

**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**

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

**ISKANDAROV FAYZULLA MASHRABOVICH**

**ALISHER NAVOIY DOSTONLARIDAGI NA'TLAR POETIKASI**

**10.00.02 – O'zbek adabiyoti**

**FILOLOGIYA FANLARI BO'YICHA FALASAFA DOKTORI (PhD)  
DISSERTATSIYASI AVTOREFERATI**

**Toshkent – 2023**

**Filologiya fanlari bo‘yicha filosofiya doktori (PhD) dissertatsiyasi  
avtoreferati mundarijasi**

**Contents of Dissertation Abstract of Doctor of Philosophy (PhD) in  
Philology Sciences**

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филологическим наукам**

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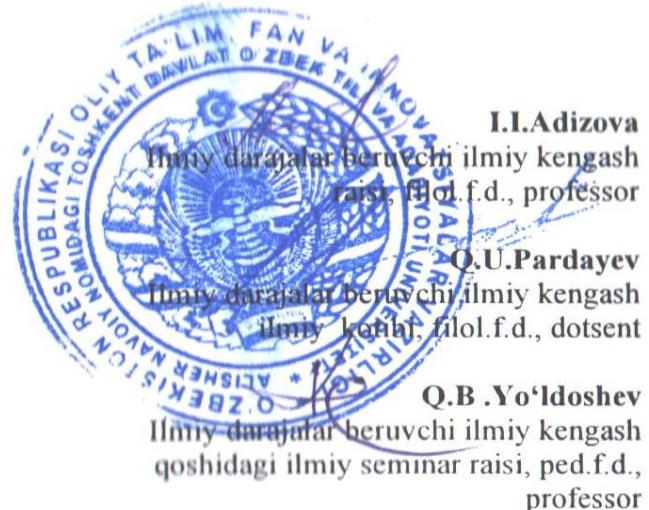
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Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (259 raqam bilan ro'yxatga olingan). (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103.Tel.: (99871) 281-42-44; faks: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz))).

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida muayyan ijodkor asarini tarkiblab o‘rganish, tadqiq etilayotgan masalaning asar umumiy mazmunida tutgan o‘rnini belgilash, muallif ijodiy niyatini ochib berishdagi muhim jihatlariga poetika masalalari doirasida yondashish tendensiyasi ortib bormoqda. Ayniqsa, Sharqning buyuk mutafakkir shoirlari asarlarida muallif badiiy mahoratini uning dunyoqarashi, ma’rifiy, diniy-tasavvufiy va ijtimoiy-irfoniy masalalarga munosabati bilan bog‘lab, ijodkor yashagan davrda mavjud muhim ijodiy an’analarga asoslanib o‘rganishga intilish kuchaydi. Zero, har qanday asarda yoritilayotgan mavzu ijodkor shaxsi va uning mahorati bilan chambarchas bog‘lanadi. Ijodkorning e’tiqodi, uning diniy-falsafiy qarashlari u yashagan davrdagi mavjud adabiy an’analar bilan uyg‘unlashib, yangi adabiy hodisalarning vujudga kelishiga sabab bo‘ladi. Sharq kitobotchiligidagi mavjud odobi tasnifga ko‘ra, har qanday asar tarkibida muayyan an’anaviy boblarning taqozo etilishi, o‘ziga xos adabiy hodisa sifatida baholash mumkin bo‘lgan bunday boblarning butun asar mazmuni bilan uyg‘unlashganligini to‘g‘ri idrok etish, qolaversa, uning muallifi – ijodkor shaxsi haqidagi tasavvurlarning to‘g‘ri shakllanishi, estetik ideal bobidagi fikrlarini anglab yetish zarurati bu masalaning juda dolzarb ekanini anglatadi.

Dunyo adabiyotshunosligida muayyan asar poetikasini tekshirish uchun uning muallifi dunyoqarashi, ijodiy olami, ayniqsa, muallif bahramand bo‘lgan manbalarni bilish, ularga murojaat qilish zarurligi ta’kidlanadi. Shu jihatdan qaraganda, Sharqdagi ildizlari diniy-tasavvufiy, falsafiy-adabiy manbalarga va xalq ijodiga borib tutashadigan adabiy manbalarni tarkiblab tadqiq etish, ijodkor estetik idealining globallashuv davridagi muammolarni hal etishdagi hissasini badiiyat qonuniyatlarini tekshirishdan uzoqlashmagan holda ko‘rsatib berish bugungi kunning dolzarb masalalaridandir. Zero, komil inson va mukammal jamiyat haqidagi qarashlar ifodasini o‘zining muhim vazifasi deb bilgan mumtoz adabiyot, avvalo, shaxs kamoloti va jamiyatning mukammal bo‘lishiga asosiy masalalar sifatida qaraydi.

O‘zbek adabiyotshunosligida, xususan, navoiyshunoslikda badiiy matnni tadqiq etish tendensiyalari, baholash mezonlari yangilandi. Jumladan, Alisher Navoiy asarlaridagi komillik va komil inson masalasini badiiyatning muhim qonuniyatlariga asoslanib tekshirish ularni to‘g‘ri baholashga imkon berdi. Binobarin, “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 fazilatlarni tarbiyalashdagi beqiyos ahamiyatini nazarda tutib, shuningdek, ulug‘ shoир va mutafakkirning adabiy-ilmiy merosini mamlakatimizda va xalqaro miqyosda yanada chuqr tadqiq qilish va keng targ‘ib etish”<sup>1</sup> muhim ahamiyat kasb etmoqda. Shu jihatdan olib qaralganda, Alisher Navoiyning dunyoqarashi – diniy-tasavvufiy, ma’rifiy-falsafiy hamda ijtimoiy

<sup>1</sup> O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning “Buyuk shoир 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.

qarashlarini, ayniqsa, komillik, komil inson va mukammal jamiyat haqidagi qarashlarining poetik ifodasini tadqiq etish zarurati dissertatsiya mavzusining dolzarbligini tasdiqlaydi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini tashkil etish to‘g‘risida”gi farmoni, 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”, 2021-yil 4-fevraldagi PQ-4977-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 sonli “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyanı o‘tkazish to‘g‘risida”gi farmoyishi, O‘zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagı ziyorolar vakillari bilan uchrashuvdagi ma’ruzasi, 2019-yil 15-oktabrda Boku shahrida o‘tgan Turkiy davlatlar hamkorlik kengashida so‘zlagan nutqi hamda sohaga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarning amaldagi ijrosini ta’minlashda ushbu dissertatsiya muayyan darajada xizmat qiladi.

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

**Muammoning o‘rganilganlik darjasи.** Alisher Navoiy ijodidagi irfoniy mazmunning badiiy talqiniga oid ilmiy tadqiqotlar muayyan darajada amalga oshirilgan. Bu masalaga oid fikrlar Navoiy asarlariga bag‘ishlangan katta olimlarning ishlarida informatsion xarakterda e’tibor berilgan bo‘lsa<sup>2</sup>, istiqlol davriga kelib, mafkuraviy jihatdan tadqiqotchilar uchun yangi imkoniyatlar ochilganligi bois, shoir asarlaridagi diniy-tasavvufiy, umuman, irfoniy mazmunni badiiyat masalalari bilan uyg‘unlikda o‘rganish o‘z o‘zaniga tusha boshladi. Tadqiqotchilarda Navoiy shaxsiyati, e’tiqodi va ijodiga yondashuv o‘zgardi, shoir asarlarini tadqiq etish, mazmun-mohiyatiga kirib borish, ularning zulma’naynlik xususiyatlarini ochishda Qur’oni karim va hadisi sharifga murojaat kuchaydi. Ayniqsa, tasavvuf ta’limoti asosidagi yangicha qarashlar navoiyshunoslar imkoniyatlarini kengaytirdi. Navoiy

<sup>2</sup> Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; Рустамов Э. Узбекская поэзия в первой половине ХУ века. – Москва: Восточная литература, 1963; Исҳоков Ё. Алишер Навоийнинг илк лирикаси. – Тошкент: Фан, 1965; Ойбек. Навоий гулшани. – Тошкент: Фофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1967; Фаниева С. Алишер Навоий (Ҳаёти ва ижоди). – Тошкент: Фан, 1968; Султон И. Навоийнинг қалб дафтари. – Тошкент: Фофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1969; Ҳайитметов А. Навоий даҳоси. – Тошкент: Фан, 1970; Эркинов С. Навоий “Фарход ва Ширин”и ва унинг киёсий таҳлили. – Тошкент: Фан, 1971; Шайхзода М. Асарлар. Олти томлик. Тўртинчи том (Фазал мулкининг сultonи). – Тошкент: Фофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972; Маллаев Н. Алишер Навоий ва халқ ижодиёти. – Тошкент: Фофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1974; Қаюмов А. “Ҳайратул аброр” талқини. Ижтимоий-фалсафий мотивлар. – Тошкент: Фан, 1977; Рустамов А. Навоийнинг бадиий маҳорати. – Тошкент: Фофур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979; Исҳоков Ё. Навоий поетикаси. – Тошкент: Фан. 1983; Ақромов Б. Фасоҳат мулкининг соҳибқирони. – Тошкент: Ўзбекистон, 1991; Ҳайитметов А. Навоий лирикаси (иккинчи нашр). – Тошкент: “О‘ZBEKISTON” НМИУ, 2015.

asarlarini o'rganish, talqin qilishda butunlay yangicha yondashuvlar davr talabiga aylandi. O'tgan yillarda bajarilgan ishlar samarasi o'laroq, shoir ijodini faqat dunyoviylik yoki g'arbona adabiy oqimlar vositasida o'rganib asl maqsadga, mohiyatga yetib bo'lmasligi oydinlashib qoldi. Shu bois, keyingi yillarda amalga oshirilgan tadqiqotlarda shoir ijodini diniy-tasavvufiy manbalarga tayanib o'rganish zarurati ham aniq namoyon bo'ldi. Bu o'z navbatida shoir asarlarining ma'no qatlamlarini turli rakurslardan ochishga xizmat qildi va bizningcha, Navoiyni tushunish sari qo'yilgan eng to'g'ri yo'l ekanligi olimlarimizning so'nggi tadqiqotlarida o'z tasdig'ini topdi<sup>3</sup>. Shoirning e'tiqodi, qarashlari va estetik idealini o'zida mujassamlashtirgan dostonlari debochalarida yaratuvchining "buyukligi, azimu azamatini ulug'lash, maqtash"<sup>4</sup> bo'lgan hamd, shoirning "xudoga dil rozi aytish, zorlanish"<sup>5</sup> i munojot hamda "Rasululloh haqidagi diniy-so'fiyona bilimlari, qarashlar va tasavvurlari"<sup>6</sup> ni o'rganishda birlamchi manba bo'lgan na'tlarni o'rganishga urinish ham navoiyshunoslikdagi tadqiqotlarning mantiqiy davomidir.

Bu yo'ltagi dastlabki urinishlar A.Qayumov, S.G'aniyeva, A.Hayitmetov, A.Rustamov, R.Vohidov, N.Komilov, I.Haqqul, M.Muhiddinov, S.Olim kabi olimlarimizning o'nlab maqola va risolalarida o'z aksini topgan, muayyan qimmatli fikrlar bildirilgan bo'lsa, keyinchalik ushbu fikrlar D.Salohiy, F. Karimova, K.Mullaxo'jayeva, N.Bekova, O.Davlatov, Z.G'afforova, N.G'afforov, N.Erkaboyeva<sup>7</sup> va boshqa olimlar tomonidan davom ettirilib, maxsus tadqiqotlar vujudga keldi.

Navoiyshunoslikda shu kunga qadar na'tlarga Navoiyning muayyan masaladagi qarashlarini ko'rsatish, asoslash, mahoratini belgilash, qiyoslash hamda matniy

<sup>3</sup> Фаниева С. Навоий нафосати. – Тошкент: ТДШИ, 2000; Алибер Рустамий. Ҳазрати Навоийнинг ёътиқоди. – Тошкент: Фан, 2010; Ҳаққул И. Навоийга қайтиш 3. – Тошкент: Фан, 2016; Алишер Навоий "Навоидан чу топқайлар навое". Нашрга тайёрловчи, изоҳ ва таржима муаллифлари Ҳасанхон ва Ҳусайнхон Яхё Абдулмажид. – Тошкент: "HIOL-NASHR" нашриёти, 2014; Имомназаров М. Навоийшуносликка кириш. – Тошкент, 2016; Жўрақулов У. Алишер Навоий «Хамса»сида хронотоп поэтикаси. Филол. фан. д-ри. дисс. – Тошкент, 2017; Азизов С. Алишер Навоий асарларида фалакниёт сирлари. – Тошкент: "O'ZBEKISTON" НМИУ, 2018; Мадаев О. Навоий сұхбатлари. – Тошкент: "O'ZBEKISTON" НМИУ, 2018; Ismoilov I. Navoiy ijodida Iskandar obrazi talqinlari. – Toshkent: BAYOZ, 2020; Жабборов Н. Маоний ахлиниң сохибқирони. – Тошкент: "ADABIYOT", 2021; Эргашев Қ. Алишер Навоийнинг насрый услуги масалалари. – Тошкент: "Muharrir nashriyoti", 2022.

<sup>4</sup> Мұхаммад Ғиёсiddин. Ғиёс ул-лугат. Жилди 2. – Душанбе: Адиб, 1988. – С. 73 .

<sup>5</sup> Фарҳонги забони тоҷики. Иборат аз ду ҷилд. – Москва: Советская энциклопедия, 1969. – С. 735.

<sup>6</sup> Муллахўжаева К. Алишер Навоий газалиётида тасаввufий тимсол ва бадиий санъатлар уйғунылиги. – Тошкент: Akademnashr, 2019. – Б. 47.

<sup>7</sup> Вохидов Р. Алишер Навоий ва илоҳиёт. – Бухоро: Наврӯз, 1994; Олим Султонмуород. Накшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996; Мухиддинов М. Комил инсон – адабиёт идеали. – Тошкент: Маънавият, 2005; Комилов Н. Хизр ҷашмаси. – Тошкент: Маънавият, 2005; Ҳаққул И. Навоийга қайтиш 1. – Тошкент: Фан, 2007; Сирожиддинов Ш. Алишер Навоий: манбаларнинг қиёсий-типологик, тестологик таҳлили. – Тошкент: Академнашр, 2011; Комилов Н. Маънолар оламига сафар. Алишер Навоий ғазалларига шарҳлар. – Тошкент: "Tamaddun" нашриёти, 2012; Гаффоров Н. Алишер Навоий "Хамса"сида сўфиylар тимсоли. Филол. фан. номз. дисс. – Тошкент, 1999; Каримова Ф. Ўзбек адабиётида дебоча. – Тошкент: MUMTOZ SO'Z, 2008; Муллахўжаева К. Алишер Навоий газалиётида тасавvufий тимсол ва бадиий санъатлар уйғунылиги. – Тошкент: Akademnashr, 2019; Эркабоева Н. Алишер Навоий ижодида муножат. Филол. фан. номз. дисс. – Тошкент, 2008; Н.Бозорова. Алишер Навоий ғазалларида кўнгил образи. Филол. фан. номз. дисс. – Тошкент, 2002; Ўтанова С. Алишер Навоий ғазалётида ранг символикаси. Филол. фан. номз. дисс. – Тошкент, 2007; Давлатов О. Алишер Навоий ижодида Куръон оятлари ва ҳадисларнинг бадиий талқини. PhD дисс. – Самарқанд, 2017.

manbalar va boshqa maqsadlar sabab murojaat qilingan<sup>8</sup>. R.Vohidov, M.Muhiddinov, N.Komilov, I.Haqqul, Z.G'afforova, K.Mullaxo'jayeva, O.Davlatov va I.Ismoilov tomonidan o'rganilgan. R.Vohidovning "Navoiy va ilohiyot" monografiyasida "Hayrat ul-abror"dagi na'tlar badiiyati tadqiq etilgan bo'lsa, N.Komilov "Sittayi zaruriya"<sup>9</sup> tahlili va sharhiga bag'ishlangan tadqiqotlarida me'rojning tasavvufiy mazmuniga alohida e'tibor qaratgan. I.Haqqul, Z.G'afforova<sup>10</sup> ushbu masalani shoir lirik merosi misolida o'rgansa, K.Mullaxo'jayeva na't g'azallarni tasavvufiy mazmun va badiiy san'atlar uyg'unligida tadqiq etgan. M.Muhiddinov<sup>11</sup> Navoiyning komil inson haqidagi qarashlarini Xusrav Dehlaviy va Navoiy "Xamsa"larini birinchi dostonlarini o'rganish jarayonida, I.Ismolov<sup>12</sup> Nizomiy va Navoiy iskandarnomalarining qiyosiy tahlili asnosida me'roj na'tlarga murojaat qilgan bo'lsa, O.Davlatov Qur'on oyatlari va hadislarning badiiy talqinini tadqiq etish jarayonida bu masalaga e'tibor qaratgan. Filologiya fanlari doktori U. Qobilov "O'zbek adabiyotida nubuvvat motivi va obrazlar talqini(XIV-X asrlar)" mavzusidagi doktorlik dissertatsiyasida (turkiy) o'zbek shoirlar ijodida nubuvvat masalasini tadqiq etib, Navoiy ijodiga ham murojaat qiladi<sup>13</sup>.

O'zbek tadqiqotchilaridan farqli o'laroq, chet ellik olimlar, asosan, me'rojnomalar matni ustida ilmiy-tadqiqiy izlanishlar olib borgan. Jumladan, K.Gruber, J.Morris, M.Tautant, Akar Metin, K.Eraslan, M.Jo'shon, E.Enetarzi, M.Zakiy, Y.Chetindag', E.Nadjip, A.Abduqodirov<sup>14</sup> kabi olimlarni eslab o'tish mumkin. Turk olimasi E.Yenetarzi<sup>15</sup> o'zining "Devon adabiyotida na't" mavzusidagi doktorlik ishida turkiy xalqlar og'zaki va yozma adabiyotidagi na'tlarga batafsil to'xtalib, XII – XX asrlar oralig'ida ijod qilgan barcha turkiy devonlardagi na'tlar haqida ma'lumot beradi. Misrlik olim Muborak Zakiy<sup>16</sup> nabiy madhini arab adabiyoti misolida maxsus tadqiq etgan.

Biroq mavjud tadqiqotlarda Alisher Navoiy dostonlaridagi na'tlar poetikasi bir butun holda, maxsus tadqiq etilmagan. "Ayni paytda, o'tgan asrning so'nggi o'n yilligi, joriy yuz yillik ibtidosida shakllanib kelayotgan yangi estetik tafakkur Navoiy

<sup>8</sup> Кобилов У. Нубуват ҳақиқати – бадиий ижод руҳи. – Самарқанд, 2021; Давлатов О. Алишер Навоий ижодида Куръон оятлари ва ҳадисларнинг бадиий талқини. PhD дисс. – Самарқанд, 2017; Ҳаққул И. Навоийга қайтиш 2. – Тошкент: Фан, 2011.

<sup>9</sup> Комилов Н. Фақр нури порлаган қалб. – Тошкент: Маънавият, 2001.

<sup>10</sup> Fafforova З. Навоийнинг ҳамд ва наът ғазаллари. – Тошкент: Маънавият, 2001.

<sup>11</sup> Мухиддинов М. Алишер Навоий ва унинг салафлари ижодида инсон концепцияси. Филол. фан. д-тр. дисс. – Тошкент, 1995. – Б. 269.

<sup>12</sup> Исмоилов И. Алишер Навоий "Садди Искандарий" достони қиёсий таҳлили. PhD дисс. – Тошкент, 2019.

<sup>13</sup> Қобилов У. Ўзбек адабиётида нубувват мотиви ва образлар талқини(XIV-XV асрлар). Филол. фан. д-тр. (DSc) дисс. автореферати. – Самарқанд, 2019. – Б. 76.

<sup>14</sup> Christiane Jacqueline Gruber. The prophet Muhammad's ascension (miraj) in islamic art and literature, ca. 1300-1600. Phd diss. – Pen, 2005; Toutant Marc. Timurid Accounts of Ascensions(mi'raj) in Türk. One Prophet, Two Models. The Presence of the Prohet in early modern and contempoarary Islam, BRILL, pp.431-459,2021; Morris J. The Spiritual scension: Ibn Arab and the Mi'raj. Part I, JAOS; 107: 629-652, 1987; Morris J. The Spiritual. Ascension: Ibn Arab and the Mi'raj. Part II, JAOS 108:63-77, 1988; Yeniterzi E. Turk Edebiyatinda Na'tlar: Antoloji. – Ankara: Turkiye Diyanet Vakfi Yayınlari,1993; Sener, Halil Ibrahim. Mi'raciye ve Na't-i Sertfler. – Izmir: Yüksek islam Enstitüsü, islami Turk Edebiyatı, 1980; Eraslan K. Hakim Ata ve Mi'rac-namesi. – Ankara: Ataturk Üniversitesi Edebiyat fakultesi Araşturma Dergisi, 1979; Akar Metin. Tiirk Edebiyatında Manzum Mi'rac-Nameler. – Ankara: Kültür ve Turizm Bakanligi Yayınlar, 1987; Çetindağ Y. Ali Şir Nevar: hayatı, sanatı va eserleri. – İstanbul: Fatih Üniversitesi, 2005; Абдуқодиров А. Навоий ва тасаввуф. – Хўжанд, 1994.

<sup>15</sup> Emine Yeniterzi, Divan Şiirinde Na't. Doktora tezi. – Konya, 1989.

<sup>16</sup> زکی مبورک. مدح النبي فی الأدب العربي . مصر الجديدة ١٩٣٥ . ١٦٨ رهان

ijodini jahon, shuningdek, islom Sharqi badiiy voqeligi doirasida o‘rganish zaruratini sezyapti”<sup>17</sup>. Shu bois, Nabiy madhi – na’tning Sharqdagi adabiy rivojiga Navoiyning qo‘sghan hissasini hamda uning dostonlaridagi na’tlar poetikasini ilmiy-nazariy asosda tadqiq etish masalalari dolzarbligini saqlab turibdi.

**Tadqiqotning dissertatsiya bajarilgan oliy o‘quv yurti ilmiy-tadqiqot rejalar bilan bog‘liqligi.** Tadqiqot jamiyatimiz ma’naviy-ma’rifiy hayotiga oid qabul qilingan umummilliy dasturlar, shuningdek, “Ta’lim to‘g‘risida”gi qonun hamda “Kadrlar tayyorlash milliy dasturi”da ko‘zda tutilgan rejalar bilan, uzviy bog‘liq. Dissertatsiya mavzusi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti “O‘zbek adabiyoti tarixi” kafedrasining “O‘zbek mumtoz adabiyotini tadqiq etish” nomli umumiy tadqiqot mavzusini doirasida bajarilgan.

**Tadqiqotning maqsadi** Alisher Navoiy dostonlaridagi na’tlar poetikasini o‘rganish orqali Navoiy ijodi poetikasining betakror xususiyatlarini hamda Sharq adabiyoti rivojidagi o‘rnini ochib berishdan iborat.

#### **Tadqiqotning vazifalari:**

na’t mavzusining tarixiy-adabiy genezisi, lug‘aviy va istilohiy ma’nolarini aniqlash, badiiy adabiyotga kirib kelishi va taraqqiyot bosqichlarini arab va fors adabiyotlari misolida tadqiq etish;

Navoiygacha bo‘lgan turkiy tildagi na’tlarning umumiy tavsifi, badiiy mazmuni, turlari va g‘oyaviy-badiiy xususiyatlarini aniqlab, odobi tasnifdagi o‘rnini baholash;

Navoiyning na’t yozish an’anasidagi o‘rni, mavjud an’anaga kiritgan yangiliklari va rivojlantirishdagi hissasini baholash hamda o‘ziga xos uslubi, tasvirlash tamoyillari, adabiy-estetik, ma’rifiy qarashlarini na’tlar badiiyatini tadqiq etish orqali yoritib berish;

shoirning kosmogonik qarashlarini o‘rganish, Payg‘ambar alayhissalomning kamolot safariga bag‘ishlangan me’roj boblarda tungi samo, yulduzlar, sayyoralar, burjlar bilan bog‘liq tasvirlarda betakror o‘xshatishlar, an’anaviy poetik timsollarning yangicha badiiy talqin etilganini ochib berish;

Navoiyning estetik ideal, komil inson haqidagi tasavvurlari hamda komillik haqidagi qarashlarini na’t boblar misolida aniqlab, Nabiy alayhissalom surat va siyrati tasvirida komil insonning navoiyona talqini aks etganini ilmiy-nazariy asoslashdan iborat.

**Tadqiqotning obyekti** Alisher Navoiyning o’n jildlik “To‘la asarlari to‘plami”dan o‘rin olgan “Xamsa” va “Lison ut-tayr” dostonlari, shuningdek, ishda dostonlarning boshqa nashrlariga ham murojaat qilindi.

**Tadqiqotning predmetini** Navoiy dostonlaridagi na’tlar poetikasini mavzu, an’ana, obraz, mazmun va talqinlar kesimida o‘rganish, mavzu va an’ana takomilida Navoiyning o‘rnini aniqlash, na’tlar badiiyatining ustuvor jihatlarini tadqiq etish masalalari tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiya mavzusini yoritishda tarixiy-qiyosiy, tarixiy-madaniy, germenevtik, sharhlash va tafsiflash usullaridan foydalanildi.

#### **Tadqiqotning ilmiy yangiligi:**

<sup>17</sup> Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Faafur Fулом номидаги нашриёт-матбаа ижодий уйи, 2015. – Б. 133.

na'tning genezisi, adabiy termin sifatida shakllanishi, badiiy adabiyotga islom tarixi va payg'ambar siyrati sabab kirib kelganligi arab va fors adabiyoti misolida ochib berilgan;

turkiy adabiyotda na'tning yuzaga kelishi, Navoiyga qadar bo'lgan davrda yaratilgan na'tlarning ilmiy, badiiy mazmuni, komillik va komil inson masalasi, dunyoni tasavvufiy-irfoniy bilish, nafsni poklashda shoir qarashlarining g'oyaviy-badiiy xususiyatlarga egaligi aniqlangan;

Alisher Navoiy dostonlaridagi na'tlarning poetik jihatni tekshirilishi orqali ijodkorning tasavvufiy-irfoniy va falsafiy-estetik qarashlari ochib berilib, tasavvufiy timsol va badiiy mazmun uyg'unligi asnosida shoirning poetik mahorati hamda asarning original xususiyatlari nazariy jihatdan asoslangan;

an'anaviy komil inson haqidagi qarashlarning Navoiyga xos badiiy talqini belgilanib, shoirning mazkur masalaga oid qarashlari, tasavvur va bilimlari Nabiy siyrati hamda badiiy obrazlar talqini misolida ochib berilib, vasf va me'roj na'tlarning g'oyaviy-badiiy xususiyatlari har bir doston misolida yaxlit tekshirilib, mavzu va an'ana tarixida yangi adabiy hodisa bo'lganligi isbotlangan.

### **Tadqiqotning amaliy natijalari** quyidagilardan iborat:

na't va uning genezisi, alohida mavzu sifatidagi taraqqiyoti, adabiy termin va mavzu sifatida adabiyot tarixidan o'rin olishi kabi masalalar bilan tanishtiradi, jumladan, mavzuning Qur'on va hadislardagi asoslari tizimli ravishda ko'rsatib berilgan;

na't mavzusi va obrazlari sistemasining Navoiygacha bo'lgan davrdagi turkiy adabiyotga kirib kelishi, ilmiy-nazariy tavsifi, mazmuniy turlari, ijodkorlarning mavjud an'anaga kiritgan o'zgartirish va yangiliklari ishonchli tahlillar va faktlar orqali yoritib berilgan;

Alisher Navoiyning na't yaratishdagi poetik mahorati, timsollar va badiiy san'atlarning uyg'unligini ta'minlashdagi mahoratini tadqiq etish orqali chiqarilgan xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy ma'lumotlar berib, navoiyshunoslikdagi ayrim yanglish talqinlarni isloh etadi.

**Tadqiqot natijalarining ishonchliligi** Dissertatsiyada tanlangan muammoning aniq qo'yilganligi, adabiyotshunoslikning eng so'nggi ilmiy yutuqlari va ishonchli manbalarga tayanilganligi, xulosalarning germenevtik, qiyosiy-tarixiy, tarixiy-madaniy, sharhlash va tavsiflash usullari orqali chiqarilganligi, ilmiy yangilik va nazariy xulosalarning amaliyatga joriy etilganligi, natijalarining tegishli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati Alisher Navoiy falsafiy, adabiy-estetik va diniy-tasavvufiy qarashlarini o'rganish, dostonlarini chuqrur tahlil va talqin qilish, irfoniy mazmunni tushunish, ayniqsa, komil inson va komillik masalasini yoritishda ilmiy-nazariy asos bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati Alisher Navoiy dostonlarining mazmun-mohiyatini yanada chuqurroq anglash, shoir dunyoqarashini mukammal tushunish, shuningdek, tasavvuf va adabiyot tarixi, adabiyot nazariyasiga doir darslik, o'quv qo'llanmalar yaratishga yordam berishi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Alisher Navoiy dostonlaridagi na'tlar poetikasi tadqiqi bo'yicha olingan natijalar asosida:

Alisher Navoiy dostonlaridagi na'tlar genezisi va poetikasiga oid yangi ma'lumotlar, an'ana va navotorlik hodisalariga doir ilmiy qarashlar, nazariy fikrlar va yangi manbalarga oid ilmiy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2017-2020 yillarda bajarilgan "OT-FI-030 raqamli "O'zbek adabiyoti tarixi" ko'p jildlik monografiyani (7 jild) chop etish" mavzusidagi fundamental loyihaning nazariy qismida foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 3-martdagи 01/4-477-son ma'lumotnomasi). Natijada loyiha Alisher Navoiy dostonlaridagi na'tlar poetikasiga oid yangi ma'lumotlar, manbalar, shuningdek, ilmiy asoslangan kuzatish va qarashlar bilan boyitilgan;

turkiy na'tlar evolutsiyasi, ularning yetakchi xususiyatlari, mazmun-mundarijasi va obrazlar tizimi, Navoiyning mazkur silsilaga kiritgan yangiliklari va bunga asos bo'lgan adabiy hodisalarga oid xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2018-2020 yillarda bajarilgan bajarilgan "PZ-20170926459 – Navoiyshunoslik tarixi (XX-XXI asrlar)" (2017-2020) mavzusidagi amaliy loyihada foydalanilgan (Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 6-martdagи 01/1-486-son ma'lumotnomasi). Natijada turkiy na'tlarning tadrijiy takomili, Alisher Navoiyning an'anaviy mavzu va obrazlarga doir badiiy kashfiyotlari, na'tlar tadqiqiga bag'ishlangan tadqiqotlarning asosiy mazmuni kabi masalalarga doir muhim nazariy xulosalar chiqarishga erishilgan;

Alisher Navoiy dostonlaridagi na'tlarning poetikasi: mazmuniy turlari, badiiyati, tili va diniy-tarixiy haqiqatlarning badiiy talqini hamda shoirning komillik va komil inson haqidagi falsafiy-axloqiy, ma'rifiy qarashlariga doir fikr-mulohazalardan O'zbekiston Milliy teleradiokompaniyasining "Mahalla" radiokanalidagi "Ma'rifiy suhbat" eshittirishi ssenariylarini shakllantirishda foydalanilgan ("Mahalla" teleradiokanal davlat muassasasining 2022-yil 19-sentabrdagi 767-son ma'lumotnomasi). Shuningdek, dissertatsiya natijalari asosida O'zbekiston Milliy teleradiokompaniyasining "O'zbekiston" telekanalidagi "Kelajakka yo'l" ko'rsatuvining maxsus soni tayyorlanib efirga uzatilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanal muassasasi 2023-yil 23-fevraldagи 02-17-301-son ma'lumotnomasi). Natijada eshittirish va ko'rsatuvning sifati ortgan, Navoiy asarlarining ma'rifiy mazmuni va ahamiyatini idrok etish kuchaygan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 5 ta xalqaro va 5 ta respublika ilmiy-nazariy anjumanlarda muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Tadqiqot mavzusi bo'yicha jami 17 ta ilmiy ish chop etilgan. Jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, ularning 5 tasi respublika hamda 1tasi xorijiy jurnalda nashr qilingan.

**Dissertatsyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosalar, foydalanilgan adabiyotlar ro'yxatidan tashkil topgan, umumiy hajm 160 sahifadan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tanlangan mavzuning dolzarbliji va zarurati asoslangan, muammoning o‘rganilganlik darajasi, tadqiqotning maqsad va vazifalari, obyekti va predmeti, fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan. Tadqiqot natijalarining amaliyotga joriy etilishi, ishning aprobatsiyasi, e’lon qilingan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Na’tning ilmiy-nazariy tavsifi va uning Navoiy ijodigacha bo‘lgan takomil bosqichlari**” deb nomlangan dastlabki bobi ikki fasldan iborat. Birinchi fasl “*Na’tning tarixiy-adabiy ildizlari va taraqqiyoti*” deb nomlanadi. Ushbu faslda na’tning lug‘aviy, istilohiy ma’nolari, tarixiy-adabiy ildizlari, genezisi, adabiy manbalarda uchrovchi qadimiy asoslari o‘rganilgan. Arab adabiyotida madh sifatida paydo bo‘lishi, keyinroq fors adabiyotida rivojlanishi va turkiy adabiyotga kirib kelishi, shakllanishi hamda dostonlarning debochasidan o‘rin olishi tadrijiy tadqiq etilgan. Madh sifatida arab adabiyotida keng tarqalgan na’tlarning yuzaga kelishi, adabiy janr sifatida shakllanishi islom dinining yoyilishi va Rasulullohning shaxsiyatlari bilan bog‘liqligi, Qur’on va hadislar asosida rivojlanib, barcha janrlarga moslasha oladigan ilhombaxsh mavzu sifatida shoirlarning adabiy-estetik, diniy-falsafiy, tasavvufiy va komil inson haqidagi qarashlarini o‘zida aks ettirgan katta adabiy hodisa ekanligi asoslangan. Arab adabiyotidagi na’tlarni janr sifatida shakllanishida Hasson ibn Sobit o‘rni beqiyosligi ochib berilgan. Fors adabiyotida dastlab na’tlar qasida, g‘azal, qit’a, masnaviy shaklida bitilgan bo‘lsa, keyinchalik Firdavsiy “Shohnoma”, Faxriddin Asad Gurgoniy “Vis va Romin”, Asad Tusiy “Gershaspnom” dostonlarida, Nosir Xusrav devonida “Muhammad” radifli alohida na’t g‘azali bitilgan. Dastlab vasf na’tlar yozilgan bo‘lsa, VI asrdan me’roj voqeasi tasviri adabiy an’anaga aylangan. Turkiy adabiyotda na’t yozish an’anasini Yusuf Xos Hojib “Qutadg‘u bilig” dostonida boshlab bergen.

Na’tlarda ijodkorlar payg‘ambarimiz siyrati bilan bog‘liq ko‘plab masalalarda quyidagi mavzular doirasida o‘z qarashlarini bayon etganlar:

- Rasululloh sollallohu alayhi va sallamning siyrati va shaxsi, faoliyatini tavsiflovchi na’tlar;
- u zotning so‘zлари va amallari muhokama qilingan na’tlar;
- bashariy va axloqiy xususiyatlarini tavsiflovchi na’tlar;
- mavlid va hayotining ba’zi voqealari haqidagi na’tlar;
- ularga yuborilgan mo‘jizalarni madh etuvchi na’tlar;
- ul zotning ko‘rsatgan mo‘jizalari va bashoratini asoslab berish maqsadida bitilgan na’tlar;
- me’roj bilan bog‘liq na’tlar;
- fazilatlari va tug‘ilgan joylari, ota-onalari, ahli ayoli, bolalari, hamrohlari, narsa-buyumlari, qabrlari, masjidlari, vasiyatlari, odob-axloqlari va salovatlariga bag‘ishlab yozilganlar na’tlar.

Har qanday mavzuni tadqiq etish jarayonida o‘rganilayotgan obyektni mazmuniy farqlash, to‘g‘ri tushunish va talqin etish uchun uning genezisini bilish, tarixiy evolyutsiyasini kuzatish zarur. Bu jarayonda mavzuga aloqador faktlarni bilish, tarixiy, diniy, adabiy-falsafiy asoslarini o‘rganish, badiiy adabiyotga o‘tishi hamda adabiy rivojini kuzatish, an‘anaviy va yangi jihatlarni tadqiq etish juda muhim. Mazkur maqsad taqozosi bilan na’tlarning genezisi, yaratilishi, janr sifatida shakllanishi, mazmuniy turlari va poetik xususiyatlari va ularga asos manbalarni xronologik prinsip asosida tadqiq etdik. Bunday yondashuv na’t va undagi obrazlar, badiiy-tasviriy vositalar hamda mazmuniy turlarining shakllanishi, evolyutsiyasini kuzatish, ularning adabiyotdagi badiiy talqini jarayonini tahlil etish uchun juda muhim.

*“Turkiy adabiyotda na’t va uning Alisher Navoiy ijodidagi o‘rni”* deb nomlangan ikkinchi faslda Alisher Navoiyga qadar yaratilgan turkiy tildagi na’tlarning umumiy badiiyati, mazmuniy turlari hamda individual xususiyatlari haqida batafsil ma’lumot berildi. Ularni g‘oyaviy-badiiy jihatdan farqlash, talqin etish va poetik mazmun kabi muhim masalalarga asosiy e’tibor qaratildi. Na’tning odobi tasnidagi o‘rni, turkiy adabiyotda rivojlanish tarixi Yusuf Xos Hojib, Ahmad Yugnakiy, Ahmad Yassaviy, Xorazmiy, Xo‘jandiy, Said Ahmad, Yusuf Amiriy va Nosiruddin Rabg‘uziy ijodi misolida o‘rganilib, zarur xulosalar chiqarildi. Turkiy adabiyotda na’tning adabiy rivoji va bu jarayonda Navoiyning o‘rni masalasi atroflicha tadqiq etilgan.

**“Dostonlaridagi vasf na’tlarda komil inson g‘oyasi va uning badiiy talqini”** deb nomlangan ikkinchi bob uch fasldan iborat. Dastlabki fasl “*VASF NA’T LARNING BADIY MAZMUNI*” deb nomlangan bo‘lib, ushbu faslda Navoiy dostonlaridagi vasfiy na’tlarning umumiy qisqacha mazmuni, har bir dostonidagi na’tning umumiy va xususiy jihatlari hamda g‘oyaviy-badiiy xususiyatlari alohida-alohida tahlilga tortilgan.

“Hayrat ul-abror” dostonidagi Nabiyning vasfiy madhi uchun to‘rt bob ajratilgani, ushbu vasfiy na’tlar mavzu ko‘lami, kompozitsion qurilishi, badiiyati hamda baytlarning miqdoriga(1-na’t – 26 bayt; 2-na’t 28 bayt; 3-na’t – 32 bayt; 4-na’t – 34 bayt) ko‘ra xususiylikka ega bo‘lsa-da, mazmunan bir-birini to‘ldiradigan mantiqiy umumiyligka ega ekanligi ta’kidlangan. Jumladan, ijodkor Komillar komiliga bag‘ishlangan “Avvalg‘i na’t”da olamning yaratilishi haqidagi falsafiy qarashlarini bayon etsa, ikkinchi na’tda Sarvari koinotning bolalik yillari, dastlabki yashash tarzi, shuningdek, payg‘ambarlik sifati berilguncha o‘tgan davr voqeahodisalarini badiiy tasvirlaydi. Uchinchi na’tda payg‘ambarlikning dastlabki yillari qalamga olinib, Rasulullohning islomni yoyish, odamlarni haqqa da’vat etish, haqiqat va iymon yo‘lida tortgan azob-uqubatlari, ko‘rsatgan mo‘jizalari tasvirlansa, to‘rtinchchi na’tda komil jamiyatning barpo bo‘lishi, Nabiy alayhissalomning payg‘ambarlik va insoniy sifatlari madhi, sahabalar vasfi, haqning g‘alabasi va dunyodaadolatning o‘rnatalishi bayon qilinadi. Ko‘plab qalam ahlining ilhom manbayi bo‘lgan Me’roj kechasi va u bilan bog‘liq mo‘jizaviy hodisalar beshinchchi na’tda batafsil yoritiladi. Shoir mazkur boblarda payg‘ambarimiz hayotini “tarixiy-biografik xarakterdagi besh na’tda qayta hikoyalab, har bir na’t doirasida komil

odamga xos aniq konsepsiyaniga”<sup>18</sup> ilgari surganligi ilmiy-nazariy tahlillar asosida ko‘rsatib berilgan.

Shuningdek, ushbu faslda Navoiy “Xamsa” tarkibidagi dostonlarda har bir vasf na’tni tegishli dostonning mavzusi va mazmuni bilan muvofiqlashtirib borgani ishonchli tarzda olib berilgan. Xususan, Sarvari koinotning barcha zamonlar uchun ideal inson, buyuk yetakchi, mohir qo‘mondon sifatidagi ta’rifi hamda Navoiyning ideal shoh, adolatli jamiyat haqidagi qarashlari “Sab’ai sayyor” va “Saddi Iskandariy” dostonlaridagi vasf na’tlarda mukammal aks etgani ko‘rsatib berilgan:

Olam ahli raiyating bo‘lubon,  
Borig‘a din vasiyating bo‘lubon.  
Bu raiyatqa rahmat aylab Iloh,  
Kim, berib boshlarig‘a sen kibi shoh<sup>19</sup>.

“Na’tlardagi komil xulq talqinida timsol va badiiy san’atlar tanosubi” deb atalgan ikkinchi faslda Rasullulloh sollalohu alayhi va sallamning shakl-u shamoyili, xulqiy, xalqiy, fe’liy sifatlarining badiiy tasvirlash orqali Navoiy estetik ideali, komil inson haqidagi qarashlari hamda insonning yashashdan maqsadi, komillikka intilish yo‘lidagi mashaqqati, nafsni yengish va poklash, u bilan adabiy kurashning natijasi o‘laroq insonning har tomonlama ozod va hur bo‘lib komillashishi haqidagi shoirning diniy-tasavvufiy qarashlari aniq misollar va she’riy san’atlar munosabati tadqiqi asosida olib berildi. Jumladan, Navoiy harfiy san’at vositasida dunyoning yaratilish haqidagi diniy-tasavvufiy qarashlarini shunday bayon etadi:

O‘zga dalil istasa tab’i saqim,  
Basdur Odamda “alif”, “dol”-u “mim”.  
Barchasi Ahmadda topib izz-u shon,  
O‘g‘lida uch harf, atodin nishon<sup>20</sup>.

Ushbu baytlarda “Odam Safiyulloh va Muhammad Rasululloh harflar bilan bog‘langanligi mohiyatiga nazar tashlansa, fikr Odam alayhissalom “alif” singari nubuvvat maqomi va bashariyat boshlanishi, Muhammad alayhissalom esa “mim” xotimasi ekanligiga, “ho”si Haq habibi ekanligiga ishora etadi”<sup>21</sup>.

Odam so‘zi arab alifbosida alif – ʼ, dol – ՚ va mim – ՚ harflaridan iborat bo‘lib, Odam – ادم tarzida yoziladi. Ayni shu harflar Ahmad – احمد ismida ham mavjud, demoqchi shoir. Ahmad esa Allohga ko‘p hamd aytuvchi ma’nosini anglatuvchi Payg‘ambarimizning nomlaridan biridir. Otadagi sifatlar biologik tomondan o‘g‘ilda namoyon bo‘lishi ochiq haqiqatdir. “Ahmad” so‘zidagi uch harf alif, dol va mim “Odam” so‘zida ham mavjud, ya’ni otadan farzandga o‘tgan belgidir. Shoir so‘zlarning yozilishidagi shakliy o‘xshashlikdan ham ma’no axtaradi va yuqorida go‘zal poetik mazmunni yaratadi. Bunda shoir iyhom va lutf san’atiga tayanib, o‘z maqsadiga erishgan.

“Ho”i muhabbat anga – o‘qdur nasib,  
Kim seni haq dedi o‘ziga habib.

<sup>18</sup> Jo‘raqulov U. “Hayrat ul-abror”da na’t // Alisher Navoiy va XXI asr. Xalqaro ilmiy-nazariy anjuman materiallari. – Toshkent: “MASHHUR PRESS”, 2020. – B. 78.

<sup>19</sup> Alisher Navoiy. Sab’ai sayyor. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 14.

<sup>20</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 23.

<sup>21</sup> Қобилов У. Нубувват хақиқати – бадиий ижод руҳи. – Самарқанд, 2021. – Б. 171.

Har neki haq vajhi aro mubham ul,  
Zohir etib yuzda habibi hamul.  
Shohid etib chehra bu ko‘zgu anga,  
Ul ne qilib, ko‘rguzubon bu anga<sup>22</sup>.

Navoiy ushbu baytlarda birgina “ho” harfi zimmasiga katta ma’nolar yuklagan. Bu orqali yangi-yangi poetik ma’nolar kashfini ko‘zlagan. Payg‘ambarimizning “Habibulloh” (Allohning do’sti) ismiga ishora qilish bilan birga *haq*, *habib* va *muhabbat* so‘zlaridagi “ho” bilan Allohnini yodga soladi. Ya’ni kim seni haq desa, o‘ziga habib, do’stdir. Haqdagi yashirin har narsa borki, yolg‘iz habibida zohir etgan. Bu go‘yoki, ko‘zgu unga tutilgan narsani aks ettirishi kabidur.

Shuningdek, bu faslda mavzu doirasida shoirning olam va odam yaratilishi haqidagi diniy-tasavvufiy qarashlari, dostonlardagi na’t boblar asosida mantiqiy-mazmuniy jihatdan yaxlit o‘rganilib, nur ko‘rinishidagi nabiyning inson sifatida tug‘ilishi, bolalik payti, voyaga yetishi va payg‘ambarlik sifati berilishi oralig‘idagi voqealar tasviri o‘rganilib, Navoiyning ideal haqidagi adabiy-estetik qarashlari, komil inson haqidagi tasavvurlari hamda shoirning obraz yaratish, uni qo‘llash bilan bog‘liq badiiy mahoratiga doir ayrim chalkashliklar bartaraf etilib, konkret tavsiyalar taqdim etilgan.

Shoirning ma’rifiy qarashlari, payg‘ambarga bo‘lgan adoqsiz muhabbat, shafoat umidida yongan yurakning o‘rtanishlari, Allohning jamoliga mushtoq oshiqning ko‘ngil kechinmalari va u bilan bog‘liq ruhiy jarayonlarga oid tasvirlar har bir doston mavzu doirasida yangilanadi, takomillashib boradi. Bu tasvirlar dostondan dostonga betakror obrazlar, tasviriy vositalar, beqiyos o‘xshatishlar bilan sayqallanib, mazmunan boyib, komillashib borishi haqida dissertatsiyaning “Payg‘ambar mo‘jizalari tasvirida dostonlardagi o‘ziga xosliklar” nomli faslida batafsil fikr yuritdik.

“Hayrat ul-abror” hamda boshqa dostonlardagi mavzuga doir na’tlarda nabiy faoliyati bilan bog‘liq tarixiy-hayotiy hodisalarining badiiy talqini o‘rganildi; Nabiy alayhissalomning payg‘ambarlik faoliyati, islomning yoyish yo‘lidagi ko‘rsatgan jasoratlari-yu mo‘jizalarining badiiy mazmunini tahlil va talqin qilishda Qur’on, hadis hamda islom tarixiga oid ishonchli manbalarga suyanib xulosalar chiqarildi. Islom ahkomlarini mukammal o‘zlashtirgan, Kalomulloh va hadislarning bilimdoni, payg‘ambar siyratining muhibi bo‘lgan shoirning shaxsiyati, dunyoqarashi va estetik idealining shakllanishini o‘rganish hamda asarlarining mazmun-mohiyatini o‘qib-o‘rganish, tushunish va talqin etishda na’tlarning asosiy manba ekanligi nazariy asoslangan.

Nabiy alayhissalomning bolalik yillari, tashqi ko‘rinishi vasfida “dur va sadaf”, “gavhar” timsollaridan, “nur” va “soya” ziddiyatidan, payg‘ambarlik sifatlari madhida “xoma”, “noma”, “barmoq”, “qalam” obrazlaridan payg‘ambar tarixini ochuvchi, asosiy axborot beruvchi hamda misralar orasidagi mantiqiy bog‘liqlikni ta’milagan muhim poetik vosita ekanligi tahlillar asosida ko‘rsatildi. Jumladan:

Ey yovumay nomag‘a xomang sening,  
Xoma yo‘q-u haq sori nomang sening.

<sup>22</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 24.

Haq azaliy zahmati jovidi sen,  
 Noma qaro qilg‘on el ummidi sen.  
 Kimki amal nomasin aylab qaro,  
 Sen kirib oning qaro joni aro<sup>23</sup>.

Navoiy xotam ul-anbiyoning o‘qish-yozishni bilmagani – ummiyligi sababini u zot ko‘plarning taqqdirini qaro qilgani uchun qalamni qo‘liga olmagani bilan chiroyli dalillaydi. Ushbu istioraviy juftlik payg‘ambar tarixini ochuvchi, asosiy axborot beruvchi hamda misralar orasidagi mantiqiy bog‘liqlikni ta’minlagan muhim obrazlar ekani ham ko‘rinadi. Shoir poetik fikrini davom ettirar ekan, tarixiy haqiqatlarni g‘oyaviy-badiiy jihatdan g‘oyatda go‘zal baytlarga ko‘chiradi. Siqiq jumlalarga ko‘p ma’nolar yuklab, teran fikrlashni talab qiladigan dalillash san’atining ustasi sifatida namoyon bo‘ladi.

Payg‘ambarning tarjimayi holi, ijtimoiy faoliyati, umuman olganda, u zotga tegishli barcha – shakliy, qavliy, xalqiy, xulqiy va fe’liy jihatlar madh etilgan vasfiy na’tlar nabiy haqidagi Navoiy qarashlarining nazariy qismi bo‘lsa, amaliy qism “Haqqa yovuqlashish”, “Alloh bilan muloqotda bo‘lish”, “Fanolik va baqolikka yetishishning namunaviy ko‘rinishi”ni me’roj boblardan o‘z aksini topgan. Tadqiqotning uchinchi bobi “Me’roj na’tlarda diniy-tasavvufiy mazmun va badiiyat” deb nomlangan bo‘lib, u ikki fasldan tarkib topgan.

“Me’rojlarda tungi samo tasviri” nomli birinchi faslida dostonlardagi me’roj boblar ilk bor mazmuniy jihatdan tasniflandi:

**1-jadval**

Nº	Asar nomi	Tun tasviri	Me’roj sayri tasviri	Yakunlovchi baytlar	Jami
1.	Hayrat ul-abror	6	44	3	53
2.	Farhod va Shirin	8	55	5	68
3.	Layli va Majnun	27	68	5	100
4.	Sab’ai sayyor	14	71	7	92
5.	Saddi Iskandariy	7	111	4	122
6.	Lison ut-tayr	–	48	5	53
	<b>Jami</b>	<b>62</b>	<b>397</b>	<b>29</b>	<b>488</b>

Ushbu bobni kecha tasviri bilan boshlagan shoir kitobxонни qorong‘u kecha go‘zalligi madhi bilan rom etadi. Samo ahlining bo‘lajak uchrashuvga o‘ziga xos tayyorgarligi, butun koinot jismlarini bazm qatnashchilaridek yasanishi, atrofni shod-u xurramlik nashidasи tutgани tasvirlanadi:

Tun qilibon gardini anbarsirisht  
 Butratibon yerga nasimi behisht.  
 Yer kuraviy shakl ila mijmar bo‘lub  
 Kecha savodi anga anbar bo‘lub<sup>24</sup>.

<sup>23</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 32.

<sup>24</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 35.

Ya’ni, tun changlarini anbarga aylantirar, jannat shabadalari uni yer ustidan sochardi. Yumaloq shakldagi yer mijmar – cho‘g‘don, xo‘shbo‘y idishga aylanib, tun o‘z qorong‘uligidan unda go‘yo anbar tayyorlayotgandek edi.

O‘t kibi yer mijmari ostida mehr,

Yopib etak mijmari uzra sipehr.

Yog‘ubon orom-u sukun yog‘ini,

Past qilib hodisa tufrog‘in<sup>25</sup>.

Ya’ni, yer idishi ostida quyosh o‘t yoqayotgan, idishni esa osmon o‘z etagi bilan yopib turgandek ko‘zga tashlanardi. Orom va tinchlik yomg‘iri yog‘ib, yuz berayotgan hodisalar to‘zonini pasaytirishga intilardi. Qorong‘u kechani tasvirlar ekan, Navoiy nafaqat iste’dodli shoир, balki, nujum, falakiyat, riyoziyot kabi ilmlarning ham bilimdoni sifatida gavdalananadi.

Ushbu faslda me’roj boblarning kirish qismi bo‘lgan qorong‘u kecha – tun tasviri tahlili orqali shoир diniy-tasavvufiy, adabiy-estetik va kosmogonik qarashlarini o‘ta bo‘yoq dor peyzaj fonida tanosub, tashxis, tazod va tashbeh orqali san’atkorona tasvirlagani misollar asosida dalillandi. Qalam ahlining ilhom manbayi bo‘lgan me’roj kechasi va u bilan bog‘liq mo‘jizaviy hodisalar har bir doston misolida umumiyligini xususiy jihatlariga ko‘ra dostonlarning umumiyligini mazmuni bilan uyg‘unlikda batafsil tahlil etildi. Ayni damda, ushbu boblarning doston sujetiga ishora qilib, kitobxonga asar haqidagi dastlabki informatsiyani yetkazishi hamda asar voqealariga oldindan kitobxonni tayyorlash vazifalarini bajarib, mazmunni ochishda, o‘rganilayotgan masalaning mohiyatini chuqurroq tushunishda muhim vazifa bajarishi yoritildi.

Bobning ikkinchi fasli “*Me’roj sayri talqinida ma’no, timsol va tasviriy vositalar uyg‘unligi*” deb nomlangan bo‘lib, bunda asosiy e’tibor Navoiy dostonlaridagi me’roj – Rasululloh sayri, Jabroil hamda Buroq obrazlari misolida shoirning irfoniy, falsafiy qarashlarining badiiy ifodasini o‘rganish, yetti qat osmon, quyosh, oy-yu yulduzlar, sayyora-yu burjlar tasviri misolida shoirning kosmogonik-mifologik dunyoqarashi tadqiqiga qaratildi. Shuningdek, ijodining har bir qismida turkiy adabiyot va tilning rivoji hissa qo‘sghan Navoiy ushbu an’anaviy madhlarni bitishda ham turkiy tilning boy va jozibardor, har qanday tildan qolishmasligini isbot etganligi lingvopoetik tahlillar asosida ko‘rsatib berilgan.

Masalan, “Qadimda osmon jismlari – sayyoralar, yulduz turkumlari, burjlar turli xislat va xususiyatlarga ega deb qaralgan. Ular inson taqdiri hamda hayot hodisalari bilan vobasta qilib tushuntirilgan va ko‘pining nomi hayvonlarning nomi (qisqichbaqa, ho‘kiz, baliq kabi) yoki insonga kerak ashyo – asboblar (dalv, tarozi) yoinki inson kasb-kori (kamon otuvchi kabi) bilan bog‘liq”<sup>26</sup>. Shoир ayni shunday baytlarda tavsifni kuchaytirib, ohorli misralarda tilimiz jozibasini namoyon etadi:

Farridan topti **qo‘zi** qo‘chqorlig‘,

**Savrg‘a** yetti **asadkirdog‘lig‘** (*Lison t-tayr*).

Tarab aylab damo-dam **ikki paykar**,

Qo‘yarg‘a ollida boshin mukarrar.

Topib quvvatlig‘ andog‘ necha **xarchang**,

<sup>25</sup> Yuqoridagi manba. – B. 35.

<sup>26</sup> Комилов Н. Хизр чашмаси. – Тошкент: Маннавият, 2005. – Б. 213.

Ki, tortib ranjasidin sheri nar chang (*Farhod va Shirin*).  
**Arslon** itdek oyogig‘a tushub,  
**Xo‘sha** tuxmi dur bo‘lurg‘a yovushub (*Lison ut-tayr*).  
Bo‘lub qosh uchidin ishoratnamoy,  
Berib qoba qavsayndin mujda **yoy**.  
Suti **o‘chkuning** shirai jon bo‘lub,  
Aning qatrasи durri g‘alton bo‘lub (*Saddi Iskandariy*).  
**Qo‘bqa** suyi obi zindagoniy,  
Ul suv bila toza **hut** joni (*Layli va Majnun*).

Shoir burjlarni nomlashda turkiy tilning imkoniyatlaridan unumli foydalanadi, jumladan, Savrni Qo‘ziga, Javzoni Ikki paykarga o‘zgartirsa, Asad o‘rnida Arslonni qo‘llaydi. Mezonni Palla bilan, Aqrabni Chayon bilan almashtiradi. Qavsni Yoy, Jadini O‘chku, Dalvni Qo‘bqa deb ataydi.

Navoiy me’roj boblarda salaflaridan farqli o‘laroq, Me’roj va Isro hodisalariga alohida-alohida qarab, qat’iy tartibga amal qilgan holda, dastlab, Isro hodisa haqidagi xabarni keltiradi. Undan so‘ng voqealar rivoji – tun tasviri, Rasulullohning safar oldi holati, Jabroil va Buroq ta’rifi, samo tasviri, sayyora-yu burjlar, yetti qavat osmon va Sidrat ul-muntaho, fano filloh, Haqning huzuri va u makondan qaytish holati, borib-kelish vaqt va yakuniy xulosa tarzidagi ketma-ketlikda badiiyat mezonlariga asoslanib, nihoyatda noziklik, yuksak muhabbat va navoiyona nazokat bilan tasvirlaydi.

Me’roj orqali Haq taolo Muhammad sollallohu alayhi va sallamning oddiy yo‘lboshchi emas, anbiyolar jamoasining a’zosi, davlat yoki xalq uchun kurashadigan shunchaki bir boshliq emas, balki samoviy ta’limot orqali butun dunyoni ikki olam saodatiga boshlovchi xotam ul-anbiyo ekanliklarini e’lon qildi:

Har ne istab hayyi mutlaqdin topib,  
Haq tilab, Haqdin tilab, Haqdin topib.  
Hosil aylab ulcha imkoni murod,  
Qaytib ul me’rojdin masrur-u shod.

Biz ushbu misralar me’rojning Navoiyga xos talqini, shoirning bu hodisaga tipik munosabatini aks ettirishi bilan ahamiyatlidir. Zotan, shoir ijodining asosi – cheksiz ilohiy haqiqatlar manbayi bo‘lgan Qur‘on karim va hadislardir. Shunday qilib, Alisher Navoiy bu kabi misralar orqali, bir tomondan, Komillar komilining yerdagi ishlari, baqo va fanoga oid asosiy sifatlar, haqiqiy Yor vasliga yetishganidan mammunligini tasvirlasa, ikkinchi tomondan, insonning kamolot yo‘li, u o‘zidan, o‘zligidan kechmay turib asliga yetisha olmasligi haqidagi ma’rifiy qarashlarini ilgari suradi.

## UMUMIY XULOSA

1. Alisher Navoiy dostonlari mazmunini to‘g‘ri anglash, ularning mohiyatiga kirib borish uchun, avvalo, bu asarlarni shoir dunyoqarashi bilan uyg‘unlikda o‘rganish zarurati mavjud. Dostonlarning muqaddima qismlari, ayniqsa, ulardagi hamd va na’t boblar bu jarayonda o‘ziga xos o‘ringa ega. Na’tlar poetikasini har bir doston misolida izchil o‘rganish Alisher Navoiyning diniy-tasavvufiy, ma’rifiy-axloqiy qarashlari va ularga xos badiiy tasvirning ustuvor xususiyatlarini aniqlashda, buyuk shoirning estetik ideali masalasini belgilashda jiddiy ahamiyat kasb etadi.

2. Arab adabiyotida dastlab madh sifatida shakllangan na’tlar, islom sharofati va payg‘ambarimizning fazilatlari bois shoirlarning sevimli mavzularidan biriga aylangan va nabiy madhiga bag‘ishlangan janr sifatida taraqqiy etgan. Dinning adabiyotga ta’siri, islom asoslarining adabiy g‘oyalar bilan mushtarakligi badiiy adabiyotni shakl va mazmun jihatidan boyitish bilan birga Sharqda o‘ziga xos kitobotchilik an’anasi rivojiga olib kelgan. Natijada na’tlar masnaviy va nasriy asarlarning an’anaviy kirish qismidan muqim joy olib, forsiy va turkiy adabiyotdagi barcha janrlar (doston, qasida, hikmat, g‘azal, qit’a va boshqalar)ga moslashuvchan mavzu sifatida asarlar tarkibidan joy olgan.

3. Ijodkorlar uchun ushbu mavzuda payg‘ambarning buyukligi, yuksak sharafi va ulug‘ maqomini madh etish, bir tomondan, shoirlik burchi va ummatlik vazifasi bilan bog‘lansa, boshqa tomondan, bu – salaflarga munosib javob berish uchun katta adabiy sinov maydoni va ijodkorlar asarlarining mohiyatini tashkil etuvchi falsafiy-irfoniy, komil inson haqidagi qarashlarga xos o‘zak nuqtalarni aniqlashning asosiy mezonlaridan biri edi.

4. Asarlardagi ushbu boblar badiiy mazmuni ifodasi uchun Qur’oni karim va hadislari birlamchi manba bo‘lib xizmat qilgan, ayni paytda, shoirga salaflar ijodi ilhom manbayi, sharqona an’anaviy ta’lif ijodiy turtki edi. Shu jihatlariga ko‘ra, na’t boblar shoir ijodini o‘rganishda, tahlil va talqin qilishda, asarlariga to‘g‘ri baho berishda hamda ma’naviy olamini o‘rganishda muhim manba hisoblanadi.

5. Adabiyotimiz tarixida ilk bor Yusuf Xos Hojib tomonidan boshlab berilgan adabiy tasnif keyingi davr ijodkorlari, Ahmad Yugnakiy, Ahmad Yassaviy, Xorazmiy, Xo‘jandiy, Said Ahmad, Yusuf Amiriy va Nosiruddin Rabg‘uziy tomonidan an’ana sifatida davom ettirilib, na’tlar mavzu va mazmun jihatdan boyitilgan, barcha janrlarga moslashadigan mavzu sifatida rivojlantirilgan.

6. Temuriylar davridagi bunyodkorlik, ma’naviy yuksalish kitobotchilikka ham o‘z ta’sirini ko‘rsatdi. Turkiy vasf va me’roj na’tlar bitish an’anasi Navoiy ijodida kamoliga yetdi. Shoirning vasfiy na’tlarida Payg‘ambarimiz sollallohu alayhi va sallam hayoti va payg‘ambarlik faoliyati, insoniy sifatlari, qilgan barcha amallarining butun insoniyatga ibrat sifatidagi badiiy talqini ifoda topgan bo‘lsa, me’roj na’tlarda u zotga berilgan buyuk maqom, Allohnning in’omi me’roj hodisasining badiiy talqini, u sodir bo‘lgan tun – qorong‘u kechaning go‘zal tasviri asnosida shoirning diniy-so‘fiyona va kosmogonik qarashlari o‘z ifodasini topgan.

7. Alisher Navoiy dostonlaridagi na’tlar mavzu va an’ana tarixida yangi adabiy hodisa bo‘lib, Rasululloh haqidagi an’anaviy qarashlarning navoiyona ifodasi o‘laroq

maydonga keldi. Nabiy alayhissalomga bo‘lgan shoirning cheksiz muhabbatini na’tlardagi xronologik tartib, tasvirdagi poetik mukammallik, mazmun bilan uyg‘unlikdagi betakror badiiyatda aks etib, asarlarning originalligini ta’minlagan.

8. Asosan, shoirning ideali – komil inson haqidagi qarashlar va tasavvurlari poetik talqin etilgan ushbu boblar asarning umumiy mazmuni bilan bog‘langan bo‘lib, kitobxonga asar haqidagi dastlabki axborotni beradi va umumiy tasavvurni shakllantiradi, muallifning individual pozitsiyasini tushunishga xizmat qiladi.

9. “Hayrat ul-abror” dostonidagi vasfiy na’tlarda hikmat adabiyotiga xos didaktika yetakchilik qiladi. Dunyoning yaratilishidan boshlab Rasuli akramning dunyoga kelishi, bolalik, yetuklik va payg‘ambarlik davrlari badiiy tasvirlanib, siyrati madh etiladi. Hayoti va ijtimoiy-siyosiy faoliyatni insoniyatga ibrat o‘laroq, komil insonning yakka-yu yagona namunasi bo‘lib, komillik ideali ekanligi bot-bot e’tirof etiladi. “Farhod va Shirin”da Nabiy alayhissalomning komil xulqlari, qiyofasi hamda har qanday insoniy istak – nafsi ustidan hokim bo‘lgan ozod inson, buyuk xulq egasi sifatida tasvirlansa, “Layli va Majnun”da Rasulullohning buyuk payg‘ambarlik sifatlari vasflanadi. “Sab’ai sayyor” dostonida Rasulullohning barcha zamonlar uchun ideal rahbar,adolati hamma uchun o‘rnak qilib ko‘rsatilsa, “Saddi Iskandariy”da Sarvari koinotning payg‘ambarlar shohi, olamlarga rahmat, buyuk shafoat egasi bo‘lgan hukmdorlik sifatlariga alohida urg‘u qaratilgan.

10. Navoiy me’roj tasvirida salaflaridan farqli o‘laroq, Me’roj va Isro hodisasi tasvirini yaxlit, qat’iy tartibga amal qilgan holda voqealar rivoji – tun tasviri, Rasulullohning safar oldi holati, Jabroil va Buroq ta’rifi, samo tasviri, sayyora-yu burjlar, yetti qavat osmon va Sidrat ul-muntaho, fano filloh, Haqning huzuri va u makondan qaytish holati, borib-kelish vaqt va yakuniy xulosa tarzidagi ketma-ketlikda badiiyat mezonlariga asoslanib tasvirlagan. Ayni holat Navoiyning barcha dostonlaridagi na’tlar tasvirida qonuniyat o‘laroq takrorlangan.

11. Barcha ijodkorlar kabi Navoiyning ham ushbu na’t boblarni bitishdan maqsadi, avvalo, o‘zining Rasulullohga bo‘lgan muhabbatini izhor qilish, ummatlik burchini ado etish, qiyomat kuni uning shafoatiga umid qilib, Haqning jamoliga erishish, ayni paytda, salaflarning adabiy an’analarini davom ettirib, ularga munosib javob aytish, adabiy ta’sir va originallik hodisalarining mukammal namunasi edi. Shuningdek, Navoiy o‘z asarlari bilan ona tilining rivojiga ulkan hissa qo‘sghan shoir sifatida an’anaviy na’tlar bitishda ham turkiy tilning boyligi va jozibasidan samarali foydalangan.

**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**

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

**FAYZULLA MASHRABOVICH ISKANDAROV**

**THE POETICS OF NAATS IN ALISHER NAVOI'S DASTANS**

**10.00.02 – Uzbek literature**

**ABSTRACT OF THE DISSERTATION OF DOCTOR OF PHILOSOPHY  
(PhD) ON PHILOLOGICAL SCIENCES**

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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 259). Address: 100100, Tashkent, Yakkasaroy district, Yusuf Hos Hojib street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44; ([www.tsuull.uz](http://www.tsuull.uz)).

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**I.I. Adizova**  
Chairman of Scientific Council on  
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Doctor of Philological Sciences, Professor



## **INTRODUCTION (dissertation abstract of doctor of philosophy (PhD)**

**Topicality and necessity of the thesis.** In world literary studies, there is a growing tendency to approach the important aspects of studying the work of a certain creative person, determining the place of the researched issue in the general content of the work, and revealing the author's creative intention within the framework of poetics. Especially in the works of the great thinker poets of the East, the desire to study the artistic skills of the author with his worldview, relation to educational, religious-mystical and socio-mystical issues, based on the important creative traditions of the time when the creative person lived, has increased. After all, the topic covered in any work is closely connected with the personality of the creative person and his skills. The belief of the creative person, his religious-philosophical views are combined with the existing literary traditions of the time he lived, and cause the emergence of new literary phenomena. According to the existing ethical classification in the Eastern literature, the requirement of certain traditional chapters in the structure of any work, the correct perception that such chapters, which can be evaluated as a unique literary phenomenon, are combined with the content of the entire work, moreover, the correct formation of ideas about the personality of its author - the creative person, the need to understand his thoughts in the aspect on the aesthetic ideal means that this issue is very urgent.

In world literature, it is emphasized that it is necessary to know the author's outlook, creative world, especially the sources that the author enjoyed, and to refer to them, in order to check the poetics of a particular work. From this point of view, it is one of the urgent issues of today to research literary sources whose roots in the East go to religious-mystical, philosophical-literary sources and folk art, to show the contribution of the creative aesthetic ideal in solving problems in the era of globalization without departing from the examination of the art regularities. After all, classic literature, which considers the expression of views about a perfect person and a perfect society as its important task, first of all considers the perfection of the individual and the perfection of the society as the main issues.

In Uzbek literary studies, in particular, in Navoi studies, the trends of artistic text research and assessment criteria have been updated. In particular, the investigation of the issue of perfection and the perfect person in the works of Alisher Navoi based on the important patterns of aristocracy made it possible to evaluate them correctly. Therefore, "considering the place of national and universal ideas deeply expressed in the works of Alisher Navoi in the world civilization and the incomparable importance of increasing the intellectual potential of the growing young generation, raising high moral qualities in their hearts, as well as the further research and wide promotion of literary-scientific heritage of great poet and thinker in our country and internationally"<sup>27</sup> is gaining importance. From this point of view, the need to research Alisher Navoi's worldview - religious-mystical, educational-

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<sup>27</sup> 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.

philosophical and social views, especially the poetic expression of his views on perfection, perfect man and perfect society, confirms the relevance of the dissertation topic.

The research work contributes to the implementation of the Decree of the President of the Republic of Uzbekistan # 4797 "On establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi" as of May 13, 2016, 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 # 4977 "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-R "On holding the international conference "Actual issues of studying and popularizing Uzbek classical and modern literature abroad" as of February 16, 2018, the speech of the President of the Republic of Uzbekistan at the meeting with intellectuals on August 3, 2017, his speech at the Cooperation Council of Turkic States held in Baku on October 15, 2019, 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 I. "Formation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and the ways of their implementation".

**Problem development status.** Scientific studies on the artistic interpretation of the mystical content of Alisher Navoi's work have been carried out to a certain extent. Thoughts related to this issue were given an informative character in the works of great scientists dedicated to Navoi's works<sup>28</sup>, but since the period of independence, new opportunities were opened for researchers from an ideological point of view, so the religious-Sufi and generally mystical content of the poet's works were combined with issues of artistry and study started to come into its own way. Researchers have changed their approach to Navoi's personality, faith, and creativity, while studying the poet's works, getting into their essence, and revealing their oppressive features, the appeal to the Holy Quran and hadiths has increased. In particular, new views based on the teachings of Sufism have expanded the

<sup>28</sup> Ҳайитметов А. Алишер Навоининг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; Рустамов Э. Узбекская поэзия в первой половине XV века. – Москва: Восточная литература, 1963; Исҳоқов Ё. Алишер Навоининг илк лирикаси. – Тошкент: Фан, 1965; Ойбек. Навоий гулшани. – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1967; Фаниева С. Алишер Навоий (Ҳаёти ва ижоди). – Тошкент: Фан, 1968; Султон И. Навоининг қалб дафтари. – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1969; Ҳайитметов А. Навоий даҳоси. – Тошкент, 1970; Эркинов С. Навоий "Фарҳод ва Ширин"и ва унинг киёсий таҳлили. – Тошкент: Фан, 1971; Шайхзода М. Асарлар. Олти томлик. Тўртинчи том (Фазал мулкининг сultonи). – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972; Маллаев Н. Алишер Навоий ва халқ ижодиёти. – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1974; Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1976; Қаюмов А. "Хайратул аброр" талкини. Ижтимоий-фалсафий мотивлар. – Тошкент: Фан, 1977; Рустамов А. Навоининг бадиий маҳорати. – Тошкент: Фоғур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан. 1983; Акромов Б. Фасоҳат мулкининг соҳибқирони. – Тошкент: Ўзбекистон, 1991; Ҳайитметов А. Навоий лирикаси (иккинчи нашр). – Тошкент: "O'ZBEKISTON" НМИУ, 2015.

possibilities of Navoi scholars. Completely new approaches to the study and interpretation of Navoi's works have become the demand of the times. As a result of the work done in the past years, it has become clear that it is impossible to reach the original goal and essence of the poet's work only by means of secularism or western literary trends. Therefore, in the research carried out in the following years, the need to study the poet's work based on religious-mystical sources was clearly demonstrated. This, in turn, served to reveal the layers of meaning of the poet's works from different perspectives, and in our opinion, it is the most correct way to understand Navoi, as confirmed by the latest research of our scientists<sup>29</sup>. In the prefaces of his dastans, which embody the poet's beliefs, views and aesthetic ideals, there is a hamd of the creator's "greatness, power, azimu-u-azamat, praise"<sup>30</sup>, the poet's munojot "satisfaction with God, prayer"<sup>31</sup>, and the attempt to study the naats, which are the primary source for the study of "religious-Sufi knowledge, views and imaginations about the Messenger of Allah"<sup>32</sup>, is a logical continuation of the research in Navoi studies.

The first attempts in this direction were made by scientists such as A. Qayumov, S. Ganiyeva, A. Hayitmetov, A. Rustamov, R. Vahidov, N. Komilov, I. Haqqul, M. Muhiddinov, S. Olim. Certain valuable opinions reflected in dozens of articles and treatises were expressed, and later these opinions were carried out and expressed in special studies by D. Salohi, F. Karimova, K. Mullahojayeva, N. Bekova, O. Davlatov, Z. Gaffarova, N. Gafforov, N. Erkaboyeva<sup>33</sup> and other scientists.

Until now, in Navoi studies, naats have been referred to for the purpose of showing, justifying, defining and comparing Navoi's views on certain issues, as well as textual sources and other purposes<sup>34</sup>. It was studied by R. Vahidov, M.

<sup>29</sup> Фаниева С. Навоий насли нафосати. – Тошкент: ТДШИ, 2000; Алибек Рустамий. Ҳазрати Навоийнинг эътиқоди. – Тошкент: Фан, 2010; Ҳаққул И. Навоийга қайтиш 3. – Тошкент: Фан, 2016; Алишер Навоий "Навоийдан чу топқайлар навоие". Нашрга тайёрловчи, изоҳ ва таржима муаллифлари Ҳасанхон ва Ҳусайнхон Яхё Абдулмажид. – Тошкент: "HIROL-NASHR" нашриёти, 2014; И момназаров М. Навоийшуносликка кириш. – Тошкент, 2015; Жўракул У. Алишер Навоий «Хамса»сида хронотоп поэтикаси. Филол. фан. д-ри. дисс. – Тошкент, 2017; Азизов С. Алишер Навоий асарларида фалаккиёт сирлари. – Тошкент: "O'ZBEKISTON" НМИУ, 2018; Мадаев О. Навоий сұхбатлари. – Тошкент: "O'ZBEKISTON" НМИУ, 2018; Ismoilov I. Navoij ijodida Iskandar obrazi talqinlari. – Toshkent: BAYOZ, 2020; Жабборов Н. Маоний аҳлиниң соҳибқирони. – Тошкент: "ADABIYOT", 2021; Эргашев Қ. Алишер Навоийнинг наслий услуби масалалари. – Тошкент: "Muhrir nashriyoti", 2022.

<sup>30</sup> Мухаммад Ғиёсiddин. Ғиёс ул-луғат. Жилди 2. – Душанбе: Адаб, 1988. – С. 73.

<sup>31</sup> Фарҳонги забони тоҷики. Иборат аз ду ҷилд. – Москва: Советская энциклопедия, 1969. – С. 735.

<sup>32</sup> Муллахўжаева К. Алишер Навоий ғазалиётида тасаввифӣ тимсол ва бадиӣ санъатлар уйғулиги. – Тошкент: Akademnashr, 2019. – Б. 47.

<sup>33</sup> Воҳидов Р. Алишер Навоий ва илоҳиёт. – Бухоро: Наврӯз, 1994; Олим Султонмурод. Нақшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996; Муҳиддинов М. Комил инсон – адабиёт идеали. – Тошкент: Маънавият, 2005; Комилов Н. Хизр ҷашмаси. – Тошкент: Маънавият, 2005; Ҳаққул И. Навоийга қайтиш 1. – Тошкент: Фан, 2007; Сирожиддинов Ш. Алишер Навоий: манбаларнинг қиёсий-типологик, тестологик таҳлили. – Тошкент: Академнашр, 2011; Комилов Н. Маънолар оламига сафар. Алишер Навоий ғазалларига шарҳлар. – Тошкент: "Tamaddun" нашриёти, 2012; Гаффоров Н. Алишер Навоий "Хамса"сида сӯйилар тимсоли. Филол. фан. номз. дисс. – Тошкент, 1999; Каримова Ф. Ўзбек адабиётида дебоча. – Тошкент: MUMTOZ SO'Z, 2008; Муллахўжаева К. Алишер Навоий ғазалиётида тасаввифӣ тимсол ва бадиӣ санъатлар уйғулиги. – Тошкент: Akademnashr, 2019; Эркабоева Н. Алишер Навоий ижодида муножат. Филол. фан. номз. дисс. – Тошкент, 2008; Н.Бозорова. Алишер Навоий ғазалларида кўнгил образи. Филол. фан. номз. дисс. – Тошкент, 2002; Ўтанова С. Алишер Навоий ғазалётида ранг символикаси. Филол. фан. номз. дисс. – Тошкент, 2007; Давлатов О. Алишер Навоий ижодида Қуръон оятлари ва ҳадисларнинг бадиӣ талқини. PhD дисс. – Самарқанд, 2017.

<sup>34</sup> Қобилов У. Нубувват ҳақиқати – бадиӣ ижод руҳи. – Самарқанд, 2021; Давлатов О. Алишер Навоий ижодида Қуръон оятлари ва ҳадисларнинг бадиӣ талқини. PhD диссертация. – Самарқанд, 2017; Ҳаққул И. Навоийга қайтиш 2. – Тошкент: Фан, 2011.

Muhiddinov, N. Komilov, I. Haqqul, Z. Gafarova, K. Mullahojayeva, O. Davlatov and I. Ismailov. R.Vahidov's monograph "Navoiy va ilohiyot" researched the artistry of naats in "Hayrat ul-Abror", while N.Komilov paid special attention to the mystical content of miraj in his research devoted to the analysis and commentary of "Sittayi Zaruriya"<sup>35</sup>. I.Haqqul, Z.Gaffarova<sup>36</sup> studied this issue on the example of the poet's lyrical heritage, while K.Mullahojayeva studied naat ghazals in the combination of mystical content and poetic figures. M. Muhiddinov<sup>37</sup> referred to Navoi's views on the perfect man in the process of studying Khusrav Dehlavi's and Navoi's "Khamsa", the first dastans, I. Ismoilov<sup>38</sup> paid attention to the naats of miraj in the research on the comparative analysis of Nizami's and Navoi's iskandarnames, while O. Davlatov referred to the artistic interpretation of Quranic verses and hadiths. Doctor of Philology U. Qabilov in his doctoral thesis on the theme "Prophecy motive and interpretation of images in Uzbek literature (XIV-X centuries)" researches the issue of nubuvvat -prophecy in the work of Uzbek (Turkic) poets and also refers to Navoi's work<sup>39</sup>.

Unlike Uzbek researchers, foreign scientists mainly conducted research on the text of mirajnomas. We can enumerate such scientists as K.Gruber, J.Morris, M.Tautant, Akar Metin, K.Eraslan, M.Joshon, E.Yeneterzi, M.Zakiy, Y.Chetindag, E.Nadjip, A.Abdukadirov<sup>40</sup>. Turkish scientist E. Yeneterzi<sup>41</sup>, in her doctoral work on the topic "Naat in divan literature", focuses in detail on the naats in the oral and written literature of the Turkic peoples, and provides information about all the naats in the Turkic divans created between the 12th and 20th centuries. Mubarak Zakiy<sup>42</sup>, an Egyptian scientist, specially studied the Prophet's song as an example of Arabic literature.

However, in existing studies, the poetics of poems in Alisher Navoi's dastans have not been specifically studied as a whole. "At the same time, the new aesthetic thinking, which is being formed in the last decade of the last century and the beginning of the current century, feels the need to study Navoi's work within the framework of the world, as well as the artistic reality of the Islamic East."<sup>43</sup>. Therefore, Nabi's hymn - the contribution of Navoi to the literary development of

<sup>35</sup> Комилов Н. Фақр нури порлаган қалб. – Тошкент: Матнавият, 2001.

<sup>36</sup> Гаффорова З. Навоийнинг ҳамд ва наът ғазаллари. Тошкент: – Матнавият, 2001.

<sup>37</sup> Мухиддинов М. Алишер Навоий ва унинг салафлари изходида инсон концепцияси. Филол. фан. д-тр. дисс. – Тошкент, 1995. – Б. 269.

<sup>38</sup> Исмоилов И. Алишер Навоий "Садди Искандарий" достони қиёсий таҳлили. PhD дисс. – Тошкент, 2019.

<sup>39</sup> Кобилов У. Ўзбек адабиётидаги нубувват мотиви ва образлар талқини(XIV-XV асрлар). Филол. фан. д-тр. (DSc) дисс. автореферати. – Самарканд, 2019. – Б. 76.

<sup>40</sup> Christiane Jacqueline Gruber. The prophet Muhammad's ascension (miraj) in islamic art and literature, ca. 1300-1600. Phd diss. – Pen, 2005; Toutant Marc. Timurid Accounts of Ascensions(mi'raj) in Türki.One Prophet, Two Models. The Presence of the Prohet in early modern and contempoary Islam, BRILL, pp.431-459,2021; Morris J. The Spiritual scension: Ibn Arab and the Mi'raj. Part I, JAOS; 107: 629-652, 1987; Morris J. The Spiritual. Ascension: Ibn Arab and the Mi'raj. Part II, JAOS 108:63-77, 1988; Yeniterzi E. Turk Edebiyatında Na'tlar: Antoloji. – Ankara: Turkiye Diyanet Vakfi Yayınlari,1993; Sener, Halil Ibrahim. Mi'raciye ve Na't-i Sertfler. – Izmir: Yüksek islam Enstitisi, islami Turk Edebiyatı, 1980; Eraslan K. Hakim Ata ve Mi'rac-namesi. – Ankara: Ataturk Üniversitesi Edebiyat fakultesi Araştırmalar Dergisi, 1979; Akar Metin. Tiirk Edebiyatında Manzum Mi'rac-Nameler. – Ankara: Kültür ve Turizm Bakanlığı Yayınları, 1987; Çetindağ Y. Ali Şir Nevar: hayatı, sanatı va eserlari. – İstanbul: Fatih Üniversitesi, 2005; Абдуқодиров А. Навоий ва тасаввуф. – Хўжанд, 1994.

<sup>41</sup> Emine Yeniterzi, Divan Şiirinde Na't. Doktora tezi. – Konya, 1989.

<sup>42</sup> زکی مبورک. مدح النبي فی الأدب العربي . مصر الجديدة ١٩٣٥ . ١٦٨ رهان

<sup>43</sup> Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Faafur Fулом номидаги нашриёт-матбаа изходий уйи, 2015. – Б. 133.

naat in the East, as well as the issues of researching the poetics of naats in his dastans on a scientific and theoretical basis, remain relevant.

**Relevance of the dissertation with the plans of scientific research works of the higher educational institutions where the dissertation has been conducted.** The research is inextricably linked with the accepted national programs on the spiritual and educational life of our society, as well as the plans provided for in the “Law on Education” and the “National Personnel Training Program”. The topic of the dissertation was carried out within the framework of the general research topic “Research of Uzbek classical literature” of the “History of Uzbek literature” department of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

**The aim of the research** is to scientifically and theoretically substantiate the unique features of the poetics of Navoi’s work and its role in the development of Eastern literature by studying the naats poetics in Alisher Navoi’s dastans.

**The tasks of the research:**

to determine the historical-literary genesis, lexical and terminological meanings of the theme of naat, to study the stages of its introduction into fiction and development on the example of Arabic and Persian literature;

to identify the general description, artistic content, types and ideological-artistic features of Turkic naats before Navoi and assessing their role in the classification of manners;

to evaluate Navoi’s role in the tradition of naat writing, his innovations in the existing tradition and his contribution to its development, and elucidating his unique style, principles of depiction, literary-aesthetic, educational views by researching the naats artistry;

to study the cosmogonic views of the poet, to reveal the new artistic interpretation of the traditional poetic symbols in the images related to the night sky, stars, planets, and constellations in the chapters dedicated to the perfection of the Prophet;

to clarify the Navoi’s ideas about the aesthetic ideal, the perfect man, and his views on perfection on the example of naat chapters, and to scientifically and theoretically substantiate that Nabi’s interpretation of the perfect man is reflected in the images and portraits of the Prophet.

**The object of the research.** The dastans “Khamsa” and “Lison ut-tayr” from ten-volume collection of works of Alisher Navoi. Other editions of poems were also referred to in the work.

**The subject of the research.** The issues of studying the poetics of naats in Navoi’s poems in terms of theme, tradition, image, content and interpretations, determining the place of Navoi in the development of the theme and tradition, and researching the priority aspects of naats’ artistry.

**Research methods.** Historical-comparative, historical-cultural, hermeneutic methods as well as methods of interpretation and description were used to cover the topic of the dissertation.

**The scientific novelty of the research:**

the genesis of naat, its formation as a literary term, its scientific-theoretical description, its content types, and its entry into fiction were covered on the example of Arabic and Persian literature;

the occurrence of naat in Turkic literature, the scientific description, artistic content, types and ideological-artistic characteristics of naats written in the period before Navoi were determined;

through the poetic study of verses in the dastans of Alisher Navoi, the Sufi-mystical and philosophical-aesthetic views of the creative person were shown, as well as the poetic skill of the poet and the original features of the work were theoretically based on the study of the harmony of the mystical symbol and artistic content;

Navoi's artistic interpretation of the views of a traditional perfect person is defined, and the poet's views, imagination and knowledge on this issue were revealed on the example of the Prophet's sayings and the interpretation of artistic images;

the ideological-artistic features of vasf and miraj naats were studied in each example of the dastan, and it was proved that it was a new literary phenomenon in the history of the theme and tradition.

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

the results of the research introduce issues such as naat and its genesis, its development as a separate subject, its place in the history of literature as a literary term and subject, among other things, it systematically shows the basis of the subject in the Quran and hadiths;

the introduction of the system of naat themes and images into Turkic literature in the period before Navoi, its scientific-theoretical description, content types, changes and innovations made by creative people to the existing tradition are highlighted through reliable analyzes and facts;

the conclusions drawn by researching Alisher Navoi's poetic skill in creating poetry, his skill in ensuring the harmony of symbols and poetic figures provide new scientific and theoretical information for literary studies, and correct some misinterpretations in literary studies.

**The reliability of the research results.** The problem chosen in the dissertation is clearly defined, the latest scientific achievements of literary studies are based on reliable sources, the conclusions are drawn through hermeneutic, comparative-historical, historical-cultural, interpretation and description methods, scientific innovation and theoretical conclusions are put into practice, the relevant structures of the results determined by approval in this dissertation.

The practical importance of this thesis serves as a guide for studying and understanding the verses dedicated to our Prophet Nabiy peace be upon him, and for better understanding and learning the author's views on Allah, the world and man. It can be seen in the study of the literary-aesthetic, enlightened-Sufi views of the creative people who wrote in the Turkic language, in the creation of manuals and textbooks on the history of Uzbek literature and literary studies. It is determined by the support to researchers in studying Alisher Navoi's works, understanding their content, grasping and elucidating their essence.

**The scientific and practical significance of research results.** The scientific significance of the research results is determined by the study of Alisher Navoi's philosophical, literary-aesthetic and religious-mystical views, in-depth analysis and interpretation of his dastans, understanding the philosophical content, especially the fact that it serves as a scientific-theoretical basis for elucidating the issue of perfect man and perfection.

The practical significance of the research results is determined by the fact that it helps to deepen the understanding of the essence of Alisher Navoi's dastans, the perfect understanding of the poet's worldview, as well as the creation of textbooks and training manuals on the history of mysticism and literature, literary theory.

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

new information on the genesis and poetics of poems in Alisher Navoi's dastans, scientific views on tradition and innovative phenomena, theoretical opinions and conclusions on new sources were used in the fundamental project #OT-FI-030 "History of Uzbek Literature" publishing a multi-volume monograph (7 volumes)" completed at the Tashkent State University of Uzbek Language and Literature (in 2017-2020) (certificate # 01/4-477 of Tashkent State University of Uzbek Language and Literature as of March 3, 2023) . As a result, the project has been enriched with new information, sources, as well as scientifically based observations and views on the poetics of naats in Alisher Navoi's dastans;

Conclusions on the evolution of Turkic languages, their leading features, content and image system, Navoi's innovations in this series and conclusions about the literary events that are the basis for it, were used in the practical project "PZ-20170926459 - History of Navoi Studies (the 20th - 21st centuries)" implemented at the Tashkent State University of Uzbek Language and Literature" (in 2017 - 2020) (certificate # 01/1-486 of Tashkent State University of Uzbek Language and Literature as of March 6, 2023). As a result, it was possible to draw important theoretical conclusions on issues such as the gradual improvement of Turkic naats, Alisher Navoi's artistic discoveries on traditional themes and images, the main content of studies devoted to the study of naats;

the poetics of naats in the dastans of Alisher Navoi: content types, artistry, language and artistic interpretation of religious-historical truths, as well as comments on the poet's philosophical-ethical and educational views on perfection and the perfect person were used in the formation of scripts of the "Ma'rifiy suhbat" (Educational Conversation) broadcast on the "Mahalla" radio channel of the National Television and Radio Company of Uzbekistan (certificate # 767 of "Mahalla" television and radio channel state institution as of September 19, 2022). As a result, the quality of broadcasting was increased, and the perception of the educational content and importance of Navoi's works were enriched. Also, based on the results of the dissertation, a special issue of the "Kelajakka yol" program on "Uzbekiston" TV channel of the National Television and Radio Company of Uzbekistan was prepared and broadcast. This program was prepared on the basis of new evidence, opinions and

theoretical conclusions about Alisher Navoi's Sufi views about the perfect person, their place in the education of young people, and the attitude of today's young people to the work of the poet. As a result, the quality of the TV program increased, the audience's interest in the poet's work increased, and served to deepen the understanding of Navoi's worldview (certificate # 02-17-301 of Uzbekistan National Broadcasting Company, TV and Radio Channel Institution, as of February 23, 2023).

**Approbation of research results.** The results of the research were discussed at 5 international and 5 republican scientific-theoretical conferences.

**Publication of research results.** There were published 17 scientific works on the research topic. In particular, 6 articles were published in scientific editions, recommended by the Higher Attestation Commission for publication of the main scientific results of doctoral dissertations, 5 articles were published in the republican journals and 1 article was published in a foreign journal.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume of the dissertation is 160 pages.

## MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the topicality and necessity of the chosen topic are based, the level of study of the problem, the goals and tasks, object and subject of the research, its compatibility with the priority directions of the development of science and technology, and its scientific novelty and practical results are described. Information on the implementation of research results, approval of the work, published works and the structure of the dissertation is presented.

The first chapter of the dissertation is entitled "**Scientific-theoretical description of Naat and its stages of development up to Navoi's work**", it consists of two parts. The first part is named "*Historical-literary roots and development of Naat*". In this part, the dictionary, terminological meanings, historical-literary roots, genesis, and ancient foundations of the naat found in literary sources are studied. Its appearance as a hymn in Arabic literature, its later development in Persian literature, its introduction into Turkic literature, its formation, and its place as a prelude to dastans have been gradually studied. The appearance of naats, which are widespread in Arabic literature as a praise, their formation as a literary genre is related to the spread of Islam and the personality of the Messenger of Allah, developed on the basis of the Quran and hadiths, and as an inspiring theme that can be adapted to all genres, the poets' literary-aesthetic, religious-philosophical, mystical views on perfect man based and reflected on the fact that it is a great literary phenomenon. The incomparable role of Hasson ibn Sobit in the formation of naat as a genre in Arabic literature is revealed. In Persian literature, it was originally written in the form of qasida, ghazal, qitaa, masnavi, then it was written in the dastans of Firdawsi "Shahnama", Fakhriddin Asad Gurgoni "Vis and Romin", Asad Tusi "Ghershaspnama", and in Nasir Khusrav's divan it was written with a radif "Muhammad" as a separate naat ghazal. As the first, praises-naats were written, but

from the 6th century, the description of the Miraj event became a literary tradition. Yusuf Khos Hajib started the tradition of writing naat in Turkic literature in the dastan “Kutadgu Bilig”.

The creative people have expressed their views on many issues related to the life of our Prophet within the framework of the following topics:

- Naats describing the character, personality, and activities of the Prophet, may God bless him and grant him peace;
- naats where his words and actions are discussed;
- naats describing his human and moral characteristics;
- naats about Mawlid and some events of his life;
- naats praising the miracles sent to them;
- naats written in order to justify the miracles and prophecies shown by this great person;
- naats related to miraj;
- naats dedicated to His qualities and place of birth, parents, women, children, companions, belongings, grave, mosque, testaments, manners and blessings.

In the process of researching any topic, it is necessary to know its genesis and observe its historical evolution in order to meaningfully differentiate, correctly understand and interpret the object being studied. In this process, it is very important to know the facts related to the topic, to study its historical, religious, literary and philosophical foundations, to follow its transition to fiction and literary development, to study traditional and new aspects. With this purpose, we studied the genesis, creation, formation of naats as a genre, content types and poetic features, and the sources based on them using the chronological principle. Such an approach is very important for observing the formation and evolution of the poem and its images, artistic and visual means and content types, and for analyzing the process of their artistic interpretation in literature.

In the second part entitled “*Naat in Turkic literature and its place in the works of Alisher Navoi*” detailed information was given about the general artistic nature, content types and individual characteristics of the Turkic naats created before Alisher Navoi. The main attention was paid to such important issues as their ideological-artistic distinction, interpretation and poetic content. The role of Naat in the classification of manners, the history of its development in Turkic literature was studied on the example of the work of Yusuf Khos Hajib, Ahmad Yugnaki, Ahmad Yassavi, Khorazmi, Khojandi, Said Ahmad, Yusuf Amiri and Nasiruddin Rabguzi, and the necessary conclusions were drawn. In Turkic literature, the issue of the literary development of naat and the role of Navoi in this process has been thoroughly researched.

The second chapter entitled “**The idea of a perfect man in the praising naats of his dastans and his artistic interpretation**” consists of three parts. The first part is named “The artistic content of praising naats”, and in this part, the general summary of praising naats in Navoi’s dastans, the general and specific aspects of naat in each dastan, as well as its ideological and artistic features are analyzed separately.

The fact that four chapters are dedicated to the praising naats of the Prophet in the dastan “Hayrat ul-Abror”, the scope of these praising naats, the compositional construction, although it is unique in terms of artistry and number of beyts (naat 1 - 26 beyts; naat 2 - 28 beyts; naat 3 - 32 beyts; naat 4 - 34 beyts), it is emphasized that it has a logical commonality, and they complement each other in terms of content. For example, if the creative person describes his philosophical views on the creation of the universe in “Avvalghi naat” dedicated to the most Perfect man of the Perfect men, in the second naat he artistically describes the childhood years of the Lord of the universe, the previous way of life, as well as the events of the past period before he was given the quality of a Prophet. In the third naat, the first years of the prophethood are written, and the sufferings and miracles performed by the Messenger of Allah in the path of spreading Islam, calling people to the truth and faith are described, and in the fourth naat, the establishment of a perfect society, praise of the prophethood and human qualities of Nabi - the Prophet, the praise of the companions, the victory of truth and the establishment of justice in the world are described. The night of Miraj, which is a source of inspiration for many writers, and the miraculous events related to it, are covered in detail in the fifth naat. It is shown on the basis of scientific-theoretical analyzes that the poet retold the life of our Prophet in these chapters “in five naats of a historical-biographical character, and put forward a specific concept of a perfect person within each naat.”<sup>44</sup>

Also, in this part, it is reliably revealed that in the dastans of “Khamsa” Navoi coordinated each praising naat with the theme and content of the corresponding dastan. In particular, it is shown that the description of the Lord of the Universe as an ideal leader, a great leader, and a skillful commander for all times, as well as Navoi’s views on an ideal king and a just society, are perfectly reflected in the characterizations in the dastans “Sabayi Sayyor” and “Saddi Iskandari”:

Olam ahli raiyatning bo‘lubon,  
Borig‘a din vasiyatning bo‘lubon.  
Bu raiyatqa rahmat aylab Iloh,  
Kim, berib boshlarig‘a sen kibi shoh<sup>45</sup>.

In the second part named “*The ratio of symbols and poetic figures in the interpretation of perfect behavior in naats*”, through the artistic depiction of the form and appearance, moral, folk, and verbal qualities of the Messenger of Allah, may God bless him and grant him peace, Navoi’s aesthetic ideal, his views on the perfect person, and the purpose of human life, the pursuit of perfection or The religious-mystical views of the poet about his struggle, defeating and purifying the ego, as a result of the literary struggle with it, the perfection of man in all aspects, free and independent, were revealed on the basis of concrete examples and the study of the relation of poetic figures. In particular, Navoi expresses his religious-Sufi views on the creation of the world by means of literal art:

O‘zga dalil istasa tab‘i saqim,

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<sup>44</sup> Jo‘raqulov U. “Hayrat ul-abror”da na’t // Alisher Navoiy va XXI asr. Xalqaro ilmiy-nazariy anjuman materiallari. – Toshkent: “MASHHUR PRESS”, 2020. – B. 78.

<sup>45</sup> Alisher Navoiy. Sab’ai sayyor. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 14.

Basdur Odamda “alif”, “dol”-u “mim”.  
 Barchasi Ahmadda topib izz-u shon,  
 O‘g‘lida uch harf, atodin nishon<sup>46</sup>.

In these beyts, “If you look at the essence of the connection of Adam Safiyullah and Muhammad Rasulullah with letters, the thought points to the fact that Adam, peace be upon him, is the prophetic status and the “alif” – the beginning of mankind, and Muhammad, peace be upon him, is the “mim” - the end, and “ho” is the habibi of the Truth”<sup>47</sup>.

The word Adam consists of the letters alif - ا, dol - د and mim - م in the Arabic alphabet, and is written in the form Adam - اد. The same letters are also present in the name Ahmad - احمد, the poet says. Ahmad is one of the names of our Prophet, which means one who praises God a lot. It is an obvious fact that the qualities of the father are manifested in the son from the biological side. The three letters of the word “Ahmad” - alif, dol and mim - are also present in the word “Adam”, that is, a sign passed from father to son. The poet looks for meaning from the formal similarity in the writing of words and creates the above beautiful poetic content. In this, the poet achieved his goal, relying on the art of inspiration and grace.

“Ho”i muhabbat anga – о‘qdur nasib,  
 Kim seni haq dedi о‘ziga habib.  
 Har neki haq vajhi aro mubham ul,  
 Zohir etib yuzda habibi hamul.  
 Shohid etib chehra bu ko‘zgu anga,  
 Ul ne qilib, ko‘rguzubon bu anga<sup>48</sup>.

In these beyts, Navoi has assigned great meanings to the single letter “ho”. Through this, he aimed to discover new poetic meanings. In addition to referring to the name of our Prophet “Habibullah” (friend of Allah), he remembers God with the “ho” in the words *haq*, *habib* and *muhabbat* (*truth, lover and love*) That is, whoever tells you the truth – *haq*, he is a *habib* for himself, a friend. There is something hidden about *haq* that is revealed only in his *habib*. It is like a mirror reflecting what is held in it.

Also, in this part, within the scope of the theme, the religious-Sufi views of the poet about the creation of the world and man, based on the naats chapters in the dastans, the birth of the Prophet in the form of light as a human being, his childhood, growing up and prophethood are studied in a logical and meaningful way, the description of the events between the quality of the poem is studied, Navoi’s literary-aesthetic views of the ideal, his ideas about the perfect person, and some confusions about the poet’s artistic skills related to image creation and application are eliminated, and concrete recommendations are provided.

Enlightenment visions of the poet, his unconditional love for the prophet, intercessions of a heart burning in the hope of intercession, emotional experiences of a lover in love with Allah beauty, and images related to the mental processes related

<sup>46</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 23.

<sup>47</sup> Қобилов У. Нубувват хақиқати – бадиий ижод руҳи. – Самарқанд, 2021. – Б. 171.

<sup>48</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 24.

to it are renewed and improved within the scope of each dastan theme. In the part of the dissertation entitled “*Peculiarities in dastans in the images of the Prophet’s Miracles*”, we discussed in detail how these images are polished, enriched and perfected from dastan to dastan with unique images, pictorial means, incomparable comparisons.

The artistic interpretation of the historical and life events related to the work of the prophet was studied in the naats related to the theme of “Hayrat ul-Abror” and other dastans; in the analysis and interpretation of the artistic content of the Prophet’s prophetic activity, his courage and miracles in the way of spreading Islam, conclusions were drawn based on the reliable sources of the Quran, hadith and the history of Islam. It is important to study the formation of the personality, outlook and aesthetic ideal of the poet, who has mastered the precepts of Islam, is a scholar of the Word of Allah and hadiths, and is a master of the prophet’s sayings. It is theoretically based that it is the main source.

The childhood years of the Prophet, peace be upon him, from the symbols of “dur and sadaf”, “gavhar”, from the contrast “nur” and “soya” in the description of his appearance, “homa”, “noma”, “finger”, “qalam” in the hymn of prophethood. It was shown on the basis of analysis that it is an important poetic tool that opens up the history of the prophet from its images, provides the main information and provides a logical connection between the naats. Including:

Ey yovumay nomag‘a xomang sening,  
Xoma yo‘q-u haq sori nomang sening.  
Haq azaliy zahmati jovidi sen,  
Noma qaro qilg‘on el ummidi sen.  
Kimki amal nomasin aylab qaro,  
Sen kirib oning qaro joni aro<sup>49</sup>.

Navoi beautifully proved khatam ul-Anbiya’s inability to read and write - the reason for his illiteracy - by the fact that he did not take the pen in his hand because he considered the fate of many people. It seems that this allegorical couple is an important image that reveals the history of the prophet, provides the main information and provides a logical connection between the verses. As the poet continues his poetic thought, he transfers historical truths into extremely beautiful beyts from an ideological and artistic point of view. He shows himself as a master of the art of argument, which requires deep thinking, loading many meanings into dense sentences.

The Prophet’s biography, social activities, in general, all aspects related to him - formal, verbal, folk, moral and verbal aspects are the theoretical part of Navoi’s views on the Prophet, while the practical part is “approaching the truth”, “Communicating with Allah”, “Exemplary vision of reaching mortality and immortality” are reflected in the chapters of Miraj.

The third chapter of the study is named “**Religious-Sufi content and artistry in Miraj naats**” and it consists of two parts.

In the first part entitled “*Image of the night sky in the Miraj*”, the chapters of the Miraj in the dastans were classified for the first time according to their content:

<sup>49</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 32.

Table 1

No	Title of the work	Image of Night	Image of Miraj walk	Concluding beyts	Total
1.	Hayrat ul-abror	6	44	3	53
2.	Farhod and Shirin	8	55	5	68
3.	Layli and Majnun	27	68	5	100
4.	Sabayi sayyor	14	71	7	92
5.	Saddi Iskandari	7	111	4	122
6.	Lison ut-tayr	—	48	5	53
<b>Total</b>		<b>62</b>	<b>397</b>	<b>29</b>	<b>488</b>

Beginning this chapter with the image of the night, the poet enchants the reader with a hymn to the beauty of the dark night. It describes the special preparation of the people of Samo for the upcoming meeting, the making of all the cosmic bodies as participants in the party, and the surrounding is full of joy and happiness:

Tun qilibon gardini anbarsirisht  
Butratibon yerga nasimi behisht.  
Yer kuraviy shakl ila mijmar bo‘lub  
Kecha savodi anga anbar bo‘lub<sup>50</sup>.

That is, the dust of the night would turn it into a warehouse, and the breezes of heaven would scatter it over the earth. The round earth turned into a mijmar - coal, fragrant vessel, and the night seemed to be preparing a storehouse in it from its darkness.

O‘t kibi yer mijmari ostida mehr,  
Yopib etak mijmari uzra sipehr.  
Yog‘ubon orom-u sukun yog‘ini,  
Past qilib hodisa tufrog‘in<sup>51</sup>.

That is, it was visible as if the sun was burning fire under the earth vessel, and the sky was covering the vessel with its skirt. A rain of calm and peace fell, trying to reduce the dust of the happening events. Describing the dark night, Navoi is portrayed not only as a talented poet, but also as a scholar of sciences such as astrology, calamity, and mathematics.

In this part, through the analysis of the image of the dark night - night, which is the introduction part of the chapters, it was proved on the basis of examples that the poet artistically depicted his religious-Sufi, literary-aesthetic and cosmogonic views on the background of a very colorful landscape, through tanosub, tashhis, tazod and tashbeh. The night of Miraj, which is the source of inspiration for the people of literature, and the miraculous events related to it are examples of every dastan, they were analyzed in detail in harmony with the general content of the dastans according to their general and specific aspects. At the moment, it was highlighted that these chapters, pointing to the subject of the dastan, provide the reader with preliminary information about the work, and perform the tasks of preparing the reader for the

<sup>50</sup> Alisher Navoiy. Hayrat ul-abror. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2006. – B. 35.

<sup>51</sup> Ibid. – P. 35.

events of the work in advance, opening the content, and deepening the understanding of the essence of the studied issue.

The second part of the chapter is called “*The harmony of meaning, symbols and visual tools in the interpretation of Miraj walk*”, where the main focus is on studying the artistic expression of the poet's mystical and philosophical views on the example of Miraj - the walk of Rasulullah, Gabriel and Burak in Navoi's dastans, focused on the study of the cosmogonic-mythological worldview of the poet on the example of the image of the seven layered sky, the Sun, the Moon and stars, planets and constellations. In addition, Navoi, who contributed to the development of Turkic literature and language in every part of his work, proved that the Turkic language is rich and attractive and not inferior to any other language even in the completion of these traditional hymns.

For example, “In ancient times, celestial bodies - planets, constellations, Zodiac signs were considered to have different characteristics and properties. They are explained in connection with human destiny and life events, and most of the names are associated with the names of animals (such as Crab, Bull, Fish) or human tools (divers, scales) or human professions (such as archer)”<sup>52</sup>. The poet reinforces the description in such beyts and shows the charm of our language in poetic verses:

Farridan topti **qo'zi** qo'chqorlig‘,  
**Savrg'a** yetti **asadkirdog'lig'** (*Lison ut-tayr*).  
Tarab aylab damo-dam **ikki paykar**,  
Qo'yarg'a ollida boshin mukarrar.  
Topib quvvatlig‘ andog‘ necha **xarchang**,  
Ki, tortib ranjasidin sheri nar chang (*Farhod va Shirin*).  
**Arslon** itdek oyogig'a tushub,  
**Xo'sha** tuxmi dur bo'lurg'a yovushub (*Lison ut-tayr*).  
Bo'lub qosh uchidin ishoratnamoy,  
Berib qoba qavsayndin mujda **yoy**.  
Suti **o'chkuning** shirai jon bo'lub,  
Aning qatrasi durri g'alton bo'lub (*Saddi Iskandariy*).  
**Qo'bqa** suyi obi zindagoniy,  
Ul suv bila toza **hut** joni (*Layli va Majnun*).

The poet makes good use of the possibilities of the Turkic language in naming the constellations, for example, he changes Savr to Qo'zi, Javzo to Ikki Paykar, and uses Arslan instead of Asad. He replaces Meson with Palla and Aqrab with Scorpio. He names Qavs - Yoy, Jadi - Ochku, and Dalv (Aquarius) is called Qubqa.

In contrast to his predecessors in the chapters of Navoi Miraj, he looks at the events of Miraj and Isra separately and follows a strict order. After that, the development of events - the image of the night, the state of the Messenger of God before the journey, the description of Gabriel and Buraq, the image of the sky, the planets and the constellations, the seven layers of the sky and Sidrat ul-muntaho, death, the presence of the Truth and the state of returning from that place, based on the criteria of artistry in the sequence of the time of arrival and the final conclusion, he describes with extreme tenderness, high love and grace specific to Navoi.

<sup>52</sup> Комилов Н. Хизр чашмаси. – Тошкент: Маннавият, 2005. – Б. 213.

Also, through miraj, Allah announced that Muhammad Mustafa, may God bless him and grant him peace, was not an ordinary leader, but a member of the group of prophets. He declared that a person is not just a leader who fights for some country or people, but is khatam ul-anbiyo who leads the whole world to the bliss of two worlds through heavenly teachings:

Har ne istab hayyi mutlaqdin topib,  
Haq tilab, Haqdin tilab, Haqdin topib.  
Hosil aylab ulcha imkoni murod,  
Qaytib ul me'rojdin masrur-u shod.

We believe that these verses are significant because they reflect Navoi's typical interpretation of the miraj and the poet's typical attitude to this event. After all, the source of the poet's creativity is the Quran and hadiths, which are the source of infinite spiritual truths. Thus, through verses like these, Alisher Navoi describes, on the one hand, the satisfaction of the perfect person with his earthly work, the basic qualities of life and death, and having reached the true Beloved, on the other hand, the path of human perfection, without departing from himself. puts forward his enlightened views that he cannot reach the truth.

## CONCLUSION

1. There is a need to study the works of Alisher Navoi in harmony with the worldview of the poet, in order to properly understand the content of his dastans, to get into their essence. The introductory parts of the dastans, especially the praise and praise chapters in them, have a special place in this process. A consistent study of the poetics of Naats on the example of each dastan is of great importance in determining the religious-Sufi, educational-ethical views of Alisher Navoi and the priority features of the artistic image characteristic of them, and in defining the issue of the aesthetic ideal of the great poet.

2. Naats, originally formed as hymns in Arabic literature, became one of the favorite themes of poets due to the virtues of Islam, and the virtues of our Prophet and developed as a genre dedicated to the praise of the Prophet. The influence of religion on literature, the commonality of Islamic principles with literary ideas, along with the enrichment of fiction in terms of form and content, led to the development of a unique literary tradition in the East. As a result, naats took a place in the traditional introduction of masnavi and prose works and took place in the composition of works as a flexible theme for all genres of Persian and Turkic literature (dastan, qasida, hikmat, ghazal, qitaa, etc.).

3. For creative people, praising the greatness, high honor and great status of the Prophet in this topic, on the one hand, is connected with the duty of poetry and the task of the community, on the other hand, it is a great literary testing ground for a worthy response to the predecessors and the creation of the works of creative people. It was one of the main criteria for determining the core points of the philosophical and mystical views of the perfect person.

4. For the expression of the artistic content of these chapters in the works, the Holy Quran and hadiths served as the primary source, at the same time, the work of the predecessors was a source of inspiration for the poet, and the traditional oriental

interpretation was a creative impetus. According to these aspects, naat chapters are an important source for studying, analyzing and interpreting the work of the poet, giving a correct assessment of his works, and studying his spiritual world.

5. Literary classification, which was started by Yusuf Khos Hajib for the first time in the history of our literature, was continued as a tradition by the following creative personalities, as Ahmad Yugnaki, Ahmad Yassavi, Khorazmi, Khojandi, Said Ahmad, Yusuf Amiri and Nasiruddin Rabguzi, and they developed naats as a content-enriched theme that adapts to all genres.

6. Creativity and spiritual growth during the Timurid period also had an impact on reading. The tradition of finishing Turkic odes and miraj naats reached perfection in Navoi's work. If the poet's praising naats express the artistic interpretation of the life and prophethood of the Prophet, may God bless him and grant him peace, his human qualities, all his deeds as an example to all mankind, the great status given to him in the miraj naats, the gift of God, the artistic interpretation of the phenomenon of Miraj, the poet's religious-Sufi and cosmogonic views are expressed in the beautiful image of the night in which it happened - the dark night.

7. Alisher Navoi's naats in his dastans are a new literary phenomenon in the history of the subject and tradition, and appeared as an authentic expression of traditional views about the Messenger of God. The boundless love of the poet for the Prophet, peace be upon him, is reflected in the chronological order in the naats, the poetic perfection of the image, the unique artistry in harmony with the content, and ensures the originality of the works.

8. Basically, the poet's views and imagination about the ideal - the perfect man are poetically interpreted. These chapters are connected with the general content of the work, provide the reader with preliminary information about the work, form a general idea, and serve to understand the individual position of the author.

9. Didactics typical of wisdom literature dominates in the praising naats in the dastan "Hayrat ul-Abror". Beginning with the creation of the world, the birth of the Holy Prophet, his childhood, maturity and prophethood are artistically depicted and his poetry is praised. His life and socio-political activities are an example to humanity, he is the only example of a perfect person, and it is widely recognized that he is the ideal of perfection. In "Farhad and Shirin" the perfect character and image of the Prophet, as well as a free person who has control over every human desire - his ego, is described as a great character, in "Layli and Majnun" the great prophetic qualities of the Prophet are described. In the dastan "Sabayi Sayyor" the Messenger of God is shown as an ideal leader for all times, his justice is an example for everyone, while in "Saddi Iskandari" special emphasis is placed and directed on the sovereign qualities of the Lord of the Universe, the king of prophets, the owner of mercy to the worlds, and the great intercessor.

10. Navoi's depiction of Miraj, in contrast to his predecessors, follows the development of events in a coherent and strict order, depicting the event of Miraj and Isra - the image of the night, the state of the Messenger of God before his journey, the description of Gabriel and Buraq, the image of the sky, the planets and constellations, the seven layers of the sky and Sidrat ul-muntaho, fano filloh, the presence of the Truth and the state of returning from that place, the time of arrival and the final

conclusion were described based on the criteria of artistry. This situation is regularly repeated in the depiction of the naats in all of Navoi's dastans.

11. Like all creative people, Navoi's purpose in writing these naat chapters is, first of all, to express his love for the Messenger of Allah, to fulfill his duty as a nation, to hope for his intercession on the Day of Resurrection, to reach the beauty of the Truth, and at the same time, to continue the literary traditions of his predecessors, giving them a fitting answer, was a perfect example of the phenomena of literary influence and originality. Also, as a poet who made a great contribution to the development of the native language with his works, Navoi effectively used the richness and charm of the Turkic language in writing traditional poems.

**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**

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

**ИСКАНДАРОВ ФАЙЗУЛЛА МАШРАБОВИЧ**

**ПОЭТИКА НАҶТОВ В ПОЭМАХ АЛИШЕРА НАВОИ**

**10.00.02 – Узбекская литература**

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

**Ташкент – 2023**

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за № В2020.2.PhD/Fil1271

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

Автореферат диссертации размещен на трех языках (узбекский, английский, русский, (резюме)) на веб-сайте Ученого совета ([www.tsuull.uz](http://www.tsuull.uz)) и на информационно-образовательном портале «ZiyoNets» ([www.ziyonet.uz](http://www.ziyonet.uz)).

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Институт узбекского языка, литературы  
и фольклора АН Республики Узбекистан

Запись диссертации состоится на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 по присуждению учёных степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои 31 мая 2023 года в 10:00. (Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел. (99871) 281-42-44, факс (99871) 281-42-44. ([www.tsuull.uz](http://www.tsuull.uz)). e-mail: monitoring@navoiy.uz)

С диссертацией можно ознакомиться в Информационно-Ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за номером 259). Адрес: 100100, Ташкент, Яккасарайский район, ул. Юсуф Хос Хожиб, 103. Тел. (99871) 281-42-44, факс (99871) 281-42-44. ([www.tsuull.uz](http://www.tsuull.uz)).

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(Протокол рассылки № 1 от «15 и 05 2023 года.)



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

**Цель исследования** - научно-теоретическое обоснование уникальных особенностей поэтики творчества Навои и ее роли в развитии восточной литературы путем изучения поэтики наътов в дастанах Алишера Навои.

### **Задачи исследования:**

определить историко-литературный генезис, лексические и терминологические значения темы наът, изучить этапы ее внедрения в художественную литературу и развития на примере арабской и персидской литературы;

выявить общую характеристику, художественное содержание, типы и идеино-художественные особенности тюркских наътов до Навои и оценить их роль в классификации нравов;

оценить роль Навои в традиции написания наът, его нововведения в существующую традицию и его вклад в ее развитие, а также выявить его уникальный стиль, принципы изображения, литературно-эстетические, просветительские взгляды путем исследования художественности наътов;

изучить космогонические воззрения поэта, выявить новое художественное прочтение традиционных поэтических символов в образах, связанных с ночным небом, звездами, планетами и созвездиями в главах, посвященных совершенству Пророка;

уточнить представления Навои об эстетическом идеале, совершенном человеке и его взгляды на совершенство на примере глав наът, а также научно и теоретически обосновать, что трактовка Наби совершенного человека отражена в образах и портретах Пророка.

**Объект исследования.** Дастаны «Хамса» и «Лисон ут-тайр» из десятитомного сборника “Полное собрание сочинений Алишера Навои”. В работе упоминались и другие издания дастанов.

### **Научная новизна исследования** заключается в следующем:

на примере арабской и персидской литературы освещены генезис наът, его становление как литературного термина, его научно-теоретическая характеристика, типы содержания, вхождение в художественную литературу;

установлено возникновение наътов в тюркской литературе, научное описание, художественное содержание, виды и идеино-художественные характеристики наътов, написанных в литературный период до Навои;

через поэтическое изучение стихов в дастанах Алишера Навои были показаны суфийско-мистические и философско-эстетические воззрения творческой личности, а также теоретически обосновано поэтическое мастерство поэта и своеобразные особенности произведения посредством изучения гармонии мистического символа и художественного содержания;

определенна художественная интерпретация Навои воззрений на традиционного совершенного человека, а также раскрыты взгляды, воображение и знания поэта по данному вопросу на примере изречений Пророка и интерпретации художественных образов;

изучены идеино-художественные особенности васф и мирадж наътов в каждом образце дастана, доказано, что это новое литературное явление в истории темы и традиции.

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

новые сведения о генезисе и поэтике стихотворений в дастанах Алишера Навои, научные взгляды на традицию и новаторские явления, теоретические взгляды и выводы о новых источниках использованы в фундаментальном проекте №ОТ-Ф1-030 «История узбекской литературы», публикация многотомной монографии (7 томов), выполненном в Ташкентском государственном университете узбекского языка и литературы (в 2017-2020 гг.) (справка № 01/4-477 Ташкентского государственного университета узбекского языка и литературы от 3 марта 2023 года). В результате проект обогатился новой информацией, источниками, а также научно обоснованными наблюдениями и взглядами на поэтику наътов в дастанах Алишера Навои;

выводы об эволюции тюркских языков, их ведущих чертах, содержательно-образной системе, нововведениях Навои в этом отношении и выводы о литературных событиях, лежащих в его основе, были использованы в практическом проекте «ПЗ-20170926459 - История навоиведения (ХХ-ХХI вв.)», выполненном в Ташкентском государственном университете узбекского языка и литературы (в 2017-2020 гг.) (справка № 01/1-486 Ташкентского государственного университета узбекского языка и литературы от 6 марта 2023 года). В результате были сделаны важные теоретические выводы по таким вопросам, как постепенное совершенствование тюркских наътов, художественные открытия Алишера Навои на традиционные темы и образы, основное содержание исследований, посвященных изучению наътов;

поэтика наътов в дастанах Алишера Навои: типы содержания, художественность, язык и художественная интерпретация религиозно-исторических истин, а также комментарии к философско-этическим и просветительским взглядам поэта на совершенство и совершенного человека, были использованы при написании сценариев передачи “Маърифий сухбат” на радиоканале «Махалла» Национальной телерадиокомпании Узбекистана (справка № 767 государственного учреждения телерадиоканал «Махалла» Национальной телерадиокомпании Узбекистана от 19 сентября 2022 года). В результате повысилось качество вещания, обогатилось восприятие воспитательного содержания и значимости произведений Навои. Также по результатам диссертации подготовлен и выпущен в эфир спецвыпуск программы «Келажакка йол» на телеканале «Узбекистон» Национальной телерадиокомпании Узбекистана. Данная программа подготовлена на основе новых свидетельств, мнений и теоретических выводов о суфийских взглядах Алишера Навои на совершенного человека, их месте в воспитании молодежи, отношении современной молодежи к творчеству поэта. В результате повысилось качество телепрограммы, повысился интерес зрителей к творчеству

поэта, что послужило углублению понимания мировоззрения Навои (справка № 02-17-301 государственного учреждения телерадиоканалов Национальной телерадиокомпании Узбекистана от 23 февраля 2023 г.).

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, заключения, списка использованной литературы, общий объем исследования составляет 160 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
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