZ SO‘Z, 2011; шу муаллиф. “Ҳамса” поэтикаси: вазн, қофия ва мазмун муштараклиги. – Тошкент: ТАМАДДУН, 2021.

It should be noted that this scientific problem was not specifically researched on the example of the literature of the independence period. Existing studies are mainly focused on the study of interpretations in the literature of the 20th century. In this dissertation, the literature of the independence period is specially taken from them, the issue of artistic improvement of the image of Alisher Navoi is researched as a whole literary-aesthetic process, and it is seriously different.

Relevance of the dissertation with the plans of research works of the higher educational institution where the dissertation has been conducted. The dissertation was carried out within the framework of the research work plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi under the priority scientific direction “Actual issues of researching the history of Uzbek literature”.

The aim of the research is to determine the renewals in the image of Alisher Navoi in the literature of the period of independence and to research on a scientific basis the factors that caused them, to determine the leading trends in relation to the poet’s personality and creativity, to evaluate the main literary interpretations based on the criteria of historical truth and artistic fiction, to characterize the image of Alisher Navoi to the literary type, genre and style, to reveal the artistic skills of the creative people.

The tasks of the research:

- to study the history of the tradition of creating the image of Alisher Navoi and determine the peculiarities of each period, including the period of independence;
- to study the works created about Alisher Navoi in the period of independence from a comparative-historical point of view and evaluate the skill of individual authors in creating the poet’s image;
- to determine the general directions and leading trends of the works about Alisher Navoi created during the period of independence;
- to clarify the real basis of acceptance of Alisher Navoi’s figure as a literary-aesthetic ideal, revealing the degree of mutual proportionality between historical truth and artistic interpretation;
- to carry out a comparative analysis of images related to Alisher Navoi’s life and work in three literary genres, to identify stylistic characteristics, to clarify the general laws specific to the process of depicting Alisher Navoi’s image in the literature of the period of independence, and to clarify their essence.

The object of the research is the examples of Uzbek literature in the period of independence, where the image of Alisher Navoi was created.

The subject of the research is to determine the leading features and updates characteristic of the depiction and interpretation of the image of Alisher Navoi, to reveal the socio-spiritual factors that created them, to identify the educational, literary-aesthetic foundations and sources relied on by the creative people, and to investigate the issues of poetic skill.

Research methods. Biographical, comparative-historical, cultural-historical, systematic approach, statistical analysis and descriptive methods were used in the dissertation.

The scientific novelty of the research is as follows:

- the works created about Alisher Navoi during the period of independence were examined from a comparative-historical point of view and the skill of the authors in creating the image of the poet was revealed on the basis of examples;

- it was proved on the basis of three literary types that independence also had a serious impact on the literary-aesthetic process, in particular, due to the need to realize the national identity during this period, a series of artistic works with the image of Alisher Navoi were created, the image of national values was emphasized in them, and the level of harmony of artistic images with historical realities increased;

- the fact that depictions of Alisher Navoi's image by the creative people of the independence era grew out of the school of writers of the 20th century, but they are significantly different from them with the interpretation of Alisher Navoi's personality and work free of ideologies and in accordance with the originality, was revealed in the example of the study of the works of creative people such as Abdulla Oripov, Erkin Vahidov, Omon Mukhtar, Askar Mahkam, Abdulla Sher, Isajon Sultan;

- it was substantiated on theoretical analysis and generalizations that the figure of Alisher Navoi was accepted as a symbol of the aesthetic ideal in the literature of this period, that his personality, morals and views were idealized, and that the trend of re-artistic development of the mystical and enlightened worldview was prioritized;

- it was proved that the image of Alisher Navoi in the literature of the period of independence does not only fit into the concept of a creative person, that Alisher Navoi is embodied as a real person, a great statesman and a thinker, the synthesis of research and creativity in the works was strengthened, the interpretations are characterized by three literary types - the expression of inner feelings in the lyrics, the description of the development of thoughts, feelings and activities in the prose, and the showing of the experiences of a certain moment in the drama is the leading.

The practical results of the research are as follows:

the results of the research introduce the main content of the artistic works dedicated to the artistic image of Alisher Navoi, created in the period of independence, in particular, they reveal the essence of leading artistic interpretations in the works;

it was based on the fact that the creation of the image of Alisher Navoi in the literature of the period of independence is related to the process of realizing the national identity, the emphasis on the depiction of national values in the series of works increased, and the level of harmony of the artistic image with historical reality increased;

it was shown that the creative people of the period of independence pay attention to the interpretation of Alisher Navoi's personality and work without ideologies, in accordance with the originality, but this process is not smooth, and the achievements and shortcomings of the works related to the topic were highlighted on a scientific basis;

the images of Alisher Navoi's artistic figure were stylistically characterized by literary genres, it was theoretically proved that Alisher Navoi is accepted as a literary-aesthetic ideal in the literature of this period, and along with admiration for his life and work, there were tendencies to interpret, explain and artistically recreate his works;

it was proved that the image of Alisher Navoi was embodied in the literature of the period of independence not only as a creative person, but first of all as a real person, as well as a great statesman and a wise person, his enlightenment, morality and views were presented as an example, and the poet was depicted as a symbol of excellence in both artistic creation and socio-political activity.

The reliability of the research results is determined by articles published in foreign and national scientific journals, lectures read at scientific-theoretical conferences, published theses and monographs, a systematic scientific approach to the object and subject of research and the conformity of the used methodology with the purpose of the research, evidence, analysis and conclusions based on primary and reliable sources, the application of the theoretical view, solutions and conclusions, and the confirmation of the results by the relevant structures.

The scientific and practical significance of the research results.

The scientific significance of the research results is that the leading trends specific to the works depicting the image of Alisher Navoi during the period of independence were determined, they were comprehensively researched and evaluated from the point of view of literary studies, they were compared with the interpretations of the 20th century, the relationship of artistic fiction and interpretations with the original historical truths, the degree of compatibility was determined, the artistic development of personality of Alisher Navoi was shown to be stylistic to literary types and genres, the existence of general and specific aspects in each work is a special study. It is explained by the fact that all literary sources were studied for the first time in a systematic scientific analysis, and the conclusions drawn serve as a scientific-theoretical basis for literary studies in determining the regularities specific to the historical subject and person's image.

The practical significance of the results of the dissertation is the reference to the historical theme in modern literature, in particular, the literature of the period of independence, the goals and objectives of the depiction of the life and activities of great historical figures, national heroes, their main content and essence, the dynamics of changes and updates in this process and the reasons that caused them, as well as is determined by helping to create studies on literary theory, textbooks and books on the theoretical conclusions and recommendations of the history of Uzbek literature, the literature of the period of independence.

Implementation of the research results. Based on the theoretical and practical conclusions, recommendations and developments developed in the research:

the artistic interpretation and scientific study of Alisher Navoi's life and work in Uzbek literature in the period of independence were interconnected, the clarification of the real truths about the poet's biography and literary heritage - served as the basis for the transfer of new information to the essence of artistic works, in this process the aspects of the thinker's biography related to Maverannahr, the theme of loyalty and love to a friend, patronage of young talents, ownership culture, his activity as a statesman, as well as the theoretical conclusions related to the issues of poetic synthesis of Alisher Navoi's literary and aesthetic traditions in the poetry of the creative people of the later period were used in the fundamental project # OT-F1-030 "History of the Uzbek Literature - Publishing the multi-volume monograph (Volume 7)" (2017-2020) implemented at the Tashkent State University of Uzbek Language and Literature (certificate # 01/10-1353 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi as of July 10, 2023). As a result, in the project, the formation of the image of Alisher Navoi in Uzbek literature, the acquisition of new interpretations, the revival of the original facts and information about the historical person in fiction, and the development of scientific views and conclusions were achieved;

literary influence and literary communication events, the impact of one creator on the literature of the next period, Alisher Navoi's attitude to the poets of the past, especially Nizami Ganjavi, the interpretations of these two historical figures in modern literature, the issue of studying the literary heritage of the great poet Alisher Navoi in Azerbaijan, the development of Alisher Navoi studies in the fraternal country, the artistic interpretation of the figure of the thinker rose to a new level during the period of independence, these scientific-theoretical conclusions were used in the fundamental project "Uzbek-Azerbaijani literary relations" (2022 - 2023) # O'A-22-23, implemented at the Heydar Aliyev Azerbaijan Cultural Center (certificate # 45/AZE of the Heydar Aliyev Azerbaijan Cultural Center as of July 21, 2023). As a result, the project was based and enriched on the theoretical view and scientific evidence that Uzbek and Azerbaijani literatures have common aspects regarding the influence of great historical figures on modern literature;

from scientific and theoretical conclusions that due to historical conditions, the theme of the past acquired priority, and in this direction, the main object of depiction in the literature of the independence period were the great thinkers, statesmen and creative personalities in history, the liberation of literary and aesthetic thinking from ideological pressure, and the full manifestation of the talent of creative people, they tried to synthesize a prototype, artistic fiction and aesthetic ideal in creating the image of Alisher Navoi, as well as from the results of the study of the anthology and bibliography of works created the image of Alisher Navoi during the period of independence, were used in the practical project PZ-20170926459 on the topic "History of Navoi Studies" (20th-21st centuries)

implemented at Tashkent State University of the Uzbek Language and Literature in 2018-2020 (certificate # 01/10-1354 of Tashkent State University of Uzbek Language and Literature as of July 10, 2023). As a result, the project was filled with bibliographic readings and enriched with new information;

the study of the heritage of Nizami Ganjavi and Alisher Navoi, who are representatives of world literature, observations on the literary-aesthetic, artistic-philosophical views of both poets, analyzes of the place of the Turkic literary heritage in Eastern culture, the role of “Khamsa” in the history of Turkic literature, the illumination of Alisher Navoi’s image in the Uzbek literature of the period of independence, and its reflection in the literature of brotherly nations are among the conclusions related to the Writers’ Union of Uzbekistan. It was used in the preparation of the 56th volume of the one-hundred-volume “Masterpieces of Turkic Literature” collection prepared for publication in 2021 (certificate # 01-03/844 of the Writers’ Union of Uzbekistan as of July 7, 2023). As a result, the project was enriched with the scientific views that are the basis for the commonality of Turkic literature, the evidence of the artistic reflection of the image of Alisher Navoi in the literature of Uzbek and brotherly nations, the collected new scientific and literary materials, the universal value and important aspects of Turkic literature were substantiated;

new artistic interpretations of Alisher Navoi’s literary heritage, life and work, the rise of this topic to a new level in Uzbek literature during the period of independence, the problem of historical personality and image in Uzbek literature, the comparative study of sources reflecting the perfection of genres, the figure of the poet, the scientific-literary basis of showing the versatile personality of Alisher Navoi as a model of educational wealth, intellectual maturity and artistic excellence for today, these conclusions were effectively used in the preparation of a series of programs broadcast in 2021-2023 on the “O‘zbekiston tarixi” TV channel of the National Television and Radio Company of Uzbekistan, in particular, the program “Mavzu” in the column “Alisher Navoiy va o‘zbek adabiyoti: tahlil va yechim” (*Alisher Navoi and Uzbek literature: analysis and solution*) (certificate # 06-28-947 of the National Television and Radio Company of Uzbekistan as of July 11, 2023). As a result, new scientific interpretation, facts and views served to identify the leading trends in modern artistic interpretations of Alisher Navoi’s work and image, to find solutions to controversial issues and to increase the quality of TV shows.

Approbation of the research results. The results of the research were discussed at 9 international and 6 republican scientific-theoretical conferences.

Publication of the research results. There were published 34 scientific works on the subject of the dissertation. In particular, 1 monograph was published, and 18 articles were published in scientific editions recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication of the main scientific results of doctoral dissertations, of them 11 articles were published in the republican, and 7 articles were published in foreign scientific journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion and a list of references. The total volume of the research is 267 pages.

MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the topicality and necessity of the dissertation topic were substantiated, the aim and tasks, the object and subject, scientific novelty and practical results of the research were highlighted, the scientific and practical significance of the obtained results was revealed, and information on implementation of the research results, their approbation and the structure of the dissertation was presented.

The chapter I of the dissertation entitled “**Standards and criteria in the depiction of a historical person**” consists of two parts. The part 1.1. is called “*The problem of fact and interpretation in the depiction of a historical person.*” In this part, the theoretical aspects of the topic, the theoretical basis of the criteria specific to the image of a historical person were researched. Issues such as the relationship between historical truth and artistic truth, characteristics of the process of turning historical material into an artistic image, artistic skill and individuality, tradition and novelty are analyzed. In substantiating the opinions, the views of foreign scientists such as Aristotle, V. Khalizev, I. Sultan, M. Koshjanov, B. Nazarov, K. Yoldashev related to the issue were taken as a methodological basis⁴⁰. It was researched that the creation of an artistic image of a historical person is a complex process, that the reality of life and the artistic fiction should be synthesized at an ideal level for it to occur, more precisely, that this type of image is formed by combining the prototype, artistic fiction, and aesthetic ideal.

The most important issue in the depiction of a historical figure is the relationship between fact and interpretation. The main condition and the best manifestation of the correlation between the historical fact and its artistic interpretation is the integrity of the general logic characteristic of the historical fact. Also, the norm of using artistic fantasy belongs to this series. But in a work of fiction, fact and interpretation may or may not be consistent. Discrepancies are explained by differences in creative intent, existing traditions, or views. In this sense, it should be noted that in the literature of the period of independence, serious attention is paid to the proportionality of historical and literary truth, and the number of positive results in this regard is increasing.

Historical facts and material do not become literary material by themselves. In this process, the principles of selection, choice, generalization and the creative intention of an extremely complex artist are of great importance. After the author chooses a certain fact or evidence for a work on a historical theme, he can use it in

⁴⁰ Арасту. Поэтика. Ахлоки кабир. Риторика. – Тошкент: Янги аср авлоди, 2011; Хализев В. Е. Теория литературы: Учебник. 4-е изд., испр. и доп. – М.: Высшая школа, 2004; Sulton Izzat. Adabiyot nazariyasi. – Toshkent: O‘qituvchi, 2005; Қўшжонов М. Адабиётда эстетик категориялар. Адабиёт назарияси. Икки томлик. 2-жилд. Адабий жараён. – Тошкент: Фан, 1979. – Б. 163; шу муаллиф. Инсон сабоқлари. – Тошкент: Ёш гвардия, 1973; Назаров Б. Барҳаёт асар. Адабий-танкидий мақолалар. – Тошкент: MASHHUR-PRESS, 2019; Йўлдош Қозоқбой. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006; шу муаллиф. Моҳият реаллиги ифодаси // Асад Дилмурод. Паҳлавон Муҳаммад. Роман. – Тошкент: Шарқ, 2006.

the expression of his creative concept, and connect it with an artistic fiction. The most important factors in the artistic revival of historical facts and material are the author's talent, level of knowledge and artistic skill.

As with other types of images, there are certain criteria for creating a historical image. The main criteria for creating the image of a historical figure are thorough knowledge of historical conditions and environment, sorting and classification of important historical facts and episodes from reliable sources, good mastery of the language of the period, having great scientific training and artistic skills, appropriate use of artistic fiction, not to deviate from the general framework of historical truth and to feel that the image of the past and great historical figures is a huge responsibility related to the fate of the nation and the survival of national values.

In the part 1.2. called "*Alisher Navoi as the object of aesthetic ideal*" the issue of aesthetic ideal in literature, and the importance of Alisher Navoi as an aesthetic ideal object were studied. The ideal is related to the past as a scientific category. Correspondingly, the literary-aesthetic ideal is also sought from the past. At the heart of this scientific category of literature lies the goal of depicting the human ideal - the perfect person. The embodiment of ethical and aesthetic norms is understood. After all, the work of art and its characters emerge within the framework of the creative person's ideals and find an artistic interpretation. Or on the contrary - something that is based on the wishes of the creative person, the criterion is the ideal. An ideal can be based on affirmation or denial. If qualities such as beauty and goodness are promoted in the form of affirmation, in the form of denial, it can take the form of criticism, satire, and negative characteristics such as hypocrisy, ugliness, ignorance, etc. can be written. "The aesthetic ideal is one of the most important concepts specific to artistic creation, and it means what kind of the thing or person should be based on the desire of the creative person"⁴¹.

Social and political, cultural and educational changes during the period of independence had a strong positive impact on the way of thinking of creative people. Getting rid of ideological pressures created a suitable environment for creative people to fully express their talent. This situation served to imagine the further destiny and future of the nation, and to encourage it to define its ideals. A significant increase in interest in the glorious past in the literature of the independence period was associated with the same overwhelming phenomenon. There was occurred the need to create images free from various pressures, and they have become the heroes of the nation, also the historical truth has been illuminated.

The creation of the human ideal occupies one of the priority positions among the many goals that fiction has set before itself. If we look at the images in ancient myths and legends, folklore, we can imagine that this truth has an extremely enduring expression. In particular, Alpomish or Gorogli, Alp Er Tunga - the images of Afrosiyob are embodied as symbols of brave, heroic, patriotic individuals who fought for the unity of the Uzbek people. During the period of

⁴¹ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча луғати. – Т.: Ўқитувчи, 1979. – Б.116.

independence, great personalities such as Amir Temur, Jaloliddin Manguberdi, Ibn Sino, Abu Rayhan Beruni, Alisher Navoi, Zahiriddin Muhammad Bobur, Muhammadrizo Ogahi became the center of attention of many creative people's works.

When creating a literary-aesthetic ideal, it is not always necessary to depict the ideal image in a multifaceted, completely different way, one aspect to which special attention is directed or the used detail can fulfill this task in an "independent" way. The collection of these individual depictions allows us to imagine a general depiction of the image of the great thinker, which resembles mosaics. So, emphasizing only one aspect of an ideal image can determine its ideality. The main indicators in this are the actual literary genre, literary-aesthetic intention of the creative person, literary experience and poetic skills.

The analyzes showed that the figure of Alisher Navoi became an aesthetic ideal object in the literature of the period of independence, especially in the poetry. In the literature of this period, Alisher Navoi was accepted and interpreted not only as a creative person, but also as a person of moral perfection, universal enlightenment, a symbol of wisdom, and a great leader. Alisher Navoi's unique personality has become an example for creative people of this period.

The chapter II of the thesis is entitled "**Artistic expression of Alisher Navoi's character in the poetry**". This chapter consists of three parts. The 2.1. part is called "**Depictions of Alisher Navoi image in lyrics**", in which the poems describing the image of Alisher Navoi in the Uzbek poetry of the independence period were analyzed. At first, the main characteristics of Alisher Navoi's image in the Uzbek poetry of the period of independence are the fact that it grew out of the 20th century poetry school of great artists such as Oybek, Gafur Ghulam and Shaykhzoda, therefore, it is characteristic of the poetry of this period, and without knowing the main interpretations, the difficulty of understanding the important images and interpretations in the poetry of the period of independence is emphasized. Opinions on the image of Alisher Navoi by such poets as G. Ghulam and Oybek are based on the analysis of poems created. In the poetry of the 20th century, the feeling of pride in Alisher Navoi's personality and work prevailed, and in the poetry of the independence period, this tendency became stronger, and the use of such forms as "nido", "savol-javob", and "bag'ishlov" increased, it is revealed that the awareness of the enlightened nature of Alisher Navoi's genius has increased.

The creative people of the period of independence found from Alisher Navoi's work the answer to the questions of whom, what and how they should learn. The image of Alisher Navoi was considered as a proof and a symbol of the greatness of the nation. Therefore, Alisher Navoi rose to the level of an aesthetic ideal for many poets in this period as well, and was interpreted as a leader showing the way to a bright future. The fact that they stood in a position of absolute respect to Alisher Navoi's work, that he was accepted with care, and especially that they looked at his lyrical heritage with love - these are the most common features for the poets of this period.

The most characteristic feature of this period is that Alisher Navoi's works began to be artistically perceived and described as true works of art, devoid of any ideology. Now the lyrics is more engaged in the research and re-artistic development of Alisher Navoi's emotional experiences and educational ideas reflected in his works. Professor K. Kahramanov studied the interpretations of the figure of Alisher Navoi in modern literature and concluded: "in the poetic examples attributed to the poet (to Alisher Navoi - G.A.), both directions are created - the poet's image was created, and many works glorifying his immortality are being created."⁴² The reasons for this situation, as noted above, are characterized by the level of understanding of Alisher Navoi, the nature of the need and attitude towards his work. In fact, in the poetry of the period of independence, the attitude towards the figure of Alisher Navoi was manifested mainly in these two directions. In one of them, Alisher Navoi's image was created, while in the rest, the great poet was praised and described. It should be noted that more poems of the second direction were created during this period. However, in them, as in the case of Alisher Navoi, there is an expression of the understanding of our past, values, and clear visions of the great poet.

The poets of the period of independence pay attention to many aspects of the historical prototype when creating the image of Alisher Navoi. In particular, Abdulla Oripov describes Alisher Navoi in his poems not only as a poet-thinker, but also as a great teacher. In his poem "Ustozga taazim" (*Worship for the Master*), the teacher-master is praised, and "Alisherbek's grace" is taken for comparison:

Buyuk Alisherbek lutf etgan misol,
Savod o'rgatdingiz qancha ranj bilan.
Qoplab bo'larmikin bu qarzni alhol,
Uzib bo'larmikan yuzta ganj bilan⁴³.

It is noteworthy that Abdulla Oripov not only wants to re-artistically describe the content said by Alisher Navoi, but also takes the means of expression from him. On the one hand, this shows the consensus of the two poets, and on the other hand, it shows that A. Oripov has a deep knowledge of Alisher Navoi's work and remembers it.

In the period of independence, the most works in the way of creating the image of Alisher Navoi appeared in the lyrics. Therefore, there is a need to study the images of Alisher Navoi's character in the poetry of this period by classifying them according to their most characteristic aspects - in the form of separate lyrical works, series of poems and dastans.

In addition, in this part, in the poetry of the period of independence, the process of artistic perception of Alisher Navoi's character and work, not based on the patterns of the authoritarian regime, but as an original creative person and a

⁴² Қаҳрамонов Қ. Замонавий шеърятда Навоий образининг поэтик талқини // ТДПУ Илмий ахборотлари. Илмий-назарий журнал. 2017, № 1 (10). – Б. 83.

⁴³ Оripов Абдулла. Танланган асарлар. – Тошкент: Sharq, 2019. – Б. 783.

true work of fiction, without any ideology, increased and spread widely, it has been shown that the attempt to give him a proper succession increased.

The part 2.2. of the chapter is entitled “***A cycle of poems as a lyrical tool in the creation of the image of Alisher Navoi***”. In this part it is shown that in the process of artistic re-creation of the image of Alisher Navoi, separate series of poems belonging to certain creative people appeared, in which the images related to the image of Alisher Navoi and the image of Alisher Navoi shown in a broader plan have been reviewed. During the period of independence, the poetic series in which the image of Alisher Navoi was created: 1. The poetic series specially dedicated to Alisher Navoi. 2. Although it was not specially created as a category, it was classified into two groups in the form of poems reflecting the interrelated views of the creative person on the figure of Alisher Navoi. The poetry collections of Jamal Kamal, Azim Suyun, Abdulla Sher, Askar Mahkam, Sirojiddin Sayyid, and Zulfiya Muminova were studied and the necessary theoretical conclusions were drawn.

In particular, one of the creative people who wrote a special cycle of poems about Alisher Navoi is Abdulla Sher. His cycle of poems about Alisher Navoi is called “Navoi Soghinch” (*Missing Navoi*). Abdulla Sher begins the depiction with first divan “Gharoyib us-sighar” in “Khazoyin ul-maoniy” by Alisher Navoi. He compares the divan with the endless universe. He says that the axis of the poetic earth and the poetic sky is the “great pen”:

“Ashraqt”dan boshlangan devon
O‘xshab ketar cheksiz olamga.
Undagi yer, undagi osmon
Suyanadi buyuk qalamga⁴⁴.

After that, the essence, content, and the intention of the works of the poet Alisher Navoi are interpreted artistically. In his opinion, these works give humanity new perspectives on the world and people, teach them to look at the world from a completely different point of view. Importantly, they give a person spiritual awakening. The greatness of Alisher Navoi lies in his enlightenment, in his ability to find a way to the heart of humanity through words.

It is scientifically based that in the series of poems created about Alisher Navoi, a broader image of the poet’s image is given, a series of certain ideas about the poet’s work, a system of experiences are artistically embodied, in this regard, the cycle of poems by Jamal Kamal and Abdulla Sher reflects more perfectly the image of Navoi.

The part 2.3. of the chapter is called “***The harmony of historical truth and image in dastans***”. In this part, there were studied the dastans in which the figure of Alisher Navoi was created. In the dastans of this period, it was shown that studying the personality and work of Alisher Navoi, considering him as a source of faith, the desire to find the answer to the question of whom, what and how should be learnt from the personality of Alisher Navoi and the creativity of the thinker has been intensified.

⁴⁴ Шер Абдулла. “Навоий соғинчи”. Ҳазрат Навоийга эҳтиром. – Тошкент: Ғафур Ғулом, 2016. – Б. 67.

The poets used the possibilities of the dastan genre to describe the image of Alisher Navoi in a broad plan. They gave a poetic interpretation of the issues that tormented them, they showed the events related to the figure of Alisher Navoi, the period in which he lived, from the point of view of a modern person. Works of this type can be evaluated as a separate literary phenomenon in relation to the process of creating the image of Alisher Navoi.

One of the dastans depicting the character of Alisher Navoi during the period of independence is the dastan by Sharifa Salimova “Khizr Buloghi” (*The spring of the Khizr*)⁴⁵. It is particularly important in terms of reference to the image of Alisher Navoi. The work is written as epic works in folklore - in the style of dastans. In particular, the richness of prose and poetry is noticeable in it (for example, the dastan begins like this: “Turkiy jilolarda tovlanagan ohang – buyuk tafakkurning buyuk qo‘shig‘i – “Qaro ko‘zum”, deya suyar yurakni... Bu qo‘shiq qanoti silkingani on, minglab farishtalar duvva qo‘zg‘alib, ipak qanotlarin yelpib noz ila ko‘ngil bo‘stonida qo‘zg‘ar g‘alayon...”⁴⁶). It is worth noting one peculiarity about the prose part of the dastan. They can be said to be prose poems. The author’s creative intention in the dastan is to paint a poetic picture of dark and terrible events in the history of the people. Only these scenes are presented through the eyes of Alisher Navoi, they are described against the background of the emotional experiences of the poet who grieved for the Turks.

Barot Boykobilov’s work “Navoiynoma” is also of special importance in the dastan writing of the independence period. During the period of 1975-1990, the poet created a huge work “Navoiynoma” covering the complexities of the period in which Alisher Navoi lived and created. “Navoiynoma” consisted of five books. In 1992, the third and fourth books of “Navoiynoma” were published under the names “Sokin Khorasan” and “Konli Khorasan”, after that the poet returned to the Past again, and he wrote the fifth book of “Navoiynoma” - a poetic novel called “Hayrat ul-Ahror”. In the work, the good deeds, faith, struggle and aspirations, moments of creativity, pains and sufferings of the great pir-teacher are poetically expressed in a poetic way and in a form of masnaviy. Focusing on the “Debocha” (Prologue), the purpose of the poet in writing these dastans becomes clear:

Navoiy nazmiga tushdiyu ko‘zim,
Hayrat gulshanida unutdim o‘zim
Navoiy ko‘rinar ko‘zimga mening,
Nafasi urilar yuzimga mening.
Qalbimga yog‘ilar siymosidan nur.
Vujudim qamraydi ilhom va surur.
Buyuk maxzanidan olib durri nob,
Go‘yoki qalbimda balqidi oftob.
Masnaviy qalamin tutqizib ustoz,
Dedilar: “Paytidur, “Yangi Xamsa” yoz!”
Nizomiy, Dehlaviy, Jomiy Mavlaviy

⁴⁵ Салимова Ш. Ватан суврати. Тўплам. – Тошкент: Ғафур Ғулом, 2011. – Б. 275-305.

⁴⁶ Ibid. – p. 277.

Imdod berdi go‘yo menga ma’naviy⁴⁷.

So, Barot Boykobilov set himself the goal of creating the “Yangi Khamsa”. (*New Khamsa*) through these dastans.

Author follows the principle of historicity as he artistically revives for the reader the conflicts of the era in which Alisher Navoi lived. It does not follow the path of “directing” or “falsifying” the events that took place on the stage of history for ideological purposes. Perhaps historical events are approached truthfully from the point of view of people’s views, people’s life, and their dreams. In the interpretation of historical events and persons, excessive passions and “edits” are not allowed. The use of folk proverbs and wise words with philosophical meaning in a poetic way allows the reader to understand the reason of the happenings correctly and fairly.

Barot Boykobilov was able to describe Alisher Navoi’s dimensions of identity, layers of “universal sughro” and “universal kubro” in poetic scenes through the “Yangi Khamsa”. Alisher Navoi’s genius is manifested in the fight for the well-being of the country, the development of the kingdom and the state, science, art, culture, and the power of the Turkic language.

It was revealed through the analysis of Mirzajon Islamov’s dastan that the process of creating the image of Alisher Navoi in the dastan writing of the period of independence is not smooth, and that not all of them are mature in terms of level. The achievements and shortcomings of these dastans were shown.

The system of images created by Alisher Navoi in the poetry of the period of independence became an image object for creative people. The wisdom (Iskandar), courage and bravery (Farhod), incomparable beauty (Shirin, Layli, Dilorom), steadfastness and loyalty in love (Farhod, Majnun, Sheikh Sanyon, Shirin, Layli, Dilorom, and others) of these heroes became the source of inspiration for our creative people.

It should be noted that during this period, Uzbek poetry achieved a real rise in terms of creating the image of the great poet, and it is manifested in the re-perception of educational ideas in Alisher Navoi’s works and the strengthening of artistic imagery.

The chapter III is called “**The experience of creating the image of Alisher Navoi in prose**”. Its 3.1. part is entitled “***The character of Alisher Navoi in stories and essays***”. In this part the artistic interpretations of the figure of Alisher Navoi created in the stories and essays written during the years of independence were studied. In these genres, the main aspects and peculiarities of the depiction of Alisher Navoi’s figure are analyzed.

It should be noted that there are several works in Uzbek prose where Alisher Navoi’s character has been created. A large number of writers contributed to their creation. There are stories, short stories, and novels among them. In the pre-independence period of the 20th century, the blessed works of artists are manifested as a huge treasure. Its creators include Sadriddin Ainiy, Fitrat, and many writers who started their literary work in the 70s and 80s of the last century.

⁴⁷ Бойқобилов Б. Янги Хамса. – Тошкент: Шарқ, 1998. – Б. 7.

It should be noted that the period of independence further expanded the boundaries of this circle. In the dissertation, the depiction of Alisher Navoi's character in stories and essays is analyzed on the example of stories by Urfon Otajon and essays by Dadakhan Nuri.

The re-perception of history and its great manifestations also increased in the prose of the period of independence. This situation, on the one hand, is explained by historical conditions, and on the other hand, it is related to the natural requirement of renewed aesthetic thinking. It is noteworthy that in this process, the re-artistic research of Alisher Navoi's personality was carried out by creative people with special interest and responsibility.

Storytelling of the independence period is also working towards creating the artistic figure of Alisher Navoi. Urfon Otajon is one of the writers who tried to reveal the undiscovered aspects of the great thinker personality with the power of artistic words. His book "Dilkusho Boghlar" contains several historical stories, which embody the literary environment of Herat in the second half of the 15th century, and the images of people of literature and art. Alisher Navoi's image as an enlightened and respected person is depicted in the story "Ishk boghi holati" of the writer, in the story "Rustami doston surati" he is depicted as a patron and mentor of creative people, in the story "Fitna" he is depicted as a statesman, a person who cares for the country. In the story "Tafarruj" there are places where narration takes the place of depiction.

In creating depictions about Alisher Navoi, Urfon Otajon skilfully uses the work of Alisher Navoi, various episodes from it, interprets them in a new way based on his creative intention. The world of spirituality, emotional experiences, and thoughts behind the images of great historical figures allows us to imagine the unique pictures and scenes of each of them. The lively depiction, beautiful line, and attractive scenery provided by the writer make the reader happy and think. As a connoisseur of historical events, the author deeply observes the causes and consequences behind real episodes, and his artistic skill in discovering the hidden aspects of the images attracts the reader's attention. The description of events associated with fictional images tightens the plot of the stories and gives the composition solidity.

It is necessary to note that the image of Alisher Navoi was created in some essays written during this period. For example, in the essays in Dadakhon Nuri's book "Azim chinorlar panohi" there are brief but noteworthy scenes related to Alisher Navoi. In his essays the writer paid special attention to describe the age-old glory and fame that arose from the personality of Alisher Navoi, both among the common people, and the intellectuals. In essays such as "Buriboy dukhtir", "Biz bilmagan Oybek", "Sarghish chakmon", "Abdulla Kahhorning dutori" one can directly or indirectly encounter depictions of Alisher Navoi's image.

In the stories and essays of the period of independence, a unique set of images of Alisher Navoi's character was created. In them, the life and work of the writer, his high human qualities, the subsequent period as a person and a creative person, including the impact on the formation and maturity of creative people, are

shown with the help of small depictions. Historical truth and artistic fiction are well combined. However, in the narrative of this period, the image of Alisher Navoi was not sufficiently revealed artistically.

The part 3.2. of the chapter is called ***“The epic description of the image of Alisher Navoi”***, where the main attention is focused on the research of the novels in which the image of Alisher Navoi was created. It should be noted that in these novels the priority is given to the desire to depict Alisher Navoi’s genius in an artistically elegant manner with all its scope and strength. In the period of independence, in the novels “Ishq ahli” and “Buyuk farrosh”, which are included in the book “Navoiy va rassom Abulhayr” (*Navoi and the artist Abulhayr*) by Omon Mukhtar, as well as in the novels “Pahlavon Muhammad” by Asad Dilmurod, “Alisher Navoi” by Isajon Sulton, and “Sham va shamshir” (*Candle and sword*) by Muzaffar Mirza, the artistic interpretations of Alisher Navoi’s character can be observed.

There are many aspects that unite these works. All of them are written on the same topic, and Alisher Navoi’s unique artistic image was created, they have a wide epic scope, and the emphasis is placed on the social and domestic life and activities of the heroes. Especially in the depiction of the relationship between Alisher Navoi and Husayn Boykaro, Alisher Navoi and others, the attempt to get closer as much as possible to the historical truth is clearly felt. “Looking at historical figures as human beings, trying to give their moods”⁴⁸ is the most common feature for all the novels of the period of independence. The differences between them are noteworthy as they show the unique aspects of the authors of the work.

In particular, the novels by Omon Mukhtar and Isajon Sultan deserve special attention in this regard. In Omon Mukhtar’s depictions of the image of Alisher Navoi’s, the borders of time became invisible, more precisely, a unique synthesis - mixing of times was realized in the relationship between history and the present, but at the end of the work, an indirect rather than a direct approach in this regard is preferred. In the novels by Omon Mukhtar, artistic research of the Alisher Navoi phenomenon, striving to understand all its complexities, and admiration for the greatness of the poet are clearly distinguished. In the writers’ novels, Alisher Navoi is portrayed as a lover.

Isajon Sulton relies on chronological order in creating the image of Alisher Navoi. That is why it is felt that a unique way is being sought. The image is based on fresh and unbiased historical facts. It can stand firmly within certain historical truths in artistic texts and interpretations. This situation was especially clearly demonstrated in the image of the relationship between Alisher Navoi and Husayn Boykaro. The intricate historical events are well grounded and the moments of inspiration are convincingly portrayed. The image of “the poet Navoi” is well revealed in the novel. Also, the interpretations of Alisher Navoi’s image as a person familiar with knowledge and wisdom and a bearer of divine enlightenment are also distinguished by their uniqueness.

⁴⁸ Алимбеков А. Тарих жозибаси // Моҳият, 2005. 30 декабрь. – Б. 3.

Muzaffar Mirza's novel "Sham va shamshir" (*Candle and sword*) is also significant because it interprets the character of Alisher Navoi as the owner of a great heart and will, and tries to describe the subtle aspects of friendship of Alisher Navoi and Husayn Boykaro in a wide artistic way. But in this novel, there are places where the boundaries of historical truth and artistic interpretation are broken. In general, there are some exceptions in prose works, such as the inability to adequately imagine the nature and essence of the subject, excess of the norm, lack of poetic skill.

It should be noted that the prose works objectively and truthfully covered Alisher Navoi's wide-ranging activities and appeared as worthy examples of Uzbek literature in the period of independence. Interpretations of this literary type of the image of Alisher Navoi do not fit into the concept of creative personality. In this type of works, the phenomenon of Alisher Navoi was embodied as a person, first of all, a person with a great heart, as well as a creative person, a loyal friend, a statesman, and a true lover.

In this part, the sources of the literary material used in the epic works in which the image of Alisher Navoi was created during the period of independence, and the foundations of the poet's work were shown. It is scientifically substantiated that the writer of independence understanding and interpreting the essence of Alisher Navoi's work, increasing tendencies to interpret Alisher Navoi, creating the image of Alisher Navoi, relies more on the poet's works and the images in them. Also, the level of existing epic works is evaluated and certain shortcomings are also indicated.

The chapter IV is called "**The image of Alisher Navoi in dramaturgy**". In the chapter, it is shown that the reflection of Alisher Navoi's figure in the dramaturgy of the independence period is not accidental, in fact, the appeal of Uzbek dramaturgy to the historical theme began with the historical dramas of Fitrat and then developed, and the dramas in which the image of Alisher Navoi was created during the period of independence are a proper product of this process.

In this chapter, it is shown that the dramas depicting Alisher Navoi during the period of independence can be classified as follows from the point of view of the theme and approach to the issue:

1. The image of Alisher Navoi as a statesman is embodied in the leading dramas depicting his socio-political, scientific and creative activities.
2. The works in which the life of Alisher Navoi, in particular, his love, the dramatization of his emotional experiences are dominant.

All works belonging to this type are characterized by strong drama, emphasis on the depiction of dramatic moments. Nevertheless, each drama has its own nature and content, priority aspect. It should be noted that in the dramaturgy of the period of independence, the desire to artistically discover Alisher Navoi's socio-political activity, to elucidate the conflicts related to his activities in the palace, and to understand his relationship with Boykaro has increased. At the same time, the process of discovering the great poet as an ordinary person and trying to

describe his feelings did not stop. These aspects fundamentally distinguish the dramas created in this period.

The 4.1. part of the chapter is called “***Dramatic depictions of multifaceted activity of Alisher Navoi***”. The dramas “Navoi and Boykaro” by Muhammad Ali, “Samarqandning ikkinchi osmoni” (*The Second Sky of Samarkand*) by Erkin Samandar, “Iskandar” by Shuhrat Rizayev, and “Oltin qafas ichra” (*In a Golden Cage*) by Aron Shalamayev were studied. In these dramas, it was revealed that the image of Alisher Navoi is mainly embodied in the images of a loyal friend, a sage, a philosopher and a political figure.

In particular, Muhammad Ali’s drama “Navoi and Boykaro” opened a new page in the history of our dramaturgy in the creation of the character of Alisher Navoi, in the drama one side of the life and work of Alisher Navoi, a great poet and historical figure - the image of the friendship of Alisher Navoi and Husayn Boykaro is presented to the reader from a new angle. This is based on the fact that the most important aspects of Alisher Navoi’s biography are presented in accordance with historical truth.

In the work, the playwright focused on the interpretation of the most important aspects of the relationship between Alisher Navoi and Boykaro: it is well revealed that due to the sincere and powerful friendship of the king and the poet, peace and prosperity of the kingdom and the country were ensured, justice was established, and as a result, Khorasan flourished.

In the drama, in addition to Alisher Navoi and Husayn Boykaro, we get to know other historical figures, in particular Mumin Mirzo. From this point of view, the drama has a historical spirit. In it, the characters act in concrete historical conditions. We cannot imagine a historical process without heroes, and heroes without a historical process. They are integrally connected with each other and form a mutual dialectical unity. It should be noted that the image of Khadichabegim is widely covered in this work.

In the drama, the events characteristic of the 15th century come to life before our eyes. But the writer did not think to show Alisher Navoi only in the field of politics. The character of Alisher Navoi is interpreted in a wide and colorful way in the work. We see Alisher Navoi as a statesman, a sincere friend, a true lover. Also, Muhammad Ali skillfully approached the selection of important facts related to Alisher Navoi’s biography and period, describing the character of the writer in his own way.

The drama “Iskandar” by Shuhrat Rizayev is set to the tunes of Alisher Navoi’s “Khamsa”. Alisher Navoi appears as an observer in every aspect of the drama, except for the conversations between Alisher Navoi and Abdurrahman Jami, which are presented at the beginning and at the end of the play. At the end of the performances, he appears on the stage in tunes appropriate to the events and situations, and he addresses the audience. In the aesthetic concept of Sh. Rizayev, the world is an abode of breath and treasure. There is no hope for the survival of the existing things in the material world, and the effect of the worldview in Navoi manner that the crown and the throne are also transitory is noticeable.

The tendency to seek artistic interpretation of the image of Alisher Navoi from new aspects can be observed not only in the example of the works of the representatives of Uzbek literature, but also through another drama written in Uzbek by Aron Shalamayev, the Israeli writer. Alisher Navoi is mainly depicted as a political figure in the drama “Oltin kafas ichra” (*In a Golden Cage*) of this creative person. He is shown surrounded by conflicts between creativity and politics.

The part 4.2. of the chapter is called “*Interpretations of Alisher Navoi’s personal life in dramas*”. In this part, the dramas “Amir Alisherning dardi” (*Amir Alisher’s Pain*) by Omon Mukhtar, “Guli and Navoi” by Naim Karimov, and “Samarkand Saiqali” (*Samarkand’s Luster*) by Iqbol Mirzo were specially studied.

In such dramas, the main focus is on the artistic observation of Alisher Navoi’s emotional experiences in certain situations, his great pain, his image as a human being, and his love story. In particular, Amon Mukhtar in his drama portrays Alisher Navoi’s character as a statesman who combines political diplomacy at a high spiritual, educational and cultural level, while simultaneously describing his emotional experiences. In the work, Alisher Navoi’s characteristic love to the people and patriotism are embodied in harmony with his intelligence as a statesman. This very situation shows Alisher Navoi as a great Personality of his time. The comprehensiveness of the image requires depicting Alisher Navoi in extremely conflicting events, and the creative person has mastered it.

It should be noted that in terms of creating the image of Alisher Navoi in the literature of the period of independence, dramaturgy was the most lagging literary genre. This process is connected, on the one hand, with the change of modern society’s attitude to theatre art, and on the other hand, with interruptions in the work of playwrights. In any case, there are dramaturgy and its examples in the literature of this period. Among them, there are also dramatic works in which the image of Alisher Navoi was created.

Dramaturgy, by its very nature, focused on the period of Alisher Navoi’s life full of collisions. It paid attention to portraying the social and political activities of the great man and the images that appeared in this context. In this sense, the image of Alisher Navoi was artistically embodied in the stage works created during the years of independence, first of all, as a mature statesman, a leader, a figure who left an indelible mark on the stage of history.

Playwrights also paid great attention to reviving Alisher Navoi’s mental world and image as an ordinary person. They tried to portray from different angles that he is a person capable of fulfilling great tasks for the development of his time, nation, state, science and creativity, and for the future. The love story of Alisher Navoi has been interpreted in different ways at different times in terms of literary and dramaturgical freedom, a creative and aesthetic ideal. For example, in the drama by Uygun and Izzat Sultan, attempts to look for class and social conflict from character relations are noticeable. The important thing is that such one-sidedness in the approach to historical figures is being eliminated in the

dramaturgy of independence, where the priority is given to free and pluralistic thinking.

Through all the stage productions in which the image of Alisher Navoi was created, the creative people encourage to learn about the life and creative path of the great poet, to read his works, and feel that the light of enlightenment, goodness, and talent shines in his face, to understand the personality of this great man. They invite to enjoy and respect the spiritual heritage created by this great personality. They try to show Alisher Navoi as a national hero and an ideal example. In these parts it is revealed, that the strong influence of folklore motifs is felt in the dramas of the period of independence, depicting the image of Alisher Navoi, in creating the image of Alisher Navoi, the tendency to proceed from the poet's interpretation and views has developed, along with the portrayal of Alisher Navoi's experiences as a human being his political activities were given serious importance.

In general, in the dissertation, the most important aspects of the "Return to Navoi" phenomenon related to the artistic thinking of the period of independence, in particular, the acceptance of Alisher Navoi's personality as a role model in all aspects, an attempt to understand the emotional experiences of Alisher Navoi's genius, and an attempt to fully understand and interpret Navoi's worldview, following the religious-ethical, mystical and enlightenment views of the thinker and striving for their artistic reinterpretation, trends such as artistic interpretation of Alisher Navoi are scientifically substantiated.

GENERAL CONCLUSION

1. The era of independence set huge tasks for creative people. One of them was to focus on the national spirit and values and embody them artistically in their works. It required a re-understanding of the national identity and a serious study of the foundations of our spirituality. Due to this national need and spiritual thirst, the work of Alisher Navoi has become a source of faith and study for the poets of the period of independence.

2. Alisher Navoi's personality, way of life, morals were an example for ordinary people and people of creativity in his time. Creative people of our time also accepted Alisher Navoi's personality and work in the same way. Each of his works and views were presented as a school of educational wealth, spiritual purity, intellectual maturity and artistic excellence, a model of human perfection for today. Alisher Navoi was interpreted as a great leader, a symbol of perfection.

3. In the literature of the period of independence, due to the historical conditions, the topic of the past gained a priority position. In this direction, great thinkers, statesmen and creative people in history have become the main image objects. The greatest weight among them is the works dedicated to Alisher Navoi. The main reasons for this are the popularity of Alisher Navoi's personality and life, as well as his spiritual closeness to creative people.

4. The success of a work created on a historical theme depends to a large extent on how deeply the creative person knows the historical period he is depicting and the object of depiction (his life and work). If the creative person

knows his object well, understands its essence, his depictions will appear in a true and impressive form. History is revived artistically at the point where the most reliable historical material and the interpretation corresponding to the criteria of artistry are combined.

5. Creative people tried to synthesize the prototype, artistic fiction and aesthetic ideal when creating the image of Alisher Navoi. In the matter of historical fact and artistic interpretation, there was a tendency not to violate the general logic of historical truth, to approach the original truths as much as possible. They tried to adhere to the main criteria for creating the image of a historical person.

6. The liberation of literary-aesthetic thinking from ideological pressures created a suitable environment for creative people to fully express their talent. This situation served as a call to imagine the further destiny and future of the nation, to define its ideal. The significant increase in interest in the glorious past in the literature of the independence period was also connected with the same overwhelming phenomenon. There was occurred the need to create images at the level of the national hero as a literary-aesthetic ideal, free from various pressures, the historical truth is literally illuminated. In the literature of this period, Alisher Navoi's personality and work were accepted as an aesthetic ideal object and artistically reworked according to the requirements of these needs.

7. During this period, Uzbek poetry achieved a rise in the creation of the image of a great poet, which is manifested in the re-perception of educational ideas in the works of Alisher Navoi, and the strengthening of the artistic image. It is possible to think about the progress and different tendencies of the image of Alisher Navoi in the poetry of independence. Because during this period, the process of creating the image of a great thinker became regular and consistent. The literary genre in which the most works were created to create the image of Alisher Navoi was the lyric.

8. It is appropriate to study the interpretations of the image of Alisher Navoi in the poetry of this period by classifying them according to their most characteristic aspects - in the form of interpretations in separate lyrical works, series of poems and dastans. It should be noted that the process of creating the image of Alisher Navoi in the poetry of the period of independence was not smooth. Sometimes it is manifested in the form of elevation, and in some cases, it is observed that the figurative image is replaced by insignificance and narration.

9. In individual poetic works in which the image of Alisher Navoi was created, the admiration felt by the poet's personality or his work, a bright vision of the great poet, or the lyrical expression of the truth take priority. In the series of poems, a broader picture of the poet's image can be found, a series of certain ideas about the poet's work, and a system of experiences are embodied artistically.

10. The image of Alisher Navoi was depicted in the dastans in a broad plan, in the process, using the possibilities of the genre. The creative people poetically interpreted the modern and literary issues that tormented them. The figure of Alisher Navoi and the events related to the period in which he lived were shown

from the point of view of a modern person. Works of this type can be evaluated as a separate literary phenomenon in relation to the process of creating the image of Alisher Navoi.

11. The prose of the independence period further expanded the scope of creating the image of Alisher Navoi in Uzbek literature. This phenomenon found its appropriate expression in small genres, especially novels created during this period. The tendency of re-artistic research of history and its great manifestations is also observed in the prose of independence. Creative people such as Urfon Otajon, Omon Mukhtar, Asad Dilmurod, Isajon Sulton, Muzaffar Mirza contributed to the process of creating Alisher Navoi's image in prose. Among the serious literary events in the prose of this period, we can include the stories "Dilkusho Boghlar", the novels "Navoi and the artist Abulkhayr", "Alisher Navoi".

12. Unique images of Alisher Navoi's character were created in the stories and essays that appeared during the period of independence. The life and work of the writer, his high human qualities, the next period as a person and a creative person, including the influence on the formation and maturity of the creative people, were shown in a unique way by means of short stories. Historical truth and artistic fiction are well combined. However, the character of Alisher Navoi was not explored enough artistically in the storytelling of this period.

13. Common aspects of the prose works dedicated to the creation of the image of Alisher Navoi include a theme, an epic scope, an emphasis on the social and domestic life and activities of the heroes, and an attempt to approach as much as possible the historical truth in the interpretation. The differences between them indicate aspects related to the style and skill of the authors.

14. Dramaturgy was a relatively poorly developed literary genre in the literature of the period of independence from the point of view of the creation of the image of Alisher Navoi. The image of Alisher Navoi was depicted artistically only in dramas. During this period, examples of comedy or tragedy related to the subject were not created. In the existing dramas, the age of Alisher Navoi is twenty-five - twenty-nine years old, or the last period, the period when social and political conflicts escalated - the years of the Timurid dynasty's rule by Husayn Boykaro and its disintegration, are mostly depicted. In this process, Alisher Navoi was artistically discovered as a thinker and a great political figure, directing state policy to the ideas of justice and patriotism. Alisher Navoi's struggles and aspirations were described according to the principle of historicity.

15. In stage works, the authors make good use of elements of expression characteristic of folk oral creativity (such as askiya, aytishuv, payrov), folklore characters (clown, dorboz, as well as examples of folk songs) to assess real life from the language of the curious, they tried to express people's attitude to main images and historical events. This method served to increase the popularity and effectiveness of dramas through folk expression.

16. The dramaturgy of the period of independence, by its nature, paid attention to the conflict-rich phase of Alisher Navoi's life. It paid the main attention to the artistic depiction of the social and political activities of the great

person and the images that appeared in this context. In this sense, the image of Alisher Navoi was artistically embodied in the stage works created during the years of independence, first of all, as a mature statesman, a leader, a figure who left an indelible mark on the stage of history, as well as a simple person with a great heart and pure love.

17. The interpretations of the image of Alisher Navoi, which appeared in Uzbek literature during the period of independence, do not fit into the concept of a creative person. In the literature of this period, in addition to the aspects related to creativity, Alisher Navoi's phenomenon is also widely interpreted artistically as a person with a great heart, a statesman, and true love. In this sense, today's reader stands next to the huge panorama created by the artistic image of Alisher Navoi. Both the small part and the larger part of it represent the worthy edge of Alisher Navoi's character. However, together they served to reflect the image of Alisher Navoi in a broader and brighter way.

18. Returning to Navoi is a continuous and inspiring process. Studying its continuity, researching its characteristics in the literature of a certain period also allows to come to instructive conclusions. Therefore, the figure of the great thinker has been artistically interpreted since the time he lived until today. Even in the period of independence, relying on the poet's experiences, improving taste, level and skills became a guarantee of creative success for every talent. Through the image of Alisher Navoi, literary-aesthetic observation of issues of the era and identity, search for solutions to problems, calling people to goodness, providing necessary guidance for today and tomorrow became a priority.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

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

АШУРОВА ГУЛБАХОР НУРУЛЛАЕВНА

**ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗА АЛИШЕРА
НАВОИ В УЗБЕКСКОЙ ЛИТЕРАТУРЕ В ПЕРИОД
НЕЗАВИСИМОСТИ**

10.00.02 – Узбекская литература

АВТОРЕФЕРАТ
диссертации доктора наук (DSc) по филологическим наукам

Ташкент – 2023

**Тема диссертации доктора наук (DSc) по филологическим наукам
зарегистрирована в Высшей аттестационной комиссии за № B2019.3.DSc/Fil71.**

Диссертация выполнена в Ташкентском Государственном университете узбекского
языка и литературы имени Алишера Навои.

Аннотация диссертации размещен на трех языках (узбекский, английский, русский,
(резюме)) на веб-сайте Научного совета (www.tsuull.uz) и на информационно-
образовательном портале «ZiyoNet» (www.ziyounet.uz).

Научный консультант:	Тухлиев Ёкижон доктор филологических наук, профессор
Официальные оппоненты:	Журикулов Узок Хайдарович доктор филологических наук, профессор Алмат Улний Биннетова доктор филологических наук, профессор Давлатова Адиба Рахматовна доктор филологических наук, доцент
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Защита диссертации состоится на заседании Научного совета DSc.03/30.12.2019.
Fil.19.01 по присуждению ученых степеней при Ташкентском государственном
университете узбекского языка и литературы имени Алишера Навои «___» _____
2023 года в _____ часов. (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуфа Хос
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С диссертацией можно ознакомиться в Информационно-Ресурсном центре
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Аннотация диссертации разослана « 11 » 13 2023 года.
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ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Актуальность и востребованность диссертационной работы. При изучении мировой литературы важно выявить национальные ценности и общечеловеческие символы, выяснить влияние произведений, написанных на исторические темы и образ исторической личности, на сознание и внутренний мир народа, определить конкретные закономерности развития мировой литературы, поэтическое выражение прошлой действительности в современной литературе и образ исторической личности. В современной литературе обращение к исторической теме, художественное воплощение великих исторических деятелей представляет собой процесс, происходящий вследствие важной нравственно-эстетической потребности, возникающей в силу естественных требований определенного периода. Поскольку основной целью литературы является художественное отражение правды о мире и человеке, исследование образа исторической личности в литературе периода независимости, как в контексте общественно-политических процессов, так и как продукт современной литературно-эстетической потребности, что является актуальной научной проблемой.

В определенный период в литературе всех народов мира наблюдается тенденция художественного восприятия феномена исторической личности. Этот процесс происходит под действием объективных и субъективных факторов. Основная цель описания реальности Прошлого в современной литературе – призвать человечество к добру, сделать важные выводы на сегодняшний день и показать необходимые программы на будущее. Мастерство каждого творческого человека в изображении исторических сюжетов и жизни отдельных людей определяется тем, насколько ясно он представляет себе прошлое и исторические корни своего народа, насколько правдиво он изображает их в своих произведениях. Сегодня в мировом литературоведении историческая тематика, в частности, научная экспертиза произведений, отражающих жизнь и творчество великих деятелей в сочетании генетического и поэтического аспектов, оценка с точки зрения литературоведения представляет собой отдельное направление.

После обретения Узбекистаном независимости в узбекской литературе на новый уровень поднялась художественная интерпретация личности великих мыслителей, в том числе Алишера Навои. Потому что в этот период главным вопросом стала реализация национальной идентичности и восстановление национальных ценностей. Эту цель невозможно было бы достичь, не изучая жизнь и личности национальных героев, мыслителей и великих деятелей. В этом смысле Алишер Навои по праву был признан символом духовно-нравственного совершенства литературы. Его образцовая жизнь и личность были изображены в качестве примера. Произведения, посвященные великому мыслителю в узбекской литературе периода независимости, сформировали отдельные страницы уникального огромного повествования – *навоийнома*. В настоящее время, когда усиливается процесс глобализации, существует большая потребность в создании художественного

образа Алишера Навои, великой личности и воплощения национальных ценностей, и исследования подобных произведений. Как отметил президент Ш.М. Мирзиёев чрезвычайно важно «учитывать роль национальных и общечеловеческих идей, глубоко выраженных в произведениях Алишера Навои, в мировой цивилизации, повышать интеллектуальный потенциал подрастающего поколения, принимая во внимание несравненную важность формирования высоких нравственных качеств в их сердцах, а также дальнейшее исследование и широкая пропаганда литературного и научного наследия великого поэта и мыслителя в нашей стране и во всем мире»⁴⁹. Особенно, в настоящее время, когда в нашей стране создаются основы нового Возрождения – Третьего Возрождения, основанного на принципе «От национального возрождения к национальному подъему», и в этом отношении создание и исследование художественного образа Алишера Навои как лидера нации становится более важным, чем когда-либо. Актуальность данного исследования определяется рассмотрением тенденций развития образа великой творческой личности, выявлением закономерностей, присущих этому непрерывному творческому процессу, и оценкой их по критериям исторической реальности и художественного вымысла.

Объектом исследования являются образцы узбекской литературы периода независимости, в которых был создан образ Алишера Навои.

Научная новизна исследования:

- произведения, созданные об Алишере Навои в период независимости, рассмотрены со сравнительно-исторической точки зрения и на основе примеров раскрыто мастерство авторов в создании образа поэта;
- на основе трех литературных типов доказано, что независимость оказала серьезное влияние и на литературно-эстетический процесс, в частности, в связи с необходимостью реализации национального самосознания в этот период появилась серия художественных произведений с образом Алишера Навои, в них было подчеркнуто изображение национальных ценностей, был повышен уровень соответствия художественных образов историческим фактам;
- выявлено, что изображения образа Алишера Навои творческими деятелями эпохи независимости возникли из школы писателей XX века, но существенно отличаются от них свободой от идеологии и соответствуют самобытной интерпретации, которая выявлена на примере изучения творчества таких поэтов и писателей, как Абдулла Орипов, Эркин Вахидов, Омон Мухтор, Аскар Махкам, Абдулла Шер, Исаджон Султан;
- на основе теоретического анализа и обобщений установлено, что фигура Алишера Навои принималась как символ эстетического идеала в литературе этого периода, идеализировались его личность, нравы и взгляды,

⁴⁹ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi Qarori. Qonun hujjatlari ma'lumotlari milliy bazasi, 20.10.2020, 07/20/4865/1395-son.

наметилась тенденция нового художественного развития, и в приоритете было мистическое и просветительское мировоззрение;

- обосновано, что образ Алишера Навои в литературе периода независимости укладывается не только в понятие творческой личности, Алишер Навои воплощается как реальная личность, великий государственный деятель и мыслитель, в произведениях усилен синтез исследования и творчества, для интерпретаций характерны три литературных типа - выражение внутренних переживаний в лирике, изображение мыслей, переживаний и деятельности в прозе, показ переживаний определенного момента действия в драме является ведущим.

Внедрение результатов исследования. На основе теоретических и практических выводов, рекомендаций и разработок, полученных в ходе исследования:

художественное осмысление и научное изучение жизни и творчества Алишера Навои в период независимости в узбекской литературе были взаимосвязаны, выяснение подлинных истин о биографии и литературном наследии поэта послужило основой для интерпретации новых сведений в сюжете художественных произведений, в этом процессе затрагиваются аспекты биографии мыслителя, связанные с Мавераннахром, тема верности и любви к другу, покровительство молодым дарованиям, его деятельность как государственного деятеля, а также теоретические выводы, связанные с вопросами поэтического синтеза литературно-эстетических традиций Алишера Навои в поэзии творческих деятелей позднего периода нашли отражение в фундаментальном проекте ОТ-Ф1-030 «История узбекской литературы издание многотомной монографии (Том 7)» (в 2017 – 2020 гг.), осуществленном в Ташкентском государственном университете узбекского языка и литературы (справка № 01/10-1353 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 10 июля 2023 года). В результате в проекте было рассмотрено формирование образа Алишера Навои в узбекской литературе, возникновение новых интерпретаций, возрождение исходных фактов и сведений об исторической личности в художественной литературе, разработка научных взглядов и выводов;

Литературное влияние и события литературного общения, влияние одной творческой личности на литературу следующего периода, отношение Алишера Навои к поэтам прошлого, особенно Низами Гянджеви, интерпретации этих двух исторических фигур в современной литературе, проблема изучения литературного наследия великого поэта Алишера Навои в Азербайджане, развитие навоиведения в братской стране, художественное осмысление фигуры мыслителя поднялись на новый уровень в период независимости, эти научно-теоретические выводы использовались в фундаментальном проекте «Узбекско-азербайджанские литературные связи» (2022 - 2023) № О'А-22-23, осуществленном в Азербайджанском культурном центре имени Гейдара Алиева (справка № 45/AZE Азербайджанского

культурного центра имени Гейдара Алиева от 21 июля 2023 года). В результате проект был обогащен теоретическими взглядами и научными данными о том, что узбекская и азербайджанская литературы имеют общие черты относительно влияния великих исторических деятелей на современную литературу;

из научно-теоретических выводов о том, что в силу исторических условий тема прошлого приобрела приоритет, и в этом направлении главным объектом изображения в литературе периода независимости были великие мыслители, государственные и творческие личности, известные в истории, литературно-эстетическое мышление свободное от идеологического давления, и полного проявления таланта творческих деятелей, которые они пытались синтезировать в создании образа Алишера Навои - прототипа, художественного вымысла и эстетического идеала, а также по результатам изучения антологии и библиографии произведений, созданных по образу Алишера Навои в период независимости, были использованы в практическом проекте ПЗ-20170926459 на тему «История навоиведения» (XX-XXI вв.), выполненном в Ташкентском государственном университете узбекского языка и литературы (справка № 01/10-1354 Ташкентского государственного университета узбекского языка и литературы от 10 июля 2023 года). В результате проект пополнился библиографическими сведениями и обогатился новой информацией;

изучение наследия Низами Гянджеви и Алишера Навои, являющихся представителями мировой литературы, наблюдения над литературно-эстетическими, художественно-философскими воззрениями обоих поэтов, анализ места тюркского литературного наследия в культуре Востока, роли «Хамса» в истории тюркской литературы, освещение образа Алишера Навои в узбекской литературе периода независимости, отражение образа в литературе братских народов - эти выводы были использованы Союзом писателей Узбекистана при подготовке 56-го тома 100-томного сборника «Шедевры тюркской литературы», подготовленного к изданию в 2021 году (справка № 01-03/844 Союза писателей Узбекистана от 7 июля 2023 г.).

В результате проект был обогащен научными взглядами об общности тюркской литературы, фактами художественного отражения образа Навои в литературе узбекского и братских народов, собранными новыми научными и литературными материалами, достигнуто обоснование универсальной ценности и важных аспектов тюркской литературы;

новые художественные интерпретации литературного наследия, жизни и творчества Алишера Навои, подъем этой темы на новый уровень в узбекской литературе в период независимости, проблема исторической личности и образа в узбекской литературе, сравнительное изучение источников, отражающих совершенство жанров, образа поэта, научно-литературные основы показа разносторонней личности Алишера Навои как образца просветительского богатства, интеллектуальной зрелости и художественного мастерства для современности, эти выводы были

эффективно использованы при подготовке цикла передач, вышедших в эфир в 2021-2023 годах на телеканале «O‘zbekiston tarixi» Национальной телерадиокомпании Узбекистана, в частности, программы “Mavzu” в рубрике “Alisher Navoiy va o‘zbek adabiyoti: tahlil va yechim” (*Алишер Навои и узбекская литература: анализ и решение*) (справка № 06-28-947 Национальной телерадиокомпании Узбекистана от 11 июля 2023 года). В результате новая научная интерпретация, факты и взгляды послужили выявлению ведущих тенденций современных художественных интерпретаций творчества и образа Алишера Навои, поиску решений спорных вопросов и повышению качества телепередач.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы, общий объем работы 267 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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