

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

QO‘QON DAVLAT PEDAGOGIKA INSTITUTI

XO‘JAYEVA SHOIRAXON BAXTIYOR QIZI

ALISHER NAVOIYNING “NAZM UL-JAVOHIR” ASARI POETIKASI

10.00.02 – O‘zbek adabiyoti

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

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Philology sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy ijod namunasining adabiy-estetik mohiyati va tabiatini asar muallifining dunyoqarashini shakllantirgan tarixiy-madaniy omillar kontekstida tekshirish muhim metodologik tamoyillardan sanaladi. Xususan, mumtoz adabiyot tadqiqiga yo'naltirilgan izlanishlarda asar poetikasi bilan bog'liq masalalarni muayyan tarixiy ehtiyoj, vorisiylik, intertekstual aloqa kabi omillarni e'tiborga olgan holda o'rganish globallashtirgan ilmiy-nazariy tafakkurga xos mezonlardandir. Shu nuqtai nazardan, dunyo tamadduni qiyofasini yaratishga alohida ulush qo'shgan, o'z adabiyoti doirasida millat fenomeni maqomiga ko'tarilgan mutafakkir adiblar ijodining mazmun-mohiyati va badiiyatini nazariy jihatdan takomillashib borayotgan metodlar, yangicha tahlil va talqin usullari asosida o'rganish salmoqli ilmiy manfaat va natijalar beradi.

Dunyo adabiyotshunosligining adabiy hodisalarni tarixiy poetika nuqtai nazaridan diaxronik aspektida tahlilga tortish sohasidagi ilg'or tajribalarini milliy adabiyotga, xususan, mumtoz adabiyotimizning oliy namunasi bo'lgan Alisher Navoiy asarlari tadqiqiga nisbatan tadbiiq etish muhim zaruratdir.

Milliy istiqlol natijasida barcha sohalarda bo'lgani kabi navoiyshunoslik jabhasida ham yangi-yangi imkoniyatlar eshigi ochildi. Xususan, buyuk mutafakkirning lirikasi, "Xamsa" dostonlari, ilmiy risolalari, diniy-tasavvufiy, ma'rifiy-ta'limiy va yodnoma asarlari muallif dunyoqarashining asoslaridan kelib chiqib tadqiq qilina boshladi. "Jonajon Vatanimiz "Milliy tiklanishdan – milliy yuksalish sari" degan bosh tamoyil asosida taraqqiyotning butunlay yangi bosqichiga qadam qo'yib, yangi Uyg'onish davri – Uchinchi Renessans poydevorini yaratayotgan bugungi kunda Alisher Navoiyning bezavol adabiy merosi misolida o'zbek adabiyoti va madaniyatini chuqur o'rganish va ommalashtirish har qachongidan ham muhim ahamiyat kasb etmoqda"¹. Alisher Navoiy asarlarining tarixiy-funksional imkoniyatlarini, badiiy ta'sirchanlik kuchini, ma'rifiy-tarbiyaviy qudratini yangi zamon ehtiyojlari bilan bog'liq holda kashf etish bugungi kun navoiyshunoslari qarshisidagi ustuvor vazifadir. O'zining har bir asarini borliq va inson haqidagi qarashlarining yuksak poetik tajassumi sifatida yaratgan Alisher Navoiy ijodiyotini uning g'oyaviy zaminida turuvchi islomiy-irfoniy qarashlar bilan vobastalikda o'rganish muhim ilmiy haqiqatlarga yo'llaydi. Zero, mutafakkir adib badiiy ijodni anglangan ilohiy haqiqatlar orqali o'quvchiga ma'naviy-estetik ta'sir ko'rsatish faoliyati deb bilgan va bu qarashni o'zi uchun ijodiy kredo darajasiga ko'targan. Bu fikrlar Navoiyning "Nukta su yanglig' eritur toshni, Topsa haqiqat o'tidin choshni" degan adabiy-estetik tamoyili asosida yuzaga kelgan "Nazm ul-javohir" asariga ham to'lig'icha daxldordir. Mazkur asarni musulmon Sharqi adabiyotidagi Hazrat Ali hikmatlarini badiiylashtirish an'anasining turkiy she'riyatdagi ilk namunasi, ayni paytda, Navoiyning komil inson haqidagi konseptual qarashlarini to'ldiruvchi badiiy voqe'lik sifatida tahlilga tortib, uning

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning 2020 yil 19 oktyabrdagi "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi PQ-4865-son Qarori. <https://lex.uz/docs/5054929https://lex.uz/docs/5054929>

ijodiy tarixini, ruboiy janri tadrijidagi o‘rnini, poetik o‘ziga xosliklarini tadqiq etish dissertatsiya mavzusining zamonaviy adabiyotshunoslik uchun ahamiyatini belgilab beradi.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi, 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi 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”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan keng ko‘lamli vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Demokratik va huquqiy jamiyatni ma‘naviy-axloqiy va madaniy rivojlantirish, innovasion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishi doirasida bajarilgan.

Mavzuning o‘rganilganlik darajasi. “Nazm ul-javohir” haqida ma‘lumot beruvchi ilk manba Xondamirning “Makorim ul-axloq” asaridir. Unda asarning yaratilish tarixiga doir muhim ma‘lumotlar uchraydi².

Jahon adabiyotshunosligida bir qator olimlar Navoiy adabiy merosini tadqiq etish orqali “Nazm ul-javohir”ga ham ma‘lum darajada munosabat bildirganlar. Jumladan, 1861-yil Istanbulda nashr etilgan Navoiyning “Muhokamat ul-lug‘atayn” asarining so‘zboshisi o‘rnida Fransiya elchixonasining tarjimoni M.Belenning shoir va uning ijodi haqida 1860-yil “Azia” jurnalida bosilib chiqqan maqolasi keltiriladi. Bunda Belen Navoiyning boshqa asarlari qatori “Nazm ul-javohir” to‘g‘risida ham to‘xtalib, asarning umumiy tabiati, yozilish sanasi, kimga bag‘ishlangani haqida qisqacha ma‘lumot beradi³. Shu bilan birga, Sharq adabiyoti tarixi bo‘yicha maxsus izlanishlar olib borgan Ye.E.Bertels, arab she‘riyatini tadqiq etgan I.Yu.Krachkovskiy, I.M.Filshtinskiy, B.Ya.Shidfar, K.T.Osipova, N.A.Akilova, turk olimlaridan Yusuf Altinişik, Syed Arif Ahmadoglu, Alican Güzel kabilarning ishlarida “Nazm ul-javohir” haqida fikrlar bayon qilingan⁴.

² Хондамир. Макорим ул-ахлоқ. – Тошкент: Ғ. Ғулом номидаги бадиий адабиёт нашриёти, 1967. – Б.50.

³ Bu haqida qarang: Navoiy va adabiy taʼsir masalalari. Tuзуvchi va masʼul muharrirlar С.Ғаниева ва А.Абдуғафуров. – Тошкент: Ған, 1968. – Б.344.

⁴ Qarang: Бертельс Е.Э. Избранные труды. Т.3. Наваи и Джами. – М.: Наука, 1965; Крачковский И.Ю. Избранные сочинения. Т.2. – М.: Наука, 1956. – 702 с.; Фильштинский И.М. Арабская классическая литература. – М.: Наука. 1965. – 300 с.; Шу муаллиф. История арабской литературы. V – начало X века. – М.: Главная редакция восточной литературы. 1985. – 523 с.; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука. 1974. – 252 с.; Yusuf Altinişik. Ali Şir Nevayî'de tasavvuf. – Şanlıurfa: Harran Üniversitesi / Sosyal Bilimler Enstitüsü. 2002. – 263 s.; Syed Arif Ahmadoglu. Ali Şir Nevayî'nin kelâmî görüşleri. – Konya: Necmettin Erbakan Üniversitesi / Sosyal Bilimler Enstitüsü / Temel İslam Bilimleri Ana Bilim Dalı / Kelam Bilim Dalı. 2016. – 191 s.; Alican Güzel. Ali Şir Nevayî'nin Farsça Divan'ında ve Gara'ibü's-Sigar adlı divanında bulunan rubâilerinin mukayesesi. / Denizli: Pamukkale Üniversitesi / Sosyal Bilimler Enstitüsü / Türk Dili ve Edebiyatı Ana Bilim Dalı / Eski Türk Edebiyatı Bilim Dalı. 2021. – 252 s.

“Nazm ul-javohir” Alisher Navoiyning axloqiy-didaktik ruhdagi asarlari ichida o‘ziga xos o‘rin egallaydi. Shu sababli mazkur asarga nisbatan ko‘plab o‘zbek adabiyotshunoslari munosabatlarini bildirganlar. Jumladan, M.Shayxzoda, Oybek, I.Husanxo‘jayev, T.G‘afurjonova, A.Qayumov, I.Haqqulov, H.Qudratullayev, K.Quramboyev, Yo.Is‘hoqov, A.Hayitmetov, S.G‘aniyeva, H.Boltaboyev, A.Hojiahmedov, H.Jo‘rayev, N.Komilov, E.Ochilov, M.Mahmud, D.Yusupova, M.Sariboyeva, O.Madayev, N.Jabborov, Sh.Sirojiddinov, O.Davlatovlarning tadqiqotlarida “Nazm ul-javohir” haqida salmoqli fikrlar ilgari surilgan⁵.

Ma‘rifat Rajabovanning “Nazm ul-javohir” asarining manbalari va badiiyati” deb nomlangan nomzodlik dissertatsiyasida asarning g‘oyaviy-adabiy manbalari tadqiq etilib, bir bob doirasida badiiyatiga to‘xtalangan⁶. Ma‘mura Rashidova “Nazm ul-javohir”ning matniy tadqiqoti bo‘yicha nomzodlik dissertatsiyasini himoya qilgan va monografiya e‘lon qilgan. Shuningdek, asarning ilmiy-tanqidiy matnini nashr ettirgan⁷.

Yaqin yillarda A.Abdullayev, H.Ahmedov, S.Meli kabi olimlarning “Nazm ul-javohir” asarini turli rakurslardan o‘rganishga bag‘ishlangan bir qator ilmiy maqolalari e‘lon qilindi. Jumladan, S.Melining “Nazm ul-javohir”: intermatnlik va ma‘nolar muloqoti” maqolasida asardagi ruboiylar intermatnlik va ma‘nolar muloqoti nuqtai nazaridan tahlilga tortilgan⁸.

Mazkur dissertatsiyani yaratishda nomlari qayd etilgan tadqiqotlarga tayanildi va zarurat darajasida ulardan istifoda etildi. Shuningdek, ayrim o‘rinlarda ularga

⁵ Шайхзода М. Асарлар. Т.4. – Тошкент: Адабиёт ва санъат, 1972. – 372 б.; Ойбек. Мукаммал асарлар тўплами. Т.13. – Тошкент: Фан, 1979. – 512 б.; Хусанхўжаев И. Алишер Навоий таълим-тарбия ҳақида. – Тошкент: Ўрта ва олий мактаб, 1963 – 233 б.; Ғафуржонова Т. Назм ул-жавоҳир. / Навоий ва адабий таъсир масалалари. Тошкент: Фан, 1968. – 344-352 б.; Қаюмов А. Шеър дурдоналари ва севги шаббодалари./ А.Навоий. Асарлар. 15 томлик. 15-том. – Тошкент, 1968. Shu muallif. Дилкушо такрорлар ва рухафзо ашъорлар. – Тошкент: Шарқ. 2014. – 271 б.; Ўзбек адабиёти тарихи. 5 томлик. II том. Тошкент: Фан, 1977. – 195-201 б.; Ҳаққулов И. Ўзбек адабиётида рубоий (Жанрнинг поэтикаси ва тарихи). – Тошкент: Фан, 1981. -100 б.; Қудратуллоев Ҳ. Навоийнинг адабий-эстетик олами. – Тошкент: Фан, 1991. – 194 б.; Shu muallif. Навоийга қайтиш. 2-китоб. – Тошкент: Фан. 2011. – 197 б.; Қурамбоев К. Қўнғул бермиш сўзимга... – Тошкент: Адабиёт ва санъат, 1992. – 176 б.; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 132 б.; Ҳайитметов А. Адабий меросимиз уфқлари. . – Тошкент: Ўқитувчи, 1997. – 240 б.; Ғаниева С. Ҳар бирини тўрт дурри гавҳар дегил. / Имом ал-Бухорий сабоқлари. 2001. №3.; Болтабоев Ҳ. Мумтоз сўз қадри. – Тошкент: Адолат, 2004. – 44 б.; Ҳожиаҳмедов А. Навоий арузи нафосати. – Тошкент: Фан, 2006. -288 б.; Жўраев Ҳ. Алишер Навоий лирикасида воқелик ва унинг поэтик талқинлари (Ўзига хослик ва аъъанавийлик асосида). – Фил.ф.д. ... дис. – Тошкент: 2008. -270 б.; Комилов Н. Тасаввуф. – Тошкент: Мавороуннаҳр-Ўзбекистон. 2009. – 445 б.; Очилов Э. Бир ховуч дур. – Тошкент: Ўзбекистон. 2011. – 240 б.; Маҳмуд М. Яна Навоийни ўқиб. – Тошкент: Адабиёт ва санъат, 2011. – 120 б.; Shu muallif. Навоий ижодига янги қараш. – Тошкент: “MERIYUS” ХНМК, 2015. – 164 б.; Юсупова Д. Ўзбек мумтоз адабиёти тарихи (Алишер Навоий даври). – Тошкент: Академнашр, 2013. – 197 б.; Алишер Навоий. Қомусий луғат. 1-ва 2-жилдлар. – Тошкент: Sharq, 2016. -536 б.; -480 б.; Сарибоева М. Ким олим эса... /Абадият гулшани. – Тошкент: Sharq, 2016. – 192 б.; Ражабова М. Илм ўзликни англамақдир. / Абадият гулшани. – Тошкент: Sharq, 2016. – 192 б.; Мадаев О. Навоий суҳбатлари. – Тошкент: Ўқитувчи, 2018. – 143 б.; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 148 б.; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. – Toshkent: -Tamaddun. 2018. – 234 b.; Rajabova M., Amanova Z. Navoiyshunoslik (O‘quv qo‘llanma). – Тошкент: Asian Book House, 2020. – 192 б.

⁶ Ражабова М. Алишер Навоий “Назм ул-жавоҳир” асарининг манбалари ва бадияти: Фил.ф.н. ...дис. – Тошкент. 2007.

⁷ Рашидова М. Алишер Навоий “Назму-л-жавоҳир” асарининг матний тадқиқоти (Монография). – Тошкент: Mumtoz so‘z, 2011.

⁸ Абдуллаев А. “Назм ул-жавоҳир”нинг жанрий хусусиятлари./ Ўзбек тили ва адабиёти. 2015. №5.– Б.30. Аҳмедов Ҳ. Алишер Навоийнинг “Назм ул-жавоҳир” асарини ўрганиш бўйича айрим методик тавсиялар./ Алишер Навоий ва XXI аср (Республика илмий-назарий анжумани материаллари). 2018. – Б.292. Мели С. “Назм ул-жавоҳир”: интерматнлик ва маънолар мулоқоти./ Ўзбек тили ва адабиёти. 2020. №1.– Б.15.

tanqidiy yondashildi. Ushbu tadqiqot unda “Nazm ul-javohir” asari poetikasining ilk bor yaxlit va struktur-funksional tarzda tahlil etilgani bilan o‘zidan avval amalga oshirilgan ishlardan farq qiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Qo‘qon Davlat pedagogika instituti O‘zbek adabiyoti kafedrasining “O‘zbek adabiyotining dolzarb muammolari” umumiy rejalari doirasida bajarildi.

Tadqiqotning maqsadi “Nazm ul-javohir”ga xos islomiy ma’rifat g‘oyalarining badiiy talqinini o‘rganish va asarning struktur-funksional tahlilini amalga oshirish vositasida badiiy g‘oya va shakl munosabatlarini tadqiq etish va bu orqali buyuk shoir ijodining poetik o‘ziga xos jihatlarini ilmiy asoslashdan iborat. Bunda tadqiqot natijalarining to‘liq bo‘lishini ta’minlash maqsadida asar matnshunoslik va manbashunoslik nuqtai nazaridan ham o‘rganildi.

Tadqiqotning vazifalari:

“Nazm ul-javohir”ning genezisi, ilhom omillari va sabablarini tadqiq etish asnosida Sharq adabiyotida hikmatlarni badiiylashtirish tarixi va an’anasini yoritish; asar nashrlarini o‘zaro qiyoslash, zarur o‘rinlarda ilmiy-tanqidiy matnga murojaat qilish orqali mumtoz matnning asl qiyofasini tiklash;

“Nazm ul-javohir”ni islomiy-falsafiy manba sifatida tahlil qilib, uning g‘oyaviy asoslari bo‘lmish Qur’oni karim va hadisi sharif bilan uyg‘unligini asoslash;

asarda aks etgan Navoiyning badiiy so‘z maqomi va til odobi haqidagi qarashlarini o‘rganish orqali buyuk adibning Sharq adabiy-estetik va didaktik tafakkuri tarixidagi o‘rnini tayin etishda “Nazm ul-javohir”ning alohida ahamiyati borligini dalillash;

“Nazm ul-javohir”da qo‘llangan tasvir vositalarining badiiy mazmun va shakl munosabatini yuzaga chiqarishdagi o‘rnini belgilash orqali Navoiy ijodiy mahoratining asosiy qirralari hamda uslubiy-poetik xususiyatlarini aniqlash;

strukturnal tahlil imkoniyatlaridan kelib chiqib, semiotik kalitlar va binar-oppozision juftliklar asosida asar mazmuni va ritmining badiiy uyg‘unligi, ruboiylar vazniga xos ritmik variatsiyalarning funksional qirralarini ko‘rsatib berish;

asarning qofiya xususiyatlari tadqiqi asosida Navoiy qofiya qo‘llash mahoratining o‘ziga xos jihatlarini aniqlash va qofiyaning asar poetikasiga ko‘rsatuvchi ta’sirini ochib berish.

Tadqiqotning ob’yekti sifatida “Nazm ul-javohir” asarining Alisher Navoiy 20 jildlik “Mukammal asarlar to‘plami”dan o‘rin olgan nashri asosiy manba sifatida olindi, shuningdek, ba’zi o‘rinlarda uning 10 jildlik va 15 jildlikdan o‘rin olgan nashrlariga hamda Ma’mura Rashidova tomonidan tayyorlangan ilmiy-tanqidiy matniga ham murojaat qilindi.

Tadqiqotning predmetini Alisher Navoiy ijodiy merosi hamda o‘zbek mumtoz adabiyotida alohida o‘rin egallovchi “Nazm ul-javohir” asari poetikasining tadqiqi tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada struktur-funksional, tasniflash, tarixiy-madaniy, tarixiy-qiyosiy, biografik va statistik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sharq adabiyotida mavjud bo'lgan Hazrat Ali hikmatlarini badiiy talqin etish an'anasi va "Nazm ul-javohir"ning maydonga kelish tarixini o'rganish natijasida mazkur asarning ko'plab ilmiy manbalarda qayta-qayta aytib kelinganidek Hazrat Alining "Nasr ul-laoliy" asarining tarjimai emas, balki o'ziga xos badiiy talqini va sharhi ekanligi dalillangan;

asarning 15, 20, 10 jildlik nashrlari va ilmiy-tanqidiy matni o'zaro qiyoslanib, nashrlardagi kamchiliklar, asosan, ulardagi arabiy ifodalar – Qur'oni karim oyatlari, hadisi sharif va Hazrat Ali hikmatlarining tabdili bilan bog'liqligi aniqlangan va mazkur muammolarning yechimlari ko'rsatib berilgan;

"Nazm ul-javohir" g'oyaviy-badiiy mundarijasining xarakterli jihatlarini tayin etish orqali uning turkiy didaktik she'riyatning betakror namunasi bo'lgan original asar ekanligi ilmiy jihatdan asoslangan hamda ushbu asarni yozish orqali qo'lga kiritilgan hikmatlarni badiiylashtirish tajribasi shoir umrining so'ngida "Mahbub ul-qulub" asarining yaratilishiga ham muayyan darajada asos bo'lgani aniqlangan. Shuningdek, Navoiy adabiy-estetik qarashlarining mumtoz she'riyat poetik takomiliga ta'siri ochib berilgan;

tadqiqotda ilk marotaba "Nazm ul-javohir" asarining struktur-funksional tahlili amalga oshirilib, undagi badiiy g'oya va asarning shakliy unsurlari bo'lmish badiiy san'atlar, vazn va qofiya sathi o'rtasidagi bog'liqlik asoslab berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

"Nazm ul-javohir" asarining poetikasini tadqiq etish orqali chiqarilgan xulosalar navoiyshunoslik uchun yangi ilmiy-nazariy ma'lumotlar berishi, o'zbek adabiyoti tarixi, adabiyot nazariyasi kabi fanlardan yaratiladigan darslik va qo'llanmalarning mukammallashuviga xizmat qilishi asoslangan;

"Nazm ul-javohir" asarida ifodalangan ma'rifiy-axloqiy g'oyalar bugungi kun o'quvchisining dunyoqarashi, badiiy tafakkurini boyitishda hamda jamiyatning ma'naviy-ma'rifiy qiyofasini yuksaltirishda muhim ahamiyat kasb etishi o'z isbotini topgan.

Tadqiqot natijalarining ishonchliligi qo'llanilgan yondashuv usullari va nazariy ma'lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan manbalarining ilmiy metodlar vositasida tekshirilgani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida o'rganilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati Alisher Navoiyning "Nazm ul-javohir" asariga haqqoniy baho berishga, undan o'rin olgan ruboiylarni to'g'ri tahlil va talqin qilishga hamda o'zbek mumtoz adabiyoti manbalarini boyitishga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati esa tadqiqot natijasida yuzaga kelgan xulosalar o'zbek mumtoz adabiyoti tarixi, xususan, Alisher Navoiy ijodi bo'yicha tadqiqot olib borayotgan mutaxassislar uchun, qolaversa, oliy o'quv yurtlarining "Filologiya va tillarni o'qitish (O'zbek tili)", "O'zbek tili va adabiyoti" ta'lim yo'nalishlarida "Navoiyshunoslik", "O'zbek adabiyoti tarixi", "Tasavvuf va badiiy adabiyot", "Badiiy tahlil asoslari", "Mumtoz poetika asoslari" kabi fanlardan ma'ruzalar o'qish va amaliy mashg'ulotlar olib borish, darslik va o'quv

qo'llanmalari yaratish uchun ilmiy-nazariy manba bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi.

Olingan ilmiy natijalar O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017-2020 yillarda amalga oshirilgan "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" mavzusidagi fundamental tadqiqot loyihasida tatbiq etilgan (O'zbekiston Respublikasi Fanlar Akademiyasi Qoraqalpog'iston bo'limi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 2023 yil 18 apreldagi 186/1 sonli ma'lumotnomasi).

Dissertatsiyada qo'lga kiritilgan natijalardan Qo'qon davlat pedagogika institutida filologiya fanlari doktori (PhD) A.Najmeddinov rahbarligida 2020-2022 yillarda amalga oshirilgan S-ECAGD-18-CA-0067 (PO20002355) raqamli "FY 2018 English Access Microscholarship Program" nomli Amerika Qo'shma Shtatlari ta'lim va madaniy ishlar byurosi bilan hamkorlikdagi amaliy loyihada foydalanilgan (Qo'qon davlat pedagogika institutining 2023-yil 29-maydagi 143-son ma'lumotnomasi).

"Nazm ul-javohir" asarining g'oyaviy-badiiy xususiyatlari va uning yosh avlod tarbiyasidagi o'rni haqidagi xulosalardan Qo'qon shahar televideniyesi dasturlaridan joy olgan ko'rsatuv va radioeshittirishlari ssenariysini tayyorlashda foydalanilgan. ("Muloqot" televideniyesining 2023-yil 10-fevraldagi № 004/1 raqamli ma'lumotnomasi). Natijada ko'rsatuv va radioeshittirishlarni ma'rifiy va amaliy jihatdan boyitishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiya ishi natijalari 4 ta xalqaro, 5 ta respublika ilmiy-amaliy anjumanlarda qilingan ma'ruzalarda aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 18 ta ilmiy ish chop etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 4 ta maqola, jumladan, 2 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 158 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning "**Kirish**" qismida mavzuning dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, predmeti va ob'yekti aniqlangan. Tadqiqotning O'zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo'nalishlariga mosligi ko'rsatilib, uning ilmiy yangiligi va amaliy natijalari bayon qilingan. Olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Nazm ul-javohir – adabiy manba sifatida**" deb nomlanadi. Bob ikki faslga ajratilib, uning birinchi faslida "*Sharq adabiyotida*

hikmatlarni badiiylashtirish an'anasi va "Nazm ul-javohir"ning ijodiy tarixi haqida so'z boradi. "Hikmat" so'zi Qur'oni karimning 20ga yaqin o'rnida "nasihat va o'git" ("Baqara" surasi, 23-oyat), "nozikta'blik va ilm" ("Aniqki, biz Luqmonga hikmat ato etdik..." "Luqmon" surasi, 12-oyat), "payg'ambarlik salohiyati" ("Baqara" surasi, 251-oyat), "Qur'on sirlarini bilish" ("U o'zi istagan kishilarga hikmat berur. Kimga hikmat berilgan bo'lsa..." "Baqara" surasi, 269-oyat) kabi ma'nolarda qo'llangan. "Hikmat – "to'g'ri hukm berish", "to'g'ri qaror qabul qila olish", "Qur'ondan to'g'ri hukm chiqara olish ilmi", "to'g'ri hukmning o'zi", degan ma'nolarni ifodalaydi. Hikmat – arab tilidagi "hukm" o'zagidan turlangan kalimadir"⁹. Alloh tomonidan insoniyatga ma'lum qilingan ilmni odamlarga yetkazib berishni maqsad qilgani tufayli hadisi sharif va donishmandlar o'gitlari hikmat deb atalgan.

Islomiy manbalardan oziqlangan Sharq adabiyoti tarixida hikmat atamasi keng qo'llangan. Shu asosda alohida she'riyat yo'nalishi ham paydo bo'lgan. Xususan, turkiy adabiyot tarixida hikmatgo'ylik maktabining asoschisi sifatida Ahmad Yassaviy nomi tilga olinadi. Yassaviydan keyin Hakim ota, Zangi ota, Bobo Mochin, Sayyid ota, Iqoniy, Temuriy, Umuriy, Ne'matulloh kabi ko'plab adiblar hikmatnavislik tajribasini davom ettirganlar. Ushbu hikmatlarga e'tibor qaratsak, ularning barchasiga xos ikki umumiy jihatni ko'rish mumkin: islomiy-irfoniy g'oyalar ifodasi hamda xalqona bayon. Ayni fikrni Alisher Navoiyning Hazrat Ali hikmatlari asosida bitilgan "Nazm ul-javohir" asariga nisbatan ham aytish mumkin. Asar "sahli mumtane'" (tushunilishi oson, ammo o'xshatib yozish imkonsiz) uslubida yozilgan bo'lib, unda hikmatlardagi murakkab masalalarga oddiy o'quvchi ham tushuna olishi uchun sodda, ravon tarzda sharh va izohlar berilgan.

Sharqda Hazrat Ali hikmatlarini she'rga solish an'anasi mavjud bo'lganiga qaramay, turkiy tilda hali biror shoir bu hikmatlarni badiiy talqin etmagani sababli shoir ko'nglida mazkur hikmatlar asosida turkiy tilda asar bitish niyati uyg'ongani "Nazm ul-javohir" asarining yaratilishiga asosiy sabab bo'lgan bo'lsa, Husayn Boyqaroning "Risola" asarini bitishi va unda Alisher Navoiyga yuksak ehtirom ko'rsatishi hamda Balxdan Hazrat Ali qabrining qayta topilishi munosabati bilan u yerda mazkur zot uchun maqbara o'rnatilishi ishlarida shaxsan buyuk shoirning o'zi ham ishtirok etgani ana shu niyatning amalga oshishi yo'lida jiddiy bir turtki bo'lgan.

M.Rajabova Amr ibn Bahr al-Johiz (IX asr) arab xalqlari orasida og'zaki shaklda mavjud bo'lgan "Kalomi amir al-mo'minin Ali" asari asosida qisqa hikmatlardan tashkil topgan "Nasr ul-laoliy" ("La'llar sochmasi") nomli saylanma tuzganligi, X asrda Sharif ar-Roziy "Kalomi amir al-mo'minin Ali" asosida 498 hikmatdan iborat "Nahj ul-balog'a" ("Yetuklik yo'li") to'plamini yaratganligi haqida ma'lumot beradi. XIII asrga kelib Rashididdin Vatvot al-Johizning "Nasr ul-laoliy" asaridan 100 ta hikmatni ajratib olib, o'zining forsiy she'riy tarjima va talqini asosidagi "Sad kalima" nomi bilan ham yuritilgan "Nasr ul-laoliy"sini yaratadi.¹⁰

⁹ <https://www.musulmonlar.com/hikmat-nima-o'zi>

¹⁰ Bu haqida to'liqroq ma'lumot uchun qarang: Ражабова М. Алишер Навоий "Назм ул-жавоҳир" асарининг манбалари ва бадийяти: Фил. фан. номз. дисс. – Тошкент. 2007.

Hazrat Ali hikmatlarining Alisher Navoiy tomonidan bitilgan “Nazm ul-javohir” gacha bo‘lgan ijodiy tarixini quyidagi jadval orqali ko‘rsatish mumkin:

№	Asr	Muallif	Asar nomi	Ma’lumot
1	VII asr	Hazrat Ali ibn Abu Tolib	“Kalomi amir al-mo‘minin Ali”	Og‘zaki
2	IX asr	Amr ibn Bahr al-Johiz	“Nasr ul-laoliy” (“La’llar sochmasi”)	Qisqa hikmatlar to‘plami
3	X asr	Sharif ar-Roziy	“Nahj ul-balog‘a” (“Yetuklik yo‘li”)	498 hikmat jamlanmasi
4	XIII asr	Rashididdin Vatvot	“Nasr ul-laoliy” / “Sad kalima”	100 hikmat tarjimasi va forsiy she’riy talqini
5	XV asr	Alisher Navoiy	“Nazm ul-javohir”	268 hikmatning turkiy ruboiylar shaklidagi talqini

Alisher Navoiy al-Johizning “Nasr ul-laoliy” asari tarkibidagi 268 hikmatni turkiy ruboiylar shaklida nazmiy talqin qilib, uni “Nazm ul-javohir” deb ataydi. Ko‘rinadiki, Navoiy “Nazm ul-javohir”i Rashididdin Vatvot asari bilan kompozitsion jihatdan o‘xshash bo‘lsa-da (buni Navoiyning o‘zi “Burung‘i nozim tarjima qilg‘andek va avvalg‘i mutarjim nazm etgandek, har nuktani bir ruboiy bila ado qilildi” tarzida izohlagan edi), asar muqaddimasidagi va xotimasidagi ruboiylarni qo‘shganda undagi hikmatlar soni 300 ta bo‘lib, “Sad kalima”dan hajman uch baravar ortiqdir.

Shuningdek, dissertatsiyada Alisher Navoiyning “Nazm ul-javohir” asari ko‘plab tadqiqotlar, ilmiy manbalar va o‘quv adabiyotlarida qayta-qayta takrorlab kelinganidek, Hazrat Ali hikmatlarining jamlanmasi bo‘lmish “Nasr ul-laoliy” asarining she’riy tarjimasi emasligi dalillangan. Buyuk shoir o‘z asarida mazkur o‘gitlar mazmunini mumtoz sharhlar, teran mushohadalar, hayotiy dalillar va badiiy tasvirlar bilan boyitishi natijasida ikki buyuk shaxsning falsafiy mulohazalari badiiy shaklda poetik talqin etilgan “Nazm ul-javohir” original asar darajasiga ko‘tarila olgani isbotlab berilgan.

Alisher Navoiyning “Nazm ul-javohir” asari diniy-tasavvufiy ruhda bo‘lgani bois u matni mustabid tuzum davrida muayyan g‘oyaviy tahrirga uchragan asarlardan sanaladi. Shu bilan birga, ushbu asardan o‘rin olgan arabiy ifodalar – Qur’oni karim oyatlari, hadisi sharif va Hazrat Ali hikmatlari joriy alifboga tabdil qilinganda mazkur yozuvlarning o‘ziga xos xususiyatlaridan kelib chiquvchi chalkashliklar ham sohada bir qator ilmiy muammolarni yuzaga keltiradi. Bu esa o‘z navbatida, asarning g‘oyaviy-badiiy tahlilini amalga oshirishga o‘z ta’sirini o‘tkazadi. Shu tufayli tadqiqot ishimizning “*Nashr qilingan manbalar tavsifi va tabdili muammolari*” deb nomlangan ikkinchi faslida “Nazm ul-javohir” asarining turli nashrlari va ilmiy-tanqidiy matni o‘zaro qiyoslanib, ulardagi kamchiliklar va ularni bartaraf etish yo‘llari muxtasar tarzda ko‘rsatilgan.

Masalan, muqaddimaning Hazrat Ali madh etilgan o‘rnida “*Janota taharri min tahtiha an-anhorun*” [124] jumlası keladi. Ushbu muborak jumla Qur’oni karim “Haj” surasining 23-oyatidan olingan bo‘lib, aslida shunday shaklda bo‘lishi lozim:

Oyatning to‘g‘ri tabdili esa “Jannatin tajriy min tahtihal anhar” bo‘lib, ma‘nosi “Ostidan anhorlar oqib turgan jannatlar”dir¹¹. Alisher Navoiy Qur‘oni majidda takror-takror keluvchi mazkur oyatga murojaat etish orqali Hazrat Alining buyuk darajotiga ishora qiladi. Biroq matnshunos tomonidan oyatning noto‘g‘ri o‘qilgani tufayli ham ilohiy kalom tabdili buzilgan, ham jumladagi shoirning poetik niyati aks etmay qolgan. Quyidagi ruboiyda esa arab grafikasiga xos bo‘lgan harfdagi nuqta o‘rni o‘zgarishining asar mazmuniga ta‘sirini kuzatamiz:

*Zolimki, erur zulm-u jafo hosil anga,
Zulm etgali-o‘q xotir o‘lur moyil anga,
Bo‘lmoq xush emas qilg‘onidin xushdil anga,
O‘z zulmidin-o‘q o‘lg‘usidur qoyil anga. [163]*

Ushbu ruboiy “Zulm uz-zolimi yauduhu ilal-haloki” (“Zolimning zulmi uni halokatga yo‘llaydi”) hikmatiga asosan yozilgan. To‘rtinchi misraning ilmiy-tanqidiy matndagi shakli: “*O‘z zulmidin-o‘q bo‘lg‘usidur qotil anga*”.

She‘rda zulm qoralanib, zolimning ishi odamlarga jabr-zulm yetkazish ekan, u bu ishidan xushdil bo‘lishi xato ekanligi, chunki zolimning zulmi oxir-oqibat o‘zining halokatiga sabab bo‘lishi xususida so‘z boradi. Hikmatdagi “halok” so‘zi ruboiydagi “qotil” so‘zi bilan mazmuniy munosabat hosil etadi. Biroq bu yerda matnshunos tomonidan arab harfidagi nuqtaning noto‘g‘ri o‘qilgani tufayli “qotil” (قاتل) “qoyil” (قایل) ga aylangan va misra mohiyatidagi “Zolim birovlariga qilgan yomonligidan quvonmasin, chunki u o‘z zulmi tufayli o‘zining qotiliga aylanadi” ma‘nosi “Zolim birovlariga qilgan yomonligidan quvonmasin, chunki u o‘z zulmi tufayli o‘zining qoyiliga aylanadi” tarzida tushunarsiz bir jumlagi aylanib qolgan.

“Nazm ul-javohir” asari shu paytga qadar uch marta nashr qilingan va ilmiy-tanqidiy matni tuzilgan bo‘lsa-da, ushbu nashrlar turli darajadagi kamchiliklardan xoli emas. Nashrlardagi nuqsonlar, asosan, uning tabdili bilan bog‘liq. Xususan, ko‘p hollarda arabiy ifodalar tabdili soha mutaxassislarining jiddiy tekshiruvidan o‘tmagani bois noto‘g‘ri fikr va talqinlarni keltirib chiqargan. Shu sababli “Nazm ul-javohir”ning turli kamchiliklardan xoli bo‘lgan mukammal matnini nashr etish matnshunoslik sohasidagi eng ustuvor vazifalardandir.

Ishning ikkinchi bobi “**Nazm ul-javohir**”ning **g‘oyaviy asoslari va mavzu mundarijasi**” deb nomlanib, ikki faslni o‘z ichiga oladi. Bobning “*Nazm ul-javohir*”da islomiy ma‘rifat g‘oyalarining poetik talqini” deb atalgan birinchi fasli asardagi musulmon axloqiga xos bo‘lgan imon, insof, diyonat, halollik, adolat, yaxshilik, odob, hayo, vafo, saxovat, himmat, qanoat, tafakkur, ilm-u irfon, sabr, shukr, xavf-u rajo, tavakkul, rizo, fano kabi muhim masalalar talqiniga bag‘ishlangan.

*Har kimga livoyi charxi farsud kerak,
Ko‘nglida sipehr dardi mavjud kerak,
Har kimgaki, ko‘ngli dardi nobud kerak,*

¹¹ Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Куръони карим ва ўзбек тилидаги маънолар таржимаси. – Тошкент: Hilol-Nashr, 2022. – Б.334.

Har neki qazodin o'lsa, xushnud kerak.[147]

“Davo ul-qalb ir-rizou bil-qazoi”, ya’ni “Qalbning shifosi – qazoga rozi bo‘lish” hikmati asosida yozilgan mazkur ruboiyda badiiy g‘oya ramziy ifodalar vositasida taqdim etilgan. Chunonchi, birinchi misrada “*livoyi charxi farsud*”, ya’ni nopok charxning bayrog‘i haqida so‘z boradi. Bayroq obrazi mumtoz adabiyotda maqsadga erishish ma’nosini anglatadi. Qadimda podshohlar biror g‘alabaga erishganlarini bayroq ko‘tarish yoki o‘rnatish bilan bildirganlar. Charx esa bu yerda dunyo ma’nosida bo‘lib, u ikkinchi misradagi “*sipehr*” (osmon) so‘zi bilan bog‘lanadi va baytdan shunday mazmun yuzaga keladi: “Kimga nopok charxning bayrog‘i – dunyo ustidan hukmronlik kerak bo‘lsa, demak, uning ko‘nglida dunyo dardi bor”. Ya’ni kimning qalbida dunyoning o‘tkinchi hoy-u havaslari bo‘lsa, demak, u tuganmas dard-u tashvishlarga mubtalodir. Zero, dunyo matohlari kishiga faqat muammo-tashvish keltiradi. Ikkinchi baytda esa kimki ko‘nglidagi dunyo dardidan xalos bo‘lishni istasa, unga qazoyi qadardan nimaiki berilsa, shunga rozi bo‘lishi lozimligi ta’kidlanadi. Umuman, fano mavzusi Alisher Navoiy ijodida eng ko‘p yoritilgan masalalardan bo‘lib, buyuk shoir nazaridagi fano insonning o‘z botinidagi nafsdan kechishi orqali “qiyomati sug‘ro” – kichik qiyomat deb ataluvchi ma’naviy tug‘ilishni o‘z boshidan kechirishini va oxir-oqibat olamni ishq, ma’rifat va haqiqat nuri bilan mushohada etishini anglatadi¹². Buyuk ijodkor pandnoma adabiyotning yana bir yetuk namunasi bo‘lgan “Mahbub ul-qulub” asarida ham Allohdan fano maqomiga yetkazishini so‘ragan edi:

*Yo rabki, fano qushin romim ayla,
Romim demayinki, saydi domim ayla.
Ham faqr tariqida xiromim ayla,
Ham zoviyai fano maqomim ayla*¹³.

Bu kabi tahlillar “Nazm ul-javohir”ning adib umrining so‘ngida yaratilgan “Mahbub ul-qulub” asariga ham muayyan darajada ta’sir etganini ko‘rsatadi. Mazkur asarning ikkinchi qismidan o‘rin olgan tavba, zuhd, tavakkul, qanoat, sabr, tavozu’ va adab, zikr, tavajjuh, rizo, ishq zikriga bag‘ishlangan boblarda ruhiy tarbiyaning muhim bosqichlari bo‘lmish insoniy fazilatlarning irfoniy-axloqiy talqini keltirilar ekan, bunda Hazrat Ali hikmatlarini badiiylashtirish tajribasining manfaatlari namoyon bo‘ladi.

“*Asarda Alisher Navoiy adabiy-estetik qarashlari va til odobi masalalari ifodasi*” deb nomlangan ikkinchi faslda adibning so‘z bilan bog‘liq fikrlari o‘rganib chiqilgan. Navoiyning “Nazm ul-javohir”da aks etgan so‘z haqidagi qarashlarida uning masalaga ikki taraflama yondashuvi namoyon bo‘lgani aniqlangan. Bir tomondan, u so‘zning poetik funksiyalari haqidagi fikrlarini bayon qilsa, ikkinchi tomondan, so‘z odobi haqidagi didaktik qarashlarini o‘rtaga tashlaydi. Muqaddima qismida bayon etilgan so‘z bilan bog‘liq fikrlar adabiy-estetik xarakterda, asarning asosiy qismidan o‘rin olgan Hazrat Ali hikmatlari asosidagi ruboiylarda esa til odobiga oid muhim masalalar yoritiladi. Muallif Qur’oni karim va hadisi sharif

¹² Qarang: И.Хакқул. Навоий шеърлятида фано талқинлари / Мерос ва моҳият. – Тошкент: Маънавият, 2008. – Б.95.

¹³ Навоий Алишер. Мукаммал асарлар тўплами. 20 томлик. 14-том. Маҳбуб ул-қулуб. – Тошкент: Фан, 1998. – Б.47.

mazmuniga mos ravishda soʻzning mohiyati, qudrati, qadr-qimmat, turlari, soʻzlashuv odobi va til ofatlari kabi muhim axloqiy masalalarni oʻquvchiga sodda va ravon tarzda anglatib, uni mulohaza yuritishga daʼvat etadi.

Shu bilan birga, “Nazm ul-javohir”da Navoiy soʻzning shakl va maʼno nuqtai nazaridan uch darajaga boʻlinishini eʼtirof etadi: aʼlo (oliy), avsat (oʻrta) va adno (quyi). Buyuk shoir aʼlo darajadagi soʻz sifatida Alloh kalomi boʻlmish Qurʼoni karim, hadisi sharif va barcha anbiyoyu avliyolar hikmatlarini; avsat darajadagi soʻz sifatida balogʻat ilmining sohiblari kalomlarini, adno darajadagi soʻz sifatida esa oddiy xalqning kundalik turmushda ishlatadigan soʻzlarini koʻrsatadi. Bunday xulosalar ulugʻ mutafakkirning boshqa asarlarida uchramasligi va uning adabiy-nazariy qarashlarini toʻldirib turishi bilan eʼtiborlidir.

Uchinchi bob **“Nazm ul-javohir”ning struktur-funksional tahlili: badiiy gʻoya va shakl munosabati**” deb nomlanib, uch faslni oʻz ichiga oladi. Bobning birinchi faslida *“Badiiy tasvir vositalari istifodasidagi struktur oʻziga xosliklar”* haqida soʻz boradi. Maʼlumki, mumtoz adabiyot namunalari tadqiqida anʼanaviy kanonik mezonlar asosidagi badiiyat va u orqali koʻzda tutilgan funksional oʻziga xosliklarni anglab yetish alohida ahamiyat kasb etadi. Binobarin, ijodkorning mahorati teran mazmunni goʻzal shaklda ifoda eta bilishda namoyon boʻladi. Alisher Navoiy ijodiyotining bezavollik sabablaridan biri uning nafaqat maʼnaviyat qomusi, balki sanʼat moʻjizasi ham ekanligidadir. Xususan, “Nazm ul-javohir” asari muqaddimasidan oʻrin olgan quyidagi nasriy parchada rujuʼ sanʼatining oʻxshatish asosidagi oʻziga xos shakli – tashbehi tafzil sanʼatidan mohirona foydalanilgan boʻlib, unda Navoiyning nuktadon va sanʼatpardozi shoir sifatidagi mahorati namoyon boʻlgan: *“maoni sarvu gullari bila ruhparvar maqosidi shamshod va sunbullari birla ruhgustar, yoʻq, yoʻqkim juzve, balki daftare, ne daftarkim, junde, qaysi jungkim, bahre! Juzv desam, qaysi juzvning har harfi mazhari kull boʻla olgʻay. Agar jung desam, qaysi jungda yuz daryo topilibdur va agar daryo desam, qaysi daryoning har durri quyosh gavharigʻa ortuqchiliq qilibdur”*. [128] Bu yerda “Nazm ul-javohir” asarining yozilishiga ilhom bergan Husayn Boyqaroning “Risola”si xususida soʻz bormoqda. Navoiy mazkur ijod namunasining benazir ekanligini alohida eʼtirof etadi. Bunda shoir dastlab asarning “maʼno sarv-u gullari bilan ruhni parvarishlovchi va maqsad shamshod-u sunbullariga ruh bagʻishlovchi” ekanligini bayon etar ekan, tadrijiy ravishda fikridan qaytib, uni avval juzv, keyin daftar, soʻngra jung, va nihoyat bahr deb ataydi. Shundan soʻng fikridan qaytish sabablarini nozik badiiy dalillar bilan izohlab beradi. “Juzv”ning lugʻaviy maʼnosi “boʻlak”, “qism” boʻlib, keltirilgan parchada u orqali “Risola”ning Husayn Boyqaro tabʼidan bir namuna ekanligiga ishora qilingan. Navoiy “Risola”ni “juzv” deb ataganligi fikridan qaytib, uning har bir harfiga “mazhari kull” – “butunning ifodasi” deb baho berar ekan, asarda koʻtarilgan masalalarning ahamiyatini poetik til bilan koʻrsatib bergan. Juzvdan kattaroq ijod jamlanmasi daftar, undan ham yirigi jungdir. Lugʻatda “jung” soʻzi ikki xil mazmun bilan izohlanadi. Birinchisi “turli sheʼrlar yozib qoʻyiladigan daftar; tanlangan asarlar toʻplami”, ikkinchi maʼnosi esa “katta

kema”dir¹⁴. E’tiborlisi, nasriy parchada mazkur so’zni har ikki ma’noda ham tushunish mumkin. Dastlab, birinchi ma’nosida tushunsak, “u oddiy daftar emas, balki yuksak fikrlar aks etgan bitikdir” mazmunini, ikkinchi ma’nosida tushunsak esa “u oddiy daftar emas, balki ma’no durlarini o’ziga jo etgan katta kemadir” mazmunini ifoda etadi. “Jung” so’zi birinchi ma’nosida tushunilsa, o’zidan avvalgi o’xshatilmish “daftar” so’zi bilan, ikkinchi ma’nosida tushunilganda esa o’zidan keyingi o’xshatilmish “bahr” (daryo) so’zi bilan uzviy bog’lanadi. Bu yerda bir so’zni ikki xil mazmunda qo’llash orqali iyhom san’ati yuzaga kelgan bo’lib, “bir xil so’zlar vositasida bir-biridan keskin farqlanuvchi ikki mazmunning ifodalanishi, chindan ham, shoirga xos yuksak mahoratdan darak beradi”¹⁵. Muqaddimadan o’rin olgan nasriy parchaning davomida fikr darajama-daraja rivojlantirilib, muallif asarni kema ham emas, daryodir, deydi. Chunki tabiatda kema daryoning ichida bo’ladi. Ammo “Risola”ning ichida yuzlab ma’no daryolari yashirin, deydi buyuk adib. Keyin esa bu fikridan ham qaytadi. Negaki hech bir daryoning “*har durri quyosh gavhari*”dan ortiq emasdir. Ushbu ifoda “Risola”ning har biri quyoshdan ham porloq dur-u gavharlarini so’z bilan ta’rif etish imkonsiz” degan xulosaga yo’llaydi. Tashbehi tafzilning beqiyos namunasi bo’lgan mazkur misolda Navoiy fikrni rad etish vositasi sifatida qo’llagan so’zlar ham bir-birini takrorlamaydi: *yo’q-yo’q, balki, ne, qaysi*. Mo’jazgina nasriy parchaning yuksak badiiyatini ta’minlagan jihat undagi fikrdan qaytishlar sonining ko’pligi emas, balki asoslanganligidir. Navoiy unda so’zning ifoda imkoniyatlaridan yuqori darajada foydalanib, ruju’ talabiga muvofiq o’z fikridan qaytar ekan, buning sabablarini ham san’atkorona izohlaydi. Shu tariqa nasriy parchada istiora, tashbehi tafzil, iyhom, tanosub, saj’ kabi badiiy san’atlarni qo’llar ekan, ruju’ san’ati ushbu san’atlarni uyushtiruvchi yadro vazifasini bajaradi.

Alisher Navoiy “Nazm ul-javohir” xotimasida bu asarning olamda tengi yo’qligini faxr bilan ta’kidlaydi:

*Bu turfaki farxundadurur foli aning,
Yo’q mohjabinlar ichra timsoli aning,
Ham “Fotiha”si nuqtasidur xoli aning,
Ham xotima lululari xalxoli aning*¹⁶.

Navoiyning e’tirof etishicha, “Nazm ul-javohir” shunday ajoyib asarki, uning foli – kelajagi ham, albatta, muborak va saodatli bo’ladi. Ushbu jumla ortida buyuk shoirning orzu-umidi aks etgan bo’lib, unda muallifning asar kelgusi avlod uchun ham suyumli va manfaatli bo’lishi istagi yashirin. Ilmi sanoyi’da bu insho san’atining tamanni’ usuli deb yuritiladi.

Ikkinchi misrada esa ijodkor uning so’z go’zallari ichra tengsiz ekanligini ta’kidlar ekan, keyingi misralarda bunga o’ziga xos izoh beradi. Mumtoz adabiyotimizda ma’shuqa yuzidagi xolga uning husniga husn qo’shuvchi unsur sifatida qaralib, alohida tavsiflangan. “Nazm ul-javohir” esa shunday go’zalki, uning

¹⁴ Навоий асарлари луғати. Алишер Навоий асарларининг ўн беш томлигига илова. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.235-236.

¹⁵ Ҳожиаҳмедов А. Мумтоз бадийат малоҳати. – Тошкент: Шарқ, 1998. – Б.78.

¹⁶ Асарнинг хотима қисми 20жылдлик нашрда тушириб қолдирилгани сабабли рубоий қуйидаги манбадан олинди: Рашидова М. “Назму-л-жавоҳир” асарининг матний тадқиқоти. Монография. – Тошкент: MUMTOZ SO’Z, 2011. – Б.117.

xoli oddiy xol emas, balki asar fotihasidagi – boshlanmasidagi ilk nuqtadir. Ushbu ta’rif orqali Navoiy, bir tomondan, asarning nafaqat har bir so’zi, balki nuqtasi ham go’zalligini mubolag’aviy ta’riflash orqali o’quvchi tasavvurida uning obrazli qiyofasini yaratishga muvaffaq bo’lgan bo’lsa, boshqa bir tomondan, “Fotiha” (فاتحة) so’zini qo’llab talmeh san’atiga murojaat qilish orqali Qur’oni karimga ishora berib, asarning ildizi ilohiy manbaga borib taqalishini ifodalamoqda. “Fotiha” so’zi arab yozuviga ko’ra, “fe” (ف) harfi bilan yozilib, ruboiyda bu harfning nuqtasi tilga olingani esa, o’z navbatida, kitobat san’atini ham hosil qilmoqda. Qolaversa, Navoiy ruboiyda “Fotiha” so’zidagi iyhom orqali ikki xil mazmunni berishga muvaffaq bo’lgan. To’rtinchi misradagi “Xotima lulu’lari” istiorasida qo’llangan “lu’lu” (لولو) so’zining ko’pligi “laoliy” (لالى) dir. U orqali Hazrat Alining “Nasr ul-laoliy” asariga ishora qilinmoqda. Bu orqali buyuk ijodkor “Nazm ul-javohir”ning yaratilishiga asos bo’lgan muqaddas manba va uning muallifiga o’z hurmatini ham izhor qilmoqda. Arab tilida “xalxol” so’zi “oyoqqa taqiladigan qimmatbaho toshlar bilan ziynatlangan oltin yoki kumush halqa”¹⁷ ma’nosini anglatadi. “Asar shunday go’zalki, uning oyoqlari la’l-injular bilan ziynatlangan” deyish orqali shoir ruboiylar xotimasida Hazrat Alining “Nasr ul-laoliy” asaridan o’rin olgan hikmatlar aks etganini poetik ifoda etadi. “Fotiha” – boshlanmadagi “fe” nuqtasi yuzdagi xolga, xotima la’llari oyoqdagi xalxolga nisbat berilishi laffu nashr hukmiga muvofiq keladi. Muallif boshlanma ma’nosidagi “fotiha” yuzdagi xol bilan, so’ngso’z ma’nosidagi “xotima” oyoqdagi xalxol bilan aloqadorlik hosil qilishini anglab yetishni o’quvchiga havola qiladi. Buni idrok etgan zakiy o’quvchi Navoiy “Nazm ul-javohir”dek so’z go’zalining yuzidan oyog’igacha – boshdan oxirigacha ma’no javohirlari bilan ziynatlanganini hayratomuz darajadagi mahorat bilan ta’riflab berganiga ishonch hosil qiladi.

“Ruboiylar vazni va poetik niyat aloqasi” deb nomlangan ikkinchi faslda asar vazni va ritmik variatsiyaga murojaat qilinishi ijodkorning qanday poetik niyatini yuzaga chiqarishga sabab bo’lgani, shakldagi o’zgarish mazmunda qay tarzda o’z ifodasini topgani, asar shakli (vazni) va mazmuni o’rtasidagi ichki bog’liqlik va uyg’unlik ochib berilgan.

Ritmik variatsiya aruziy hodisa bo’lib, bir vaznning ichki imkoniyatlar asosida yangi variantlarga ega bo’lishidir. Ushbu sohada maxsus tadqiqot olib borgan olim D.Yusupova ritmik variatsiyaning badiiy funksiyalari to’g’risida batafsil ma’lumot bergan¹⁸. Unga ko’ra, ritmik variatsiya faqat shakl hodisasi bo’lmay, muayyan darajada mazmunda ham o’z aksini topadi. Ushbu hodisa ruboiyda axrab (maf’uvlu) va axram (maf’uvlun) ruknlarining almashinib kelishida kuzatiladi. Bir tarmoq doirasida ritmik variantlarning almashinuvi ko’proq shaklga xos hodisa bo’lib, u mazmunda deyarli ahamiyat kasb etmaydi. Biroq tarmoqlararo ritmik variatsiyaning qo’llanishi ham shaklga, ham mazmunga birday ta’sir ko’rsatadi. Sababi axramli misra ruboiyda fikr urg’usiga ega bo’ladi. So’zda urg’u olgan bo’g’in boshqalariga nisbatan kuchliroq ohang bilan talaffuz qilinib, cho’ziqroq o’qilgani kabi she’rda

¹⁷ Навоий асарлари луғати. Алишер Навоий асарларининг ўн беш томлигига илова. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.647.

¹⁸ Qarang: Юсупова Д.Р. Алишер Навоий “Хамса”сида мазмун ва ритмининг бадий уйғунлиги. – Фил. фан. номз. дисс... – Тошкент, 2008.

ham fikr urg'usi olgan misra boshqa misralardan ajralib turuvchi ohangga ega bo'ladi. "Nazm ul-javohir" asaridagi axramli misralarni tadqiq etish natijasida ularda fikr urg'usining ifodalanishini quyidagi tiplarga ajratish mumkinligi aniqlandi:

1.Tezis: sharh. Bunday shakl axram tarmog'i ruboiyning 1-misrasida istifoda etilishiga xos bo'lib, bunda o'quvchi e'tibori dastlab she'rdan aks etgan asosiy masalaga qaratiladi, bosh g'oyaga urg'u beriladi. Keyingi misralarda esa ana shu masalaning sharhi bayon etiladi.

Irfon ah / liga el / niyozi yax / shi,

— — — / — V — / V — — — / —

Ta'zim +i / la lutfi dil / navozi yax / shi,

— — V / V — V — / V — — — / —

Gar ma'ri / fa t +o'lsa cho / rasozi yax / shi,

— — V / V — V — / V — — — / —

Toat ko' / pidin ma'ri / fa t +ozi yax / shi. [157]

— — V / V — — V / V — — — / —

Hazrat Alining "Shammatun min al-ma'rifati xoyrun min kasir il-a'mali" ("Oz ma'rifat ko'p toatdan yaxshiroq") hikmati asosida bitilgan mazkur ruboiy uch vaznlidir. Uning ilk misrasi hazaji musammani axrami ashtari solimi abtar, ikkinchi va uchinchi misralari hazaji musammani axrabi maqbuzi solimi abtar, so'nggi misrasi esa hazaji musammani axrabi makfufi solimi abtar vaznida.

Ruboiyning ilk misrasida irfon masalasida so'z boradi. Demakki, ushbu so'z asarda semiotik kalit vazifasini o'tab, o'quvchi bu masala mohiyatini bilmay turib hikmat mag'zini chaqolmaydi. Mazkur so'zning ma'nosini to'g'ri anglamay turib, hikmatni o'qish o'quvchida "Ozgina bilim ham ko'p toatdan yaxshiroqdir" degan tor tushunchaga kelish xatarini tug'diradi. Ushbu tasavvufiy istiloh arab tilidagi "arafa" (bilmoq) so'zi bilan asosdosh bo'lib, u bilim degan ma'noni bildiradi. Ammo bu bilim oddiy ilm emas. Sababi oddiy ilm aqlga, irfon esa qalbgaga tayanadi. Shu bois ilm sohibini olim, irfon sohibini esa orif deydi. Olim masalaning zohiriga, orif botiniga nazar tashlaydi. Ilm mantiqiy masalalarni hal qilsa, mantiq o'z qoluvchi hollarda qalb ilmi irfon yordamiga keladi. Shu bois Alisher Navoiy ahli irfonni "chorasoz" – "chora qiluvchi" deb ataydi. Irfon ahli bo'lmoq uchun, ya'ni ma'rifat hosil qilmoq uchun inson avval zohiriy ilmlarni egallashi talab etiladi. Demakki, har bir orif ayni damda yetuk olim hamdir. Ammo olim bo'lmoqlikning o'zi orif bo'lmoqqa yetarli emas. Kimki oriflik maqomining ilk pog'onasida bo'lsa ham, u olimlikning eng yuqori pog'onasidan balanddadir. Shunday ekan, oz ma'rifat ham aslida yetuk ilm bo'lib, u hammaga ham nasib qilavermaydi. El-yurt ham ana shunday Alloh suygan bandalarga alohida hurmat va ehtirom bilan munosabatda bo'ladi. Ruboiyning yuqoridagi uch misrasi mazmuni ustida tafakkur yuritgan o'quvchi endi to'rtinchi misrada aytiluvchi hikmat ma'nosini ham to'g'ri qabul qiladi. Darhaqiqat, oz bo'lsa-da tafakkur sohibi, irfon sohibi bo'lmoqlik, aqlan anglab, qalban his qila bilmoqlik bo'm-bo'sh qalb bilan mohiyatini anglamagan holda qilingan ibodatdan yaxshiroq sanaladi. Demak, ruboiyning ilk misrasida axram tarmog'ining qo'llanishi o'quvchi diqqatini matndagi markaziy tushuncha – irfon masalasiga qaratishni ta'minlaydi.

2.Binar oppozitsiya. Bu tipdagi ruboiyning 2-misrasida axram tarmog‘idan foydalanilib, unda she’rning 1-misrasida aks etgan tezisga qarama-qarshi bo‘lgan ikkinchi masala – antitezis qo‘yiladi. Binar oppozitsiyaning eng muhim jihati shundaki, unda zidlanayotgan ikki tushuncha bir-birini inkor etmaydi, balki taqozo etadi. Inson tafakkurining o‘ziga xosligi, ya’ni har bir masala o‘zining ziddi bilan idrok etilishiga asoslangan ushbu uslub muayyan tushunchani keng va atroflicha o‘rganish imkonini beradi.

Ey hajr (i), / meni sen +ay / la jondin g‘o / yib,

– – V / V – V – / V – – – / –

Lekin qil / ma ul o / s(i)tondin g‘o / yib,

– – – / V – – / V – – – / –

Har kimsa / ki bo‘ldi bir / makondin g‘o / yib,

– – V / V – V – / V – – – / –

Ham bo‘ldi / aning bahra / si ondin g‘o / yib. [166]

– – V / V – – V / V – – – / –

Ushbu ruboiy ham uch vaznli bo‘lib, uning toq misralari hazaji musammani axrabi maqbuza solimi abtar, ikkinchi misrasi hazaji musammani axrami ashtari solimi abtar, so‘nggi misrasi esa hazaji musammani axrabi makfufi solimi abtar vaznida yozilgan. Hazrat Alining “G‘oba harrohu man g‘oba nafsahu” (“Kimki o‘zini yashirsa, belgilari ham ko‘rinmaydi”) hikmati asosida bitilgan mazkur ruboiy birdaniga hajrga murojaat bilan boshlanib, “Sen meni jondan ayiraver!” degan mardonavor hayqiriq qalbni junbushga keltiradi. Ikkinchi misrada esa ta’kid yanada kuchaytirilib, mazmun yanada salmoqdorlik kasb etadi: “*Lekin qilma ul ostondin g‘oyib*”. Uchinchi va to‘rtinchi misralar esa Hazrat Ali hikmatining Navoiyga xos talqinidir: “Kim bir makondan ayrilsa, u insondan o‘sha dargoh bahrasi ham g‘oyib bo‘ladi”. Demak, asosiy masala “ul ostondin” – iymon manzilidan ayrilmaslikda ekan. Ushbu teran mazmunni ifodalashda ikkinchi misra o‘lchovi bo‘lgan axram vazni muhim rol o‘ynagan. Masalaga struktur poetikaning kategoriyalar tizimi orqali yondashsak, unda ostona (“*ul ostondin*”) – belgi, iymon manzili – mohiyat, ana shu matnosti ma’no-mohiyatni anglash va his qilish esa – qabul qiluvchi (retsipient) faoliyatidir.

3.Fikr – xulosa. Ushbu tip axram tarmog‘i ruboiyning 3- va 4-misralarida qo‘llanishiga xos bo‘lib, uni o‘z navbatida yana ikki turga bo‘lish mumkin: a) fikr – sintez xulosa; b) fikr – intertekstual xulosa.

Fikr – sintez xulosa – ruboiyning 3-misrasida axram tarmog‘iga murojaat etilishiga taalluqli bo‘lib, bunda ruboiyning 1- va 2-misralarida bayon etilgan fikrlar birlashtirilib, umumiy hukm chiqariladi. Ushbu hukm-xulosa esa ruboiyning 4-misrasida aks etuvchi hikmat-xulosa uchun tayanch vazifasini o‘taydi.

Ul kim qo‘ / lida durri / laoliy bo‘l / g‘ay,

– – V / V – – V / V – – – / –

G‘amning a / nga qayda eh / timoli bo‘l / g‘ay,

– – V / V – V – / V – – – / –

Muflis bo‘l / moq tarab / zavoli bo‘l / g‘ay,

– – – / – V – / V – – – / –

G‘amgindu / rur +ulki, il / gi xoli bo‘l / g‘ay. [161]

Uch vaznli ushbu ruboiy Hazrat Alining “Doqa sadruhu man doqa yaduhu” (“Qo‘li kaltaning ichi tor bo‘ladi”) hikmati asosida bitilgan. Ko‘rinib turganidek, hajman ixcham bu hikmat mazmuni ruboiyning 4-misrasida aks etgan (*G‘amgindurur ulki, ilgi xoli bo‘lg‘ay*) va bu misra ruboiyning 2-misrasi bilan bir xil vaznda, ya‘ni hazaji musammani axrabi maqbuzi solimi abtar vaznidadir. Ruboiyning 1-misrasi hazaji musammani axrabi makfufi solimi abtar vaznida, 3-misrasi esa hazaji musammani axrami ashtari solimi abtar vaznida bitilgan. She‘rning uchinchi misrasida axram tarmog‘iga murojaat etilishi, yuqorida aytib o‘tganimizdek, o‘quvchi diqqatini eng asosiy nuqtaga qaratishga xizmat qilyapti.

Hazrat Alining yuqorida keltirilgan “Qo‘li kaltaning ichi tor bo‘ladi” hikmatini “qo‘lida puli bo‘lmagan, cho‘ntagi bo‘m-bo‘sh odam g‘amgin bo‘ladi”¹⁹ tarzida tushunish ham to‘g‘ri. Biroq mazkur hikmatni faqat shunday zohiriy ma‘nodagina tushunish bilan cheklansak, uning qatidagi asosiy – botiniy ma‘nosi anglashilmay qoladi. Buni yaxshi anglagan Alisher Navoiy ruboiyda hikmat qatiga berkingan asl ma‘noni ochuvchi semiotik kalitso‘z – “muflis”ni qo‘llaydi. Bu so‘zning ma‘nosi hadisda shunday izohlangan: “Payg‘ambarimiz (s.a.v.) shunday dedilar: “Muflis kim ekanligini bilasizlarmi?” Sahobalar: “Bizning oramizda biror narsasi, biror dirhami ham bo‘lmagan kishi muflisdir”, deyishdi. Shunda Rasululloh (s.a.v.): Mening ummatimdan haqiqiy muflislar shunday kishilarki, qiyomat kunida namoz, ro‘za, zakotlari bilan kelishadi, shu bilan birga, dunyo hayotida mana buni so‘kkan, yana birini ayblagan, boshqa birining molini yegan va yana boshqasining qonini oqizgan, yana birini nohaq urgan. Bas, unday kishining yaxshi amallari qiyomat kunida ana u haqdorlariga olib beriladi. Agar haqdorlarining har biriga haqlari olib berilgunga qadar yaxshi amallari tugab qolsa, ularning gunohlari olinib, bunga yuklanadi, so‘ngra do‘zaxga uloqtiriladi”, dedilar (*Imom Buxoriy rivoyati*)²⁰.

Bundan anglashiladiki, ruboiyda bu dunyoda qilgan zulm-u zo‘ravonligi sababli barcha ezgu amallaridan ayrilib, qiyomat kuni qo‘lida Alloh marhamatiga sabab bo‘luvchi hech vaqosi qolmaydigan kishi chinakam g‘amgin kishi ekan. O‘quvchi “muflis” so‘zining mohiyatini bilsagina asar xulosasini o‘qiganda undagi asl mazmunni anglashga tayyor bo‘ladi. Shu bois buyuk ijodkor “muflis” so‘ziga she‘rda alohida urg‘u berish maqsadida u bilan boshlanadigan misrani axram tarmog‘ida bitib, qolgan uchta axrabli misralardan ajratadi va uni boshqa misralarga nisbatan salmoqdor ohang bilan o‘qishga undaydi.

Fikr – intertekstual xulosa – ruboiyning 4-misrasida axram tarmog‘i istifoda etilishiga xos bo‘lib, u Hazrat Ali va Alisher Navoiy tafakkurining bir nuqtada jamlanishi natijasida bitta umumiy xulosa chiqarilishini anglatadi.

Hirs + ofa / tini nafs (i) / havosi bil / gil,

— — V / V — — V / V — — — / —

Qo‘ymoq + a / ni aql (i) mud / daosi bil / gil,

— — V / V — V — / V — — — / —

¹⁹ Qarang: Qayumov A. Dilkusho takrorlar va ruhaftzo ashborlar. – Toshkent: Sharq, 2014. – B.165.

²⁰ Shayx Muhammad Sodiq Muhammad Yusuf. Hadis va haft. / Yaxshilik va axloq kitoibi. 34-juuz. – Toshkent: HILOL-NASHR, 2021. – B.144.

Nafsingg'a / alam hirs (i) / balosi bil / gil,
 – – V / V – – V / V – – – / –
Kechmak mun / din aning / davosi bil / gil. [148]
 – – – / – V – / V – – – / –

Mazkur ruboiy “Do‘ un-nafsi vana’-l-hirsu” (“Hirsdan kechmoq nafsning davosidir”) hikmati asosida bitilgan. Ruboiyning 1- va 3-misralari hazaji musammani axrabi makfufi solimi abtar, 2-misrasi hazaji musammani axrabi maqbuzi solimi abtar, 4-misrasi hazaji musammani axrami ashtari solimi abtar vaznida. Alisher Navoiy ilk misralardan oq hirsni ofat deb ataydi va bu ofatni nafsoniy orzu-havas keltirib chiqarishini, shu sababli, undan kechmoqlik aqldan ekanligini, chunki insonning orzu-havasidan kelib chiquvchi hirs oxir-oqibat unga alam-iztirob keltirishini bayon etadi. So‘nggi misrada Navoiy mulohazasi Hazrat Ali hikmati bilan birlashadi. To‘rtinchi misrada axrab tarmog‘ining axram tarmog‘iga o‘zgarishi umumbashariy ahamiyatga ega bo‘lgan bu xulosaning alohida ta’kid bilan o‘qilishini ta’minlab, misraga hikmat mazmuniga muvofiq vazmin ohang bag‘ishlaydi.

So‘nggi fasl asar qofiyasining badiiyatni ta’minlashdagi o‘rni tadqiqiga bag‘ishlangan bo‘lib, shunga muvofiq “*Qofiya sathining asar poetikasiga ta’siri*” deb nomlangan. “Nazm ul-javohir” asarining qofiya xususiyatlaridagi o‘ziga xosliklar quyidagi jadvalda ko‘rsatilgan:

№	Qofiya vazifasida kelgan so‘z	Poetik maqsad
1	Hikmatning kesimi	Hikmatdagi bosh g‘oyaga urg‘u berish
2	Hikmatning egasi	Ruboiyning bosh g‘oyasini ta’kidlab ko‘rsatish
3	Hikmatdagi ichki qofiya	Intertekstual aloqani kuchaytirish
4	Turkiy qofiyadosh so‘zlar	Turkiy tilning imkoniyatlarini ochib berish

“Nazm ul-javohir” asari o‘zida diniy-falsafiy g‘oyalarni tashib, axloqiy-didaktik mavzuda bo‘lgani bois unda qo‘llangan radiflarning aksariyati da’vat va chaqiriq ruhidadir. Chunonchi, asarning muqaddima qismidan o‘rin olgan 30 ruboiyning 26tasi, “Asosiy qism”dagi 268 ruboiyning 221 tasi, xotima qismidagi ruboiylarning har ikkisi – jami 249 ruboiy radifli bo‘lib, shundan 35 tasining radifi buyruq fe’llari bilan ifodalangan. Ulardan 33 tasi bo‘lishli, 2 tasi bo‘lishsiz shaklda. Xarakterli jihati, bu fe’llarning eng ko‘p qismini bilmoq va anglamogga da’vat etuvchi fe’llar tashkil etadi:

Kimni tilasang bilay, maqolin angla,
Aslin desang anglayin, fiolin angla,
Kirdorig’a boqib, asl holin angla,
Aslig’a dalil aning xisolin angla. [148]

Bu ruboiy Hazrat Alining “Dalilu asl il-mar’i fa’luhu” (“Kishi aslining hujjati uning fe’lidir”) hikmati mazmuniga muvofiq bitilgan bo‘lib, unda barcha davrlar uchun dolzarb bo‘lib keluvchi inson aslini anglash muammosi ko‘tariladi. Mazkur ruboiy qofiyasining o‘ziga xosligi unda **graduonimiya** (ma’noviy darajalanish) hodisasining kuzatilishidir. Umuman olganda, Navoiy turkiy til grammatikasini

mukammal darajada egallagan holda o'z asarlarida bu til imkoniyatlaridan mahorat bilan foydalangan. Xususan, uning "Muhokamat ul-lug'atayn" asarida turkiy tilning forsiy tildan ustun jihatlarini ko'rsatish maqsadida "yig'lamoq" fe'lining graduonimiyasini keltirganligi ma'lum (yig'lamsinmoq – ingramoq – singramoq – siqtamoq – inchkirmak – o'kurmoq – hoy-hoy yig'lamoq)²¹.

Yuqoridagi ruboiyda ham graduonimiya hodisasi fikrdagi darajalanishda ko'rinmoqda va buni yuzaga chiqarishda qofiyaga olingan so'zlarning xizmati kattadir. Ruboiyning ilk misrasida "Kimni bilishni istasang, uning aytayotgan so'zi (maqoli)ni angla" deyilmoqda. Darhaqiqat, kishining gap-so'zi uning qanday odam ekanligi haqida ilk taassurotni beradi. Ammo bir inson mohiyatini anglab yetish va u haqida xulosa chiqarish uchun bu yetarli emas. Shu bois "Kimningdir aslini bilmoqchi bo'lsang, uning fiolini angla", deydi buyuk shoir. "Fiol" so'zi arabcha "fe'l" so'zining ko'pligidir. Fe'l so'zi xulq-atvor (xarakter) ma'nosida ham qo'llanadi. Ammo uning asl lug'aviy ma'nosi "harakat", "ish-amal" demakdir. Navoiy talqiniga ko'ra, insonning tashqi harakat va amallari uning ichki dunyosidan – asliyatidan xabar beradi. Uchinchi misrada ushbu fikr yanada rivojlantiriladi: "*Kirdorig'a boqib, asl holin angla*". Ya'ni insonning ish-amallariga qarab uning asl holini anglamoq lozim. Bir qarashda, uchinchi misra va ikkinchi misra o'rtasida mazmuniy tafovut yo'qday tuyuladi. Ammo e'tibor bilan qarasak, mazkur misrada hol masalasida so'z bormoqda. Hol – tasavvuf ilmidagi eng muhim tushunchalardan bo'lib, u bandaning Alloh nazdida egallab turgan darajasini ifoda etadi. N.Komilov ayni masalaga maxsus to'xtalib, "Hol – Alloh inoyati, hosil etilgan martaba", deya izohlagan edi²². Ulamolarimiz ham bu xususda so'z yuritib: "Allohning huzuridagi maqomingni bilmoqchi bo'lsang, Alloh seni qaysi maqomga qo'yganiga qara. Agar sen zikr bilan mashg'ul bo'lsang, bilginki, Alloh seni eslayapti. Sen Qur'on o'qish bilan mashg'ul bo'lsang, bilginki, Alloh sen bilan gaplashmoqchi. Sen toat bilan mashg'ul bo'lsang, bilginki, Alloh seni o'ziga muqarrab qilyapti. Agar sen dunyo bilan mashg'ul bo'lsang, bilginki, Alloh seni o'zidan uzoqlashtiryapti. Agar sen odamlar bilan mashg'ul bo'lsang, bilginki, Alloh seni xor qilyapti. Agar sen duo bilan mashg'ul bo'lsang, bilginki, Alloh senga ne'mat ato qilmoqchi", deganlar. Demak, odamning asl holini – Alloh nazdidagi maqomini bilish uchun Alloh uni bu dunyoda qanday yumush bilan mashg'ul qilib qo'yganiga boqish kifoya ekan. To'rtinchi misrada fikr xulosalanadi: "*Aslig'a dalil aning xisolin angla*". Xisol – "xislat"ning ko'plik shakli bo'lib, misrada inson axloqi, sifatleri uning asliyatiga dalil-hujjat ekanligi ta'kidlanmoqda. Zero, kishining bajarayotgan amallari uning xulqiga ham ta'sir ko'rsatishi ayon haqiqatdir.

Ruboiy qofiyasida inson asliyatini ko'rsatuvchi jihatlar bosqichma-bosqich ko'rsatib berilgan: maqoli (insonning gap-so'zi) – fioli (ish-amallari) – asl holi (Alloh nazdidagi mavqe'i) – xisoli (xislatlari). "Angla" so'zining radif sifatida har bir misra yakunida takrorlanib kelishi esa o'quvchini ayni masala ustida chuqurroq tafakkur yuritishga undab, ifodani yanada kuchaytirishga xizmat qilgan.

²¹Qarang: Алишер Навоий. Муҳокамат ул-луғатайн . МАТ. 20 жилдлик. – Тошкент: Фан, 2000. 16-жилд. – Б.14-15.

²² Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр – Ўзбекистон, 2009. – Б.31.

“Nazm ul-javohir”dagi ba’zi ruboiylarda bayon etilayotgan bosh fikr radif sifatida keltiriladi:

*Avji sharaf uzra oftob o‘ldi hayo,
Bo‘stoni saodatqa sahob o‘ldi hayo,
Mazmumi xasoilg‘a hijob o‘ldi hayo,
El aybig‘a go‘yoki niqob o‘ldi hayo. [145]*

Hazrat Alining “Hayo ul-mar’i satruhu”, ya’ni “Kishining hayosi – uning pardasidir” hikmati mazmuniga muvofiq bitilgan bu ruboiyda hikmatdagi muxtasar mazmun poetik talqin etilgan. She’rning ilk misrasida hayo sharaf (ulug‘lik) osmoni uzra porlab turgan quyoshga o‘xshatilib, uning inson hayotini munavvar qilishiga urg‘u berilsa, ikkinchi misrada u saodat bo‘stoni ustidagi bulutga qiyos qilinib, u keltiruvchi foydaga e’tibor qaratilmoqda. Darhaqiqat, bo‘stonning soya-salqinligi, yoqimli havosi, unda gulu giyohlarning yashnashi, odamlarning bahra olishi bulut tufaylidir. Umuman, bulut detal-obrazi Navoiy ijodida insonlarga foyda keltirish ma’nosini ifoda etadi. Buni ijodkorning “Hayrat ul-abror” dostonining 13-maqolati “Bulutdek foyda keltiruvchi odamlar haqida” deb nomlanganidan ham bilish mumkin. Keyingi misralarda esa hayoning yomon (mazmum) xislatlar (xasoil)ga hijob, el aybiga niqob ekanligi aytiladi.

Ruboiy kompozitsiyasiga diqqat qaratsak, uni mazmunan ikki qismga bo‘lish mumkin. Avvalgi baytda shoir peyzaj unsurlari bo‘lmish “avj” (osmon), “oftob”, “bulut” kabi so‘zlarni qo‘llaydi. Ayni paytda bu so‘zlar “yuksaklik” belgisi asosida umumiy mazmuniy uyaga birlashadi. Bu tasodifiy emas. Hayoni tashbeh etishda bunday so‘zlardan foydalanish orqali muallif uning nechog‘lik ulug‘ fazilat ekanligini ko‘rsatib, uning o‘z sohibini yuksaltirishini uqtirmoqda. Ikkinchi baytda esa shoir “mazmum” (yomon), “ayb” so‘zlarini va ularga mos ravishda “hijob” va “niqob” so‘zlarini qo‘llagan. Bu orqali hayoning ikkinchi funksiyasi – uning aybu nuqsonlarni berkitishi ta’kidlanmoqda. Birinchi bayt uchun “oftob” va “sahob” so‘zlarining, ikkinchi bayt uchun esa “hijob” va “niqob” so‘zlarining qofiya qilinishi shoirning ana shu ijodiy niyatini to‘la amalga oshirishiga xizmat qilgan bo‘lsa, “hayo” so‘zining radif sifatida takrorlanib kelishi asarda ko‘tarilgan mavzuning muhimligini ko‘rsatib turibdi.

Zaminida “Kafo lil-hasudi min hasudihi sadaqa”, ya’ni “Hasadgo‘yga o‘z hasadi kifoyadir” hikmati turuvchi quyidagi ruboiyda shoir “hasadi” so‘zini radif sifatida qo‘llaydi:

*Har kimki hasud erur, sazodur hasadi,
Haqdin bo‘lg‘on yomon qazodur hasadi,
O‘z jonig‘a yetguncha balodur hasadi,
Bilkim, anga dardi bedavodur hasadi. [170]*

Odatda, “Nazm ul-javohir” ruboiylarida Hazrat Ali hikmatining mazmuni she’rning to‘rtinchi misrasida aks etar edi. Ammo ushbu ruboiyda masalaga boshqacha yondashilgan: hikmat mazmunini butun asar qatiga singdirib yuborish qasd etilgan. Bu maqsadga erishishda esa “hasadi” so‘zining radif o‘laroq har to‘rt misrada kelishi bosh omil bo‘lgan deb aytish mumkin. “Nazm ul-javohir”da bu kabi ruboiylar nisbatan kamchilikni tashkil etadi. She’rning birinchi misrasida “Kimki hasadgo‘y bo‘lsa, bu uning sazovorligidir”, deyiladi. Gap shundaki, Alloh insonning

fe'l-atvoriga, axloqiga qarab uni yo qaysidir ne'matga musharraf, yo qaysidir illatga giriftor etadi. Ana shu holat sazo, ya'ni sazovorlikdir. Demak, hasadgo'y inson uchun o'z axloqidagi hasadi uning sazosi – bir umrlik jazosi ekan. Ikkinchi misrada esa fikr bir pog'ona balandlatiladi: *“Haqdin bo'lg'on yomon qazodur hasadi”*. Matnga chuqurroq nazar tashlasak, “qazo” so'zining semiotik ochqich vazifasini o'tayotganiga guvoh bo'lamiz. Ruboiy diniy-tasavvufiy mazmunda bo'lgani bois unda mashhur tushuncha – qazo xususida so'z bormoqda. Qazoning asl mohiyatini bilish ruboiy mazmunining to'g'ri tushunilishiga sabab bo'ladi. “Qazo” tushunchasi ko'p hollarda “qadar” tushunchasi bilan yonma-yon tilga olinib, ular bir-birini taqozo qiladi. “Ulamolarimiz qazoni Alloh taoloning hamma narsalarni kelajakda qanday bo'lishini azaldan bilishi, qadar o'sha narsalarni Allohning azaliy ilmiga muvofiq ravishda vujudga kelishi deb ta'riflaydilar”²³. Ruboiyga qaytadigan bo'lsak, unda hasadning yomon kishi uchun Allohdan bo'lgan qazoyi qadar – taqdir ekanligi aytilmoqda. “Qazo”ning “sazo”dan farqi uning Alloh tomonidan qat'iy-o'zgarmas qilib bitib qo'yilganidir. Uchinchi misrada esa fikr yana bir daraja yuqorilaydi: *“O'z jonig'a yetguncha balodur hasadi”*. Demak, hasadchining hasadi umrbod uning ich-etini yemirib, azoblab, oxir-oqibat boshiga yetadi. So'nggi misrada esa fikr haddi a'losiga ko'tariladi: *“Bilki, anga dardi bedavodur hasadi”*. Yuqoridagi barcha misralar orqali hasad balosining inson uchun xavf-xatari xususida so'z borgan bo'lsa, so'nggi misrada eng yomon jihat hasadning dardi bedavo – davosiz dard ekanligi ta'kidlanmoqda. Ko'rinib turganidek, fikr misradan misraga o'sib bormoqda va undagi qofiya ham o'ziga xos graduonimiyani hosil qilyapti: sazo – qazo – balo – dardi bedavo. E'tibor berilsa, hayo haqidagi ruboiyda qofiyaga olingan so'zlarning barchasi ijobiy xarakterdagi so'zlar edi. Hasad masalasiga bag'ishlangan mazkur ruboiyda esa qofiya mutlaqo salbiy ma'noni ifodalagan. Bu esa Navoiy tomonidan istifoda etilgan qofiyalarning mavzuga to'la muvofiqligini ko'rsatadi.

Ruboiy matnining grammatik qurilishi ham e'tiborga molikdir: she'rning ilk misrasi “Kimki hasadgo'y bo'lsa...” (*“Har kimki hasud erur...”*) deb boshlanadi va barcha misralar tobe-hokim munosabati orqali shu jumlagi bog'lanadi. Ya'ni butun asar mazmuni bosh timsol hasadgo'y obrazi atrofida birlashmoqda. Bu esa retsipient tafakkurida kompleks tasavvur hosil qilishga xizmat qiladi.

“Nazm ul-javohir” asari sa'j, tarse', izdivoj, e'not, muassasa, zulqofiyatayn, tajnisli qofiya kabi qofiya san'atlari bilan birgalikda tanosubli qofiya, tazodli qofiya, ishtiqoqli qofiya va takrirli qofiya kabi o'ziga xos badiiyat vositalariga ham boyki, bu Alisher Navoiyning asar badiiyatini oshirishdagi poetik mahoratini ko'rsatadi.

XULOSA

1. Navoiy o'zigacha yashab ijod qilgan ustoz adiblarning boy adabiy merosini chuqur o'zlashtirgan holda mumtoz adabiyotimiz xazinasini yangicha mazmun va ruh, betakror uslub va janrlar bilan boyitdi. Xususan, uning “Nazm ul-javohir” asari ham mutafakkir shoir novatorligining o'ziga xos badiiy ko'zgusidir. Avvalo, bu asar

²³ <https://qadriyat.uz/suhbatlar/374-qazoyi-qadarga-ishonish-va-Allohga-tavakkul/> Toshkent shahridagi “Imom Buxoriy” jome masjidi imom-xatibi Zayniddin Eshonqulov bilan suhbat.

Sharqda mashhur bo'lgan Hazrat Ali hikmatlarini she'rga solish an'anasi asosida turkiy adabiyotda yaratilgan ilk va yagona asar ekanligi bilan qimmatlidir. Unda buyuk xalifaning purma'no fikrlari daho shoirning mumtoz sharhlari, teran mushohadalari, hayotiy dalillari va badiiy tasvirlari bilan mukammal uyg'unlikda taqdim etilgan. Ham shaklan, ham mazmunan barkamol bo'lgan bu asarni o'qish orqali kitobxon o'z ma'naviy dunyosi uchun muhim bo'lgan haqiqatlarni cheksiz zavq bilan kashf etadi. Ushbu xususiyatlariga ko'ra "Nazm ul-javohir"ni original asar sifatida baholash o'rinlidir.

2. "Nazm ul-javohir" asari hozirga qadar uch marta nashr qilingan va ilmiy-tanqidiy matni tuzilganiga qaramay, asar nashrlari turli darajadagi kamchiliklardan xoli emas. Tadqiqotimiz natijasida ushbu nuqsonlar, asosan, nashr etilgan manbalardagi arabiy ifodalar – Qur'oni karim oyatlari, hadisi sharif va hikmatlarning tabdili bilan bog'liqligi aniqlandi. Asar matnidagi bu chalkashliklar esa uning g'oyaviy-badiiy tahlilini amalga oshirishga ham o'z ta'sirini o'tkazadi. Shu sababli "Nazm ul-javohir"ning ilmiy-tanqidiy matniga ilova tarzida asarning joriy yozuvdagi matnining ham mukammal shaklini ishlab chiqish va nashr etish navoiyshunoslik sohasidagi ustuvor vazifalardan biridir.

3. "Nazm ul-javohir" asarida Alisher Navoiyning teran tafakkuri va ma'naviy olami aks etgan bo'lib, asar mutolaasi muallifning dunyoqarashi, g'oyaviy-estetik qarashlari, hayotiy ideali va ijodiy pozitsiyasini chuqur idrok etish va his qilish imkonini beradi. Mazkur asarda har bir inson uchun qadriyatga aylanishi lozim bo'lgan muhim tushunchalar o'zining ziddi bilan parallel tarzda izohlanganki, bu mazkur masalalar mohiyatiga teranroq nazar solishga, tafakkur va tadabbur qilishga undaydi. Alisher Navoiy "Nazm ul-javohir" asari yaralishi jarayonida egallagan hikmatlarni badiiy talqin etish tajribasining manfaatlari adib umrining so'ngida yaralgan "Mahbub ul-qulub" asarining g'oyaviy-badiiy xususiyatlarida ham o'z ifodasini topgan.

4. "Nazm ul-javohir" asaridan o'rin olgan ruboiylarning ko'pchiligi "sahli mumtane'" uslubida bitilgan bo'lib, ularda anglash murakkab bo'lgan masalalar oddiy kitobxon ham o'qib, tushuna olishi uchun sodda va ravon tarzda yoritilgan. Biroq undan shunday ruboiylar ham o'rin olganki, o'quvchi bir qarashdayoq undagi ma'no qatlamini anglay olmaydi. Sababi, ularda Navoiy poetikasiga xos bo'lgan maxsus uslub, tasvir usullari, majoz va ramzlar olami aks etgan. Bunday ruboiylar tahlili tadqiqotchi zimmasiga nafaqat zohiriy bilimlar, balki kashfu hol singari botiniy bilimlarga ega bo'lish mas'uliyatini ham yuklaydi.

5. Mazkur asarda Alisher Navoiyning nafaqat ma'naviy-axloqiy, ma'rifiy-ta'limiy, balki adabiy-estetik qarashlari ham o'z aksini topgan. Xususan, unda badiiy so'z mavzusi va mavqei yuzasidan shunday talqin va xulosalar taqdim etilganki, mazkur qarashlar ulug' mutafakkirning boshqa asarlarida uchramaydi va uning adabiy-estetik qarashlarini to'ldiradi. Jumladan, Navoiy so'zning shakl va ma'no nuqtai nazaridan uch darajaga bo'linishini e'tirof etadi: a'lo (oliy), avsat (o'rta) va adno (quyi) darajalar.

6. Alisher Navoiyning asar muqaddimasida o'zining poetik niyatini amalga oshirishda nafaqat nazmda, balki nasrda ham badiiy san'atlardan keng foydalangan. Xususan, ruju', iyhom, kinoya, baroati istehlol, tansiq us-sifot, kitobat, ta'rix kabi

nazmga xoslangan badiiy san'atlarni nasrda ham yuksak san'atkorlik bilan qo'llagan va bu orqali badiiy nasrning poetik imkoniyatlarini kengaytirgan.

7. "Nazm ul-javohir" asarida badiiy san'atlardan asar kompozitsiyasiga muvofiq ravishda istifoda etilgan. Xususan, asar muqaddimasidan o'rin olgan ruboiylar ko'pincha tavsifiy xarakterda bo'lgani bois ularda o'xshatish asosidagi she'riy san'atlardan keng foydalanilganini ko'rsak, asosiy qismdagi ruboiylarning barchasida Hazrat Ali hikmatlarining mazmuniga muvofiq ravishda insho san'atining amr va nahiy turidan foydalanilganiga guvoh bo'lamiz. Asar xotimasida esa tamanni' san'ati orqali munojot ruhi ifodalangan bo'lib, bu usul Navoiyning boshqa asarlari, jumladan, "Xamsa" dostonlari nihoyasida uchrashi uning Navoiy poetikasining o'ziga xosliklaridan biri ekanligini ko'rsatadi.

8. "Nazm ul-javohir" asari ruboiylari hazaj bahrining 4, keltirilgan vaznlarning variantdoshlarini qo'shib hisoblaganda 14 o'lchovida yozilgan. Axrab tarmog'ida bitilgan ruboiylar "Nazm ul-javohir" asosini tashkil etib, asardagi 232 ruboiy shu tarmoqqa mansubdir. Shuningdek, 68 ruboiyda axram tarmog'i qo'llangan. Asarda, asosan, axrab tarmog'i vaznlaridan foydalanilishi undagi ruboiylar zamiridagi pand-nasihatlarini kishi qulog'iga yoqadigan, qalbiga muloyim o'rnashadigan, yodida oson qoladigan tarzda ifodalanishini ta'minlagan. Axram tarmog'iga murojaat qilinishi orqali esa ifodalanayotgan fikrga alohida urg'u berilgan. Bir tarmoq doirasida ritmik variantlarning almashinuvi ko'proq shaklga xos hodisa bo'lib, u mazmunda deyarli ahamiyat kasb etmaydi. Bunda ikki xil ritmning bir ruboiyda qo'llanishi uning xushohangligini ta'minlashga xizmat qiladi. Biroq tarmoqlararo ritmik variatsiyaning qo'llanishi ham shaklga, ham mazmunga birday aloqadordir. Sababi axrab va axram tarmoqlariga xos vaznlardan hosil bo'luvchi ohanglar bir-biridan sezilarli farq qiladi. Ohangdagi o'zgarish esa shoir ko'zda tutgan ijodiy niyatdan kelib chiqqan holda, o'quvchi fikrini asosiy masalaga qaratishga, ifodalanayotgan fikrni alohida ta'kidlashga, ruboiy mazmunini anglatuvchi eng asosiy tushunchaga urg'u berishga xizmat qiladi. "Nazm ul-javohir" asaridagi axramli misralarda fikr urg'usining ifodalanishini quyidagi tiplarga ajratish mumkin: 1)tezis: sharh; 2)binar oppozitsiya; 3)fikr – xulosa (fikr – sintez va fikr – intertekstual xulosa).

9. "Nazm ul-javohir" asarining qofiya xususiyatlarini tadqiq etish natijasida unda quyidagi o'ziga xos jihatlar mavjud ekanligi aniqlandi:

a) "Nazm ul-javohir" asari ruboiylarida ko'p hollarda hikmatning kesimi ruboiyning qofiyasi vazifasini bajarib kelgan. Bundan ko'zda tutilgan maqsad ruboiy qatiga berkitilgan hikmatdagi bosh g'oyaga fikr urg'usini berish va o'quvchini muayyan harakatga undashdir;

b) ayrim hollarda hikmatli so'zda ega vazifasini bajarib kelgan so'z ruboiy uchun qofiya sifatida tanlangan va bu o'quvchi e'tiborini ruboiyda aks etgan bosh g'oyaga qaratishga xizmat qiladi;

c) asar uchun tanlangan hikmatlarda ko'pincha ichki qofiya kuzatilgani tufayli ular asosida bitilgan ruboiylarning qofiyasida ham ko'p hollarda hikmatning ana shu xususiyatidan foydalanilgan. Bu esa ruboiy va hikmat o'rtasida ichki yaqinlik – intertekstual aloqani kuchaytirishga xizmat qilgan;

d) “Nazm ul-javohir” qofiyalarida buyuk ijodkor tomonidan forsiy qofiyadosh soʻzlar tizimiga mahorat bilan singdirgan turkiy qofiyadosh soʻzlar ham keng istifoda etilgan;

e) asar qofiyasida tarseʼ, izdivoj, eʼnot, muassasa, zulqofiyatayn, tajnisli qofiya kabi anʼanaviy qofiya sanʼatlari bilan birgalikda tanosubli qofiya, tazodli qofiya, ishtiyoqli qofiya va takrirli qofiya kabi oʻziga xos badiiy sanʼatlardan ham mohirona foydalanilgan.

“Nazm ul-javohir” asarida Alisher Navoiy islom dinining tub mohiyatini tashkil qiluvchi pokiza axloq, yuksak maʼnaviyat va ezgulikka daʼvat etadigan umrboqiy gʻoyalarni musarraʼ ruboiylar shaklida taqdim etgan. Teran maʼrifiy mazmun va goʻzal poetik shakl uygʻunligida yaratilgan mazkur asar xalqimiz maʼnaviyatini yuksaltirib, adabiy-estetik tafakkurini rivojlantirishga xizmat qilmoqdaki, bu uning adabiyotimiz xazinasida nechogʻlik qimmatli manba ekanini koʻrsatadi.

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ACADEMIC DEGREES AT FERGANA STATE UNIVERSITY**

KOKAND STATE PEDAGOGICAL INSTITUTE

KHUJAEVA SHOIRAKHON BAKHTIYOR KIZI

THE POETICS OF ALISHER NAVOI'S WORK "NAZM UL-JAVOHIR"

10.00.02 – Uzbek literature

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

Fergana – 2023

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INTRODUCTION (annotation of the dissertation of the doctor of philosophy (PhD))

The actuality and significance of the dissertation work. In the world literary studies, the examination of the literary-aesthetic essence and nature of a sample of artistic creation in the context of the historical-cultural factors that formed the worldview of the author of the work is considered one of the important methodological principles. In particular, studying issues related to the poetics of the work, taking into account factors such as historical need, succession, and intertextual communication, is one of the criteria of globalized scientific-theoretical thinking. From this point of view, studying the essence and artistry of the works of thinkers who made a special contribution to the creation of the image of world civilization and rose to the status of a national phenomenon within the framework of their literature, based on theoretically improving methods, new methods of analysis and interpretation, will provide significant scientific benefits and results.

It is important to apply the advanced experiences of world literary studies in the field of analysing literary phenomena from the perspective of historical poetics in the diachronic aspect to national literature, in particular, to the study of the works of Alisher Navoi, who is the supreme example of our classic literature.

As a result of the national independence, as in all fields, the doors of new opportunities were opened in the field of Navoi studies. In particular, the great thinker's lyrics, "Khamsa" epics, scientific Risolas, religious-mystical, enlightened-educational and memoir works have been studied based on the basis of the author's worldview. "Today, when our beloved country is entering a completely new stage of development based on the main principle of "From national revival to national develop" and is creating the foundations of a new renaissance - the third renaissance, it is more important than ever to study and popularize Uzbek literature and culture in the example of Alisher Navoi's beautiful literary legacy is gaining importance"¹. Discovering the historical-functional possibilities, the power of artistic impact, the enlightened-educational power of Alisher Navoi's works in connection with the needs of the new age is the priority task for today's Navoi scholars. Alisher Navoi, who created each of his works as a high poetic embodiment of his views on existence and man, leads to important scientific truths. After all, the thinker considered artistic creativity as an activity of spiritual-aesthetic impact on the reader through realized divine truths and raised this view to the level of a creative credo for himself. These thoughts are also fully related to Navoi's work "Nazm ul-javohir" which was created based on the literary and aesthetic principle of "Nukta su yanglig' eritur toshni, Topsa haqiqat o'tidin choshni". This work is the first example in Turkish poetry of the tradition of artisticizing the hikmah of Hazrat Ali in the literature of the muslim East, and at the same time, analysing it as an artistic reality that complements Navoi's conceptual views about the perfect man, researching its creative history, its

¹ Decision No. PQ-4865 of the President of the Republic of Uzbekistan Shavkat Mirziyoyev dated October 19, 2020 "On the wide celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi". <https://lex.uz/docs/5054929>

place in the rubai genre, and its poetic peculiarities are the subject of the dissertation for modern literature determines its importance.

Decree of the President of the Republic of Uzbekistan No. PF-60 of January 28, 2022 “On the development strategy of new Uzbekistan for 2022-2026”, No. PF-4947 of February 7, 2017 “On the Strategy of Actions for further development of the republic of Uzbekistan”, Decree No. PQ-2789 of February 17, 2017 “On measures to further improve the activities of the academy of sciences, organization, management and financing of scientific research”, No. PQ-3271 of September 13, 2017 “Book on the program of comprehensive measures to develop the system of publishing and distribution of products, increase and promote book reading and reading culture”, as well as other regulatory and legal documents related to this activity, this dissertation research is of a certain degree of service does.

The appropriateness of the research to the prior directions of the development of science and technology of the republic. This study was carried out within the framework of the priority direction of republican science and technology development as 1. “Spiritual-ethical and cultural development of a democratic and legal society, development of innovative economy”

The scope of study of the problem. The first source of information about “Nazm ul-javohir” is the work “Makorim ul-akhloq” by Khondamir. It contains important information about the history of creation of the work¹.

A number of scholars in world literature have also reacted to “Nazm ul-javohir” to a certain extent by researching Navoi’s literary heritage. For example, instead of the preface of Navoi’s work “Muhokamat ul-lugatayn” published in Istanbul in 1861, the translator of the French Embassy M.Belen published an article about the poet and his work published in “Azia” journal in 1860. In this, Belen focused on “Nazm ul-javohir” among other works of Navoi, gives brief information about the general nature of the work, the date of writing, and to whom it is dedicated². At the same time, E.E.Bertels, who conducted special research on the history of Eastern literature, I.Yu.Krachkovski, I.M.Filshtinski, B.Ya.Shidfar, K.T.Osipova, N.A.Akilova, who studied Arabic poetry and Turkish scientists Yusuf Altinişik, Sed Arif Ahmadoglu, Alican Güzel expressed their opinions about “Nazm ul-javohir”³.

“Nazm ul-javohir” occupies a special place among Alisher Navoi’s moral and didactic works. For this reason, many Uzbek literary experts have expressed their

¹ Хондамир. Макорим ул-ахлоқ. – Тошкент: Ғ. Ғулом номидаги бадиий адабиёт нашриёти, 1967. – Р.50.

² Look: Навоий ва адабий таъсир масалалари. Compiler and responsible editors: С.Ғаниева ва А.Абдуғафуров. – Тошкент: Фан, 1968. – Р.344.

³ Look: Бертельс Е.Э. Избранные труды. Т.3. Навои и Джами. – М.: Наука, 1965; Крачковский И.Ю. Избранные сочинения. Т.2. – М.: Наука, 1956. – 702 с.; Фильштинский И.М. Арабская классическая литература. – М.: Наука. 1965. – 300 с.; Шу муаллиф. История арабской литературы. V – начало X века. – М.: Главная редакция восточной литературы. 1985. – 523 с.; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука. 1974. – 252 с.; Yusuf Altinişik. Ali Şir Nevayî’de tasavvuf. – Şanlıurfa: Harran Üniversitesi / Sosyal Bilimler Enstitüsü. 2002. – 263 s.; Syed Arif Ahmadoglu. Ali Şir Nevayî’nin kelâmî görüşleri. – Konya: Necmettin Erbakan Üniversitesi / Sosyal Bilimler Enstitüsü / Temel İslam Bilimleri Ana Bilim Dalı / Kelam Bilim Dalı. 2016. – 191 s.; Alican Güzel. Ali Şir Nevayî’nin Farsça Divan’ında ve Gara’ibü’s-Sıgar adlı divanında bulunan rubâilerinin mukayesesi./ Denizli: Pamukkale Üniversitesi / Sosyal Bilimler Enstitüsü / Türk Dili ve Edebiyatı Ana Bilim Dalı / Eski Türk Edebiyatı Bilim Dalı. 2021. – 252 s.

attitude towards this work. Especially, important opinions has been presented in researches of scientists as M.Shaikhzoda, Oybek, I.Husankhujayev, T.Gafurjonova, A.Kayumov, I.Hakkulov, H.Kudratullayev, K.Kuramboyev, Yo.Is'hakov, A.Hayitmetov, S.Ganiyeva, H.Boltaboyev, A.Hojiahmedov, H.Jurayev, N.Komilov, E.Ochilov, M.Mahmud, D.Yusupova, M.Sariboyeva, O.Madayev, N.Jabborov, Sh.Sirojiddinov, O.Davlatov¹.

It was researched the ideological and literary sources of the work and focused on its art in one chapter in Marifat Rajabova's candidate's dissertation "Sources and art of "Nazm ul-javohir"². Ma'mura Rashidova defended her candidate's dissertation on the textual research of "Nazm ul-javahir" and published a monograph. She also published the scientific and critical text of the work³.

In recent years, scientists such as A.Abdullaev, H.Ahmedov, S.Meli have published a number of scientific articles devoted to the study of the work "Nazm ul-javohir" from different perspectives⁴. For example, in S.Meli's article "Nazm ul-javohir": intertextuality and communication of meanings", the rubai's in the work are analysed from the point of view of intertextuality and communication of meanings.

In the creation of this dissertation, the mentioned studies were relied on and used as necessary. They were also criticized in some places. This study differs from previous works in that it analyses the poetics of "Nazm ul-javohir" in a holistic and structural-functional way for the first time.

¹ Шайхзода М. Асарлар. Т.4. – Тошкент: Адабиёт ва санъат, 1972. – 372 б.; Ойбек. Мукаммал асарлар тўплами. Т.13. – Тошкент: Фан, 1979. – 512 б.; Хусанхўжаев И. Алишер Навоий таълим-тарбия ҳақида. – Тошкент: Ўрта ва олий мактаб, 1963 – 233 б.; Гафуржонова Т. Назм ул-жавоҳир. / Навоий ва адабий таъсир масалалари. Тошкент: Фан, 1968. – 344-352 б.; Қаюмов А. Шеър дурдоналари ва севги шаббодалари./ А.Навоий. Асарлар. 15 томлик. 15-том. – Тошкент, 1968. Shu muallif. Дилкушо такрорлар ва рухафзо ашъорлар. – Тошкент: Шарқ. 2014. – 271 б.; Ўзбек адабиёти тарихи. 5 томлик. II том. Тошкент: Фан, 1977. – 195-201 б.; Ҳаққулов И. Ўзбек адабиётида рубоий (Жанрнинг поэтикаси ва тарихи). – Тошкент: Фан, 1981. -100 б.; Қудратуллоев Ҳ. Навоийнинг адабий-эстетик олами. – Тошкент: Фан, 1991. – 194 б.; Shu muallif. Навоийга қайтиш. 2-китоб. – Тошкент: Фан. 2011. – 197 б.; Курамбоев К. Қўнгул бермиш сўзимга... – Тошкент: Адабиёт ва санъат, 1992. – 176 б.; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. – 132 б.; Ҳайитметов А. Адабий меросимиз уфқлари. . – Тошкент: Ўқитувчи, 1997. – 240 б.; Ғаниева С. Ҳар бирини тўрт дурри гавҳар дегил. / Имом ал-Бухорий сабоқлари. 2001. №3.; Болтабоев Ҳ. Мумтоз сўз кадри. – Тошкент: Адолат, 2004. – 44 б.; Ҳожиаҳмедов А. Навоий арузи нафосати. – Тошкент: Фан, 2006. -288 б.; Жўраев Ҳ. Алишер Навоий лирикасида воқелик ва унинг поэтик талқинлари (Ўзига хослик ва анъанавийлик асосида). – Фил.ф.д. ... дис. – Тошкент: 2008. -270 б.; Комилов Н. Тасаввуф. – Тошкент: Мавороуннаҳр-Ўзбекистон. 2009. – 445 б.; Очилов Э. Бир ховуч дур. – Тошкент: Ўзбекистон. 2011. – 240 б.; Маҳмуд М. Яна Навоийни ўқиб. – Тошкент: Адабиёт ва санъат, 2011. – 120 б.; Shu muallif. Навоий ижодида янги қараш. – Тошкент: "MERIYUS" ХНМК, 2015. – 164 б.; Юсупова Д. Ўзбек мумтоз адабиёти тарихи (Алишер Навоий даври). – Тошкент: Академнашр, 2013. – 197 б.; Алишер Навоий. Қомусий луғат. 1-ва 2-жилдлар. – Тошкент: Sharq, 2016. -536 б.; -480 б.; Сарибоева М. Ким олим эса... /Абадият гулшани. – Тошкент: Sharq, 2016. – 192 б.; Ражабова М. Илм ўзликни англамакдир. / Абадият гулшани. – Тошкент: Sharq, 2016. – 192 б.; Мадаев О. Навоий суҳбатлари. – Тошкент: Ўқитувчи, 2018. – 143 б.; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 148 б.; Sirojiddinov Sh., Yusupova D., Davlatov O. Navoiyshunoslik. – Toshkent: -Tamaddun. 2018. – 234 b.; Rajabova M., Amanova Z. Navoiyshunoslik (O'quv qo'llanma). – Тошкент: Asian Book House, 2020. – 192 б.

² Ражабова М. Алишер Навоий "Назм ул-жавоҳир" асарининг манбалари ва бадийати: Фил. фан. номз. дисс. – Тошкент. 2007.

³ Рашидова М. Алишер Навоий "Назму-л-жавоҳир" асарининг матний тадқиқоти (Монография). – Тошкент: Mumtoz so'z, 2011.

⁴ Абдуллаев А. "Назм ул-жавоҳир"нинг жанрий хусусиятлари./ Ўзбек тили ва адабиёти. 2015. №5.– Б.30. Аҳмедов Ҳ. Алишер Навоийнинг "Назм ул-жавоҳир" асарини ўрганиш бўйича айрим методик тавсиялар./ Алишер Навоий ва XXI аср (Республика илмий-назарий анжумани материаллари). 2018. – Б.292. Мели С. "Назм ул-жавоҳир": интерматнлик ва маънолар мулоқоти./ Ўзбек тили ва адабиёти. 2020. №1.– Б.15.

The relevance of the study to the research plans of the higher educational institution where the dissertation was completed. The dissertation was completed within the framework of the general plans of as “The actual problems of Uzbek literature” of the department of Uzbek literature of the Kokand State Pedagogical Institute.

The purpose of the research is to study the artistic interpretation of the ideas of islamic enlightenment specific to “Nazm ul-javohir” and to investigate the relationship between the artistic idea and form by means of structural-functional analysis of the work, and through this, to scientifically substantiate the poetic features of the great poet’s work. In order to ensure the completeness of the research results, the work was also studied from the point of view of textual studies and source studies.

The tasks of the research:

in the course of researching the genesis, inspiration factors and reasons of “Nazm ul-javohir”, highlighting the history and tradition of artisticizing hikmah in Eastern literature;

comparing the editions of the work, restoring the original image of the classic text by referring to the scientific and critical text in necessary places;

analysing “Nazm ul-javohir” as an islamic-philosophical source, justifying its harmony with the Holy Qur’an and Hadith sharif, which are its ideological foundations;

to prove that “Nazm ul-javohir” is of special importance in determining the place of the great writer in the history of Eastern literary-aesthetic and didactic thought by studying Navoi’s views on the status of the artistic word and language etiquette reflected in the work;

to determine the main aspects of Navoi’s creative skill and stylistic-poetic features by determining the place of the image tools used in “Nazm ul-javohir” in revealing the relationship between artistic content and form;

to demonstrate the functional aspects of the rhythmic variations characteristic of the rhythm of rubaiyat based on the possibilities of structural analysis, on the basis of semiotic keys and binary-oppositional pairs, the artistic harmony of the content and rhythm of the work;

based on the study of the rhyme features of the work, to determine the specific aspects of Navoi’s ability to use rhyme and reveal the influence of rhyme on the poetics of the work.

The object of the research. The publication of the work “Nazm ul-javohir” by Alisher Navoi’s 20 volumes “Collection of complete works” was taken as the main source. They were also used its 10 volumes and 15 volumes editions, as well as the scientific and critical text prepared by Ma’mura Rashidova in some places.

The subject of the research is the study of Alisher Navoi’s creative heritage and the poetics of the work “Nazm ul-javohir”, which occupies a special place in Uzbek classical literature.

The research methods. Structural-functional, classification, historical-cultural, historical-comparative, biographical and statistical analysis methods were used in the dissertation.

The scientific novelty of the research is as follows:

as a result of the study of the tradition of artistic interpretation of Hazrat Ali's hikmah in the Eastern literature and the history of "Nazm ul-javohir", as it has been repeatedly stated in many scientific sources, this work is not a translation of Hazrat Ali's "Nasr ul-laoli", but a unique one proved to be an artistic interpretation and commentary;

the 15, 20, 10 volume editions of the work and the scientific-critical text were compared, and the shortcomings in the editions were determined, mainly related to the translation of Arabic expressions in them - verses of the Holy Qur'an, hadiths and hikmah of Hazrat Ali, and solutions to these problems were indicated;

by determining the characteristic aspects of the ideological and artistic content of "Nazm ul-javohir", it is scientifically based that it is an original work that is a unique example of Turkish didactic poetry, and the experience of artisticizing the hikmah gained by writing this work led to the creation of "Mahbub ul-qulub" at the end of the poet's life, it was found to be the basis to a certain extent. Also, the influence of Navoi's literary and aesthetic views on the poetic development of classical poetry is revealed;

for the first time in the research, a structural-functional analysis of the work "Nazm ul-javohir" was carried out, and the connection between the artistic idea and the formal elements of the work, namely, artistic arts, metric characteristics and rhyme level was justified.

The practical results of the research are as follows:

The conclusions drawn by researching the poetics of "Nazm ul-javohir" are based on providing new scientific-theoretical information for the study of Navoi studies, serving the improvement of textbooks and manuals created in such subjects as the history of Uzbek literature, literary theory;

It has been proven that the educational and moral ideas expressed in the work "Nazm ul-javohir" are of great importance in enriching the world view and artistic thinking of today's students and in raising the spiritual and educational image of the society.

The validity of the research results is explained by the fact that the applied methods of approach and providing theoretical information are based on specific scientific sources, that the sources involved in the analysis are checked with the help of scientific methods, that theoretical ideas and conclusions are put into practice, and that they are studied on the basis of modern scientific concepts of literary studies.

Scientific and practical significance of research results. The scientific significance of the research results is determined by the fact that they serve to give a true assessment of Alisher Navoi's work "Nazm ul-javohir", to correctly analyse and interpret the rubai's contained in it, and to enrich the sources of Uzbek classical literature.

The practical significance of the results of the research is the conclusions made as a result of the research for experts who are conducting research on the history of Uzbek classic literature, in particular, the works of Alisher Navoi, and in addition, "Philology and language teaching (Uzbek language)", "Uzbek language and literature" education of higher educational institutions. It is a scientific-

theoretical resource for the creation of textbooks and training manuals, giving lectures and conducting practical training in subjects such as “Navoi studies”, “History of uzbek literature”, “Mysticism and fiction”, “Fundamentals of artistic analysis”, “Fundamentals of classical poetics” is explained by serving.

Implementation of research results. The obtained scientific results were applied in the fundamental research project on the topic “Research of the history of Karakalpak folklore and literary studies” carried out in 2017-2020 at the Karakalpak humanities scientific research institute of the Academy of Sciences of the republic of Uzbekistan (2023 of the Karakalpak humanities scientific research institute of the Academy of Sciences of the republic of Uzbekistan reference number 186/1 dated April 18).

From the results obtained in the dissertation, the United States of America education named “FY 2018 English Access Microscholarship Program” numbered S-ECAGD-18-CA-0067 (PO20002355) was implemented in 2020-2022 under the guidance of doctor of philological sciences (PhD) A.Najmeddinov at the Kokand state pedagogical institute and was used in a practical project in cooperation with the Bureau of Cultural Affairs (Reference No. 143 of May 29, 2023 of the Kokand State Pedagogical Institute).

Conclusions about the ideological and artistic features of the work “Nazm ul-javohir” and its place in the education of the young generation were used in the preparation of the script for the program and radio broadcasts of Kokand city television. (Reference No. 004/1 dated February 10, 2023 of Muloqot TV). As a result, educational and practical enrichment of shows and radio broadcasts was achieved.

Approbation of the research results. The results of the dissertation have been approved in the lectures given at 4 international and 5 national scientific-practical conferences.

Publication of research results. A total of 18 scientific works were published on the subject of the dissertation, of which 4 articles were published in scientific publications recommended to publish the main scientific results of the dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, including 2 in the republic and 2 in foreign journals.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume is 158 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” part of the dissertation, the relevance and necessity of the topic is based on the purpose and tasks, subject and object of the research. The relevance of the research to the priority directions of science and technology development of the republic of Uzbekistan is shown, and its scientific innovation and practical results are described. Based on the reliability of the obtained results, the theoretical and practical importance of the work is revealed. Information on implementation and approval of research results is given.

The first chapter of the dissertation is called **“Nazm ul-javohir - as a literary source”**. The chapter is divided into two paragraphs, and the first paragraph deals with *“The tradition of artisticizing hikmah in Eastern literature and the creative history of “Nazm ul-javohir”*. The word “hikmah” appears in about 20 places in the Holy Qur’an as “advice and instruction” (Surah Al-Baqarah, verse 23), “subtlety and knowledge” (“Surely, we gave hikmah to Luqman...” Surah Luqman, verse 12) , “Prophecy potential” (Surah Al-Baqarah, verse 251), “Knowledge of the secrets of the Qur’an” (“He gives hikmah to whom He wills. Whoever is given hikmah...” Surah Al-Baqarah, verse 269) is used in such meanings. “Hikmah” means “giving the right judgment”, “being able to make the right decision”, “the science of being able to make the right judgment from the Qur’an”, “the right judgment”. Hikmah is a derivative of “hukm” in the Arabic language¹. Hadith sharif and teachings of sages are called hikmah due to the fact that they aim to convey the knowledge revealed to mankind by Allah.

The term hikmah is widely used in the history of Eastern literature, nourished by Islamic sources. On this basis, a separate direction of poetry also appeared. In particular, the name of Ahmed Yassavi is mentioned as the founder of the school of hikmah in the history of Turkish literature. After Yassavi, many writers such as Hakim ota, Zangi ota, Bobo Mochin, Sayyid ota, Iqoni, Temuri, Umuri, Nematullah continued the experience of hikmah. If we pay attention to these hikmahs, we can see two common aspects common to all of them: the expression of islamic-irfanic ideas and the telling in a folk style. The same aspect can be said about Alisher Navoi’s work “Nazm ul-javohir” based on the hikmahs of Hazrat Ali. The work is written in the style of “sahli mumtane” (easy to understand, but impossible to write analogies), in which the complex issues of hikmah are explained in a simple, fluent way so that even an ordinary reader can understand them.

Despite the fact that there is a tradition of quoting Hazrat Ali’s hikmah in poetry in the East, no poet has yet artistically interpreted these hikmahs in the Turkish language. was the main reason for its creation. The completion of Husain Boykaro’s “Risola”, showing high respect to Alisher Navoi in it, the rediscovery of Hazrat Ali’s tomb in Balkh, and the fact that the great poet personally participated in the construction of his mausoleum there, gave a serious impetus to the creation of this work.

M. Rajabova gives information about Amr ibn Bahr al-Jahiz (IX century) extracted short hikmahs and made an election work called “Nasr ul-laoli” based on “Kalomi amir al-muminin Ali”, which is existed in oral form among Arab peoples, in the 10th century Sharif ar-Rozi created a collection of 498 hikmahs called “Nahj ul-baloga” based on “Kalami amir al-muminin Ali”. By the 13th century Rashididdin Vatvot extracted 100 hikmahs from al-Jahiz’s “Nasr ul-laoli”, added his persian poetic translation and interpretation and created new work called “Nasr ul-laoli”, also known as “Sad kalima”.

The creative history of Hazrat Ali’s hikmahs up to “Nazm ul-javohir” written by Alisher Navoi can be shown in the following table:

¹ <https://www.musulmonlar.com/hikmat-nima-o'zi>

№	Century	Author	Title	Information
1	VII century	Hazrat Ali ibn Abu Tolib	“Kalomi amir al-muminin Ali”	Orally
2	IX century	Amr ibn Bahr al-Johiz	“Nasr ul-laoli”	Collection of short hikmahs
3	X century	Sharif ar-Rozi	“Nahj ul-baloga”	Collection of 498 hikmahs
4	XIII century	Rashididdin Vatvot	“Nasr ul-laoli” / “Sad kalima”	Translation of 100 hikmahs and Persian poetic interpretation
5	XV century	Alisher Navoi	“Nazm ul-javohir”	Interpretation of 268 hikmahs in the form of Turkish rubaiyats

Alisher Navoi interpreted 268 hikmahs in the form of Turkish rubaiyats from al-Jahiz’s work “Nasr ul-laoli” and called it “Nazm ul-javohir”. It seems that although Navoi’s “Nazm ul-javohir” is compositionally similar to Rashididdin Vatvot’s work (Navoi had explained it as “Burung‘i nozim tarjima qilg‘andek va avvalg‘i mutarjim nazm etgandek, har nuktani bir ruboiy bila ado qilildi”, when including the rubai’s in the introduction and the end of the work, the number of hikmahs in it is 300, which is three times more than “Sad Kalima”).

Also, in the dissertation, it was proved that Alisher Navoi’s work “Nazm ul-javohir” is not a poetic translation of the work “Nasr ul-laoli”, which is a compilation of the hikmah of Hazrat Ali, as it has been repeatedly repeated in many studies, scientific sources and educational literature. As a result of the great poet enriching the content of these teachings with classical comments, deep observations, life evidence and artistic images, it is proved that the philosophical reflections of two great personalities were able to rise to the level of the original work “Nazm ul-javohir”, which was poetically interpreted in an artistic form.

Alisher Navoi’s work “Nazm ul-javohir” has a religious spirit, so it is considered one of the works whose text underwent a certain ideological revision during the authoritarian regime. At the same time, when the Arabic expressions from this work - verses of the Holy Qur’an, hadiths and hikmah of Hazrat Ali are converted into the current alphabet, the confusion arising from the specific features of these writings also creates a number of scientific problems in the field. This, in turn, affects the implementation of the ideological-artistic analysis of the work. Due to this, in the second paragraph of our research, called “*Description of published sources and problems of translation*”, various editions of “Nazm ul-javohir” and scientific-critical text are compared, and their shortcomings and ways to eliminate them are briefly shown.

For example, in the place where Hazrat Ali is praised in the introduction, the sentence “Janota taharri min tahtiha an-anharun”¹ comes. This blessed sentence is

¹ Алишер Навоий. Назм ул-жавоҳир. МАТ. 20 жилдлик. 15-жилд. – Т.: Фан.1999. - Б.124. Subsequent quotations are from this source, and the page is given in parentheses.

taken from the 23rd verse of Surah Hajj of the Holy Qur'an, and in fact it should be in this form:

جَنَّاتٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ

The correct translation of the verse is “Jannatin tajriy min tahihal anhar” and the translation of the meaning is “Paradise which the rivers flows below”¹. Alisher Navoi refers to the great rank of Hazrat Ali by referring to this verse, which is repeated in the Qur'an. However, due to the textualist's wrong reading of the verse, the translation of the divine word is broken, and the poetic intention of the poet is not reflected in the sentence. In the following rubai, we observe the effect of the change of position of the dot in the letter typical of Arabic graphics on the content of the work:

*Zolimki, erur zulm-u jafo hosil anga,
Zulm etgali-o 'q xotir o 'lur moyil anga,
Bo 'lmoq xush emas qilg 'onidin xushdil anga,
O 'z zulmidin-o 'q o 'lg 'usidur qoyil anga. [163]*

This rubai was written based on the hikmah “Zulm uz-zolimi yaduhu ilal-haloki” (“The oppression of the oppressor leads him to destruction”). The form of the fourth verse in the scientific-critical text is: “*O 'z zulmidin-o 'q bo 'lg 'usidur qotil anga*”.

The poem condemns tyranny and says that it is a mistake for a tyrant to be happy about his work, because the tyrant's tyranny will eventually lead to his own destruction. The word “halok” in hikmah has a meaningful relationship with the word “qotil” (“murderer”) in the rubai. However, here, due to the wrong reading of the dot in the Arabic letter by the textualist, “qotil” (قاتل) became “qoyil” (قاييل) and the meaning of the verse “The oppressor should not rejoice in the evil he has done to others, for he becomes his own murderer because of his oppression” means “The oppressor has done evil to others let him not rejoice, because he will become his admirer because of his oppression” has become an incomprehensible sentence.

Although the work “Nazm ul-javohir” has been published three times and a scientific-critical text has been compiled, these publications are not free from various levels of shortcomings. Defects in publications are mainly related to its translation. In particular, in many cases, Arabic expressions have not been subjected to serious scrutiny by experts in the field of translation, which has led to misconceptions and interpretations. Therefore, the publication of the perfect text of “Nazm ul-javohir” without various defects is one of the most important tasks in the field of textual studies.

The second chapter of the work is called “**Ideological foundations and thematic content of “Nazm ul-javohir”**” and includes two paragraphs. The first paragraph of the chapter, called “*Poetic interpretation of the ideas of islamic enlightenment in “Nazm ul-javohir”*”, it is dedicated to the interpretation of important issues such as faith, honesty, piety, fair-dealing, justice, goodness, manners,

¹ Шайх Мухаммад Содиқ Мухаммад Юсуф. Қуръони карим ва ўзбек тилидаги маънолар таржимаси. – Тошкент: Hilol-Nashr, 2022. – Б.334.

modesty, loyalty, generosity, dedication, devotion, contentment, knowledge, patience, gratitude, rajo, tawakkul, rizo, fano.

*Har kimga livoyi charxi farsud kerak,
Ko 'nglida sipehr dardi mavjud kerak,
Har kimgaki, ko 'ngli dardi nobud kerak,
Har neki qazodin o 'lsa, xushnud kerak.[147]*

The artistic idea in this rubai, written on the basis of the hikmah “Dava ul-qalb ir-rizou bil-qazoi”, that is, “The healing of the heart is to agree to the qazo”, is presented by means of symbolic expressions. For example, the first verse mentions “livoyi charkhi farsud”, that is, the flag of the impure wheel. The image of the flag means achieving a goal in classical literature. In ancient times, kings signalled their victory by raising or planting a flag. Charkh here means the world, and it is connected with the word “sipehr” (the sky) in the second stanza, and the following meaning emerges from the verse: “Whoever needs the flag of an impure wheel - to rule over the world, then he has the pain of the world in his heart”. That is, whoever has in his heart the fleeting desires of the world, then he is full of endless pains and worries. After all, the fabrics of the world only bring problems and worries to a person. In the second stanza, it is emphasized that whoever wants to get rid of the worldly pain in his heart, should be satisfied with whatever is given to him. In general, the subject of death is one of the most discussed issues in Alisher Navoi’s works. Fano, in the eyes of the great poet, means that a person experiences a spiritual rebirth, called “Qiyamati sug’ra” - a small judgement day, through the liberation of his inner self, and finally observes the world with the light of love, enlightenment and truth means that it will¹. The great creator also asked God to bring him to the status of fano in “Mahbub ul-qulub”, which is another mature example of preaching literature:

*Yo Rabki, fano qushin romim ayla,
Romim demayinki, saydi domim ayla.
Ham faqr tariqida xiromim ayla,
Ham zoviyai fano maqomim ayla².*

Such analyzes show that “Nazm ul-javohir” had a certain influence on the work “Mahbub ul-qulub” created at the end of the writer’s life. In the second part of this work, the philosophical and moral interpretation of human qualities, which are the important stages of spiritual education, is presented, and the benefits of the experience of artisticizing the hikmah of Hazrat Ali are shown.

In the second paragraph entitled “*The Expression of Alisher Navoi’s literary-aesthetic views and linguistic ethical issues in the work*” the author’s thoughts on words are studied. Navoi’s views on the word reflected in “Nazm ul-javohir” revealed his two-sided approach to the issue. On the one hand, he expresses his thoughts about the poetic functions of the word, and on the other hand, he reveals his didactic views on the manners of the word. Thoughts related to the word

¹ Look: И.Хаккул. Навоий шеърятда фано талкинлари / Мерос ва моҳият. – Тошкент: Маънавият, 2008. – Б.95.

² Навоий Алишер. Мукамал асарлар тўплами. 20 томлик. 14-том. Маҳбуб ул-қулуб. – Тошкент: Фан, 1998. – Б.47.

described in the introduction of the work acquire a literary-aesthetic character. On the basis of the hikmahs of Hazrat Ali, which constitutes the main part of the work, important issues related to language etiquette are covered in the rubai. In accordance with the content of the Holy Qur'an and hadith, the author explains to the reader important moral issues such as the essence, power, value, types, manners, and language disasters of the word in a simple and fluent manner.

At the same time, in "Nazm ul-javohir" Navoi recognizes that the word is divided into three levels in terms of form and meaning: a'lo (high), avsat (middle) and adno (lower). The great poet interprets the Holy Qur'an, the hadith and the hikmahs of all the prophets and saints as a'lo-level words; the words of the masters of puberty science as avsat-level words; and the words used by ordinary people in their daily life as adno-level words. Such conclusions are notable because they are not found in other works of the great thinker and complement his literary and theoretical views.

The third chapter is called **"Structural-functional analysis of "Nazm ul-javohir": relationship between artistic idea and form"** and includes three paragraphs. In order to penetrate into the essence of the work, semiotic keys (words or sentences that carry the core ideas that reveal the essence of the work) and binary opposition (requiring each other, at the same time) are important elements of structural analysis. was approached on the basis of "a pair of conflicting and equally strong concepts". The first paragraph of the chapter deals with *"Structural peculiarities in the use of artistic image tools"*. It is known that in the study of classical literature samples, the realization of the artistic features based on traditional canonical criteria and the functional specificities envisaged by it is of particular importance. Therefore, the artist's skill is manifested in the ability to express deep content in a beautiful form. One of the reasons for the beauty of Alisher Navoi's work is that it is not only a collection of spirituality, but also a miracle of art. In particular, in the following prose passage from the introduction to the work "Nazm ul-javohir", the art of tashbehi tafzil, a unique form of ruju' art based on analogy, is skilfully used, and Navoi's skill as a punctuation and artistic poet is demonstrated in it: *"maoni sarvu gullari bila ruhparvar maqosidi shamshod va sunbullari birla ruhgustar, yo'q, yo'qkim juzve, balki daftare, ne daftarkim, junge, qaysi jungkim, bahre! Juzv desam, qaysi juzvning har harfi mazhari kull bo'la olg'ay. Agar jung desam, qaysi jungda yuz daryo topilibdur va agar daryo desam, qaysi daryoning har durri quyosh gavharig'a ortuqchiliq qilibdur"* [128]. Here we are talking about Husain Boykaro's "Risola", which inspired the writing of "Nazm ul-javohir". Navoi specifically acknowledges that this sample of creation is unique. At first, the poet states that the work "cares for the soul with the cypress flowers of meaning and gives the soul to the candlesticks of the goal", gradually changes his mind and calls it juzv first, then daftar, then jung, and finally bahr. After that, he explains the reasons for changing his opinion with subtle artistic arguments. The dictionary meaning of "juzv" is "piece", "part", and in the quoted passage it is indicated that "Risola" is an example of Husain Boykaro's tab. Navoi, returning from the idea that he called "Risola" "juzv" and evaluating each of its letters as "mazhari kull" – "expression of the whole", showed the importance of the issues raised in the work in poetic

language. A collection of creations larger than a juzv is a notebook, and an even larger one is a jung. In the dictionary, the word “jung” is interpreted with two different meanings. The first is “a notebook where various poems are written; a collection of selected works”, and the second meaning is “a big ship”¹. It is noteworthy that both meanings of this word are meant in the prose passage. First, if it is understood in the first sense, it expresses the meaning “it is not a simple notebook, but a document with high thoughts”, and if it is understood in the second meaning, it expresses the meaning “it is not a simple notebook, but a big ship that has absorbed various meanings”. The first meaning of the word “Jung” is inextricably linked with the word “notebook” before it, and the second meaning with the word “bahr” (river) after it. Here, by using one word in two different meanings, the art of allusion was created, “the expression of two sharply different meanings by means of the same words, really shows the high skill of the poet”². During the prose passage from the introduction, the idea is gradually developed, and the author says that the work is not a ship, but a river. Because in nature the ship is in the river. But hundreds of rivers of meaning are hidden inside “Risola”, says the great writer. Then he changes his mind. After all, no river is more than “the jewel of the sun”. This expression leads to the conclusion that “it is impossible to describe in words the jewels of “Risola”, each of which shines brighter than the sun”. In this example, which is an incomparable example of tashbehi tafzil, the words used by Navoi as a means of rejecting an idea do not repeat each other: *yo ‘q-yo ‘q, balki, ne, qaysi*. The aspect that ensures the high artistry of a small prose piece is not the large number of reversals in it, but the fact that it is grounded. In it, Navoi uses the expressive possibilities of the word to a high degree, and while changing his opinion in accordance with the request of ruju, he also artistically explains the reasons for this. In this way, while using artistic arts such as istiora, tashbehi tafzil, iyhom, tanosub, saj in a prose piece, the art of ruju acts as the nucleus that organizes these arts.

At the end of “Nazm ul-javohir” Alisher Navoi proudly states that this work has no equal in the world:

*Bu turfaki farxundadurur foli aning,
Yo ‘q mohjabinlar ichra timsoli aning,
Ham “Fotiha”si nuqtasidur xoli aning,
Ham xotima lu ‘lu ‘lari xalxoli aning*³.

According to Navoi, “Nazm ul-javohir” is such a wonderful work that its fol - the future will certainly be blessed and happy. Behind this sentence, the dreams and hopes of the great poet are reflected, in which the author’s desire for the work to be useful for the next generation is hidden. In the scientific industry, this is called the tamanni method of insha art.

In the second stanza, the creator emphasizes that his words are incomparable, and in the following stanzas he gives his own explanation. In our classic literature,

¹ Навоий асарлари луғати. Алишер Навоий асарларининг ўн беш томлигига илова. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.235-236.

² Ҳоҷиаҳмедов А. Мумтоз бадийат малоҳати. – Тошкент: Шарқ, 1998. – Б.78.

³ Since the final part of the work was omitted in the 20-volume edition, the rubai was taken from the following source: Рашидова М. “Назму-л-жавоҳир” асарининг матний тадқиқоти. Монография. – Тошкент: MUMTOZ SO‘Z, 2011. – Б.117.

mole on the face of a ma'shuqa are considered as an element that adds beauty to her beauty and are described separately. "Nazm ul-javohir" is so beautiful that its score is not an ordinary score, but the first point in the beginning of the work. Through this description, Navoi, on the one hand, managed to create an image of the work in the reader's imagination by exaggerating the beauty of not only every word, but also every point, and on the other hand, referring to the art of talmeh by using the word "Fatiha" (فاتحة), pointing to the Qur'an and expressing that the root of the work goes back to the divine source. According to the Arabic script, the word "Fatiha" is written with the letter "fe" (ف) and the point of this letter is mentioned in the rubai, which in turn creates the art of kitobat. In addition, Navoi was able to convey two different meanings through the allusion of the word "Fatiha" in the rubaiyat. The plural form of the word "lu'lu'" (لولو) is "laoliy" (لالى), which is used in metaphor of "Khatima lu'lu'lari" in the fourth verse. It refers to Hazrat Ali's work "Nasr ul-laoli". Through this, the great creator expresses his respect to the sacred source and its author, which is the basis for the creation of "Nazm ul-javohir". In Arabic, the word "khalkhol" means "a gold or silver ring decorated with precious stones worn on the leg"¹. By saying, "The work is so beautiful that its feet are decorated with rubies", the poet poetically expresses that the words of Hazrat Ali's "Nasr ul-laoli" are reflected in the conclusion of the rubai. "Fatiha" - the point "fe" at the beginning corresponds to the mole on the face, and the end words correspond to the "khalkhol" on the foot. The author refers to the reader to understand that "fatiha" in the meaning of the beginning is connected with the mole on the face, and "khatima" in the meaning of the word is connected with the "khalkhol" on the foot. A smart reader who understands this will be sure that Navoi has described with amazing skill that the beauty of words like "Nazm ul-javohir" is decorated with jewels of meaning from head to toe.

In the second paragraph, entitled "*Relationship between the rithm of the rubaiyat and the poetic intention*", the reference to the work's metric characteristics and rhythmic variation caused the author's poetic intention to emerge, how the change in the form was expressed in the content, and the internal connection and harmony between the form (metric characteristics) and the content of the work was revealed.

Rhythmic variation is a phenomenon in which a weight acquires new variants based on its internal capabilities. D. Yusupova, a scientist who conducted special research in this field, gave detailed information about the artistic functions of rhythmic variation². According to her, rhythmic variation is not only a phenomenon of form, but to a certain extent it is also reflected in content. This phenomenon is observed in Ruba'i when the columns of akhrab (maf'uvlu) and akhram (maf'uvlun) alternate. The exchange of rhythmic options within a network is more of a form-specific phenomenon, and it has almost no importance in content. However, the use of inter-branch rhythmic variation affects both form and content. This is because a

¹ Навоий асарлари луғати. Алишер Навоий асарларининг ўн беш томлигига илова. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.647.

² Look: Юсупова Д.Р. Алишер Навоий "Хамса"сида мазмун ва ритмининг бадий уйғунлиги. – Фил. фан. номз. дисс... – Тошкент, 2008.

verse with an akhram has an emphasis of thought in the rubai. Just as the stressed syllable in a word is pronounced with a stronger tone compared to others, and it is read longer, the stressed line in a poem has a tone that is different from other lines. As a result of the research of the akhram verses in the work “Nazm ul-javohir”, it was found that the expression of the emphasis of thought in them can be divided into the following types:

1. Thesis: review. This form is typical of the use of the akhram network in the 1st verse of the rubai, where the reader’s attention is drawn to the main issue reflected in the poem, and the main idea is emphasized. In the following verses, a review of this issue is presented.

Irfon ah / liga el / niyozi yax / shi,
 – – – / – V – / V – – – / –
Ta’zim +i / la lutfi dil / navozi yax / shi,
 – – V / V – V – / V – – – / –
Gar ma’ri / fa t +o’lsa cho / rasozi yax / shi,
 – – V / V – V – / V – – – / –
Toat ko’ / pidin ma’ri / fa t +ozi yax / shi. [157]
 – – V / V – – V / V – – – / –

This rubai written on the basis of Hazrat Ali's hikmah “Shammatun min al-ma’rifati khoirun min kasir il-a’mali” (“A little enlightenment is better than a lot of obedience”) is also three-metricsed. Its first verse is in metrics hazaji musammani akhrami ashtari solimi abtar, second and third verses are in metrics hazaji musammani akhrabi maqbuzi solimi abtar, and the last verse is in metrics hazaji musammani akhrabi makfufi solimi abtar.

The first lines of rubai deal with the issue of enlightenment (irfon). So, the reader cannot get the hikmah without knowing the essence of this matter. Reading hikmah without properly understanding the meaning of this word causes the reader to come to a narrow understanding that “A little knowledge is better than a lot of obedience”.

This term is related to Sufism and it based on the Arabic word “arafa” (to know), which means knowledge. But this knowledge is not ordinary science. The reason is that simple knowledge relies on the mind and gnosis on the heart. That is why a person who has knowledge is called an alim, and a person who has enlightenment is called an arif. The alim looks at the outside of the matter, and the arif looks at the inside. Intellectual science relies on logic and accepts only logical issues. But in this mysterious and abstruse world, not all issues are based on logic. Some issues are mind-boggling. In such moments, the science of the heart enlightenment comes to the rescue. That is why Alisher Navoi calls the people of irfan “chorasoz” – “remedial”. In order to become a person of irfan, a person needs to fully master the external sciences. Therefore, every arif is also a mature scientist at the same time. But being a scientist is not enough to be an arif. That is, science is a stage in the attainment of enlightenment. Even if he is at the first level of the status of enlightenment, he is above the highest level of science. Therefore, even a little enlightenment is actually a mature science, and it is not available to everyone. Allah

bestows this happiness only on those whom He loves. The people also treats the servants whom God loves with special respect and reverence.

The reader who ponders over the content of the above three lines of the rubai will now correctly accept the meaning of the hikmah spoken in the fourth line: “A little enlightenment is better than a lot of obedience”. As the hadith says: “An hour of meditation is better than a year of prayer”. In fact, to have a little thought, to have knowledge, to be able to understand with the mind and feel with the heart is considered better than praying with an empty heart without understanding its essence. Therefore, the use of the akhram network in the first line of the rubai ensures that the reader’s attention is focused on the central concept in the text - the issue of irfan.

2. Binary opposition. This is due to the use of the network of akhram in the 2nd stanza of the rubai, in which the second issue - antithesis - is put, which is opposite to the thesis reflected in the 1st stanza of the poem. The most important aspect of binar opposition is that the two opposing concepts do not negate each other, but complement each other. This method, which is based on the uniqueness of human thinking, the perception of each issue with its contradictions, allows for a wide and comprehensive study of a specific issue.

Ey hajr (i), / meni sen +ay / la jondin g‘o / yib,
 – – V / V – V – / V – – – / –

Lekin qil / ma ul o / s(i)tondin g‘o / yib,
 – – – / V – – / V – – – / –

Har kimsa / ki bo‘ldi bir / makondin g‘o / yib,
 – – V / V – V – / V – – – / –

Ham bo‘ldi / aning bahra / si ondin g‘o / yib. [166]
 – – V / V – – V / V – – – / –

This rubai, written on the basis of Hazrat Ali’s hikmah “G‘oba harruhu man g‘oba nafsahu” (“Whoever hides himself, his signs are not visible”), is also three weighted. Its odd verses are written in hazaji musammani akhrabi maqbuzi solimi abtar, the second verse is written in hazaji musammani akhrami ashtari solimi abtar, and the last verse is written in hazaji musammani akhrabi makfufi solimi abtar metrics.

Rubai suddenly began to appeal to hajr and said: “Take my life!” The heroic cry makes the reader’s heart flutter. In the second stanza, the emphasis is strengthened and the content becomes more important: “But don’t separate me from that threshold” The third and fourth verses are the interpretation of Hazrat Ali’s hikmah characteristic of Navoi: “Whoever loses a place, the benefits of that place will also disappear from that person”. So, the main issue is not to lose “that threshold” - the address of iman (faith). The metrics of akhram played an important role in expressing this deep meaning.

3. Opinion - conclusion. This type of akhram network is typical of the use in the 3rd and 4th verses of the rubai, and it can be further divided into two internal types: a) opinion - synthesis conclusion; b) opinion - intertextual conclusion.

The opinion-synthesis conclusion refers to the reference to the network of akhram in the 3rd verse of the rubai, in which the opinions expressed in the 1st and

2nd verses of the rubai are combined and a general verdict is issued. This judgment-summary serves as a basis for the hikmah-summary reflected in verse 4th of the rubai.

Ulkim qo' / lida durri / laoliy bo'l / g'ay,
 – – V / V – – V / V – – – / –
G'amning a / nga qayda eh / timoli bo'l / g'ay,
 – – V / V – V – / V – – – / –
Muflis bo'l / moq tarab / zavoli bo'l / g'ay,
 – – – / – V – / V – – – / –
G'amgindu / rur +ulki, il / gi xoli bo'l / g'ay. [161]
 – – V / V – V – / V – – – / –

This three-metricsed rubai appears under the number 141 in the work “Nazm ul-javohir” and it is written based on the hikmah of Hazrat Ali “Doqa sadruhu man doqa yaduhu” (“He who has a short hand will have a narrow inside”). As it is seen, the content of this hikmah is expressed in the 4th verse of the rubai and this verse has the same metrics as the 2nd verse of the rubai, that is, the metrics of hazaji musammani akhrabi maqbuzi solimi abtar. The 1st line of the rubai is written in hazaji musammani akhrabi makfufi solimi abtar metrics, and the 3rd verse is written in hazaji musammani akhrami ashtari solimi abtar metrics. Addressing the network of akhram in the third verse of the poem serves to focus the reader’s attention on the most important point. The reason is that this point serves as an opening for the content of the work, and therefore, not understanding it will cause a lack of understanding of the content of the work and the hikmah behind it. In fact, it is correct to understand Hazrat Ali’s hikmah “He who has a short hand will have a narrow inside” as “only a person who has no money in his hand and an empty pocket will be sad¹”. However, if we limit ourselves to understanding this hikmah only in such an external sense, its main - inner meaning will not be understood. Alisher Navoi, well aware of this, uses the key word – “muflis” (bankrupt) - which reveals the true meaning hidden in the layer of hikmah.

Since “Nazm ul-javahir” is a religious-sufistic work in terms of its subject, its content cannot be imagined without the Holy Qur’an and hadith. For example, we find the meaning of the above word “muflis” (bankrupt) in the hadith:

Our Prophet (s.a.w.) said: “Do you know who is bankrupt?” The Companions said: “Whoever among us does not have anything, not even a single dirham, is bankrupt”. Then Rasulullah (s.a.w.) said: Among my ummah, the truly bankrupt are those who will come to the Day of Judgment with prayer, fasting, and zakat, and at the same time, in this worldly life, they cursed, blamed another, ate another’s property, and killed another, hit another unfairly. Therefore, the good deeds of such a person will be brought to their rightful owners on the Day of Judgment. “If their good deeds run out before their rights are given to each one of them, their sins will be taken away, and then they will be thrown into hell” (Narrated by Imam Bukhariy)².

¹ Look: Қаюмов А. Дилкушо такрорлар ва рухафзо ашъорлар. – Тошкент: Шарқ, 2014. – Б.165.

² Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Ҳадис ва ҳаёт. / Яхшилик ва ахлоқ китоби. 34-жуз. – Тошкент: HILOL-NASHR, 2021. – Б.144.

From this it can be understood that according to rubai, a person who loses all his good deeds due to the oppression and violence he committed in this world and has nothing left in the hands of Allah's mercy on the Day of Resurrection is a truly sad person. Behind this conclusion is hidden the urge to encourage people not to harm anyone.

Only if the reader knows the meaning of the word “muflis” will he be ready to understand the original content when reading the summary of the work. That's why the great creator gives special emphasis to this word in the poem and encourages him to read it with a heavy tone compared to other verses. It achieves this creative intent by applying the akhram network metrics before the conclusion.

The idea - intertextual conclusion is in the 4th verse of the rubai, the network of akhram is used, which means that one general conclusion is drawn as a result of the concentration of the thinking of Hazrat Ali and Alisher Navoi at one point.

Hirs +ofa / tini nafs (i) / havosi bil / gil,
 – – V / V – – V / V – – – / –
Qo ‘ymoq +a / ni aql (i) mud / daosi bil / gil,
 – – V / V – V – / V – – – / –
Nafsingg‘a / alam hirs (i) / balosi bil / gil,
 – – V / V – – V / V – – – / –
Kechmak mun / din aning / davosi bil / gil. [148]
 – – – / – V – / V – – – / –

This rubai work is written on the basis of the hikmah “Davo‘ un-nafsi daf’ ul-hirsi” (“Getting rid of lust is the cure of the soul”) that comes under the number 69. The 1st and 3rd verses of the rubai are in the metrics of hazaji musammani akhrabi makfufi solimi abtar, the 2nd verse in hazaji musammani akhrabi maqbuzi solimi abtar, and the 4th verse in hazaji musammani akhrami ashtari solimi abtar. At the first lines, Alisher Navoi calls anger a disaster and explains that this disaster is caused by lust, therefore, it is unwise to delay it, because the anger that comes from a person's desire will ultimately bring him suffering.

In the last verse, Navoi's reasoning is combined with Hazrat Ali's hikmah. In the fourth stanza, the change of the akhrab network to the akhram network gives the verse a restrained tone in accordance with the content of hikmah, ensuring that this conclusion of universal importance is read with special emphasis.

The last paragraph is dedicated to the study of the role of rhyme in the provision of artistry, and accordingly it is called “*The influence of the level of rhyme on the poetics of the work*”. Peculiarities in rhyme features of “Nazm ul-javohir” work are shown in the following table:

№	A word used as a rhyme	Poetic purpose
1	Predicate of hikmah	Emphasis on the main idea in hikmah
2	Subject of hikmah	Emphasizing the main idea of rubai
3	Inner rhyme in hikmah	Enhancing intertextual communication
4	Turkish rhyming words	To reveal the possibilities of the Turkish language

Since the work “Nazm ul-javohir” contains religious and philosophical ideas and is on a moral and didactic topic, most of the radifs used in it are in the spirit of

invitation and appeal. For example, 26 out of 30 rubai's from the introduction part of the work, 221 out of 268 rubai's in the "Main part", both of the rubai's in the final part - a total of 249 rubai's are radif, of which the radif of 35 is expressed by imperative verbs. 33 of them are divided, 2 are undivided. Characteristically, most of these verbs are verbs that encourage knowing and understanding:

*Kimni tilasang bilay, maqolin angla,
Aslin desang anglayin, fiolin angla,
Kirdorig'a boqib, asl holin angla,
Aslig'a dalil aning xisolin angla. [148]*

This rubai was written according to the hikmah of Hazrat Ali "Dalilu asl il-mar'i fa'luhu" ("The document of a person's origin is his fa'l"), in which the problem of understanding the origin of a person, which is relevant for all times, is seen. The peculiarity of this rubai rhyme is the observation of the phenomenon of *graduonimia* (spiritual leveling). In general, Navoi perfectly mastered the grammar of the Turkish language and skillfully used the possibilities of this language in his works. In particular, it is known that in his work "Muhokamat ul-lugatayn" he gave the graduonymy of the verb "to cry" in order to show the superiority of the Turkish language over the Persian language (yig'lamsinmoq – ingramoq – singramoq – siqtamoq – inchkirmak – o'kurmoq – hoy-hoy yig'lamoq)¹.

In the above rubai, the phenomenon of graduonymy is seen in the gradation of thought, and the use of rhyming words is great in revealing this. In the first verse of rubai, it is said: "If you want to know someone, understand his words (maqol)". In fact, a person's speech gives the first impression of what kind of person he is. But this is not enough to understand the essence of a person and draw conclusions about him. Therefore, the great poet says, "If you want to know someone's true nature, understand his actions". The word "fiol" is the plural of the Arabic word "fe'l". The verb is also used in the sense of behavior (character). But its original dictionary meaning is "movement", "deed". According to Navoi's interpretation, a person's external actions and deeds inform about his inner world - his originality. In the third stanza, this idea is further developed: "Kirdorig'a boqib, asl holin angla". That is, it is necessary to understand the true state of a person based on his actions. At first glance, there seems to be no difference in meaning between the third stanza and the second stanza. But if we look carefully, this verse is talking about the case. Hal is one of the most important concepts in the science of Sufism, and it expresses the level of a servant in the point of Allah. N.Komilov specifically touched on this issue and commented that "the situation is the grace of Allah, the created career"². Our scholars have said in this regard: "If you want to know your position in the presence of Allah, look at the position that Allah has placed you in". If you are engaged in zikr, know that Allah remembers you. If you are engaged in reading the Qur'an, you know that Allah wants to talk to you. If you are busy with obedience, then you know that Allah is making you close to him. If you are busy with the world, know that Allah is taking you away from Him. If you are busy with people, know that Allah is humiliating you. If you are engaged in prayer, then you know that Allah

¹Look: Алишер Навоий. Муҳокамат ул-луғатайн . МАТ. 20 жилдлик. – Тошкент: Фан, 2000. 16-жилд. – Б.14-15.

² Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр – Ўзбекистон, 2009. – Б.31.

wants to give you blessings. So, in order to know the real state of a person - his status in the point of Allah, it is enough to look at what kind of work God has made him busy with in this world. The fourth verse summarizes the idea: “*Aslig‘a dalil aning xisolin angla*”. “Khisol” is the plural form of “characteristics”, and the verse emphasizes that human morals and qualities are proof of his originality. After all, it is an obvious fact that a person’s actions affect his behavior. In rubais rhyme, the aspects showing the authenticity of a person are shown step by step: maqoli (speech of a person) - fioli (deeds) - asl holi (status point of Allah) - khisoli (characteristics). The repetition of the word “angla” as a radif at the end of each stanza encouraged the reader to think more deeply about the same issue and served to strengthen the expression.

The main idea expressed in some rubais in “Nazm ul-javahir” is given as a radif:

*Avji sharaf uzra oftob o‘ldi hayo,
Bo‘stoni saodatqa sahob o‘ldi hayo,
Mazmumi xasoilg‘a hijob o‘ldi hayo,
El aybig‘a go‘yoki niqob o‘ldi hayo. [145]*

Written according to the hikmah of Hazrat Ali “Hayo ul-mari satruhu”, that is, “A person’s modesty is his veil”, the concise content of the wisdom is poetically interpreted. In the first stanza of the poem, modesty is likened to the sun shining on the sky of honor (greatness) and the emphasis is on its illumination of human life, while in the second stanza it is compared to a cloud above the bosom of happiness, and attention is paid to the benefit it brings. In fact, the shade and coolness of Boston, the pleasant air, the flowering of flowers, and the enjoyment of people are due to the cloud. In general, the detailed image of the cloud expresses the meaning of benefiting people in Navoi’s work. This can also be known from the 13th article of the author’s epic “Hayrat ul-abror” called “About people who bring benefits like a cloud”. In the next verses, it is said that modesty is a veil for bad (mazmum) qualities (khasail) and a mask for guilt.

If we pay attention to rubais composition, it can be divided into two parts. In the first verse, the poet uses words such as “avj” (sky), “sun”, and “cloud”, which are landscape elements. At the same time, these words are combined into a common meaningful nest based on the sign of “height”. This is not accidental. By using such words in allusion to life, the author shows that it is a great virtue and emphasizes that it will elevate its owner. In the second stanza, the poet used the words “mazmum” (bad), “guilt” and correspondingly the words “hijab” and “niqab”. This emphasizes the second function of modesty - its covering of faults and defects. The rhyming of the words “sun” and “sahob” for the first stanza, and the words “hijab” and “niqob” for the second stanza served to fully realize this creative intention of the poet. So the repetition of “hayo” as a radif shows the importance of the topic raised in the work.

The poet uses the word “envy” as a radif in the following rubai, which is based on the hikmah “Kafo lil-hasudi min hasudihi sadaqa”, that is, “Envy is enough for the envious”:

*Har kimki hasud erur, sazodur hasadi,
Haqdin bo'lg'on yomon qazodur hasadi,
O'z jonig'a yetguncha balodur hasadi,
Bilkim, anga dardi bedavodur hasadi. [170]*

Usually, the meaning of the hikmah of Hazrat Ali was reflected in the fourth line of the poem in the rubaiyat of "Nazm ul-javahir". But in this rubai, the issue is approached differently: it is intended to infuse the content of hikmah into the entire work. It can be said that the occurrence of the word "jealousy" in every four verses was the main factor in achieving this goal. In "Nazm ul-javahir" such rubai are relatively rare. In the first line of the poem, it is said: "Whoever is jealous, this is his merit". The fact is that Allah, depending on a person's character and morals, makes him either a boon to some blessing or a vice. This is the state of merit. So, for a jealous person, jealousy in his morals is his punishment - a lifelong punishment. In the second stanza, the idea is raised a step higher: "*Haqdin bo'lg'on yomon qazodur hasadi*". If we take a deeper look at the text, we can see that the word "qazo" serves as a semiotic key. Since the rubai is in a religious content, it talks about the famous concept - qazo. Knowing the true nature of the qazo leads to a correct understanding of the content of the rubai. The concept of "retribution" is mentioned side by side with the concept of "as much as" in many cases, and they require each other. "Our ulamas define *qazo* as the fact that Allah, foreknows everything, as for *qadar*, the revelation of the qazo¹" Returning to rubai, it is said that envy is a fate for a bad person as far as the punishment from Allah. The difference between "qazo" and "sazo" is that it is sealed by God.

And in the third stanza, the idea rises to another level: "*O'z jonig'a yetguncha balodur hasadi*". It means, jealousy kills jealous. And in the last verse, the thought level rises to perfection: "*Bilkim, anga dardi bedavodur hasadi*". All the above verses talk about the dangers of jealousy for a person, and the last verse emphasizes that the worst aspect is that the pain of jealousy is incurable. As you can see, the idea is growing from verse to verse, and the rhyme in it is also creating a unique graduonymy: *sazo - qazo - balo - dardi bedavo*.

Notice that all the rhyming words in the rubai about modesty were words of a positive nature. In this rubai dedicated to the issue of jealousy, the rhyme expresses a completely negative meaning. This shows that the rhymes used by Navoi are fully compatible with the theme.

The grammatical construction of rubai's text is also noteworthy: the first line of the poem begins with "Whoever is jealous..." ("Har kimki hasud erur...") and all lines are connected to this sentence through the subordinate-dominant relationship. That is, the entire content of the work is united around the image of the main character, the envious. This serves to create a complex image in the recipient's mind.

The work "Nazm ul-javohir" rich in rhyming arts such as sa'j, tarse', izdivoj, e'not, muassasa, zulqafiyatayn, rhyme with tajnis, at the same time, it is also rich in unique artistic tools such as rhyme with tanosub, rhyme with tazod, rhyme with

¹ <https://qadriyat.uz/suhbatlar/374-qazoyi-qadarga-ishonish-va-Allohga-tavakkul/> The conversation with Zayniddin Eshonqulov, imom-xatib of jame mosque of Imam Bukhari in Tashkent.

ishtiqoq, rhyme with takrir. This shows Alisher Navoi's poetic skills in enhancing the artistry of the work.

CONCLUSION

1. Navoi enriched the treasure of our classic literature with new content and spirit, unique style and genres, deeply absorbing the rich literary heritage of the master writers who lived and created until his death. In particular, his work "Nazm ul-javohir" is a unique artistic reflection of the innovation of the thinking poet. First of all, this work is valuable because it is the first and only work created in Turkish literature based on the tradition of narrating the hikmah of Hazrat Ali, famous in the East. In it, the great khalipha's opinions are presented in perfect harmony with the genius poet's classic comments, profound observations, life evidence and artistic images. By reading this work, which is perfect in both form and content, the reader will discover with infinite pleasure the truths that are important for his spiritual world. According to these characteristics, it is appropriate to evaluate "Nazm ul-javohir" as an original work.

2. The work "Nazm ul-javohir" has been published three times so far, and despite the fact that a scientific and critical text has been compiled, the editions of the work are not free of various levels of defects. As a result of our research, it was found that these defects are mainly related to the translation of Arabic expressions in published sources - verses of the Holy Qur'an, hadiths and hikmah. These confusions in the text of the work also have an impact on its ideological and artistic analysis. Therefore, developing and publishing the perfect form of the text of the work in the current script in the form of an appendix to the scientific and critical text of "Nazm ul-javohir" is one of the priority tasks in the field of Navoi studies.

3. The work "Nazm ul-javohir" reflects the deep thinking and spiritual world of Alisher Navoi, and the reading of the work allows one to deeply perceive and feel the author's worldview, ideological-aesthetic views, life ideal and creative position. In this work, the important concepts that should become a value for every person are explained in parallel with their opposites, which encourages to look deeper into the essence of these issues, to think and think. The interests of Alisher Navoi's experience of artistic interpretation of the hikmah acquired during the creation of the work "Nazm ul-javohir" were also expressed in the ideological and artistic features of the work "Mahbub ul-qulub" created at the end of the writer's life.

4. Most of the rubais from "Nazm ul-javohir" are written in the style of "sahli mumtane'", and in them the issues that are difficult to understand are explained in a simple and fluent way so that even an ordinary reader can read and understand them. However, it also contains such rubai that the reader cannot understand the layer of meaning in it at a glance. The reason is that they reflect the special style, image methods, metaphors and world of symbols characteristic of Navoi's poetics. The analysis of such rubais places on the researcher the responsibility of acquiring not only external knowledge, but also inner knowledge, such as discovery.

5. In this work, Alisher Navoi's not only spiritual-ethical, educational, but also literary-aesthetic views are reflected. In particular, it presents such interpretations and conclusions regarding the subject and position of the artistic word

that these views are not found in other works of the great thinker and complement his literary and aesthetic views. In particular, Navoi recognizes that the word is divided into three levels in terms of form and meaning: a'lo (high), avsat (middle) and adno (lower) levels.

6. In the introduction to the work, Alisher Navoi widely used artistic arts not only in verse, but also in prose in order to realize his poetic intention. In particular, he used artistic arts characteristic of poetry such as ruju', ihyom, kinoya, baroati istehlol, tansiq us-sifot, kitabat, tarikh with high artistry in prose and thereby expanded the poetic possibilities of artistic prose.

7. In the work "Nazm ul-javohir" artistic arts are used in accordance with the composition of the work. In particular, since the rubais from the introduction of the work are often descriptive in nature, if we see that poetic arts based on similes are widely used in them, we can witness that all the rubais in the main part use the amr and nahi type of insha art in accordance with the content of Hazrat Ali's hikmah. At the end of the work, the spirit of munojot is expressed through the art of tamanni, which shows that this method is one of the peculiarities of Navoi's poetics, which meets Navoi's other works, including "Khamsa" epics.

8. Rubais of the work "Nazm ul-javohir" are written in 4 hazaj bahri, 14 measures including the variants of the mentioned metric characteristics. The rubais written in the akhrab network form the basis of "Nazm ul-javohir", and 232 rubais in the work belong to this network. Also, in 68 rubais, the network of akhram is used. In the work, mainly the use of the metric characteristics of the akhrab network ensured that the teachings based on the rubaiyats in it are expressed in a way that is pleasing to the ears, gentle to the heart, and easy to remember. Special emphasis was given to the opinion expressed by referring to the akhram network. The exchange of rhythmic variants within a network is more of a form-specific phenomenon and is of little significance in content. In this case, the use of two different rhythms in one verse serves to ensure its happiness. However, the use of inter-sector rhythmic variation is as much about form as it is about content. The reason is that the tones produced by the metric characteristics specific to the akhrab and akhram branches are significantly different from each other. The change in tone, based on the poets creative intention, serves to direct the readers attention to the main issue, emphasize the expressed idea, and emphasize the most basic concept that represents the meaning of the rubai. The expression of the emphasis of thought in the akhram verses in the work "Nazm ul-javohir" can be divided into the following types: 1) thesis: commentary; 2) binary opposition; 3) thought - conclusion (thought - synthesis conclusion and thought - intertextual conclusion).

9. As a result of researching the rhyming features of the work "Nazm ul-javohir", it was found that it has the following specific aspects:

a) in the rubai of the work "Nazm ul-javohir" in many cases, the part of hikmat served as the rhyme of the rubai. The intended purpose of this is to emphasize the main idea of the hikmah hidden in the rubai layer and encourage the reader to take a certain action;

b) in some cases, the word that has performed the function of a wise word is chosen as a rhyme for the rubai, and this serves to draw the reader's attention to the main idea reflected in the rubai;

c) due to the fact that internal rhyme is often observed in the hikmahs selected for the work, this characteristic of the hikmah was also used in the rhymes of the rubai based on them in many cases. This served to strengthen the intertextual connection between rubai and hikmah;

d) in the rhymes of "Nazm ul-javohir" Turkish rhyming words skillfully incorporated into the system of Persian rhyming words by the great creator are also widely used;

e) in the work rhyming arts are skillfully used such as sa'j, tarse', izdivoj, e'not, muassasa, zulqafiyatayn, rhyme with tajnis, at the same time, it is also rich in unique artistic tools such as rhyme with tanosub, rhyme with tazod, rhyme with ishtiyoq, rhyme with takrir.

In the work "Nazm ul-javohir" Alisher Navoi presented the eternal ideas that call for pure morality, high spirituality and goodness, which constitute the essence of the Islamic religion, in the form of musarra' rubai. This work, created in a combination of deep educational content and beautiful poetic form, serves to raise the spirituality of our people and develop their literary and aesthetic thinking, which shows how valuable a source it is in the treasury of our literature.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.Фил.05.02 ПО
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ ФЕРГАНСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

**КОКАНДСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
ИНСТИТУТ**

ХУЖАЕВА ШОИРАХОН БАХТИЁР КИЗИ

**ПОЭТИКА ПРОИЗВЕДЕНИЯ АЛИШЕРА НАВОИ “НАЗМ УЛ-
ДЖАВАХИР”**

10.00.02 – Узбекская литература

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

Фергана – 2023

Тема диссертации доктора философских филологических наук (PhD) зарегистрирована в Высшей аттестационной комиссии под номером Б2018.3.(PhD)/Фжа507

Диссертация выполнена в Кокандском государственном педагогическом институте. Автореферат диссертации на трех языках (узбекский, английский, русский (реюме)) размещен на сайте www.bdu.uz Ферганского государственного университета и www.ziyouvet.uz информационно-образовательного портала "ZiyouNet"

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Защита диссертации состоится на заседании Научного совета № DSc.03/30.12.2020.Fil.05.02 по филологическим наукам при Ферганском государственном университете «24» 10 2023 г. в 14:00 Адрес: 100151, г. Фергана, ул. Б.Мартинона, 105. Тел.: (99873) 244-66-02; факс.: (873) 244-44-02; факс.: (+993873) 244-44-01; e-mail: fardu_info@utmail.uz.

С диссертацией можно ознакомиться в информационно-ресурсном центре Ферганского государственного университета (зарегистрировано под № 305). Адрес: 1500151, г. Фергана, ул. Мураббийлар, 19. Тел.: (99873) 244-71-28; e-mail: fardu_info@utmail.uz.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является изучение художественной интерпретации идей исламского просвещения, присущих произведению Алишера Навои «Назм ул-джавахир», выявление связи между художественной идеей и формой посредством структурно-функционального анализа, научное обоснование поэтического своеобразия творчества великого поэта на примере данного произведения. В целях обеспечения полноты результатов исследования, «Назм ул-джавахир» был также изучен с точки зрения текстологии и источниковедения.

Объектом исследования является издание «Назм ул-джавахир», входящее в состав 20-томного «Полное собрание сочинений» Алишера Навои в качестве основного источника, местами были использованы издания данного произведения из 10-томного и 15-томного собрания сочинений, а так же научно-критический текст, подготовленный Мамурой Рашидовой.

Предметом исследования является изучение поэтики произведения «Назм ул-джавахир», занимающего особое место в творческом наследии Алишера Навои и узбекской классической литературе.

Научная новизна исследования заключается в следующем:

В результате исследования доказано, что «Назм ул-джавахир» не является переводом произведения Хазрата Али «Наср ул-лаали», он был создан Навои как уникальная художественная интерпретация и комментарий;

посредством проведения сравнения научно-критического текста и текстов изданий «Назм ул-джавахир», входящих в 15-, 20-, 10-томные собрания произведений Навои, было установлено, что причины ошибок этих изданий в основном связаны с переводом арабских выражений - аятов Священного Корана, хадисов и афоризмов Хазрата Али, а также указаны способы решения этих проблем;

путём определения характерных черт, присущих идейно-художественному содержанию «Назм ул-джавахир» научно обосновано, что он является неповторимым образцом тюркской дидактической литературы. Доказано, что на основе создания «Махбуб ул-кулуб» Алишера Навои лежит его опыт, полученный при написании «Назм ул-джавахир». Выявлено также влияние литературно-эстетических взглядов Навои на развитие поэтической мысли в классической поэзии;

впервые в исследовании проведен структурно-функциональный анализ произведения «Назм ул-джавахир», выявлена связь между художественной идеей и формальными элементами произведения, как художественно-стилистические фигуры, метрика и рифмы.

Внедрение результатов исследования.

Полученные научные результаты исследования были применены в фундаментальном исследовательском проекте «Исследование истории каракалпакского фольклора и литературоведения», проведённом в 2017-2020 годах в Каракалпакском гуманитарном научно-исследовательском институте

Каракалпакской академии наук Республики Узбекистан (справка № 186/1 Каракалпакский филиал Академии наук Республики Узбекистан Каракалпакского гуманитарного научно-исследовательского института от 18 апреля 2023 года).

Результаты, полученные в диссертации были использованы в практическом проекте, проведённом в Кокандском государственном педагогическом институте в 2020-2022 годах в сотрудничестве с Бюро по делам образования и культуры США под руководством доктора филологических наук (PhD) А. Наджмеддинова “FY 2018 English Access Microscholarship Program” под номером S-ECAGD-18-CA-0067 (PO20002355) (справка № 143 Кокандского государственного педагогического института от 29 мая 2023 года).

Выводы об идейно-художественных особенностях произведения «Назм ул-джавахир» и его роли в воспитании подрастающего поколения были использованы при подготовке сценария программы и радиопередач Кокандского городского телевидения. (справка телеканала «Мулокот» № 004/1 от 10 февраля 2023 года). В результате было достигнуто просветительское и практическое обогащение телевизионных и радиопередач.

Опубликованность результатов исследования. Всего по теме диссертации опубликовано 18 научных работ, из них 4 статьи опубликованы в научных журналах, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных результатов докторских диссертаций, в том числе 2 в республиканских, 2 в зарубежных журналах.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка литературы, общий объем которых составляет 159 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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