

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

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**FARG‘ONA DAVLAT UNIVERSITETI**

**KARIMOVA YULDUZ BAXTIYOROVNA**

**ALISHER NAVOIYNING “LISON UT-TAYR” DOSTONIDA  
POETIK TAFAKKUR VA USLUB MASALASI**

**10.00.02 – O‘zbek adabiyoti**

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

**Farg‘ona – 2023**

**UDK: 821.512.133.09-1**

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi  
avtoreferati mundarijasi**

**Оглавление автореферата диссертации доктора философии (PhD) по  
филологическим наукам**

**Contents of dissertation abstract of the Doctor of Philosophy (PhD) on  
Philological sciences**

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2022.2.PhD/Fil2443 raqam bilan ro'yxatga olingan.

Dissertatsiya Farg'ona davlat universitetida bajarilgan.

Dissertatsiya avtoreferenti uch tilda (o'zbek, ingliz, rus (rezyume)) Farg'ona davlat universiteti veb-sahifasining [www.fdu.uz](http://www.fdu.uz) hamda "Ziyonet" axborot-ta'lim portalining [www.ziyonet.uz](http://www.ziyonet.uz) marzillariга joylashtirilgan.

**Ilmiy rahbar:**

**Solijonov Yo'ldoshxo'ja,**  
filologiya fanlari doktori, professor

**Rasmiy opponentlar:**

**Tojiboyeva Muqaddas Abdurahimovna**  
filologiya fanlari doktori, professor

**Olimov Sultonmurod Hoshimovich**  
filologiya fanlari doktori, dotsent

**Yetakchi tashkilot:**

**Namangan davlat universiteti**

Dissertatsiya himoyasi Farg'ona davlat universiteti huzuridagi filologiya fanlari bo'yicha ilmiy darajalar beruvchi DSc.03/30.12.2019.Fil.05.02 raqamli Ilmiy kengashning 2023-yil 30 noyabr soat 9:00 dagi majlisida bo'lib o'tadi. (Manzil: 100151, Farg'ona shahri, Marg'iloniy ko'chasi, 19-uy. Tel.: (99873) 244-66-02; faks.: (873) 244-44-02; faks: (+993873) 244-44-01; e-mail: [fardu\\_info@umail.uz](mailto:fardu_info@umail.uz)).

Dissertatsiya bilan Farg'ona davlat universitetining Axborot-resurs markazida tanishish mumkin (314 raqami bilan ro'yxatga olingan). (Manzil: 1500151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Tel.: (99873) 244-71-28).

Dissertatsiya avtoreferenti 2023-yil "16" noyabr kuni tarqatildi.  
(2023-yil "16" 11 dagi 30 raqamli reyestr bayonnomasi).



**Sh.M.Iskandarova**

ilmiy darajalar beruvchi ilmiy  
shahsiy qo'shiq, filol.f.d., professor

**M.T.Zokirov**

ilmiy darajalar beruvchi ilmiy  
shahsiy qo'shiq, filol.f.d., professor

**Z.B.Qobilova**

ilmiy darajalar beruvchi ilmiy  
shahsiy qo'shidagi ilmiy seminar raisi,  
filol.f.d., professor

## KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida badiiy adabiyot namunalaridagi mavzu va g'oya, diniy-falsafiy, ma'naviy-axloqiy tushunchalarni ifodalashning uslub hamda shakllarini poetika va poetik tafakkur talqini asosida tahlil qilish, ijodkor ma'naviy kamolotini, novatorligini aniqlash, tarixiy-qiyosiy jihatdan o'rganish bo'yicha keng qamrovli tadqiqotlar amalga oshirilmoqda. Shu jarayonda muayyan mutafakkir shoirlar asarlarida ma'naviy-ma'rifiy faoliyatiga adabiy xulosa sifatida dunyoga kelgan estetik tajribalar, poetik qonuniyatlarni o'rganish bugungi kunning dolzarb vazifalaridan hisoblanadi. Bu esa badiiy asarda poetika muammolarini badiiy-falsafiy aspektlarda tadqiq etish, uning maydonga kelishi va taraqqiyot mezonlarini, muayyan shoir ijodidagi poetik tafakkur takomili hamda tipologik xususiyatlarini bugungi globallashgan ilmiy-nazariy tafakkur sathida aniqlashda muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida mumtoz ijodkorlar asarlaridagi yuksak insoniy g'oyalarning ramziy-timsoliy ifodasini jahon adabiyoti kontekstida qiyosiy-tipologik o'rganishga katta e'tibor qaratilmoqda. Muayyan shoir asarlarining jahon badiiy tafakkuri taraqqiyotidagi o'rnini, ularda islomiy-tasavvufiy g'oyalarning sharqona badiiyat mezonlari negizida berilishini aniqlash dolzarb vazifalardan biridir. Bu esa badiiy ijodda shoirning poetik tafakkurini o'rganish bilan badiiy asarning estetik ahamiyatini, kompozitsion va lingvopoetik, an'anaviy va novatorona uslubiy xususiyatlarini chuqurroq ochish imkonini beradi.

Mustaqillik yillaridan so'ng nomi dunyoga tanilgan buyuk ajdodlarimizning boy adabiy-ilmiy merosini keng ko'lamda tadqiq qilish imkoniyati yaratildi. Buning natijasida xalqimiz iftixori hisoblangan Alisher Navoiy ijodini diniy-falsafiy, tarixiy-ijtimoiy, ma'naviy-ma'rifiy, adabiy-estetik jihatdan batafsil o'rganishga keng yo'l ochildi. Xususan, shoirning "Lison ut-tayr" asariga yangi g'oya va tahlillar asosida yondashilib, o'ziga xos ma'no va badiiyat qatlamlari kashf etilmoqda. Asrlardan asrlarga o'tib kelayotgan navoiyshunoslik tarixi yangi o'zanlarda rivojlanmoqda. Prezidentimiz Shavkat Mirziyoev Oliy Majlisga qilgan Murojaatnomasida aytganidek: "Biz o'z oldimizga mamlakatimizda uchinchi Renessans poydevorini barpo etishdek ulug' maqsadni qo'ygan ekanmiz, buning uchun yangi Xorazmiylar, Beruniylar, Ibn Sinolar, Ulug'beklar, Navoiy va Boburlarni tarbiyalab beradigan muhit va sharoitlarni yaratishimiz kerak",<sup>1</sup> – ekanligini ta'kidlaydi. Bugungi kunda adabiyotshunosligimizda Alisher Navoiy asarlarining falsafiy, tasavvufiy manbalarini o'rganish, kontekstual tahlili, nashrlari, qiyosiy-tarixiy, tarixiy-biografik, qiyosiy-tipologik tadqiqi borasida erishilgan yutuqlarimizni yanada ko'paytirish vazifasi qo'yilmoqda. Qolaversa, G'arbda Alisher Navoiyni "Dunyoni ma'naviy tanazzuldan qutqara oladigan mutafakkir",<sup>2</sup>–

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<sup>1</sup> O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi. 29.12.2020. <https://www.president.uz>

<sup>2</sup> "Dunyoni ma'naviy tanazzuldan qutqara oladigan mutafakkir" yoxud Navoiy asarlarini yoshlarga innovatsion usullarda o'qitish zarur //Yangi O'zbekiston. 2021. 8-yanvar. <https://yuz.uz>

deya ta'riflashgani, shoir ijodiga yangi innovatsion yondashuvlar va maxsus o'qitish usullari joriy qilinishi lozimligini ko'rsatmoqda.

O'zbekiston Respublikasi Prezidentining 2021-yil 5-fevraldagi "Alisher Navoiy nomidagi xalqaro jamoat fondini tashkil etish to'g'risida"gi PQ-4977-son qarori, 2018-yil 5-iyundagi "Oliy ta'lim muassasalarida ta'lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta'minlash bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi PQ-3775-sonli qarori, 2020-yil 29-oktabrdagi "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi PF-6097-son Farmoni, 2021-yil 19-iyuldagi "Prezident, ijod va ixtisoslashtirilgan maktablar faoliyatini yanada takomillashtirish bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi PQ-5188-son qaror va farmonlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda, 2022-yil 20-dekabrda Oliy Majlisga va O'zbekiston xalqiga qilgan Murojaatida belgilab berilgan vazifalarni amalga oshirishga muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi.** Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq ravishda bajarilgan.

**Muammoning o'rganilganlik darajasi.** Dunyo adabiyotshunosligida mumtoz adabiyot muammolariga bag'ishlangan H.Ritter, L.Massignon, J.S.Trimingem, A.Shimmel, A.Zarrinkob, M.A.Jo'shon<sup>3</sup>, M.Nikitskiy, V.Bartold, Y.E.Bertels, A.Kononov, A.Borovkov, A.Semyonov, M.Sale, A.Yakubovskiy, A.Boldirev<sup>4</sup> kabi adabiyotshunoslarning salmoqli tadqiqotlari yaratildi. Biroq Alisher Navoiyning falsafiy-tasavvufiy qarashlariga xolisona baho berishga urinish Y.E.Bertels<sup>5</sup> tadqiqotlaridagina ko'zga tashlanadi.

Adabiyotshunosligimizda Alisher Navoiyning "Lison ut-tayr" dostoniga munosabat XX asrning 60-yillaridan boshlab shakllana boshladi. Xususan, Y.E.Bertels, V.Zohidov, I.Sultonov, N.Mallayev, A.Hayitmetov, A.Abdug'afurov, B.Valixo'jayev, S.G'aniyeva, Sh.Eshonxo'jayev, Sh.Sharipov, Z.Hamidov, A.Rustamov, Hodi Zarif ishlarida asarning badiiy va uslubiy jihatlariga e'tibor qaratilgan<sup>6</sup>.

<sup>3</sup> Қаранг: Хорижда тасаввуф таълимотининг ўрганилиши. Талқин ва таржималар муаллифи Қ.Исмоилов. – Тошкент: Mumtoz so'z, 2008. –Б. 98.

<sup>4</sup> Қаранг: Халлиева Г.И. XX аср рус шарқшунослигида ўзбек мумтоз адабиёти тадқиқи: Фил. фан. док. дисс. автореф. – Тошкент, 2016.

<sup>5</sup> Бертелс Е.Э. Избранные труды: Навоий и Джамии. – Москва: Наука, 1965; Суфизм и суфийская литература. –Москва: Наука, 1965.

<sup>6</sup> Бертелс Е.Э. Навои и Аттар. Суфизм и суфийская литература. – Москва: Наука, 1966. С-377-421; Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент: Ўз адабий нашр, 1961. – Б. 16-46; Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1968. – Б. 508-518; Маллаев Н. Навоий ва халқ ижодиёти. –Т.: Адабиёт ва санъат. 1974; Ҳайитметов А. Алишер Навоийнинг Шайх Санъон ҳақидаги қиссаси. /Алишер Навоий. Шайх Санъон. – Тошкент: Бадий адабиёт, 1962. –Б. 6; Ҳайитметов А. Шарқ адабиётининг ижодий методи масалалари. – Тошкент: Фан, 1970. – Б.192-198; Иззат Султон. Навоийнинг қалб дафтари. – Тошкент: Ғ.Ғуллом номидаги ижодий-матбаа уйи, 2010. – Б.55-63; Абдуғафуров А. Алишер Навоий ижодида сатира. – Тошкент: 1972. – Б. 189-198; Қаюмов А. Алишер Навоий. – Тошкент: Ёш гвардия, 1976. – Б. 118-135; Заҳириддин

Mustaqillik yillarida Alisher Navoiy ijodiga xolis ilmiy baho berish, ulug‘ shoir ijodini izchil tadqiq etish barobarida mazkur doston qayta tahlilga tortildi. N.Komilov, I.Haqqulov, M.Imomnazarov, Y.Is’hoqov, M.Oripov, V.Rahmonov, H.Eshonqulov, S.Olimov, H.Jo‘rayev, F.Isomiddinov, R.Jumayev, A.Erkinov, Z.Mamadaliyeva, D.Yusupova kabi adabiyotshunoslarning risola va maqolalarida asar yangicha nuqtayi nazardan tahlil qilindi<sup>7</sup>. Jumladan, S.Olimov doston kompozitsiyasini, obrazlar tizimi va ramzlar hamda dostonning yaratilish tarixini, R.Jumayev “Masnaviyi ma’naviy” dostoniga qiyosan hikoyatlar tahlilini, Z.Mamadaliyeva esa “Tayr qissasi” va “Lison ut-tayr”dagi majoziy obrazlarni keng va atroflicha o‘rgandilar.

“Lison ut-tayr” dostonida Navoiygagina xos bo‘lgan poetik tafakkur va uslub masalasi alohida o‘rganilmagan muammo hisoblanadi. Shundan kelib chiqib, biz bu masalaga quyidagi 2 omil asosida yondashishni niyat qildik. Birinchidan, doston shoir umrining so‘nggida shaxsiyati va badiiy tafakkuri kamolga yetgan davrda yozilgani; ikkinchidan, qushlar obrazini majoziy usulda tasvirlagan ijodkorlardan tafakkur va uslub jihatidan farqi hamda novatorligini aniqlashdir. Bu jihatlarini tadqiq etish bugungi adabiyotshunosligimiz uchun yangilikdir. Zero, “Lison ut-tayr” dostonida ijodkorning poetik tafakkuri va o‘ziga xos uslubini aniqlash, ulug‘

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Мухаммад Бобур. Бобурнома. – Тошкент: Шарқ, 2002. – Б. 132; Валихўжаев Б. Навоийнинг “Лисон ут-тайр” асарида шеърининг минатюралар қайта ишлашдаги маҳорати. Ўзбек тили ва адабиёти. – Тошкент: 1976. № 6. – Б. 35-41; Ғаниева С. Аlisher Navoiy. – Тошкент: Фан, 1968. – Б. 108-111; Ғаниева С. Лисон ут-тайр. / Ўзбек адабиёти тарихи. 5 томлик. Т. 2; XV асрнинг иккинчи ярми. – Тошкент: Фан, 1977. – Б. 323-336; Эшонхўжаев Ш. “Лисон ут-тайр” асарида “Ғоввос” ва “Ҳинд савдогари” ҳикоятлари. Ўзбек тили ва адабиёти масалалари. – Тошкент: 1976. - № 3. – Б. 41-53; Шарипов Ш. “Лисон ут-тайр” ва ўзбек дostonчилиги. Ўзбек тили ва адабиёти масалалари. – Тошкент: 1976. - № 1 – Б. 56-78; Шарипов Ш. “Лисон ут-тайр” ҳақиқати. –Тошкент: Маънивият, -Б. 15; Зоҳидов В. Ўзбек адабиёти тарихидан. – Тошкент: Ўзадабийнашр, 1961. –Б. 148;

Зоҳидов В. Улуғ шоир ижодининг қалби. – Т.: Ўзбекистон, 1970. – Б. 123; Ҳамидов З. Аlisher Navoiy “Лисон ут-тайр” асари тилининг лексик-семантик ва лингвопоетик хусусиятлари. Фил.фан.ном.дисс.... – Тошкент: 1982; Аlisher Navoiy асарларида тасдир санъати. Она тили ва адабиёт ўқитишнинг айрим масалалари. – Тошкент: 1989. – Б. 5-8.

<sup>7</sup> Комилов Н. Хилват ва анжуман. Тасаввуф. – Тошкент: Моварауннаҳр – Ўзбекистон, 2009. – Б. 101-102; Ҳаққулов И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – Б.139-150; Имомназаров М. Ҳақиқат ва мажоз. Иккинчи мақола. Шарқ юлдузи. – Тошкент: 1889. - № 4. – Б. 152; Имомназаров М. Ҳақиқат ва мажоз. Учинчи мақола. Шарқ юлдузи. – Тошкент: 1991. - № 4. – Б. 176-181; Оripов М. Етти водий таърифи. Гулистон. – Тошкент: 1991. - № 9. – Б. 18-20; Исҳоқов Ё. Нақшбандия таълимоти ва ўзбек адабиёти. – Тошкент: А. Қодирий номидаги халқ мероси нашриёти, 2002. – Б. 60-61; 89-120; Раҳмонов В. Аттор ва Навоий //Ўзбек адабиёти ва санъати. – Тошкент: 1990. – 09.02; Афтондил Эркинов “Гар Навоийдин Адо сўзини ўткарса...” ёки Адо Навоийдан устун бўлмоқчимиди?// Ўзбекистон адабиёти ва санъати. 2009. № 6; Султонмурод Олим. Нақшбанд ва Навоий. – Тошкент: Ўқитувчи. 1996. – Б. 140-197; Олимов С. “Лисон ут-тайр”нинг олтин ҳалқаси. Тафаккур. 2001, № 4. –Б. 34-47; Султонмурод Олим. Ишқ, ошиқ ва маъшук. — Тошкент: Фан, 1992. –Б. 80; Olimov S. “Lison ut-tayr” mohiyati. Maqola. www.Huquqburch. Uz 10.02.2021; Shu muallif. “Lison ut-tayr”ning qiyosiy poetikasi: sintez, naziraviylik va tarjimaviylik. Fil.fan.dokt.diss. –Samarqand: 2023.Жўраев Ҳ. Лирика, аънава ва ўзига хослик. –Т.: Фан, 2004; Жўраев Ҳ. Лирик қаҳрамон ва муаллиф шахсияти. –Т.: Фан, 2008; Эшонқулов Ҳ. “Лисон ут-тайр”ни янгича ўрганиш тажрибасидан. Аlisher Navoiy ва форс-тожик шеърятини (Халқаро конференция материаллари). – Хўжанд, 2001. – Б. 31-32; Исомиддинов Ф. Шайх Санъон ҳақидаги қиссаларнинг қиёсий таҳлили. Фил.фан.ном. дисс... –Т. 2001. –Б. 138; Жўрақулов У. “Лисон ут-тайр”да хронотоп шакллари. Шу муаллиф. Назарий поэтика масалалари. – Тошкент: Ғ.Ғулом номидаги Нашриёт-матбаа ижодий уйи, 2005. –Б. 105-120; Абдуқодиров А. Амир Аlisher Navoiy. – Тошкент: 2022. – Б. 170-173.

<sup>7</sup> Жумаев Р.Н. “Маснавийи маънавий” ва “Лисон ут-тайр”даги ҳикоятларнинг қиёсий таҳлили. Фил.фан.фал(PhD).дис.– Самарқанд, 2018; Мамадалиева З.У. Аlisher Navoiyнинг “Лисон ут-тайр” дostonидаги рамзий образлар тизими. Фил.фан.ном.дисс. –Тошкент: 2011.

mutafakkirning ijodiy g‘oyasini teranroq anglashda muhim ahamiyatga ega bo‘lib, yechimini kutayotgan dolzarb muammo, o‘rganilishi zarur bo‘lgan masalalardandir.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Poetika muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** Alisher Navoiy poetik tafakkurining shakllanish va takomillashuv jarayoni, “Lison ut-tayr” dostonining tasavvufiy mohiyati, shakliy-uslubiy va badiiy obrazlilik xususiyatlari, lingvopoetik vositalarini o‘rganish, muallif hamda personaj nutqi, monologik, dialogik nutqning shakl va mazmunga ta‘sirini aniqlash. Shuningdek, dostondagi g‘oya va xulosalarning Shayx Fariduddin Attor asaridan farqli jihatlarini izohlash hamda shu farqlar asosida Navoiygagina xos badiiy tafakkurni qiyosiy-tipologik tahlillar asosida isbotlashdan iborat.

**Tadqiqotning vazifalari** sifatida quyidagilar belgilangan:

ijodkor poetik tafakkurining shakllanishida ijtimoiy-adabiy muhitning ta‘sirini o‘rganish va shu asosda Alisher Navoiy “Lison ut-tayr” dostonining shakllanishiga, poetik tafakkurining boyib borishida yetakchi ahamiyatga ega bo‘lgan manbalarni aniqlash;

poetik tafakkur va uslubning ilmiy-nazariy asoslarini o‘rganish orqali falsafiy, ilmiy, intellektual va poetik tafakkur o‘rtasidagi chegarani belgilash;

“Lison ut-tayr” dostoni kompozitsiyasi, hikoyatlarning g‘oyaviy-tematik rang-barangligi, obrazlarning adabiy-estetik vazifasini tahlil qilishda “Mantiq ut-tayr” dostoni bilan qiyosiy-tipologik aspektda chog‘ishtirish, shu o‘rinda, Navoiyga xos badiiy did, poetik tasvirning irfoniy-ma‘rifiy, ramziy, timsoliy ma‘nolarda badiiy talqin etilishini dalillash;

“Lison ut-tayr” dostonida muallif nutqining mavqeyi, voqelikni bayon qilish shakllari, personaj nutqining badiiy asar strukturasi egallagan o‘rni va rolini o‘rganish, baytdagi ritmik bo‘laklarni tasniflash;

“Lison ut-tayr” dostonida monologik, dialogik nutqning o‘rni va ahamiyati, mazmunni tashkil etishda so‘z, vazn, uslub me‘yorini struktural tahlillar asosida tavsiflash hamda shoir poetik mahoratini ilmiy jihatdan isbotlashdan iboratdir.

**Tadqiqotning obyekti** Alisher Navoiyning “Lison ut-tayr” dostoni tadqiqot uchun asosiy manba sifatida tanlangan. Bunda dostonning S.G‘aniyeva, I.Haqqulov, S.Rafiddinov, Q.Ergashevlar tayyorlagan va O‘zbekiston Respublikasi Fanlar akademiyasi G‘afur G‘ulom nomidagi NMIU tomonidan 2012-yilda chop etilgan matni, Alisher Navoiy “Mukammal asarlar to‘plami” ning 12-jildi va Sh.Sharipov tomonidan 1984-yil va N.Rahmonov<sup>8</sup> tahriri asosida 1991-yilda nasriy bayoni bilan chop etilgan nashrlaridan ham manba sifatida foydalanilgan. Bundan tashqari, Fariduddin Attorning “Mantiq ut-tayr” dostonining O‘zbekiston xalq shoiri Jamol

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<sup>8</sup> Навоий Алишер. Лисонут-тайр. –Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти. 1984. –Б. 189;  
Навоий Алишер. Лисонут-тайр. Фафур Фулом номидаги Нашриёт - матбаа бирлашмаси. –Т.: 1991. – Б. 464;  
Navoiy Alisher. Lison ut-tayr. – Т.: G‘afur G‘ulom nomidagi NMIU. To‘qqizinchi jild. 2012. – B. 287;

Kamol tarjimasida hamda N.Komilov va M.Mahmudovlar<sup>9</sup> amalga oshirgan nasriy tarjimasidan ham foydalanildi.

**Tadqiqotning predmetini** “Lison ut-tayr” dostonida poetik tafakkur va uslub masalasi tadqiqi orqali poetika, uslub va nutq shakllarini belgilash tashkil etadi.

**Tadqiqotning usullari.** Tadqiqotda qiyosiy-tipologik, biografik, germeneytik va struktural tadqiq usullaridan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Alisher Navoiy poetik tafakkurining shakllanishida ijtimoiy muhitning hamda davr tendensiyalarining yetakchi o‘rin tutganligi, islomiy va tasavvufiy manbalar asosida shakllanganligi dalillangan;

“Lison ut-tayr” dostonidagi obrazlarning adabiy-estetik vazifasi hamda doston hikoyatlarida hayot mohiyati va poetik tafakkur tadriji shayx Fariduddin Attorning “Mantiq ut-tayr” dostoni bilan qiyosiy aspektda tekshirilib, ijodkorga xos poetik tafakkur va badiiy tasviriy vositalarining yangiligi obrazlar hamda detallar tahlili asosida ochib berilgan;

mumtoz adabiyotda, jumladan, “Lison ut-tayr” dostonidagi nutq shakllari va badiiy san’atlarni tadqiq etishda mumtoz ilmi bade’ga oid lafziy, ma’naviy va mushtarak san’atlar asosida yondashildi. Ritmik bo‘laklar tasnifi va Navoiyning savol-javob, so‘z takrori hamda qofiyani shakllantiruvchi badiiy san’atlardan foydalanishdagi poetik mahorati qiyosiy-tipologik aspektda o‘rganildi va o‘ziga xos uslubi aniqlangan;

dostondagi obrazlar tizimining umumiy tavsifi va tasnifi, ishoralar tizimi, falsafiy ma’no, davr g‘oyalari, badiiy nigoh, tabiat – jamiyat – inson o‘rtasidagi aloqalarni badiiy tadqiq etish, ishq talqini poetikasining tasavvufiy qirralari, obrazlarning irfoniy-ma’rifiy va ramziy-timsoliy ma’nolari isbotlangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Alisher Navoiyning “Lison ut-tayr” dostonida poetik tafakkur va uslub masalasi tahlili orqali mumtoz adabiyotshunoslikdagi izlanishlar jarayoni o‘rganilgan;

voqelik talqini, qahramon yaratishdagi ifoda usullari bir-biridan farqlanib turuvchi va bir-biriga yaqin bo‘lgan ijodkorlar shayx Attor va hazrat Navoiy asarlari orqali mualliflarning poetik tafakkuri hamda uslubiy yaqinlik va xilma-xilligi tadqiq etilgan;

hikoyatlar g‘oyasining falsafiy-tasavvufiy hamda ramziy-timsoliy ma’nolarini ochib berish orqali shoir poetik tafakkurining o‘ziga xosligi yangi mezonlarda baholangan;

badiiy nutq shakllarining “Lison ut-tayr” dostonida ifodalanishi, muallif nutqi, Hudhud nutqi va personajlar nutqining shakllanish jarayoni, ijodkor poetik tafakkurini yuzaga chiqaruvchi nutq tiplari tahlil qilindi.

**Tadqiqot natijalarining ishonchliligi** masalaning to‘g‘ri qo‘yilganligi, yondashuv va qo‘llanilgan usullarning tadqiqot maqsadiga muvofiqligi, mavzu yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e‘lon qilingan ilmiy ishlarda

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<sup>9</sup> Шайх Фаридууддин Аттор. Мантик ут-тайр. Форсийдан Ўзбекистон халқ шоири/Жамол Камол таржимаси. – Т.: Фан, 2006. – Б. 453;

o‘z ifodasini topganligi hamda aniq qo‘yilgan muammo qiyosiy-tipologik, struktural tahlil usullari yordamida yechilganligi, nazariy xulosa va farazlarning amaliyotga joriy etilganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.**

Tadqiqot natijalarining ilmiy ahamiyati muallifning “Lison ut-tayr” dostonidagi poetik tafakkuri, nutq va uslub, davr va qahramon psixologiyasi, uslubiy-kompozitsion va syujet qurilishi, obrazlarning diniy-tasavvufiy hamda badiiy-ramziy qirralarini farqlash, shoir ijodida umuminsoniy g‘oyalarning tasavvufiy talqini bilan o‘zaro uyg‘unlikda badiiy ifoda etilganligini anglashga ilmiy-nazariy jihatdan xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati o‘zbek mumtoz adabiyotida “Lison ut-tayr” dostonining nazariy asoslarini yaratishga xizmat qiladi. Shuningdek, dissertatsiya natijalari “Mumtoz poetika”, “Adabiyotshunoslik nazariyasi”, “Badiiy tahlil asoslari”, “Nazariy poetika”, “O‘zbek mumtoz adabiyoti tarixi”, “Navoiyshunoslik” fanlari bo‘yicha olib boriladigan tadqiqot va ilmiy izlanishlar takomiliga xizmat qilishi bilan ifodalanadi.

**Tadqiqot natijalarining joriy qilinishi.** Alisher Navoiyning “Lison ut-tayr” dostonida poetik tafakkur va uslub masalasi mavzusida olib borilgan mazkur tadqiqot natijalari asosida:

mumtoz adabiyotda, jumladan, “Lison ut-tayr” dostonidagi nutq shakllari va badiiy san’atlarni tadqiq etishda mumtoz ilmi bade’ga oid lafziy, ma’naviy va mushtarak san’atlar asosida yondoshilib, ritmik bo‘laklar tasnifi va Navoiyning savol-javob, so‘z takrori hamda qofiyani shakllantiruvchi badiiy san’atlardan foydalanishdagi poetik mahorati va o‘ziga xosligi to‘g‘risidagi ilmiy-nazariy xulosalardan O‘zbekiston Pedagogika ilmiy-tadqiqot instituti Qoraqalpog‘iston filialida bajarilgan (2017-2020 yy) F3-2016-09081165532 raqamli “Qoraqalpoq tilining yangi alfaviti va imlo qoidalariga muvofiq ona tili va adabiyotini rivojlantirish metodikasi” mavzusidagi fundamental loyihaning folklor janriga oid bo‘limlarini yozishda muhim nazariy manba sifatida foydalanilgan. (O‘zbekiston Pedagogika ilmiy-tadqiqot instituti Qoraqalpog‘iston filialining 2022-yil 29-iyuldagi 174-son ma’lumotnomasi). Natijada qoraqalpoq tilining yangi alfaviti va imlo qoidalariga muvofiq ona tili va adabiyotini rivojlantirish metodikasi bo‘yicha ilmiy-nazariy xulosalar yangi ma’lumotlar bilan boyitilgan;

Alisher Navoiy poetik tafakkurining shakllanishida ijtimoiy muhitning hamda davr tendensiyalarining yetakchi o‘rin tutganligi, islomiy va tasavvufiy manbalar asosida shakllanganligiga oid ilmiy qarashlari va xulosalaridan Farg‘ona viloyati teleradiokompaniyasining 2022-yilda efirga uzatilgan “Xayrli kun” dasturida muallif bilan suhbat o‘tkazildi, shuningdek, “Ma’naviyat – qalb ko‘zgusi” radioeshittirishlari ssenariysini tayyorlashda foydalanilgan. (Farg‘ona viloyati teleradiokompaniyasining 2022-yil 1-avgustdagi 01-12-04/171-son ma’lumotnomasi). Natijada ushbu ko‘rsatuv va radioeshittirishlar uchun tayyorlangan materiallarning mazmuni mukammallashgan, ilmiy dalillar bilan boyitilgan;

“Lison ut-tayr” dostonidagi obrazlarning adabiy-estetik vazifasi hamda doston hikoyatlarida hayot mohiyati va poetik tafakkur tadriji shayx Fariduddin Attorning “Mantiq ut-tayr” dostoni bilan qiyosiy aspektda tekshirilib, ijodkorga xos poetik tafakkur va badiiy tasviriy vositalarining yangiligi obrazlar hamda detallar tahlili asosida ochib berilganligi xususidagi xulosalardan O‘zbekiston Yozuvchilar uyushmasi Farg‘ona viloyati bo‘limining Alisher Navoiy adabiy merosi targ‘ibotiga bag‘ishlangan tadbirlarda, uyushma a‘zolari bilan o‘tkazilgan seminarlar, yosh ijodkorlarning to‘garak mashg‘ulotlarida hamda aholi o‘rtasida o‘tkazilgan adabiy uchrashuv, suhbat, kitob taqdimotlarida, shuningdek, “Adabiyot kunlari”, “Mumtoz asarlar poetikasi” singari adabiy-ma‘rifiy tadbirlar loyihasini ishlab chiqish va ssenariylarini tayyorlashda qo‘llanilgan. (O‘zbekiston Yozuvchilar uyushmasi Farg‘ona viloyati bo‘limining 2023-yil 11-martdagi 108-son ma‘lumotnomasi). Natijada mazkur seminar hamda to‘garak mashg‘ulotlari uchun tayyorlangan materiallarning mazmuni chuqurlashgan, ilmiy dalillarga boy bo‘lishi ta‘minlangan hamda adabiy-ma‘rifiy tadbirlarda ko‘tarilgan adabiy masalalarning ilmiy asosi kuchaytirilgan;

poetik tafakkur, badiiy nutq va uslubiy individuallikni belgilashda davr tendensiyalarining ahamiyatiga oid xulosalaridan “Jadid adabiyoti tarixi” nomli darslikni tayyorlashda keng foydalanilgan. (Farg‘ona davlat universitetining 2023-yil 13-apreldagi 01-1508-son ma‘lumotnomasi). Natijada darslik ilmiy-nazariy jihatdan mukammallashgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 3 ta xalqaro, 5 ta ilmiy-amaliy anjumanda muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinishi.** Dissertatsiya mavzusi bo‘yicha 18 ta ilmiy ish nashr etilgan. O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish va tavsiya etilgan ilmiy nashrlarda 10 ta maqola, jumladan 8 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, har biri ikki faslni o‘z ichiga olgan uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 140 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsadi hamda vazifalari, obykti, predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi hamda amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning **“Poetik tafakkurning shakllanishida ijtimoiy-adabiy muhitning o‘rni”** deb nomlangan birinchi bobida ijodkorning individual poetik tafakkurining shakllanishida ijtimoiy-adabiy muhitning o‘rni, davr tendensiyalari, xalq og‘zaki ijodi va mumtoz adabiyot an‘analarining ta‘siri tahlil qilingan. Bobning **“Poetik tafakkur va uslubning ilmiy-nazariy asoslari”** nomli birinchi faslida

Alisher Navoiy ijodiy merosining o'rganilishi, xususan, "Lison ut-tayr" dostoni tadqiqi bo'yicha ilmiy-nazariy yondashuvlar va bu tahlillar asosida ijodkor poetik tafakkurining orginalligi hamda o'ziga xos uslubi haqida so'z yuritilgan.

Ma'lumki, o'zbek lirik poetikaning janr jihatdan boyib, mukammal holga kelishi bevosita Navoiy nomi bilan bog'langan. Shoir ijodi bo'yicha juda ko'p yo'nalishlarda ilmiy tadqiqotlar amalga oshirildi. S.Ayniy, O. Sharafiddinov, M.Shayxzoda, V.Abdullayev, Y.E.Bertels, H.Olimjon, H.Zarif, P.Shamsiyev, H.Sulaymonov, N.Mallayev, V.Zohidov, I.Sulton, S.G'aniyeva, A.Rustamov, A.Hayitmetov, B.Valixo'jayev, Y.Is'hoqov, D.Salohiy, S.Olimov, H.Jo'rayev, D.Yusupova<sup>10</sup> singari olimlar tadqiqotlari haqida fikr yuritiladi. Shuningdek, A.N.Malexova "Alisher Navoiyning "Lison ut-tayr" dostoni: kompozitsiya va obrazlar poetikasi"<sup>11</sup> mavzusida nomzodlik dissertatsiyasi, Sh.Sharipovning esa 1982 yili "Lison ut-tayr" dostonining genezisi va g'oyaviy-badiiy xususiyatlari"<sup>12</sup>ga doir monografiyasi ham mavjud. Ularda dostonning yaratilish tarixi, asarning umumiy syujeti, kompozitsiyasi, obrazlar tasnifi, hikoyatlarning g'oyaviy-badiiy xususiyatlari haqida fikr yuritilgan.

Mustaqillikning dastlabki yillarda M.Imomnazarov "Haqiqat va majoz"<sup>13</sup> maqolasida Simurg' timsolining Shayx Attor va Alisher Navoiy asarlaridagi o'rni, ishq tuyg'usi ixtiyorini band etgan, shavq o'tida yongan qushlarning kamolot sari intilishlarini ta'riflab, dostonidagi haqiqat va majoz nimalardan iborat ekanligini isbotlaydi. Z.Hamidovning "Lison ut-tayr"da intoq san'ati"<sup>14</sup> maqolasida: "...intoq san'ati Alisher Navoiyning boshqa asarlariga nisbatan "Lison ut-tayr" dostonida mohirona qo'llanilgan. Mazkur san'at doston uchun xarakterli bo'lib, u o'z xususiyatlari bilan boshqa poetik vositalardan ajralib turadi", – deyilgan. Maqolada qushlar nutqining leksik tarkibiga va ma'no-mazmuniga e'tibor berilgan.

Keyinroq "Lison ut-tayr" dostonini monografik planda o'rganishda Navoiyshunos Sultonmurod Olimning alohida o'rni bor. "Lison ut-tayr" mohiyati" maqolasida doston kompozitsiyasi va syujetiga batafsil to'xtalgan. Bundan tashqari,

<sup>10</sup>Бертелс Е.Э. Избранные труды: Навоий и Джами. – Москва: "Наука", 1965; Саъдий А. Символизм тўғрисида. – Тошкент: Ўздавнашр, 1932; Ойбек. Навоий гулшани. – Тошкент: Бадий адабиёт, 1967; Зоҳидов В. Улуғ шоир ижодининг қалби. – Тошкент: "Ўзбекистон", 1970; Абдуллаев В. Навоий Самарқандда. – Тошкент: Бадий адабиёт нашриёти, 1968; Султон И. Навоийнинг қалб дафтари. – Тошкент: Ғ.Ғулом, 2010; Маллаев Н. Алишер Навоий ва халқ ижодиёти. – Тошкент: Адабиёт ва санъат, 1974; Қаюмов А. Алишер Навоий. – Тошкент: "Ёш гвардия", 1976; Ғаниева С. АлишерНавоий. – Тошкент: Фан, 1962; Шарафиддинов О. Танланган асарлар. – Тошкент: "Фан", 1978. – Б. 182. Шарафиддинов Олим. Алишер Навоий. Гофур Ғулом номидаги бадий адабиёт нашри. Тошкент. 1971. Б-85;Абдуқодиров А. Тасаввуф ва Алишер Навоий ижодиёти (Ваҳдат ул-вужуд проблемаси бўйича). Филол.фан. докт. дисс. – Тошкент: 1998. Б-4; Ҳайитметов А. Навоийхонлик суҳбатлари. –Тошкент: "Ёзувчи", 1993, Воҳидов Р. Алишер Навоий ва илоҳиёт. –Бухоро: "Бухоро", 1994; Воҳидов Р., Неъматов Ҳ., Маҳмудов М. Сўз бағридаги маърифат. –Тошкент: "Ёзувчи", 2001; Vohidov R., Eshonqulov H. O'zbek mumtoz adabiyoti tarixi. – Toshkent: O'zbekiston Respublikasi Yozuvchilar uyushmasi Adabiyot jamg'armasi nashriyoti, 2008. – Б. 197-438; Ҳаққулов И.Ч. Ўзбек тасаввуф адабиётининг шаклланиши ва тараққиёти: Филол. фанлари докт. дисс. – Тошкент: 1995., Ҳаққул И.Тасаввуф ва шеърят. – Тошкент: Адибиёт ва санъат, 1991., Шу муаллиф. Тасаввуф сабоқлари. – Бухоро:"Бухоро", 2000; Навоийга қайтиш.–Тошкент: "Фан", 2007., Тақдир ва тафаккур. – Тошкент: "Шарқ", 2007;

<sup>11</sup> Малехова А.Н. Поэма Алишера Навои «Лисан-ат-тайр» («Язык птиц»): поэтика композиционных и образных средств. Автореферат на соискание ученой степени кандидата филологических наук.-Т., 1978, ст.

<sup>12</sup> Шарипов Ш. Алишер Навоий "Лисонут тайр" дostonининг genezisi va ғoъвий-бадий хусусиятлари. – Т.: Фан, 1982. –Б. 96.

<sup>13</sup> Имомназаров М. Симурағ машаққати. ("Ҳақиқат ва мажоз"). – "Шарқ юлдузи", 1991. № 4. –Б. 159-166.

<sup>14</sup> Ҳамидов З. "Лисон ут-тайр"да интоқ санъати. –Ёшлик. 1991, 5-сон. –Б. 75.

“Ishq, oshiq va ma’shuq” asari, “Lison ut-tayr”ning oltin halqasi” maqolalari, “Lison ut-tayr”ning qiyosiy poetikasi: sintez, naziraviylik va tarjimaviylik” tadqiqotlari doston mazmuniga yangi ilmiy asoslarda yondashilgani bilan ahamiyatlidir<sup>15</sup>. R.N.Jumayev “Masnaviyi-ma’naviy” va “Lison ut-tayr”dagi hikoyatlarning qiyosiy tahlili” mavzusidagi (PhD) dissertatsiyasida doston syujetini qiyosiy-tipologik aspektida o‘rgangan<sup>16</sup>. Unda har ikki asardagi hikoyatlarga, obrazlarga alohida e’tibor beriladi. Z.U.Mamadaliyevaning “Alisher Navoiyning “Lison ut-tayr” dostonidagi ramziy obrazlar tizimi”<sup>17</sup> nomli dissertatsiyasida turkiy va forsiy xalqlar epik adabiyotida ramziylik, Hudhud obrazining g‘oyaviy-badiiy xususiyatlari, Simurg‘ obrazi va uning talqinlari, yetti vodiy obrazi – g‘oya va tasvir kabi masalalar nazariy, amaliy jihatdan o‘rganilgan. Dilorom Salohiy o‘zining “Navoiyning she’riy uslubi masalalari”<sup>18</sup> asarida shoir lirikasida vazn munosabati, g‘azal kompozitsiyasida so‘z va timsol masalasi, ijtimoiy ruhdagi g‘azallarda g‘oyamazmun va badiiy obraz takomili, shoir lirik merosini ilmiy davrlashtirish masalalari yoritilgan. Sh.Sirojiddinov va uning jamoasi tomonidan tayyorlangan “Navoiyshunoslik”<sup>19</sup> darsligida shoir hayoti va ijodiga doir muhim ma’lumotlar, lirik merosi, “Xamsa” dostonlarining g‘oyaviy-badiiy xususiyatlari, shoirning ilmiy merosi, diniy-tasavvufiy, ma’rifiy-ta’limiy asarlari, janrlar poetikasi kabi masalalar bilan bir qatorda “Lison ut-tayr” dostonining umumiy mazmuni va diniy-irfoniy masalalariga oid fikr-mulohazalari beriladi.

Navoiyshunos D.Yusupova “Navoiyning “Lison ut-tayr” dostoni”<sup>20</sup> maqolasida doston syujeti va mazmunini tahlil qilish jarayonida asar syujetiga va obrazlariga alohida to‘xtalib o‘tadi. Uzoq Jo‘raqulov o‘zining “Lison ut-tayr”da xronotop shakllari”<sup>21</sup> maqolasida: “Lison ut-tayr”da talqin etilgan barcha voqealar xaosdan kosmosgacha, yer osti – zulumot dunyosidan arsh poyasigacha bo‘lgan ikki xronotop oralig‘ida yuz beradi,” – deydi. Olim “Lison ut-tayr” dostonini yangi uslubda xronotop masalasi yuzasidan tadqiq qildi va mazkur asar yozilganidan bugunga qadar u haqdagi fikr-u qarashlar, tahlil-u talqinlar oqimi to‘xtamasligini yana bir isbotladi.

Poetik tafakkur inson tafakkurining yaxlitligi va hayotiy to‘liqligi asosida shakllanadi. Har bir ijodkorning poetik tafakkurini o‘rganishda ma’lum bir asari tahlili doirasida yondashish fikrlashning mavjud maydonidan chetga chiqishga va unda ijodkorning real hayotdagi o‘zligiga bo‘lgan ishoralarning asar syujetiga singib kirishdagi ahamiyatini o‘rganishda muhim hisoblanadi. O‘zbek adabiyotshunosligida poetik tafakkur tushunchasiga yaxlit holda ta’rif berilmagan.

<sup>15</sup> Олимов С. “Лисон ут-тайр”нинг олтин ҳалқаси. Тафаккур. 2001, № 4. –Б. 34-47; Султонмурод Олим. Ишқ, ошиқ ва маъшук. –Тошкент: Фан, 1992. –Б. 80; Olimov S. “Lison ut-tayr” mohiyati. Maqola. www.Huquqburch. Uz 10.02.2021; “Lison ut-tayr”ning qiyosiy poetikasi: sintez, naziraviylik va tarjimaviylik. Fil.fan.dokt.diss. – Samarqand: 2023.

<sup>16</sup> Жумаев Р.Н. “Маснавийи маънавий” ва “Лисон ут-тайр”даги ҳикоятларнинг қиёсий таҳлили. Фил.фан.фал(PhD) дис.– Самарқанд, 2018;

<sup>17</sup> Мамадалиева З.У. Алишер Навоийнинг “Лисон ут-тайр” дostonидаги рамзий образлар тизими. Фил.Фан номзодлик дисс. Тошкент-2011

<sup>18</sup> Дилором Салоҳий. Навоийнинг шеърӣй услуби масалалари. Тошкент. Фан. 2005.

<sup>19</sup> Сирожиддинов Ш., Юсупова Д., Давлатов О. Навоийшunoslik. Дарслик. Тамаддун нашриёти. Т: 2018

<sup>20</sup> www.kh-davron. Uz kutubxonasi. 05.02.2022

<sup>21</sup> У.Жўракулов “Лисон ут-тайр”да хронотоп шакллари”. Мақола.([https://www.eadabiyot.uz/maqola/843#\\_ftn2](https://www.eadabiyot.uz/maqola/843#_ftn2))

Poetik tafakkur masalasini batafsil yoritish uchun ushbu soʻzlarning izohiga eʼtibor berishni va shu asosida ularni yaxlit tushuncha sifatida shakllantirishni maqsad qilib oldik. Poetik tafakkur – ijodkorning umri davomida toʻplagan tajribalari asosida shakllanib, uning ong ostida yuzaga keladigan, dunyoning mavjud qiyofasini hissiy va aqliy idrok etilgan tomonini sinxronlashtirishga harakat qiladigan, subyektiv olamida fikrni mantiqiy izchillik asosida yuzaga chiqaradigan, bilish va oʻz ijodiy qobiliyatini namoyon qilishdir. Badiiy va poetik tafakkurda adabiyot har bir davrning ijtimoiy-siyosiy, maʼnaviy-axloqiy muammolarini koʻtarib chiqishi va ularga javob izlashiga koʻra tarbiyaviy ahamiyatga ega. Uning ijtimoiy-maʼrifiy xususiyati, ayniqsa, xalqning milliy ruhini ifodalab berishda koʻrinadi. Tabiiyki, bu jarayonda poetik tafakkur tarzi ijodkorning adabiy shaxsiyati darajasini namoyon qiladi. Oʻzbek adabiyotshunosligida poetik tafakkur masalasini ikki yoʻnalishda oʻrganish mumkin:

A) umumiy – (bir ijodkorning umri davomida yozgan asarlarini makro maydon doirasida oʻrganish);

B) xususiy – (bir ijodkorning bitta yoki ikkita asari doirasida oʻrganish. Bitta obyekt misolida tahlil qilish).

Ijodkor poetik tafakkurining yangilanishi asosan, nutq orqali yuzaga chiqadi. Biz tadqiqot ishimizda ijodkor poetik tafakkuridagi oʻziga xosligini aniqlash uchun 4 ta omilni zarur deb hisobladik. Bular:

- 1) badiiy nutq;
- 2) poetik tasvir;
- 3) intellektual tafakkur;
- 4) davr gʻoyalariga obyektiv yondashuv.

Bobning **“Alisher Navoiy poetik tafakkurining shakllanish manbalari”** deb atalgan ikkinchi faslida poetik tafakkur tarzi ijodkorning adabiy shaxsiyati darajasini namoyon etadigan va estetik qarashlarini yuzaga chiqaradigan asosiy vosita ekanligiga eʼtibor qaratildi. Shuningdek, Navoiy badiiy-estetik tafakkurining shakllanishiga taʼsir koʻrsatgan ijtimoiy va xususiy omillar hamda manbalar xususida soʻz yuritilgan.

Navoiyning yoshligidanoq oʻz tengqurlaridan yod olish tafakkuri va alohida qobiliyatga egaligi bilan ajralib turishi haqida shoirning zamondoshlari oʻz asarlarida alohida taʼkidlaganlar. Bu jihatdan Abdurazzoq Samarqandiyning “Matlaʼi saʼdayn va majmai bahrayn”, Xovandshoh Mirxondning “Ravzat us-safo”, Davlatshoh Samarqandiyning “Tazkirat ush-shuaro”, Muʼiniddin al-Isfizoriyning “Ravzat ul-jinnot”, Abdurahmon Jomiyning “Bahoriston”, “Haft avrang”, Husayn Boyqaroning “Risola”, Gʻiyosiddin Xondamirning “Xulosat ul-axbor”, “Habib us-suyar”, “Makorim ul-axloq”<sup>22</sup> kabi asarlari alohida ahamiyatga ega. Xususan, Xondamirning “Makorim ul-axloq” asarida “Ul Hazrat isteʼdodining kuchliligi va

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<sup>22</sup> Davlatshoh Samarqandiy. Shoirlar bʼstoni (“Tazkirat ut-shuaro”). – T.: Adabiёт va sanʼat, 1967. –B.224; Xusayn Boidaro. Risola. Devon. – T.: Sharq. 1995. – B.160; Zayniddin Vosifiy. Badoiʼul vaqoeʼ - Nodir voqealar/ Forsiidan N.Norkulov tarjimasi. –T.: Adabiёт va sanʼat, 1979. –B.216; Atoulloq Xusayniiy. Badoiʼiy us-sanoyiy /Forsichadan A.Rustamov tarjimasi. – T.: Adabiёт va sanʼat, 1981. –B. 398; Xondamir Fiʼsiddin binni Xumomidin. Makorim ul-axloq. – T.: Adabiёт va sanʼat, 1981. –B. 136; Xondamir Fiʼsiddin ibn Xumomidin. Habib us-siyar fi axbori afrodi bashar. - Shayx Axmad ibn Xudoydod Taroziiy. Fununul-baloqa. – T.: Hazina, 1996. –B.212.

qobiliyatining yuksakligi tufayli har ikkala tilda – turkiy va forsiy tillarda she'r yozish sharafiga muyassar bo'lgan bo'lsa-da, biroq uning o'tkir ta'bi forsiydan ko'ra turkiyga ko'proq mayl ko'rsatgan edi",<sup>23</sup> – deb yozgan edi. Bolaligidanoq o'ziga xos iqtidorga ega bo'lgan Navoiy olti yoshida Sharafiddin Ali Yazdiy, o'n olti yoshlarida Lutfiy, Sayyid Hasan Ardasherlarning e'tirofiga sazovor bo'ladi. Uchto'rt yoshlarida Qosim Anvor she'rlarini, yetti yoshida Fariduddin Attorning "Mantiq ut-tayr" dostonini va olti ming hadisni yod aytib yaqinlarini hayratda qoldiradi. Bu iqtidor shoirning kichik yoshligidanoq qanday tafakkur sohibi ekanligini anglatgan bo'lsa, yozilajak doston va g'azallarga asosiy poydevor vazifasini bajargan. Shu asarda keltirilishicha, so'z san'atida yagona bo'lgan Mavlono Lutfiy endigina unib-o'sib borayotgan o'smir Alisherning huzuriga borib undan: – "Biror g'azal o'qib berish orqali o'z tafakkuringiz mahsullarining yangi namunalaridan meni bahramand eting", – deb iltimos qiladi. Xondamir keltirgan bu ma'lumot ikki xususiyatiga ko'ra juda ahamiyatlidir. Birinchidan, hali o'spirinlik vaqtidanoq zamonasining yetuk shoiri e'tirofiga tushgan yigitning o'ziga xos badiiy tafakkuri nechog'li o'tkirligi, ikkinchidan, yoshligidanoq o'z davrining shoirlari qatoridan munosib o'rin egallagani va mashhur bo'lib ulgurgani anglashiladi. Zamonasida mashhur bo'lib, el og'ziga tushish, saroyning ta'bi nozik nuqtadon ijodkorlari diqqatini tortish uchun shoirga birgina iste'dodning o'zi kamlik qiladi. Shu o'rinda, qobiliyatni o'stiradigan va yuksaltiradigan yetakchi manba mehnatdir.

"Lison ut-tayr" dostonida so'zning qadriyat darajasiga ko'tarilishi muallifning badiiy-estetik mahoratida namoyon bo'ladi. Dostonda majoziy timsollar va ularning ramzli sarguzashtlari orqali obyektiv borliq va ilohiyot haqidagi qarashlarini bayon etarkan, shu o'rinda, dostonda real hayot hodisalari, kishilarning xatti-harakati, fe'l-atvoridagi ijobiy va salbiy xususiyatlari tasvirlangan. Adabiyotshunos M.Imomnazarov aytganidek, "Navoiy yangi ruhiy dunyoni shakllantirishga asos e'tiborini qaratadi. Misol uchun, Attor Simurg'ni oftob va qushlarni soyaga nisbat beradi. Navoiy buni inkor etmaydi, faqat u masalaning nozik bir jihatiga e'tiborni qaratib aytadiki, nimaiki voqeiy mavjud bo'lsa, uning soyasi bor, soyasi yo'q narsaning o'zi ham bo'lmaydi. Oliy haqiqatni anglab yetish uchun uning "soyasi" ("majoziy", "surati") bo'lmish oddiy ko'z bilan ko'rinib turgan voqelikni, uning turli ko'rinishlarini, hodisalarini tadbiiq etish, ichki ziddiyatli bog'lanishlari, murakkab jarayonlarini izlash, o'rganish lozim"<sup>24</sup>. Navoiy diqqatini tortgan narsa ijtimoiy jarayonlar, insonlarning baxti, ularning kamolotini belgilovchi o'zaro munosabatlar qonuniyatlaridir.

Yuqorida keltirilgan ma'lumotlar, ya'ni Navoiy poetik tafakkurining shakllanishida shoir yashagan ijtimoiy-siyosiy muhit, bolaligidan mutolaa qilgan asarlari qay darajada ta'sir etgan bo'lsa, lirikasi, "Xamsa" dostonlaridagi tajriba ham shu daraja "Lison ut-tayr" dostonining adabiy-estetik, badiiy-g'oyaviy jihatdan mukammallik kasb etishida muhim ahamiyatga ega bo'ladi. Shu fazilatlariga ko'ra, mazkur bobda Alisher Navoiyning "Lison ut-tayr" dostoni shoir poetik tafakkurini

<sup>23</sup> Xondamir. Makorim ul-axloq. Yoshlar nashriyot uyi. Toshkent 2018. –B. 9.

<sup>24</sup> Имомназаров М. Симураг машаққати. ("Ҳақиқат ва мажоз"). – "Шарқ юлдузи", 1991. № 4. –Б. 163.

yuzaga chiqaruvchi yetakchi manba sifatida misollar asosida batafsil o‘rganildi. Bob so‘ngida xulosalar berildi.

Dissertatsiyaning ikkinchi bobi **“Lison ut-tayr” dostoni kompozitsiyasi: hikoyatlarning g‘oyaviy-tematik rang-barangligi** tadqiqiga bag‘ishlangan. Bobning birinchi fasli **“Mantiq ut-tayr” va “Lison ut-tayr” dostonlaridagi obrazlarning adabiy-estetik vazifasi** deb nomlangan. “Lison ut-tayr” o‘ziga xos kompozitsiya va syujet qurilishiga ega bo‘lib, asar kompozitsiyasini o‘rganishda navoiyshunos olimlar Olim Sharafiddinov, S.G‘aniyeva, S.Olimov, D.Yusupovalar<sup>25</sup>ning tadqiqotlariga tayangan holda 6 qismga bo‘lib tahlil qilamiz:

1. Kirish – (1-13-boblar);
2. Qushlar sayri bilan bog‘liq syujetning boshlanishi – (14-76-boblar);
3. Doston kulminatsiyasi – (79-bob);
4. Qushlar sayrining so‘nggi manzillari – (80-184-boblar);
5. Lirik qahramon munojoti – (185-198- boblar);
6. Xulosa – (199-203-boblar).

Doston syujeti murakkab bo‘lib, umumiy syujet tarkibiga alohida syujetli hikoyatlar kiritilgan. Bu hikoyatlarning har biri o‘ziga xos mavzu va yo‘nalishga ega. Xususan, “Mantiq ut-tayr” va “Lison ut-tayr” dostonlarida o‘rdak uchun hikoyat keltiriladi. “Mantiq ut-tayr” dostonida Hudhudning O‘rdak uzriga javoban devona bilan bir kishining olam haqidagi suhbatini bayon qilinadi. Alisher Navoiyning “Lison ut-tayr” dostonida O‘rdak uzriga Hind dengizidagi bir savdogarning kemasi g‘arq bo‘lib, o‘zi baliqqa yem bo‘lish voqeasi keltirilgan. Shayx Attorning poetik tafakkurida olam xuddi suvga o‘xshaydi. Ya’ni, holati va ko‘rinishi aldamchi, muqim emas. Bu fikr suvni mukammallashtiradi. Temir bir vosita xolos. Suvning aniq shakli yo‘q. Ong suvni muallaq narsadek qabul qiladi. Tafakkur esa suvni o‘tkinchi xayoldek ekanligini isbotlaydi. Alisher Navoiy tafakkurida dunyo bir dengiz. Unda hamma omonat kemalarda suzib yuradi. Bu kema qachon suvga g‘arq bo‘lishini hech kim oldindan aytolmaydi. Savdogar ham hali ulguraman degan o‘yda o‘z savdosi, ya’ni boylik topish bilan haj safarini ado etmadi. Muallif bu savdogar obrazi orqali o‘zining armonini ham aytib o‘tmoqda. Haj safariga borishga imkoni bor, ammo ruxsat berilmayapti. Shoir poetik tafakkurida bu fursatni kutish vaqti allaqachon o‘tganini, o‘zi ham atrofdagi katta baliqlarga yem bo‘layotganini idrok etadi.

“Mantiq ut-tayr” va “Lison ut-tayr” dostonlari ham bir-biriga yaqin, ham bir-biridan keskin farq qiladi. Yuqoridagi ikki hikoyat mazmunan uzoq, biroq g‘oya jihatidan yaqin. Shayx Attor dunyo haqida fikr yurityapti, devona orqali o‘z fikrlarini bayon qilmoqda. Devona bu olamni suvga, undagi jamiki narsalarni suv ustiga omonat qurilgan uyga qiyoslamoqda. Hazrat Navoiy ham bir savdogar misolida shu omonat suv ustida mudom aylanib yurgan, lekin yashashdan aniq maqsadi nima ekanligini anglamagan inson qiyofasini yaratmoqda. Ikki hikoyatda ham suv detaliga murojaat qilingan, lekin boshqa-boshqa maqsadlarda

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<sup>25</sup> Ганиева С. Алишер Навоий. – Тошкент: Ўз.фан.академнашр. 1968. –Б. 108-111; Олимов С. “Лисон ут-тайр” моҳияти” мақола. [www.huquqburch.uz](http://www.huquqburch.uz).10.02.2021; Шарафиддинов О. Алишер Навоий. Ғафур Ғулом номидаги бадиий адабиёт нашри. Тошкент. 1971. –Б. 85; Сирожиддинов Ш., Юсупова Д., Давлатов О. Навоийшунослик. Дарслик. “Ғамаддун” нашриёти. Т: 2018.

foydalanilgan. Obyekt o‘rdak. U tug‘ilganidan buyon suvda yashaydi. Bu hikoyat ramzlarga boy:

O‘rdak - dunyo bilan ishi yo‘q, betashvish yashaydigan insonlar obrazi. “Dunyoni suv bossa o‘rdakka ne g‘am”<sup>26</sup>.

Suv – bu dunyo ramzi. Suv bo‘lmasa yerda hayot bo‘lmaydi.

Kema – yo‘lovchilarni tashuvchi transport. Vosita.

Boylik – hech kimga do‘st bo‘lmaydigan, xoin.

Temir uy – temir baquvvat, mustahkam, ammo u suvda zanglaydi.

Ushbu faslda hikoyatlarning g‘oyaviy-tematik rang-barangligi “Mantiq ut-tayr” va “Lison ut-tayr” dostonlaridagi hikoyatlar orqali qiyosiy-tipologik aspektida tahlil qilingan.

Shayx Fariduddin Attor asarida devona ijobiy qahramondir. Xizr devonaga do‘st bo‘lishni taklif qiladi. Lekin devona Xizrning taklifini rad etadi va shunday deydi: “... Sen bilan mening ishim yo‘q. Negaki, sen joningni uzoq saqlash, ya’ni abadiy umr ko‘rish uchun tiriklik suvini ichgansan”. “Lison ut-tayr” dostonidagi devona obrazi “Mantiq ut-tayr” dostonidagi devonadan farq qiladi. Unda devona salbiy qahramon sifatida tasvirlanadi. U o‘z umrini xazinaga erishish umidi bilan o‘tkazuvchi shaxs. Devona xazinaga erishadi. “Telba bu boyliklarni ko‘rib hushidan ketib qoladi. Shu orada bu yerga bir ablah kishi yetib keladi. U xazina oldida hushidan ketib yotgan devonani ko‘rdi va hech bir ikkilanmay pichoq sanchib, uning qonini to‘kdi”<sup>27</sup>.

Shayx Attor dostonidagi devona asl zohid kishi bo‘lsa, Navoiy asarida devona obrazi soxta, riyokor kimsani anglatadi. Har ikki doston syujetini harakatga keltirishda Hudhud obrazining ahamiyati katta. Hudhud orqali biz Attor va Navoiyning o‘zligini ko‘rishimiz mumkin. Mualliflarga xos poetik tafakkurning asosi ham Hudhud obrazi orqali namoyon bo‘ladi. Dostonda Hudhud bilan munozaraga kirishadigan qushlardan biri Tovus bo‘lib, bunda Hudhudning hozirjavobligi, falsafiy fikri Tovus uzriga bergan javobida aniq ko‘rinadi. Har ikkala ijodkor o‘z g‘oyaviy niyatini qushlar nutqi orqali bayon qiladi. Asarning ma’naviy muammolari yechimidagi ahamiyatini, badiiy ta’sir kuchini ko‘rsatishda muallif poetik tafakkurining izchilligi syujet liniyasida tartib bilan ifodalanishi zarur. Yuqorida keltirilgan misollarda devona obrazi asar kompozitsiyasi liniyasiga muvofiq beriladi, ammo mazmunan ikki dostonda bir-biridan farq qiladi. Tovus obraziga xos xususiyatlarni ifodalashda ham shoirlarning uslublari o‘ziga xosdir.

Shayx Attor: “Xuldu Behisht nafs uyidir. Sen Ko‘ngil uyiga talpin, chunki haqiqiy maqsad – Ko‘ngil uyidadir”. Shayx Attor poetik tafakkurining asosi shu ko‘ngil uyidir. U har hikoyat va har bir ta’rifda “Ko‘ngil uyi” – Allohning bayti (dargohi)ga ishora qiladi.

Navoiy: “Odam degan tashqi go‘zallik haqida so‘z aytmaydi. Kimki undan faxr etar ekan, uni odam qatoriga qo‘shib bo‘lmaydi. Noz va xusn faqat dilbar qizlargagina yarashadi”. Hazrat Navoiy Tovus obrazi orqali atrofidagi bek va

<sup>26</sup> <http://www.ziynet.uz/>. O‘zbek xalq maqollari. –B. 26.

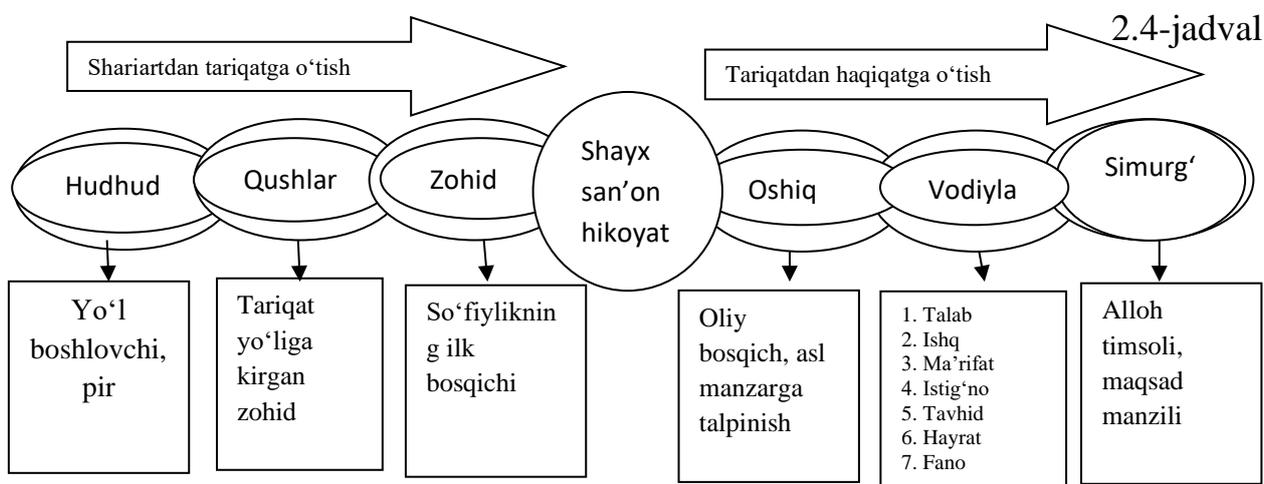
<sup>27</sup> Attor Фаридиддин. Мантик ут-тайр. Форсийдан Ўзбекистон халқ шоири Жамол Камол таржимаси. – Тошкент: Фан, 2006. Б-30.

amaldorlarga ishora qiladi. Topgan boyliklari, go‘zal, qimmatbaho kiyimlari bilan maqtanuvchi kishilarni tovusga qiyoslaydi. Nafs insonni halokatga yetaklashini ta’kidlaydi va bu obraz orqali nafsga ko‘proq urg‘u beradi.

Bobning **“Doston hikoyatlarida hayot mohiyati va poetik tafakkur tadriji”** deb atalgan ikkinchi faslida hikoyatlarning badiiy-ijtimoiy, falsafiy-tasavvufiy xususiyatlari tahlil qilingan va unda shoir tafakkurining originalligi, badiiy didning yuksakligi haqida fikr yuritilgan. Majoziy tashbeh bilan ifoda qilganda ijtimoiy-axloqiy, falsafiy-tasavvufiy fikrlar mulkini bir mamlakatga qiyoslasak, shu mamlakatning shohi, uning boshidagi toji “Vahdat ul-vujud” falsafasiga doir Navoiyning qarashlaridir. Bu mojaro Mansuri Hallojning “Anal Haq” so‘zi bilan boshlanadi. Mansur Halloj IX-X asrlarda yashagan, Tur, Baydo, Basra, Bag‘dod shaharlarida ta’lim olgan. Allohning do‘sti, oshig‘i bo‘lgan. Ko‘chalarda yurib odamlarga: ey odamlar, “Anal Haq”, “Haqman,” (Haq – Allohning go‘zal ismlaridan biridir). Mening ichimda Xudo bor der ekanlar. Odamlar uning gapining ta’vilini bilmadi va tushunmadilar. U demoqchi bo‘lgan ediki, “Xudoning nuri mana bu ichimda zohir bo‘lyapti, men Xudoni shu yerda ko‘ryapman (botiniy ko‘z bilan)” degan so‘z edi. Tasavvuf ta’limoti ilk davrlarda zohidlik ko‘rinishida namoyon bo‘lgan bo‘lsa, keyinchalik ashyoning haqiqati, Allohning zot va sifatleri singari metafizik masalalar uning falsafasini shakllantirganligi haqidagi fikrlar yoritilgan.

Shayx San‘on haqidagi hikoyat “Lison ut-tayr” dostonida hajman eng katta hikoyat hisoblanadi. Hazrat Navoiy “Lison ut-tayr” dostonida Shayx San‘on obraziga o‘zining ichki ruhiyatini, dunyoqarashini singdirishga harakat qiladi. Shayx San‘on haqida dastlab Fariduddin Attor hikoyat yaratdi. Unda shayx obrazi orqali ishq va oshiqlik mavzusini yoritdi. Alisher Navoiy ustozini izidan borib, asarning syujeti va kompozitsiyasini o‘zgartirmagan holda obrazlarni nutq orqali boyitdi va shakllantirdi. Bu mavzu xalq orasida keng tarqaldi. Insonda eng murakkab va ichki tuyg‘ular bo‘ladi-ki, buni hech qachon hech kimga oshkor etmasligi mumkin. Ammo shunday damlar bo‘ladiki, odam o‘z hissiyotlarini jilovlay olmaydi. U istaklarga qarshi yuzaga chiqadi. “Shayx San‘on” hikoyatida vafo va sadoqat yetakchi o‘rinda turadi. Tarso qiziga bo‘lgan muhabbat va unga Shayxning sadoqati, barcha shartlarini bajarishi ishqning g‘alabasi edi. Shayx San‘on Tarso qiziga oshiq bo‘lgunga qadar tariqatda edi. ko‘ngliga ishq o‘ti tushgan solik oshiq maqomiga ko‘tariladi. Tasavvufda oshiqlik – tariqatdan haqiqatga o‘tish jarayonini anglatadi. Shayx tushida Rum mamlakatini ko‘rgandan so‘ng ham jisman, ham ruhan keyingi bosqichga tayyor bo‘ldi. U Ka‘bada so‘ragan narsasiga Rumda erishdi. Ya‘ni, shayx beixtiyor br butxonaga kiradi va Tarso qizini ko‘rib, ko‘ngliga ishq olovi tushadi. Muridlariga meni qatl qilib, jismimni kuydirib, kulimni ko‘kka sovuriylar, bu darddan qutulay, deydi. Ammo chorasiz edi. Shayx bir oy o‘lik jondek o‘rtanib yotaverdi. Oxiri Tarso qiz uning ahvolidan xabar oladi. Biroq to‘rt shart va ikki ishni bajarishini aytadi. (Birinchisi may ichish, ikkinchisi beliga zunnor bog‘lash, uchinchisi Qur‘onni kuydirish, to‘rtinchisi butparast bo‘lish). Bu to‘rt gunohni shayxning gardaniga yuklagan qiz yana ikki ishni bajarishni talab qiladi. Bir yil davomida cho‘chqaboqar bo‘lish va hammomda go‘laxlik qilish. Tarso qiz o‘rtaga qo‘ygan bu shartlarni shayx hammasini o‘ylamay-netmay bajaradi. Adabiyotshunos

S.Olimov aytganidek, “Zohidlik shariatdan tariqatga o‘tish holatini bildiradi. Doston voqeasi bo‘yicha Hudhud Shayx San‘on hikoyatini keltirguniga qadar qushlar bu bosqichdan o‘tib bo‘ldilar. Endi yuzni tariqatdan haqiqat sari burish kerak. Oshiqlik aynan ana shu – tariqatdan haqiqatga o‘tish jarayonini anglatadi”<sup>28</sup>.



Adabiyotshunoslar bu doston g‘oyasini ikki xil usulda talqin qiladilar. Birinchisi sof tasavvufiy desa, ikkinchi usul tarafdorlari dostonni dunyoviy mazmunga egaligini qayd etadilar. Shoir poetik tafakkurining originalligi shundaki, Sharq adabiyotida an‘analarga asoslanib novatorlik yaratish davr taqozosi bo‘lgan bo‘lsa-da, yangi fikr, yangi g‘oya doston syujetiga singdirib yuborilgan. Asosiysi, Shayx Attor yaratgan syujetni Navoiy “Lison ut-tayr” dostonida yangilay olgan.

Dissertatsiyaning uchinchi bobi “**Lison ut-tayr**” dostonida badiiy nutq va uslub” deb nomlangan. Ushbu bobda badiiy nutq, poetik ifodalar va ularning asosiy vazifalari, tovush, intonatsiya, ritm kabi masalalarni o‘z ichiga olgan. Bobning “**Vazn, so‘z, uslub va ritmik bo‘laklar tahlili**” nomli birinchi faslida doston matni asosida badiiy nutq, poetik ifodalar tahlil etiladi. Adabiyotshunos Dilrom Salohiyning yozishicha, “Alisher Navoiyning dunyoqarashiga ko‘ra, adabiy tafakkur insonning katta jismoniy, ruhiy mehnatlarining zahmatini chekib, o‘zini har tomonlama poklab erishadigan bashariy boyligidir. Navoiy adabiy tafakkurining beqiyos, olamshumul parvozigacha sabab bo‘lgan narsa uning badiiy tasvir sohasidagi beqiyos san‘atkorligidir”<sup>29</sup>. Bu san‘atkorlik “Lison ut-tayr” dostonida poetik san‘atlarning lafziy va ma‘naviy jihatdan ifodalanishida yaqqol ko‘rinadi.

She‘riy nutqning ritmik qurilishini yaxshiroq tasavvur qilish uchun ritmik bo‘lak va ritmik vositalarni aniqlab olish zarur. Ritmik bo‘laklar sifatida bo‘g‘in (hijo), turoq (rukn), misra va bandni olamiz. Tadqiqotda quyidagi baytlar tahlillari keltirilgan.

Ko‘rdi jam o‘l/ g‘on najosat/ lar base,  
Tushti o‘t jis/ mig‘a andoq/ kim xase<sup>30</sup>.

<sup>28</sup> Olimov S. “Lison ut-tayr”ning olting halqasi. Tafakkur. 2001, № 4. –B. 37

<sup>29</sup> Dilrom Salohiy. Navoiyning she‘riy uslubi masalalari. Toshkent. Fan. 2005. –B. 269.

<sup>30</sup> Navoiy Alisher. Lison ut-tayr. – T.: G‘afur G‘ulom nomidagi NMIU. To‘qqizinchi jild. 2012. –B. 54.

“Ko’rdi”, “tushdi” soʻzlari oxirida kelgan “i” tovushi qisqa talaffuz etiladi va “V” belgisi bilan ifodalanadi. Misra oxirida kelgan “base”, “xase” soʻzlari toʻliq hijo qiymatida berilgan hisoblanadi. Ya’ni rukn bir toʻliq, bir qisqa va bir toʻliq hijodan tashkil topgan. Baytlar boshida va soʻngida qofiyadosh soʻzlar keltirilgani bois toʻq qofiya sanaladi. Bundan tashqari, “s” tovushi raviv boʻlib, mutloq qofiyani hosil qilmoqda.

Chun kelib oʻn/ oʻzgalarga/ jur’ating,  
Shah berib oʻn / oʻzgalarcha/ qismating.<sup>31</sup>

Bu baytda “chun” soʻzi misra boshida kelgan va bu soʻz odatda choʻziq holda talaffuz etiladi. Keyingi ruknning oxirida “oʻzgalarga”, ikkinchi misradagisi esa “oʻzgalarcha” soʻzlari bilan yakunlanadi. Aslida “ga” va “cha” tovushlaridan tuzilgan hijolar haqiqatda bir qisqa hijo boʻlsa ham baʼzan urgʻu olib, toʻliq hijo qiymatida yuradi.

Qofiyaning mazmun bilan aloqasi taʼsirchanlikni yuzaga keltiradi va sheʼr mazmunini yodda saqlashga yordam beradi. Oʻzagi bir-biri bilan toʻla ohangdosh boʻlgan soʻzlar toʻq qofiyani, soʻzlardagi baʼzi tovushlarninggina ohangdoshligi och qofiyani tashkil etadi. Yuqorida keltilgan baytda “berib-kelib”, “oʻzgalarga-oʻzgalarcha”, “jur’ating-qismating” kabi bir nechta soʻzlarda ohangdoshlikning vujudga kelishi qoʻsh qofiyani hosil qilgan. Odatda, qoʻsh qofiyalar Hudhudning qushlarga aytgan eʼtirozlarida faol qoʻllanilgan. Bundan tashqari, “jur’ating-qismating” soʻzlarida “t” tovushi raviv boʻlib, mutloq qofiya hisoblanadi.

Dostonning asosiy mazmuni XVI bobdan boshlanarkan, struktural jihatdan Hudhud Simurgʻ haqida qushlarga xabar bergach, baytlarda Sulaymon, Jabroil, Bilqis nomlari ketma-ketlikda keltiriladi va mazmunan kichik hikoya tafsiloti beriladi (Sulaymon va Bilqis haqida). Keyingi oʻrinlarda Hudhud qushlarni birma-bir taʼriflarkan, ularni ulugʻ yoʻlga daʼvat etib, bu yoʻl mashaqqatidan ozor chekkan qushlar uzr ayta boshlaganda, Hudhud ularga javob qaytaradi. Xususan, Toʻti, Tovus, Bulbul uzriga javoban berilgan baytlar kompozitsiyasini uch qismga ajratish mumkin. Birinchi qismda uzr aytayotgan qushning soʻzlari yolgʻonligi taʼriflanadi, ikkinchi qismda Tangri (yoki shoh)ning zikri keltiriladi, uchinchi qismda esa yoʻldan qaytgan qushning afsuslanishi yoki shaytonga tenglashtirilishi kabi fikrlar beriladi. Masalan, Toʻti uzriga Hudhud “K-ey”, deb murojat qiladi va sening uzun harfing gʻalat, barcha fikrlaring xato va saxatdir, deya boshlanuvchi baytida “gʻalat” soʻziga “saxat” qofiyadosh shaklida keladi. Bu oʻrinda “saxat” soʻzi qahramonning xarakterini koʻrsatib turadi. 2-3-baytlarda esa lof aytuvchi, xudpisand, nutqi bilan kulguga sabab boʻlishi mumkinligi aytilib, Toʻti Hudhud tomonidan ketma-ket tanqid qilinadi. 8-baytda esa “Shoh uldirkim” – deya boshlanuvchi bayt asosiy maqsadni belgilaydi va bu baytdan soʻng Hudhud nutqida yanada qarama-qarshi, keskin tanqid kuchayadi, to bu holat hikoyat keltirilguncha davom etadi. Agar eʼtibor bersak, Hudhud hikoyatni keltirib boʻlgach, biroz “yumshaydi” va nasihat yoʻliga oʻtadi.

Adabiyotshunos olim Abdurauf Fitrat aytganidek, “Aruz vaznida hijolarning kamiyati bilan kayfiyati ayni darajada asosiy rol oʻynaydi. Misralarda hijolarning

<sup>31</sup> Yuqorida keltirilgan asar. –B. 48.

soni e'tiborga olingani kabi qisqa, to'liq hijolarning birinchi misralaridan ham ayni tarzda takror etadi va bu lozimdir"<sup>32</sup>. Misralarning qat'iy tartibda bo'lingani she'rning ritmik xususiyatlariga, ohangiga muayyan o'zgarishlar kiritadi va uning ta'sirchanligini oshiradi.

Alisher Navoiyning "Lison ut-tayr" dostoni qat'iy ritmik qoidalar asosida yozilgan bo'lib, mazmunining boyligi bilan ham e'tiborlidir. Navoiy shakl va mazmun mutanosibligiga e'tibor qaratadi hamda lafziy va ma'noviy san'atlar uyg'unligida lirik qahramonning ruhiy-emotsional holati, fikrlar tizimi, badiiy tasvir vositalari ritmik jihatdan bir-biriga mutanosibligi bilan birga musiqaviy ijrosini ham nazarda tutadi. A.Hayitmetov aytganidek, "Navoiyning fikricha, har qanday lirik she'r ma'lum bir musiqaga tushadigan bo'lishi kerak"<sup>33</sup>. "Lison ut-tayr" dostoni liro-epik turga mansub bo'lgani bilan asosiy badiiy san'atlar va qofiyalar tizimi yuksak badiiy saviya va poetik ifodalar bilan berilgani uchun ham yanada ahamiyatlidir.

Badiiy did badiiy nutq va poetik ifodalar orqali yuzaga chiqarkan, badiiy nutqning asosiy vazifasi shundan iboratki, unda tovushlar, bo'yoqlar, obraz, syujet, syujet g'oyalari, to'liq ichki sabablarga ko'ra bir-biriga jipslashib boradi. Natijada esa hech bir hodisada tasavvur qilib bo'lmaydigan hajmdagi axborotni o'z ichiga olgan mazmun yaratiladi. Bu mazmunning yuzaga kelish sabablari misollar asosida o'rganilgan.

Bobning ikkinchi fasli "**Badiiy nutqning poetik imkoniyatlari**" deb nomlangan. Badiiy asarda tasvirni yorqin va mukammal yaratish uchun adabiy til o'zining bor imkoniyatlarini namoyish etishi zarur. Adabiyotshunos Y.Solijonov yozganidek, "Uslub tilda namoyon bo'ladi. Til esa so'zlardan, so'zlarning o'zaro qo'shilib gap tuzilishidan tarkib topadi. Kishi fikrining natijalarini, uning bilish sohasida erishgan yutuqlarini obrazli ifodalab bera olishida ko'rinadi. Fikr so'zdan libos kiyadi va yasanib odamlar huzuriga yo'l oladi. So'z fikrni ifodalash uchun xizmat qildiriladi"<sup>34</sup>. Demak, har qanday badiiy asarning quroli so'z ekan, uni qay usulda badiiy asar matniga olib kirish ijodkor mahoratiga bog'liqdir.

"Lison ut-tayr" dostonida Navoiy nutq turlari va shakllaridan, xususan, muallif nutqidan unumli foydalanadi. Ijodkorning tilga munosabati tufayli badiiy tasvirda o'ziga xos kashfiyotlar yuzaga keladi. Binobarin, nutqda shoirning o'ziga xos uslubi, til materialidan foydalanish mahorati, uni ma'lum shaklga sola bilish qobiliyati yaqqol namoyon bo'ladi. Alisher Navoiyning "Lison ut-tayr" dostonida muallif qushlarni asar markazida tasvirlashi tufayli muallif nutqi nisbatan faolligiga guvoh bo'lamiz. Masalan, muallif Hudhudni kitobxonga tanishtirish jarayonida: "Qushlar o'zlariga shoh istab, uni topa olmay hayron bo'lib turganlarida Hudhudning Simurg' haqida xabar berg'ani", – deb nomlangan bob to'laligicha muallif nutqi orqali bayon qilinadi. Muallif nutqida o'quvchi asar syujetini bevosita harakatga keltiruvchi asosiy personaj xarakteri to'g'risida ma'lumot ola boshlaydi. Muallif o'z qahramonini avval, "Hudhud aql nuridan bahramand va rahbarlik jig'asi bilan sarbaland bo'lgan bir qush", – deb tanishtiradi, so'ng asardagi o'z o'rmini qisman

<sup>32</sup> Абдурауф Фитрат. Танланган асарлар. 5 жилд. Тошкент. "Маънавият". 2010. –Б. 213.

<sup>33</sup> Ҳайитметов А. Навоий лирикаси. Тошкент. Фан. 1961. –Б. 180.

<sup>34</sup> Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси. Филология фанлари доктори илмий даражасини олиш учун ёзилган диссертацияси. Т.: 2002. –Б. 41.

unga bo'shatib beradi. "Lison ut-tayr" dostonida muallif personajlarni harakatga keltirib turar ekan, boshqaruv o'z qo'lida qoladi. Sirtidan qaraganda asarda ishtirok etayotgan har bir qushning nutqi monologga o'xshaydi. Ammo ular Hudhud bilan yakka tartibda, ba'zan ko'pchilik bo'lib muloqotga kirishadilar. Bu esa dostonida dialogik nutqni yuzaga keltirib, asarda bahs-munozarani shakllantirgani ayon bo'ladi.

Badiiy asar tili adabiy asarning mazmunini ro'yobga chiqaruvchi birdan bir vosita hisoblanadi. Shu sababli badiiy til kitobxonga g'oyaviy va emotsional ta'sir qilish vositasi bo'lib xizmat qiladi. Negaki, yozuvchi badiiy til orqali obrazlar, manzaralar yaratar ekan, ularning mohiyatini ochib ko'rsatadigan so'z va iboralar tanlaydi. Asl va ko'chma ma'noli so'zlarni qo'llaydi, umumxalq tilining gap qurilish usullaridan, arxaizm va jargonlardan foydalanadi. Shu xilda yozuvchi asar g'oyasiga muvofiq shakl tanlaydi. "Yozuvchining ishida asosiy material so'zdir. So'z esa, barcha faktlar, barcha fikrlar libosidir. Ammo har bir fakt zaminida ijtimoiy ma'no bor, har bir ma'no zaminida esa bir yoki ikkinchi fikr nega bunday, nega unday emas, degan sabab bor... Klassiklar yuz yillar davomida asta-sekin ishlangan ana shunday tilda yozganlar. Haqiqiy adabiy til shudir",—deydi adabiyotshunos N.Shukurov<sup>35</sup>.

Har bir badiiy asar to'la ma'noda nutq hodisasi, til faktidan iboratdir. Shuning uchun ham asarning tili yozuvchi mahoratining bosh mezoni hisoblanadi. Chunki "adabiyot tildan boshlanadi. Rangsiz tasviriy san'at, ohangsiz musiqa bo'lmaganidek, tilsiz adabiyot ham bo'lmaydi"<sup>36</sup>. Badiiy asar strukturasi muhim komponentlar – kompozitsiya, syujet, xarakter, sharoit, mavzu, g'oya, voqelik, bayon, psixologik tahlil, konflikt barchasi til orqali namoyon bo'ladi. Til badiiy asarning asosiy ustuni hisoblanadi. Til va uning komponentlaridan badiiy asarning makon va zamonga oid xususiyatlari anglashilarkan, muallifning poetik tafakkuridagi o'ziga xoslik ham nutq vositasida yuzaga chiqadi.

"Lison ut-tayr" dostonida dehqon ham, podshoh ham, oddiy devona ham, savdogar obrazlari ham bor. Ammo Navoiy ularni individuallashtirmaydi, balki Hudhud orqali tanishtiradi. Dialogik nutqqa misol Hudhud va qushlar munozarasi bo'lib, uni quyidagicha tartib asosida shoir dostoniga joylashtiradi:

Shunqor uzri: Deydi Sung'ur: "K-ey ulusqa rohbar,  
Amringa tob' kelib ogohlar..."

Hudhud javobi: Dedi Hudhud: "K-ey tiyra roy,  
Bu hayoling zotinga vahshatfizoy..."

Doston davomida Kuf, Humoy, O'rdak, Tovuqlar Hudhud bilan xuddi shu tarzda munozaraga kirishadi. "Badiiy til umumxalq tiliga asoslanadi, uni butkul yangi hodisa deb qaramaslik kerak", — deb yozadi Dilmurod Quronov<sup>37</sup>.

Dialoglarning eng keng tarqalgan ikki xil tipi bor. Bular:

1. Tavsifiy dialoglar;
2. Dramatik dialoglar;

<sup>35</sup> Шукуров Н. ва бошқалар. Адабиётшуносликка кириш. Тошкент, "Ўқитувчи", 1979. —Б. 117.

<sup>36</sup> Шарафиддинов О. Ҳақиқатга садоқат. Адабий-танқидий мақолалар. —Т.: 1989. —Б.64.

<sup>37</sup> Navoiy Alisher. Lison ut-tayr. — Т.: G'afur G'ulom nomidagi NMIU. To'qqizinchi jild. 2012. —Б. 63.

Birinchi tip – tavsifiy dialoglar o‘zining strukturasi jihatidan ma’lum darajada qonun-qoidalarga bo‘ysundirilgan va aniq maqsadga yo‘naltirilgan bo‘ladi. Muallif izohi va luqmalar hajmi jihatdan kengroq, davomiylikka ega, bir yo‘la so‘zlayotgan yoki tinglayotgan suhbatdoshlardan birining ta’rif-tavsifini, xarakter xususiyatlari va xatti-harakatlarini ifodalaydi”<sup>38</sup>. “Lison ut-tayr” dostonida Hudhud va qushlar o‘rtasidagi dialog ayni shu vazifani bajargan. Hikoyat keltiriladi va fikr rivoji dialogda bir yo‘nalishda, yagona izchillikda davom etadi.

Dramatik dialog tipidan esa shoir voqelikka keskinlik, shiddat berish, konfliktni kuchaytirish, qahramonlar xakteri va holatini chuqurlashtirish uchun foydalanadi. “Lison ut-tayr” dostonida Shayx Sanon va Tarso qizining dialogi dramatic dialogni yuzaga keltiradi. Zero, Akademik M.Qo‘shjonov iborasi bilan aytganda, “dialog shaxslararo suhbat va fikr olishuv vositasidir. U ko‘proq jonli til mahsuli bo‘lib, o‘zining shartlilik, jummalarning tugallanmagan formasining ishlatilishi bilan xarakterlidir. Dialogsiz badiiy asarni tasavvur qilish qiyin”<sup>39</sup>.

Alisher Navoiy turkiy til rivojiga ulkan hissa qo‘shdi. Bu doston o‘z davrida ham yuksak qadrga ega bo‘lgan. Unda mavzular xilma-xil, g‘oyalar turlichadir. Muallif bir doston mag‘ziga bir necha mavzu va davr muammolarini singdira olgan. U o‘zining hayotiy falsafasini tasavvuf ta’limotiga tatbiq qilishda ham g‘oyaviy, ham badiiy mahorat ko‘rsatdiki, natijada asar uning tasavvufiy xarakteridan qat’iy nazar, badiiy barkamol, emotsional ta’sirchan adabiyot yodgorligiga aylandi.

## XULOSA

1. O‘zbek adabiyotshunosligida tafakkurning badiiy, ilmiy, ijodiy, mantiqiy, milliy, intellektual, mifologik, obrazli, epik va falsafiy kabi bir necha turlaridan keng foydalaniladi. Lug‘atlardagi poetika va tafakkurga berilgan izohlarga tayanib, ushbu tushunchani quyidagicha ta’riflash maqsadga muvofiqdir. Poetik tafakkur – ijodkorning umri davomida to‘plagan tajribalari asosida shakllanib, uning ong ostida yuzaga keladigan, dunyoning mavjud qiyofasini hissiy va aqliy idrok etilgan tomonini sinxronlashtirishga harakat qiladigan, subyektiv olamda fikrni mantiqiy izchillik asosida yuzaga chiqaradigan, bilish va o‘z ijodiy qobiliyatini namoyon qilish jarayonidir.

2. Ijodkor poetik tafakkuridagi o‘ziga xoslikni aniqlash uchun 4 ta omilni ta’kidlash zarur. Bular: 1) badiiy nutq; 2) poetik tasvir; 3) intellektual tafakkur; 4) davr g‘oyalariga obyektiv yondashuv. “Lison ut-tayr” dostoni misolida shoirning o‘ziga xos poetik tafakkurini yuqorida keltirilgan tasnif asosida tizimli o‘rganish tadqiqot mohiyatini ochib berishda muhim sanaladi.

3. “Lison ut-tayr” dostoni Navoiy umrining so‘nggi yillarida, ya’ni, daho ijodkorning badiiy tafakkuri va shaxsiyati kamolga yetgan bir davrda, shoirning ma’naviy-ma’rifiy faoliyatiga adabiy xulosa sifatida dunyoga kelgan asardir. Bunda Fariduddin Attor, Jaloliddin Rumiy, Sa’diy Sheroziy, Xusrav Dehlaviy, Zahiruddin Sanoiy, Shayx Avhaduddin, Hofiz Sheroziy, Abdurahmon Jomiy, Xorazmiy, Atoyi, Sakkokiy, Lutfiy singari fasohat-u balog‘at sohiblarining so‘z sehri bilan

<sup>38</sup> Izzat Sulton. Adabiyot nazariyasi. Darslik. “O‘qituvchi” nashriyot-matbaa ijodiy uyi. Toshkent.2005. –B. 58.

<sup>39</sup> Қўшжонов М. Ижод сабоқлари. Тошкент, Адабиёт ва санъат нашриёти, 1973. –Б. 187.

bog‘liq boy adabiy an‘analaridan ilhomlangan Alisher Navoiy o‘z dostonini navoiyona nuktadonlik bilan takomillashtirdi.

4. Navoiy badiiy-estetik tafakkurining o‘sishi va rivojlanishiga ta‘sir ko‘rsatgan ijtimoiy va ma‘naviy-ma‘rifiy omillar sifatida quyidagilarni keltirish mumkin:

- 1) Ma‘naviy yetuk va moliyaviy jihatdan to‘kis oila;
- 2) Hirot va Eron adabiy jarayoni;
- 3) temuriylar davridagi ijtimoiy-siyosiy sharoit.

Ijtimoiy jihatdan shoir zamonasining zodagon oilasida yashab voyaga yetgan bo‘lsa-da, badiiy ijodining takomilida bolaligidanoq alohida qobiliyatga egaligi va ilmga chanqoqligi bilan muttasil mutolaa qilganligining ahamiyati katta hisoblanadi.

5. “Lison ut-tayr” dostonining shakllanishi uchun quyidagi manbalar yetakchi ahamiyatga ega: Qur‘oni karim va Hadislar, Firdavsiyning “Shohnoma”, Sa‘diy Sheroziyning “Guliston” va “Bo‘ston”, Jaloliddin Rumiy “Masnaviyi-ma‘naviy”, Fariduddin Attorning “Mantiq ut-tayr” asarlari. Bundan tashqari, Sharq an‘analari asosida shakllangan “Xamsa” dostonlarining ham shoir poetik tafakkurining shakllanishida ijobiy ta‘siri katta hisoblanadi.

6. “Lison ut-tayr” dostoni hikoyatlaridan ikki xil ma‘no anglashiladi. Birinchisi falsafiy, ikkinchisi tarbiyaviydir. Falsafiyliги hikoyatdan anglashiladigan qissadan hissadagi mantiqiy xulosa bo‘lsa, tarbiyaviyligi tanlangan qahramonning xarakteri orqali yuzaga chiqadi. Aslida, “Lison ut-tayr” dostonida Alisher Navoiy Hudhud bo‘lib yashaydi. Shuningdek, dostonda ishqdagi poklik vositasida yuksak insoniy sifatlar: o‘zlikni tanish, inson degan sharaflı nomga munosib bo‘lib yashash, shuningdek, noyob fazilatlar sohibi bo‘lishga da‘vat etilishi, ularning talab, ishq, ma‘rifat, istig‘no, tavhid, hayrat, faqr-u fanoga berilgan ta‘rif, tavsif va tasniflar esa bir-birini to‘ldirib, takomillashtirib, buyuk mutafakkirlarning komil inson konsepsiyasiga oid irfoniy-falsafiy qarashlarini teran anglashga imkon yaratadi.

7. Navoiy Hudhud va qushlar munozarasi orqali insonlarning ma‘naviy kamolotiga to‘sqinlik qiluvchi turli axloqiy illatlarni tanqid ostiga oladi. Bu kamchiliklar va ojizliklarni yengishning eng asosiy yo‘li ishqdir. Hikoyatlardagi hayotning mohiyati bu ishqni anglab yetishga yo‘naltirilgan bo‘lsa, inson tafakkurining vazifasi esa uning mavjudligini isbotlashga qaratilgandır. Qushlar xatti-harakatiga ramzli ma‘no yuklash orqali shoir tabiat – jamiyat – inson o‘rtasidagi aloqalarni badiiy tadqiq etarkan, ijodkorning faol nuqtayi nazari bilan davr g‘oyalarini parallel olib boradi va ayni shu xususiyati bilan “Mantiq ut-tayr”dan farqli ravishda hayot mohiyati va inson tafakkuri tadrijini yaratadi.

8. “Lison ut-tayr” dostonining tili Navoiyning boshqa dostonlari, she‘riy asarlari tiliga nisbatan anchagina sodda va ravondir. Asardagi murakkab falsafiy mazmunning majoziy vositalar orqali berilishi va xalq ohangiga yaqinligi, nutq va uslubning yengil, o‘ynoqi, jonli ham tushunarli bo‘lishi asar qiymatini oshirgan. Navoiyning xalq og‘zaki ijodi, undagi syujetlar, hikmatli so‘zlar, ta‘birlardan, hazil-mutoyibalardan unumli foydalanishi ham shu bilan izohlanadi.

9. Dostondagi badiiy san‘atlar mumtoz ilmi badi‘ga doir tasnif (lafziy, ma‘noviy va mushtarak san‘atlar) asosida o‘rganilganda, baytlar tahlili davomida

ma'noviy san'at yetakchilik qiladi. Muqaddima va hikoyatlarda ma'noviy san'atlar, munojotlarda esa lafziy san'atlar faol qo'llanilgan. Radif, raviylarning o'rni, o'zak tarkibiga ko'ra farqlanuvchi qofiya turlari va tuzilishiga ko'ra farqlanuvchi qofiya turlarining "Lison ut-tayr" dostonidagi shakli erkin hisoblanadi. Shoir odatda, qofiyada bir-biri bilan to'la ohangdosh bo'lgan so'zlardan unumli foydalanadi.

10. Alisher Navoiyning badiiy mahorati shundaki, u muallif nutqining asosiy qismini Hudhud zimmasiga yuklaydi. O'zining poetik olamini, badiiy tafakkuri ifodasini uning nutqi orqali ifodalab beradi. "Lison ut-tayr" dostonida muallif nutqi salmoqli o'rinni egallaydi. Har qanday shakl va mazmun nutq orqali yuzaga chiqarkan, Navoiy dostonida muallif nutqi, monologik nutq va dialogik nutq shakllaridan unumli foydalanadi. Muallif nutqi va monologik nutq asarda shakl va mazmun mutanosibligini ifodalagan bo'lsa, dialogik nutq dostonida keskin dramatik vaziyat, bahs-munozarani yuzaga kelishini ta'minlagan.



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DSc.03/30.12.2019.Phil.05.02 DIGITAL SCIENTIFIC COUNCIL**

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**FERGANA STATE UNIVERSITY**

**KARIMOVA YULDUZ BAKHTIYOROVNA**

**THE ISSUE OF POETIC THINKING AND STYLE IN ALISHER NAVOI'S  
EPIC "LISON-UT TAYR"**

**10.00.02. - Uzbek literature**

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

**Ferhgana - 2023**

The theme of Philosophy Doctor (PhD) dissertation was registered in the Supreme Attestation Commission under the number № B2022.2.PhD/Fil2443.

The dissertation has been prepared at Ferghana State University.

The abstract of the PhD dissertation is posted in three (Uzbek, English, Russian (resume)) languages on the website of the Scientific Consul (www.fdu.uz) and on the website "Ziyonet" information-educational portal (www.ziyonet.uz)

**Scientific consultant:** Yoldoshkhoja Solijonov,  
Doctor of Philological Sciences, Professor.

**Official opponents:** Tojiboyeva Muqaddas Abdurahimovna  
Doctor of Philological sciences. Professor

Olimov Sultonmurod Hoshimovich  
Doctor of Philological Sciences, Associate Professor

**Leading organization:** Namangan state university

Defense of the Dissertation will take place on "30" 11 2023, at 9:00 p.m. at a meeting of Scientific Council DSc.03/30.12.2019.Fil.05.02, under Ferghana State University (Address: 19, Murabbiylar Street, Ferghana, 100151. Tel.: (99873) 244-66-02; fax.: (873) 244-44-02; fax: (+993873) 244-44-01; e-mail: info@fdu.uz).

The dissertataion is available in the nformation Resource centre of Fergana State University (registered under № 514. Address: 19, Murabbiylar street, Ferghana, 100151. Tel.: (+99873) 244-71-28)

The abstract of the dissertation is distributed on 16, 11 2023.  
(Mailing report number 30 on "16" 11 2023)



**Sh.M. Iskandarova**  
Member of Scientific Council on awarding scientific degrees, candidate of philological sciences, Professor

**M.T. Zokirov**  
Secretary of Scientific Council on awarding scientific degrees, candidate of philological sciences, Professor

**Z.B.Kobilova**  
Academic council that grants academic degrees the chairman of the scientific seminar, professor.

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

**The actuality and significance of the dissertation work.** In the world literary studies, comprehensive typological studies are carried out on the basis of the interpretation of poetics and poetic thinking of the subject and Idea in the samples of fiction, methods and forms of expression of religious-philosophical, spiritual-moral concepts, determination of creative spiritual maturity, novatorism, historical-comparative study. On this basis, the study of aesthetic experiences, poetic laws, which came into the world as a literary conclusion to the spiritual and educational activities in the works of certain thinker poets, is considered one of the urgent tasks of today. It is important to solve the problems of poetics in a work of art in artistic-philosophical aspects, to determine the criteria for its arrival in the field and development, the evolution of poetic thinking in the work of a particular poet, and its typological features on the level of today's globalized scientific and theoretical thinking.

In the world literary studies, great attention is paid to the comparative-typological study of symbolic expression of high human ideas in the works of classical creators in the context of world literature. One of the urgent tasks is to determine the place of the works of a particular poet in the development of world artistic thinking, in which Islamic-mystical ideas are given on the basis of the criteria of Oriental artistry. This makes it possible to delve deeper into the aesthetic significance of a work of art, its compositional and linguopoetic, traditional and innovatorical methodological features, with the study of the poet's poetic thinking in artistic creation.

After the independence, it was possible to extensively research the rich literary-scientific heritage of our great ancestors, whose name is known to the world. Thanks to this, a wide path was opened to the study of the mystical aspects of the creativity of Alisher Navoi. In particular, the poet's work "Lison ut-tair" is approached on the basis of new ideas and analyzes, and layers of specific meaning and artistry are being discovered. The history of navoiology, which goes from centuries to centuries, is developing in the new style. In his address to the Supreme Assembly, President Shavkat Mirziyoyev said: "Since we have set ourselves the great goal of establishing the foundation of the third renaissance in our country, for this we must create environments and conditions that will educate the new Kharazmi, Beruni, Ibn Sina, Ulugbek, Navoi and Babur"<sup>40</sup>. Today, in our literary studies, Alisher sets the task of further increasing our achievements in the study of philosophical, mystical sources of Navoi's works, contextual analysis, publications, comparative-historical, historical-biographical, comparative-typological research. Moreover, the description of Alisher Navoi in the West as "a thinker who can save the world from spiritual decline" suggests that new innovative approaches and special teaching methods should be introduced into the poet's work. Today, in our literary studies, Alisher sets the task of further increasing our achievements in the study of

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<sup>40</sup> O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning Oliy Majlisga Murojaatnomasi. 29.12.2020.  
<https://www.president.uz>

philosophical, mystical sources of Navoi's works, contextual analysis, publications, comparative-historical, historical-biographical, comparative-typological research. Moreover, the description of Alisher Navoi in the West as “a thinker who can save the world from spiritual decline” suggests that new innovative approaches and special teaching methods should be introduced into the poet's work.

Decree of PQ-4977 of the President of the Republic of Uzbekistan dated on April 5, 2021 “on the establishment of the international public fund named after Alisher Navoi”, decree on June 5, 2018 on additional measures to improve the quality of education in higher educational institutions and ensure their active participation in the comprehensive reforms carried out in the country “PQ - 3775”, approval of the concept of development of Science until 2030 “PF-6097- the decision of the number serves to a certain extent the implementation of the tasks set out in the decree and decisions of PQ-5188 on July 19, 2021 “on additional measures to further improve the activities of the president, creative and specialized schools” and other regulatory legal acts related to this activity, in the address to the Supreme Assembly and the people of Uzbekistan on December 20.

**The appropriateness of the research to the prior direction of the development of science and technologies.** This research is carried out by the Republican development of Science and technology I. In accordance with the priority direction” ways of formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an informed society and a Democratic state.

**The scope of study of the problem.** In the World Literary Studies devoted to the problems of classical literature, H.Ritter, L.Massignon, J.S.Trimingham, A.Schimmel, A.Zarrinkob, M.A.Jushon, M.Nikitsky, V.Bartold, Y.Bertels, A.Kononov, A.Borovkov, A.Semyonov, M.Sale, A.Yakubovsky significant study of literary scholars such as A.Boldirev has been created. However, an attempt to objectively assess the philosophical-mystical views of Alisher Navai are visible only in Bertels studies.

In our literary studies, the attitude towards the epic “Lison ut-tair” by Alisher Navoi began to take shape from the 60s of the XX century. Specifically, Y.E.Bertels, W.Zahidov, I.Sultanov, N.Mallayev, A.Hayitmetov, A.Abdugafurov, B.Valikhojaev, S.Ganiyeva, Sh.Eshonkhojaev, Sh.Sharipov, Z.Hamidov, A.Rustamov, Hodi Zarif's work focuses on the artistic and stylistic aspects of the work . The issue of poetic thought and style in the epic “Lison ut-tair” is a topic and direction that has not yet been studied.

During the years of independence, this epic was reanalyzed in order to give an unbiased scientific assessment of the work of Alisher Navoi, to consistently research the work of the great poet. N.Komilov, I.Haqqulov, M.Imomnazarov, Y.Is'haqav, M.Olimov, V.Rakhmonov, H.Eshonqulov, S.Olimov, H.Jo'rayev, R.Jhumayev, Z.Mamadaliyeva, A.Erkinov. In the brochures and articles of literary scholars such as D.Yusupova, the work was analyzed from a new point of view . S.Olimov described the composition of the epic, the system of images and symbols, and the history of the creation of the epic, R.Jumayev published an analysis of stories by

analogy with the epic “Masnaviyi-ma’naviy”, Z.Mamadaliyeva, on the other hand, extensively and comprehensively studied and analyzed the figurative images in the story of Lison ut-tayr.

Through the epic “Lison ut-tair”, the issue of poetic thought and style unique to the Nawab is a direction yet to be explored, and the work is notable for its two characteristics. Firstly, the epic poet is written at a time when his artistic thinking and personality matured later in his life, and secondly, it is to determine the difference and innovator in terms of thinking and style from the creators who figuratively depicted the images of birds. Researching these aspects is a novelty for our literary studies today. After all, in the epic “Lison ut-tair”, the identification of the poetic thought and specific style of the creator is important in a more thoughtful understanding of the creative idea of the great thinker and is one of the pressing, necessary to be studied issues waiting for a solution.

**The relevance of the research to the research plans of the higher education institution where the dissertation was completed.** The dissertation was carried out within the framework of the topic “problems of poetics” of the research work plan of Fergana State University.

**The aim of the research** consists in the expression of Alisher Navoi's poetic thought in the epic “Lison ut-tair”, the mystical essence of the work, the features of shapely-methodological and artistic figurativeness, the study of linguopoetic means, author and character speech, the influence of monological and dialogical speech on Form and content, the identification of different aspects.

**The tasks of research:**

To study the influence of the socio-literary environment in the formation of creative poetic thought and, on this basis, to identify the sources of leading importance in the formation of the saga of Alisher Navoi “Lison ut-tair”, the enrichment of poetic thought;

To show the line between philosophical, scientific, intellectual and poetic thinking through the study of the scientific and theoretical foundations of poetic thought and style;

The composition of the epic “Lison ut-tair”, the ideological-thematic colorfulness of stories, immersion in the comparative-typological aspect with the epic “Mantiq ut-tair” in the analysis of the literary-aesthetic function of images, at the same time, the artistic taste inherent in the Navoi, the evidence of the artistic interpretation of the poetic image;

In the epic “Lison ut-tair”, the position of the author's speech, the forms of the statement of reality, the study of the place and role of character speech in the structure of a work of art, the classification of rhythmic fragments in verse;

The role and importance of monological and dialogical speech in the epic “Lison ut-tair” consists in describing the norm of speech, weight and style in the organization of content on the basis of structural analysis and scientifically proving the poet's poetic skills.

**The object of the research** Alisher Navoi's epic “Lison ut-tair”, serves as the primary source for the study. In this, epic's Sh.Eshonkhojayevev prepared and

published in 1965 by the publishing house “Fan” of the Academy of Sciences of the Republic of Uzbekistan, 12 volumes of Alisher Navoi's “collection of Perfect Works” and his publications by Sh. Sharipov, published in 1984 and 1991 with a prose account, were also used as sources. In addition, the translation of Fariduddin Attor's Epic “Mantiq ut-tair” by the people's poet of Uzbekistan Jamal Kamal as well as N.Komilov and M.Makhmudov. The prose translation implemented by the Mahmudovs was also used.

**The subject of research** is the determination of the stages of the development of poetics, speech and style through the study of the issue of poetic thought and style in the epic “Lison ut-tair”.

**The research methods.** The study used comparative-typological, biographical, hermeneutic and structural research methods.

**The scientific novelty of the research is:**

The role of the social environment in the formation of Alisher Navoi's poetic thought, the leading role of the trends of the era, the formation of Islamic and mystical sources are proved.

The literary-aesthetic function of the images in the epic “Lison ut-tair” and the teaching of the essence of life and poetic thought in the epic stories were examined in comparative aspect with the epic “Mantiq ut-tair” by Fariduddin Attor, and was revealed on the basis of the analysis of images and details.

In classical literature, including the study of speech forms and Fine Arts in the epic “Lison ut-tair”, classical science was approached on the basis of lafazi, spiritual and joint arts related to Badi. The classification of rhythmic fragments and the poetic skill of Navoi in the use of question and answer, word repetition and Fine Arts that shape rhyme were studied in the comparative-typological aspect and a specific style was determined.

General description and classification of the system of images in the epic, system of signs, philosophical meaning, ideas of the period, artistic gaze, artistic research of the relations between nature - society - man, mystical aspects of the poetics of the interpretation of love, philosophical-educational and symbolic meaning is proven.

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

Alisher Navoi's epic “Lison ut-tair” explores the process of inquiry in classical literary studies through the analysis of the issue of poetic thought and style;

Through the works of Attor and Navoi, creators whose interpretation of reality, methods of expression in the creation of a hero differ from each other and are close to each other, the poetic thinking of the authors and methodological closeness and variety are studied;

By revealing the philosophical-mystical and symbolic-meanings of the idea of stories, the originality of the poet's poetic thought was assessed in new criteria;

The expression of the types of artistic speech in the epic “Lison ut-tair”, the process of formation of author's speech and character speech, the types of speech that surface creative poetic thinking were analyzed.

**The reliability of the research results** of the study is explained by the fact that the issue is correctly posed, the approach and the compliance of the methods used with the purpose of the study, the conclusions drawn on the topic are expressed in the scientific work published by the researcher, and the clearly posed problem is solved using methods of comparative-typological, structural analysis.

**Scientific and practical significance of research results.** The scientific significance of the results of the study is determined by the fact that the writer in the epic “Lison ut-tair” serves scientifically-theoretically to realize the artistic expression in harmony with poetic thinking, speech and style, period and heroic psychology, methodological-compositional and plot construction, differentiation of religious-mystical and artistic-symbolic facets of images, mystical interpretation of universal ideas.

The practical significance of the research results serves to establish the theoretical foundations of the epic “Lison ut-tair” in Uzbek classical literature. Also, the results of the dissertation are expressed in the fact that the research and scientific research carried out in the disciplines of “classical poetics”, “theory of Literary Studies”, “fundamentals of artistic analysis”, “theoretical poetics”, “history of Uzbek classical literature”.

**Introduction of the research results.** Based on the results of a study conducted on the topic of poetic thinking and style in the epic of Alisher Navoi” Lison ut-Tyr”:

In classical literature, including the epic “Lison ut-Tyr”, a classical scientific approach is applied to the study of speech forms and fine arts, based on the lafzi, spiritual and general arts of bade, as well as on the classification of rhythmic fragments and questions and answers of Navoi, scientific and theoretical conclusions about poetic skill and originality in the use of repetition of words and rhyming arts were made in the Karakalpak branch of the Research Institute of Pedagogy of Uzbekistan (2017-2020) in issue F3-2016-09081165532 “the new alphabet of the Karakalpak language and spelling rules sections on the folklore genre of the fundamental project on the topic ”Methodology of language and literature development" it was used as an important theoretical resource when writing. (Handbook of the Karakalpak branch of the Research Institute of Pedagogy of Uzbekistan No. 174 dated July 29, 2022). As a result, scientific and theoretical conclusions on the methodology of the development of the native language and literature in accordance with the new alphabet and spelling rules of the Karakalpak language were enriched with new data.

Based on the scientific views and conclusions of Alisher Navoi, that the social environment and trends of the era formed on the basis of Islamic and mystical sources occupy a leading place in the formation of poetic thinking, a conversation was held with the author in the program “Good Day” of the Fergana Regional TV and Radio Company, which aired in 2022, as well as in the radio program “Spirituality - is a mirror of the soul.” and the script. (Directory of the TV and Radio company of the Fergana region dated August 1, 2022 No. 01-12-04/171). As a result,

the content of the materials prepared for these broadcasts and radio broadcasts has been improved and enriched with scientific data.

Based on the conclusions about the literary and aesthetic function of the images of the epic "Lison ut-Tair", as well as the fact that in epic tales the essence of life and poetic thinking are investigated in a comparative aspect with the epic of Sheikh Fariduddin Attor "Mantik ut-Tair", on the basis of the analysis of images and details, the novelty of poetic thinking and artistic pictorial means inherent in the creativity of the Fergana regional branch of the Union of Writers of Uzbekistan. At events dedicated to the promotion of Alisher Navoi's literary heritage, seminars with members of the Association, it was used at circle classes of young creative people, literary meetings, conversations, book presentations among the population, as well as during the development of projects and the preparation of scenarios for literary and educational events, such as "Days of Literature", "Poetics of Classical Works". (Reference No. 108 of the Fergana Regional branch of the Writers' Union of Uzbekistan dated March 11, 2023).

As a result, the content of the materials prepared for this seminar and the circle's classes was deepened, a rich scientific evidence was provided, and the scientific basis of literary issues raised at literary and educational events was strengthened.

Its conclusions about the significance of the trends of the epoch in determining poetic thinking, artistic speech and stylistic individuality were widely used in the preparation of the textbook "The History of Jadid Literature". (Handbook of Fergana State University No. 01-1508 dated April 13, 2023). As a result, the textbook received scientific and theoretical perfection.

**Approbation of research results.** The results of the study were discussed at 3 International, 5 scientific and practical conferences.

**Publication of the research results.** 18 scientific works on the topic of the dissertation have been published. Publication of the main scientific results of doctoral dissertations by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan and recommended scientific publications published 10 articles, including 8 in Republican and 2 in foreign journals.

**The structure and volume of the dissertation.** The content of the dissertation consists of an introduction, three main chapters, a conclusion, a list of references. The total volume is 140 pages.

## MAIN CONTENT OF THE DISSERTATION

In the **introduction** to the dissertation, the relevance and necessity of the topic is based, the purpose and objectives, object and subject of the dissertation are described, its compatibility with the priorities of the development of Republican Science and technology is indicated, the scientific novelty and practical significance of the study is revealed, the introduction of research results into practice, published works and information.

The first chapter of the dissertation entitled "**The role of the socio-literary environment in the formation of poetic thinking**" analyzes the role of the socio-literary environment in the formation of the individual poetic thinking of the artist,

the trends of the time, the influence of folklore and classical literary traditions. In the first part of the chapter entitled **“Scientific-theoretical foundations of poetic thinking and style”**, the study of the creative heritage of Alisher Navoi, in particular, scientific-theoretical approaches to the study of the epic “Lison ut-tair” and based on these analyzes the originality of the poet's thinking and the specific style is mentioned.

It is known that the enrichment and perfection of Uzbek lyric poetics in terms of genre is directly connected with the name of Navoi. Scientific studies have been carried out on the poet's work in many directions. S.Ayniy, O.Sharafiddinov, M.Shaykhzoda, V.Abdullayev, Y.E.Bertels, H.Olimjon, H.Zarif, P.Shamsiyev, H.Sulaymonov, N.Mallayev, V.Zohidov, I.Sultan, S.Ganiyeva, A.Rustamov, A.Hayitmetov, B.Valikhojhayev, Y.Ishakov, D.Salohi, S.Olimov, H.Jorayev, D.Yusupova, etc. Also, A.N.Malekhova's candidate's dissertation on “Alisher Navoi's epic “Lison ut-tair”: composition and poetics of images”, and Sh.Sharipov's monograph on the genesis and ideological-artistic features of the epic “Lison ut-tair” in 1982. They discussed the history of the creation of the epic, the general plot of the work, its composition, the classification of images, and the ideological and artistic features of the stories.

In the first years of independence, M.Imomnazarov, in his article “Truth and Metaphor”, described the role of Simurgh in the works of Sheikh Attar and Alisher Navoi, the desire of birds burning in the fire of passion, and the truth and metaphor in the epic. proves what it consists of. In Z. Hamidov's article “The art of speech in “Lison ut-tair”: “...the art of speech is skillfully used in the epic “Lison ut-tair” compared to other works of Alisher Navoi. This art is characteristic of the epic, and it differs from other poetic tools by its characteristics. The article focuses on the lexical structure and meaning of birds' speech.

Later, Navoi scholar Sultanmurad Olim has a special place in the monographic study of the “Lison ut-tair” epic. The composition and plot of the epic is detailed in the article “The Essence of “Lison ut-tair”. In addition, the works “Love, Lover and Beloved”, articles “The Golden Ring of “Lison ut-tair”, “Comparative Poetics of Lison ut-Tayr: Synthesis, Nazirism and Translatability” studies approach the content of the epic on a new scientific basis. is important. R. N. Jumayev studied the plot of the epic in a comparative-typological aspect in his Ph.D. Special attention is paid to the stories and images in both works. Z.U. Mamadaliyeva's dissertation entitled “The system of symbolic images in Alisher Navoi's epic “Lison ut-tair” deals with symbolism in the epic literature of the Turkic and Persian peoples, ideological and artistic features of the image of Hudhud, the image of Simurgh and its interpretations, the image of the seven valleys” - the idea and Issues such as image are studied theoretically and practically. Dilorom Salakhi in his work “Issues of Navoi's poetic style”, the relation of weight in the poet's lyrics, the issue of words and symbols in the composition of the ghazal, the improvement of the idea, content and artistic image in the ghazals with a social spirit, the scientific periodization of the poet's lyrical heritage issues are covered. In the textbook “Navoiyshunoslik” prepared by Sh.Sirojiddinov and his team, important information about the poet's

life and work, his lyrical heritage, ideological-artistic features of “Khamasa” epics, the poet's scientific heritage, religious-mystical, educational-teaching In addition to issues such as literary works, poetics of genres, comments on the general content and religious-mystical issues of the “Lison ut-tair” epic are given.

Navoi scholar D. Yusupova in the article “Navoi's epic “Lison ut-tair” in the process of analyzing the plot and content of the epic, focuses on the plot and images of the work. In his article “Forms of chronotopes in “Lison ut-tair”, Ugog Dzhorakulov says: “All the events interpreted in “Lison ut-tair” take place between two chronotopes, from chaos to space, from the underworld to the base of the throne.” He says. The scientist studied the epic “Lison ut-tair” in a new way on the issue of chronotope and once again proved that the flow of opinions, analysis and interpretations about it has not stopped since the writing of this work until today.

Poetic thinking is formed on the basis of the integrity and completeness of human thinking. In studying the poetic thinking of each artist, it is important to study the significance of the reference to the artist's identity in real life in the analysis of a specific work, to deviate from the existing field of thinking. In Uzbek literary studies, the concept of poetic thinking is not fully defined. In order to clarify the issue of poetic thinking in detail, we aimed to pay attention to the interpretation of these words and form them as a whole concept based on this. Poetic thinking is formed on the basis of the experiences of the creator during his life, which arises under his consciousness, tries to synchronize the emotional and intellectual aspects of the existing image of the world, creates thoughts in the subjective world based on logical consistency, and manifests his creative ability. In artistic and poetic thinking, literature has an educational value due to the fact that it raises the socio-political, spiritual and moral problems of each era and seeks answers to them. Its socio-educational character is especially visible in expressing the national spirit of the people. Naturally, in this process, the poetic way of thinking shows the level of the literary personality of the creator. The issue of poetic thinking in Uzbek literary studies can be studied in two directions:

A) general - (studying the works written by one artist during his lifetime within the scope of the macro field);

B) private - (study within the framework of one or two works of one creator. Analysis on the example of one object).

The renewal of the poetic thinking of the creator mainly comes to the surface through speech. In our research work, we considered 4 factors necessary to determine the uniqueness of the artist's poetic thinking. These are:

- 1) artistic speech;
- 2) poetic image;
- 3) intellectual thinking;
- 4) an objective approach to the ideas of the period.

In the second part of the chapter called “**Sources of Formation of Alisher Navoi's Poetic Thought**”, attention was paid to the fact that the poetic way of thinking is the main tool that shows the level of the literary personality of the creator

and reveals his aesthetic views. Social and private factors and sources that influenced the formation of Navoi's artistic and aesthetic thinking are also discussed.

The contemporaries of the poet emphasized in their works that Navoi was distinguished from his peers by his ability to learn and had a special ability. In this respect, "Matla'i sa'dayn wa majmai bahrain" by Abdurazzaq Samarkandi, "Rawzat us-safa" by Khavandshah Mirkhand, "Tazkirat ush-shuaro" by Davlatshah Samarkandi, "Rawzat ul-jinnot" by Mu'iniddin al-Isfizari, "Rawzat ul-jinnot" by Abdurrahman Jami "Baharistan", "Haft avrang", "Risola" by Husayn Boygaro, "Khulasat ul-akhbar", "Habib us-suyar", "Makorim ul-akhloq" by Ghiyaziddin Khondamir are of special importance. In particular, in Khondamir's work "Makorim ul-Akhlaq", "Ul Hazrat had the honor of writing poetry in both languages - Turkish and Persian, due to his strong talent and high ability, but his sharp "bi was more inclined to Turkish than Persian, "he wrote. Navoi, who had a unique talent since childhood, received the recognition of Sharafuddin Ali Yazdi at the age of six, Lutfi, Sayyid Hasan Ardasher at the age of sixteen. When he was three or four years old, he surprised his relatives by reciting the poems of Qasim Anwar, and at the age of seven, Fariduddin Attar's epic "Mantiq ut-tair" and six thousand hadiths. This talent showed what kind of thinking the poet had from a young age, and served as the main foundation for the epics and ghazals to be written. According to this work, Maulana Lutfiy, who is unique in the art of words, went to Alisher, a teenager who was just growing up, and asked him: - "By reading a ghazal, I will learn from new examples of the products of your thinking. enjoy," he pleads. This information provided by Khondamir is very important for two reasons. First of all, it is understood that the young man, who was recognized as a mature poet of his time since he was a teenager, has a unique artistic thinking, and secondly, that he took a worthy place among the poets of his time and became famous from a young age. A poet lacks only one talent to become famous in his time, to become popular, and to attract the attention of the artists of the palace. In this case, the leading resource that grows and improves the ability is work.

In the epic "Lison ut-tair" the rise of the word to the level of value is reflected in the artistic and aesthetic skills of the author. The epic describes the views of objective existence and theology through metaphorical characters and their symbolic adventures, while the real life events, positive and negative characteristics of people's behavior and character are described in the epic. As literary critic M.Imomnazarov said, "Navoi focuses on the creation of a new spiritual world. For example, Attar compares Simurgh to the sun and birds to the shadow. Navoi does not deny this, but he draws attention to a delicate aspect of the matter and says that if reality exists, it has its shadow, and what does not have a shadow cannot exist. In order to understand the higher truth, it is necessary to apply the reality that is visible to the ordinary eye, its "shadow" ("metaphor", "image"), its various manifestations, phenomena, internal conflicting connections, complex processes. it is necessary to search and learn." Navoi's attention is drawn to social processes, the laws of mutual relations that determine people's happiness and maturity.

The aforementioned information, the socio-political environment in which the poet lived, the works he read from his childhood influenced the formation of Navoi's poetic thinking, so did his lyrics and the experience in the "Khamsa" epics "Lison ut-tair". will be important in the literary-aesthetic, artistic-ideological perfection of the epic. According to these qualities, Alisher Navoi's epic "Lison ut-tair" was studied in detail in this chapter as a leading source of the poet's poetic thought based on examples. Conclusions were given at the end of the chapter.

The second chapter of the dissertation is dedicated to the study of "**Lison ut-tair**" epic composition: ideological and thematic diversity of stories." The first part of the chapter is called "**The literary and aesthetic function of the characters in the epics "Mantiq ut-tair" and "Lison ut-tair"**". "Lison ut-tair" has a unique composition and plot structure, and in the study of the composition of the work, it is analyzed in 6 parts based on the researches of Navoi scholars Olim Sharafiddinov, S. Ganiyeva, S. Olimov, D. Yusupovalar we do:

1. Introduction – (Chapters 1-13);
2. The beginning of the plot related to the walk of birds - (chapters 14-76);
3. The culmination of the epic - (Chapter 79);
4. The last destinations of bird migration - (Chapters 80-184);
5. The ritual of the lyrical hero - (chapters 185-198);
6. Conclusion - (Chapters 199-203).

The plot of the epic is complex, and the general plot includes stories with separate plots. Each of these stories has its own theme and direction. In particular, in the epics "Mantiq ut-tair" and "Lison ut-tair" there is a story about a duck. In the epic Mantiq ut-Tair, a conversation between a madman and a madman about the world is described in response to Hudhud's apology to Ordak. Alisher Navoi's epic "Lison ut-tair" tells the story of a merchant's ship sinking in the Indian Sea because of Ordak, and he became fish bait. In Sheikh Attar's poetic thinking, the world is like water. That is, its condition and appearance are deceptive and unstable. This idea makes water perfect. Iron is just a tool. Water does not have a specific shape. Consciousness perceives water as something suspended. And thought proves that water is like a fleeting illusion. In Alisher Navoi's thinking, the world is one sea. In it, all deposits float on ships. No one can predict when this ship will sink. The merchant also did not complete the Hajj journey with his trade, i.e. earning wealth, thinking that he would be able to do it. The author also tells his dream through the image of this merchant. It is possible to go on Hajj, but it is not allowed. In his poetic thinking, the poet perceives that the time of waiting for this opportunity has already passed, and that he himself is feeding the big fish around him.

The epics "Mantiq ut-tair" and "Lison ut-tair" are both close to each other and sharply different from each other. The above two stories are distant in content, but close in idea. Sheikh Attar is thinking about the world, expressing his thoughts through dewana. Devona compares this world to water, and everything in it to a house built on water. In the example of a merchant, Hazrat Navoi is creating the image of a person who is constantly walking on the water of this deposit, but does not understand what is the exact purpose of living. Both stories refer to the detail of

water, but for different purposes. The object is a duck. He lives in water since birth. This story is full of symbols:

A duck is an image of people who have nothing to do with the world and live carefree. "What's wrong with a duck when the world is flooded."

Water is a symbol of the world. Without water, there is no life on earth.

A ship is a transport that carries passengers. Tool.

Wealth is a traitor who is no one's friend.

Iron house - iron is strong, strong, but it rusts in water.

In this season, the ideological and thematic diversity of the stories is analyzed in a comparative-typological aspect through the stories in the epics "Mantiq ut-tair" and "Lison ut-tair".

In Sheikh Fariduddin Attar's work, Dewana is a positive character. Khizr offers to be friends with Devan. But the madman rejects Khizr's offer and says: "... I have nothing to do with you. Because you drank the water of life to preserve your life, that is, to live forever. The character of the madman in the epic "Lison ut-tair" is different from the madman in the epic "Mantiq ut-tair". It portrays a madman as a negative character. He is a person who spends his life in the hope of reaching the treasure. Devona reaches the treasure. "A madman faints at the sight of these riches. Meanwhile, a fool arrives here. He saw a madman lying unconscious in front of the treasury, and without any hesitation, stabbed him with a knife and spilled his blood."

If the madman in Sheikh Attar's saga is an original ascetic, the image of the madman in Navoi's work represents a fake, hypocrite. The character of Hudhud is very important in setting the plot of both epics in motion. Through Hudhud we can see the identity of Attar and Navoi. The basis of the authors' poetic thinking is also revealed through the image of Hudhud. Peacock is one of the birds who enters into a debate with Hudhud in the epic, and Hudhud's immediate response and philosophical thought are clearly seen in his answer to Tuvus' apology. Both creators express their ideological intention through the speech of birds. In order to show the importance of the work in solving spiritual problems and the power of artistic influence, the consistency of the author's poetic thinking must be expressed in an orderly manner in the plot line. In the examples given above, the image of the madman is given according to the line of composition of the work, but the content differs from each other in the two epics. The styles of the poets are also unique in expressing the characteristics of the image of the peacock.

Sheikh Attar: "Khuldu Behisht is the home of the soul. You seek the House of the Heart, because the real goal is in the House of the Heart." The basis of Sheikh Attar's poetic thinking is this house of the soul. In every story and every description, he refers to the "House of the Heart" - the verse (dargah) of God.

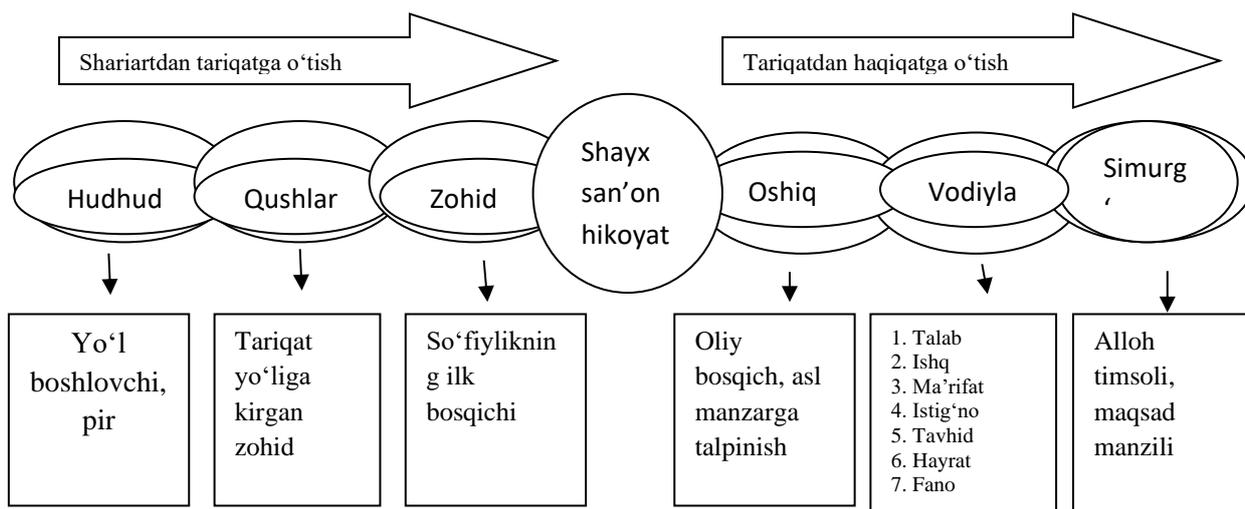
Navoi: "Man doesn't talk about external beauty. As long as he is proud of it, he cannot be included in the ranks of people. Flirty and beautiful are only suitable for charming girls." Hazrat Navoi refers to the begs and officials around him through the image of the Peacock. He compares people who brag about their riches and beautiful, expensive clothes to peacocks. It emphasizes that lust leads to man's destruction, and this image gives more emphasis to lust.

In the second part of the chapter called **“Essence of life and development of poetic thinking in epic stories”**, the artistic-social, philosophical-mystical features of the stories were analyzed and the originality of the poet's thinking and high artistic taste were discussed. If we compare the wealth of socio-ethical, philosophical-mystical thoughts to one country, the king of this country, the crown on his head is Navoi's views on the philosophy of “Wahdat ul-Wujud”. This conflict begins with Mansuri Halloj's “Anal Haq”. Mansur Halloj lived in the 9th-10th centuries and studied in the cities of Tur, Baido, Basra, and Baghdad. He was a friend and lover of God. Walking in the streets and saying to people: O people, “Anal Haq”, “Haqman” (Truth is one of the beautiful names of Allah). They say there is God in me. People did not know and did not understand the meaning of his words. What he wanted to say was, “The light of God is appearing in me, I see God here (with the inner eye).” While the teachings of Sufism were manifested in the form of asceticism in the early periods, later the ideas that metaphysical issues such as the reality of things, God's nature and attributes formed his philosophy were highlighted.

The story of Sheikh San'an is considered to be the greatest story in the “Lison ut-tair” saga. In the epic “Lison ut-tair”, Hazrat Navoi tries to instill his inner spirit and worldview into the character of Sheikh San'an. Fariduddin Attar first created a story about Sheikh San'an. In it, he covered the topic of love and romance through the image of a sheikh. Following in the footsteps of his teacher, Alisher Navoi enriched and shaped the images through speech without changing the plot and composition of the work. This topic has spread widely among the people. A person has the most complex and inner feelings, which he may never reveal to anyone. But there are times when a person cannot control his emotions. It emerges against wishes. In the story of “Sheikh San'an” loyalty and loyalty are in the leading place. The love for Tarso's daughter and the Shaykh's loyalty to her, fulfilling all his conditions, was the victory of love. Sheikh San'an Tarso was in the tariqa until he fell in love with his daughter. the tax, whose heart is full of love, rises to the status of a lover. In Sufism, falling in love means the process of transition from religion to reality. After seeing the country of Rum in a dream, Sheikh was ready for the next stage both physically and mentally. What he asked for in the Kaaba, he achieved in Rum. That is, the sheikh inadvertently enters the temple and sees Tarso's daughter, and his heart is filled with love. He tells his disciples that they will execute me, burn my body, and scatter my ashes in the blue, to get rid of this pain. But he was helpless. The sheikh lay there like a dead soul for a month. In the end, the Tarso girl learns about his condition. However, he says that he will fulfill four conditions and two tasks. (The first is to drink may, the second is to tie a zunnor around the waist, the third is to burn the Qur'an, and the fourth is to be an idolater). The girl who blamed these four sins on the shaykh's neck demands to do two more things. Being a pig for a year and making a fool of yourself in the bathroom. The sheikh fulfills all the conditions set by the Tarso girl without thinking. As literary critic S. Olimov said, “Asceticism means the state of transition from sharia to tariqat. The birds passed this stage until Hudhud narrated the story of Shaykh San'an regarding the story of the

epic. Now it is necessary to turn the face from the religion to the truth. Love means exactly this - the process of transition from religion to reality.”

2.4-jadval



Literary scholars interpret the idea of this epic in two different ways. The first one is purely mystical, while the supporters of the second method note that the epic has a secular content. The originality of the poet's poetic thinking is that, although innovation based on traditions in Eastern literature was a requirement of the times, a new thought, a new idea was embedded in the plot of the epic. The main thing is that Navoi was able to update the plot created by Sheikh Attar in the epic “Lison ut-Tair”.

The third chapter of the dissertation is called “**Artistic speech and style in the epic “Lison ut-tair”**”. This chapter includes issues such as artistic speech, poetic expressions and their main functions, sound, intonation, and rhythm. In the first part of the chapter entitled “**Analysis of Weight, Word, Style and Rhythmic Fragments**” artistic speech and poetic expressions are analyzed based on the text of the epic. Literary critic Dilorom Salahi writes, “According to Alisher Navoi's worldview, literary thinking is a human wealth that can be achieved through great physical and mental labor and purification of oneself in every way. The reason for the incomparable and universal flight of Navoi's literary thinking is his incomparable artistry in the field of artistic image. This artistry is evident in the verbal and spiritual expression of poetic arts in the epic “Lison ut-tair”.

In order to better imagine the rhythmic construction of poetic speech, it is necessary to identify the rhythmic part and rhythmic means. As rhythmic parts, we take a syllable (syllable), a stop (rukn), a verse and a clause. The analysis of the following verses is presented in the study.

Ko'rdi jam o'l/ g'on najosat/ lar base,  
Tushti o't jis/ mig'a andoq/ kim xase<sup>41</sup>.

The sound "i" at the end of the words “saw”, “tushdi” is pronounced short and represented by the symbol “V”. The words “base” and “hase” at the end of the stanza

<sup>41</sup> Navoiy Alisher. Lison ut-tayr. – T.: G'afur G'ulom nomidagi NMIU. To'qqizinchi jild. 2012. –B. 54.

are given in full hijab value. That is, the column consists of one full, one short, and one complete verse. It is considered a dark rhyme because there are rhyming words at the beginning and end of the stanzas. In addition, the “s” sound is raspy, creating an absolute rhyme.

Chun kelib o‘n/ o‘zgalarga/ jur’ating,  
Shah berib o‘n / o‘zgalarcha/ qismating.<sup>42</sup>

In this stanza, the word “chun” appears at the beginning of the verse and is usually pronounced long. The next stanza ends with the words “to others”, and the second verse ends with the words “others”. In fact, hijabs formed from the sounds “ga” and “cha” are actually short hijabs, but sometimes they are accented and have the value of a full hijab.

The connection of the rhyme with the content creates an impression and helps to remember the content of the poem. Words that are completely in harmony with each other in the core make up dark rhyme, and the harmony of only some sounds in the words makes up light rhyme. In the verse mentioned above, the emergence of harmony in several words such as “give-come”, “others-others-others”, “dare-part” created a double rhyme. Usually, double rhymes were actively used in Hudhud's objections to the birds. In addition, the sound “t” in the words “daring-kismating” is a narrator and is an absolute rhyme.

The main content of the epic starts from the 16th chapter, structurally, after Hudhud informs the birds about Simurgh, the names of Sulayman, Gabriel, Bilqis are mentioned in the stanzas in sequence and a small detail of the story is given (about Sulayman and Bilqis). In the following places, Hudhud describes the birds one by one, invites them to the great road, and when the birds who suffered from the hardships of this journey start apologizing, Hudhud responds to them. In particular, the composition of verses given in response to Toti, Tuvus, Nightingale can be divided into three parts. In the first part, the words of the apologizing bird are described as lies, in the second part, the mention of God (or the king) is given, and in the third part, thoughts such as the regret of the bird returning from the path or being equated with the devil are given. For example, Hudhud refers to Toti as “K-ey”, and your long letter is strange, all your thoughts are mistakes and sakhat, in the verse beginning with the word “strange”, “sakhat” rhymes with the word “strange”. In this place, the word “sakhat” shows the character of the hero. In stanzas 2-3, it is said that he can make people laugh with his speech, and he is repeatedly criticized by Toti Hudhud. And in the 8th stanza, the stanza beginning with “Shah uldirkim” defines the main goal, and after this stanza, Hudhud's speech becomes more contradictory, sharp criticism, and this situation continues until the narrative is presented. If we pay attention, Hudhud “softens up” a little after narrating the story and turns to the path of advice.

As Abdurauf Fitrat, a literary scholar, said, “The amount of hijas and mood play the same main role in Aruz weight. As the number of hijas in the verses is taken into account, it is repeated from the first verses of short, full hijas in the same way,

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<sup>42</sup> Yuqorida keltirilgan asar. –B. 48.

and this is necessary. The division of verses in a strict order brings certain changes to the rhythmic features and tone of the poem and increases its effectiveness.”

Alisher Navoi's epic “Lison ut-tair” is written on the basis of strict rhythmic rules, and is notable for its richness of content. Navoi pays attention to the balance of form and content, and in the harmony of verbal and spiritual arts, the mental-emotional state of the lyrical hero, the system of thoughts, and the means of artistic representation are rhythmically proportional to each other, as well as musical performance. As A. Hayitmetov said, “In Navoi's opinion, any lyric poem should be set to a certain music.” “Lison ut-tair” epic belongs to the lyric-epic type, and it is more important because the main artistic arts and rhyme system are given with high artistic level and poetic expressions.

While artistic taste is manifested through artistic speech and poetic expressions, the main function of artistic speech is that sounds, colors, image, plot, plot ideas stick together for completely internal reasons. As a result, content is created that contains an amount of information that cannot be imagined in any event. The reasons for the occurrence of this content are studied on the basis of examples.

The second part of the chapter is called **“Poetic Possibilities of Artistic Speech”**. In order to create a bright and perfect image in a work of art, the literary language needs to show its full potential. As literary critic Y. Solijonov wrote, “Style is manifested in language. And language is made up of words, and words are joined together to form a sentence. It is seen in the ability to figuratively express the results of a person's thinking, his achievements in the field of knowledge. A thought takes the form of a word and goes to people. Words are used to express thoughts.” So, the weapon of any artistic work is the word, and how to bring it into the text of the artistic work depends on the skill of the creator.

In the epic “Lison ut-tair” Navoi effectively uses the types and forms of speech, in particular, the author's speech. Due to the attitude of the creator to the language, unique discoveries occur in the artistic image. Consequently, the poet's unique style, skill in using language material, and ability to shape it into a certain form are evident in the speech. In Alisher Navoi's epic “Lison ut-tair” we witness the relatively active nature of the author's speech due to the fact that the author depicts birds in the center of the work. For example, in the process of introducing Hudhud to the reader, the chapter entitled: “When the birds wanted a king for themselves and were surprised when they could not find him, Hudhud informed them about Simurg”, the author's speech tells the whole story. In the author's speech, the reader begins to learn about the character of the main character, who directly moves the plot of the work. The author first introduces his hero as “Hudhud is a bird who enjoys the light of reason and wears a ring of leadership”, and then partially gives his place in the work to him. In the epic “Lison ut-tair”, the author keeps the control in his hands, while he sets the characters in motion. On the surface, the speech of each bird participating in the work looks like a monologue. But they communicate with Hudhud individually, sometimes in groups. It is clear that this creates a dialogical speech in the epic and forms a debate in the work.

The language of a work of art is the only means of realizing the content of a literary work. Therefore, artistic language serves as a means of ideological and emotional impact on the reader. After all, the writer creates images and scenes through artistic language and chooses words and phrases that reveal their essence. He uses words with original and figurative meaning, uses the sentence construction methods of the national language, archaisms and slangs. In this way, the writer chooses a form according to the idea of the work. "Words are the main material in a writer's work. The word is the garment of all facts, all thoughts. But every fact has a social meaning, and every meaning has a reason why one or another opinion is like this or not... The classics wrote in such a language that was gradually developed over hundreds of years. This is the real literary language," says literary critic N. Shukurov.

Each work of art consists of a speech event, a fact of language in the full sense. That is why the language of the work is the main criterion of the writer's skill. Because "literature begins with language." There is no literature without language, just as there is no visual art without color and music without melody. Important components in the structure of a work of art - composition, plot, character, setting, theme, idea, reality, narrative, psychological analysis, conflict - are all expressed through language. Language is the main pillar of a work of art. While language and its components are used to understand the features of the artistic work related to space and time, the originality of the author's poetic thinking is revealed through the medium of speech.

In the epic "Lison ut-tair" there are images of a farmer, a king, a simple madman, and a merchant. But Navoi does not individualize them, but introduces them through Hudhud. An example of a dialogic speech is the discussion of Hudhud and birds, which the poet places in the epic according to the following order:

Shunqor uzri: Deydi Sung'ur: "K-ey ulusqa rohbar,  
Amringa tob' kelib ogohlar..."

Hudhud javobi: Dedi Hudhud: "K-ey tiyra roy,  
Bu hayoling zotinga vahshatfizoy..."

In the course of the epic, Kuf, Humoy, Ordak, and Chickens enter into a discussion with Hudhud in the same way. "The artistic language is based on the national language, it should not be considered as a completely new phenomenon," writes Dilmurod Kuronov.

There are two most common types of dialogs. These are:

1. Descriptive dialogues;
2. Dramatic dialogues;

The first type - descriptive dialogues, in terms of their structure, are to a certain extent subject to rules and are directed to a specific goal. The author's comments and bites are broader in terms of volume, have continuity, express the description, character traits and behavior of one of the interlocutors speaking or listening in the same way. The dialogue between Hudhud and the birds in the epic "Lison ut-tair" performed the same task. The story is told, and the development of thought continues in one direction, with a single consistency in the dialogue.

The poet uses the type of dramatic dialogue to add tension and intensity to the reality, intensify the conflict, and deepen the character and situation of the characters. In the epic “Lison ut-tair” the dialogue between Sheikh Sanon and the daughter of Tarso creates a dramatic dialogue. After all, in the words of Academician M. Koshjanov, "dialogue is a means of interpersonal conversation and exchange of ideas. “It is more a product of living language and is characterized by its conditionality, the use of the incomplete form of sentences. It is difficult to imagine a work of art without dialogue.”

Alisher Navoi made a great contribution to the development of the Turkish language. This saga was highly valued even in its time. It has different topics and different ideas. The author was able to incorporate several themes and problems of the era into the core of one epic. He showed both ideological and artistic skill in applying his philosophy of life to the teachings of Sufism, which resulted in the work becoming an artistically perfect, emotionally impressive literary monument, regardless of its mystical character.

## CONCLUSION

1. In Uzbek literary studies, several types of thinking are widely used, such as artistic, scientific, creative, logical, national, intellectual, mythological, figurative, epic and philosophical. Relying on the comments on poetics and thinking in dictionaries, it is advisable to define this concept as follows. Poetic thinking is the manifestation of cognition and one's own creative ability, formed on the basis of the experiences that the creator has accumulated over his life, which arise under his consciousness, trying to synchronize the existing image of the world with the emotionally and mentally perceived side, generating thought in the subjective world on the basis of logical consistency. To determine the specificity in creative poetic thinking, it is necessary to highlight 4 factors. These are: 1) artistic speech; 2) poetic image; 3) intellectual thinking; 4) objective approach to the ideas of the era. On the example of the epic “Lison ut-tair”, a systematic study of the poet's specific poetic thought on the basis of the above classification is considered important in revealing the essence of the study.

2. The epic “Lison ut-tair” is considered a work that was born in the last years of Navoi's life, when the artistic thinking and personality of a genius artist matured, as a literary conclusion to the spiritual and educational activities of the poet. Inspired by the rich literary traditions associated with the word magic of the owners of fasohatu balogat, such as Fariduddin Attor, Jaloliddin Rumi, Saadi Sherozi, Khusrav Dehlavi, Zahiruddin Sanoyi, Sheikh Avhaduddin, Hofiz Sherozi, Abdurahman Jomiy, Khwarazmiy, Atoyi, Sakkokiy, Lutfiy, Alisher Navoi perfected his epic with navoiyona nuktadoniya.

3. As social and private factors that have influenced the growth and development of Navoi artistic and aesthetic thinking, the following can be cited:

- 1) spiritually mature and financially focused family;
- 2) Herat and the Iranian literary process;
- 3) battles between the Timurids for the throne and the social environment.

Although socially the poet lived and grew up in a noble family of his time, the improvement of his artistic creativity is considered to be of great importance since childhood for his special ability and constant reading by his thirst for science.

4. The following sources are of leading importance for the formation of the epic “Lison ut-tair”: “Karim of the Qur'an” and Hadiths, Firdavsi's “Shahnama“, Ibn Sina's “Tayr's verse”, Saadi Sherozi's “Gulistan” and “Boston”, Jalaliddin Rumi's “Masnaviy-ma'naviy”, Rabguzi's “Qisisi Rabguzi”, Fariddin Attor's “Mantiq ut-tair”. In addition, the service of the epics “Khamsa”, formed on the basis of Eastern traditions, is also considered great in the formation of poetic thought of the poet.

5. From the stories of the epic “Lison ut-tair”, two different meanings are understood. The first is philosophical, the second is educational. In the case when the philosophical is a logical conclusion in the contribution from the narrative, which is understood from the story, the educational comes to the surface through the character of the chosen hero. In fact, in the epic “Lison ut-tair”, Alisher lives as Nawawi Hudhud. Also, in the epic, the exalted human qualities in the means of purity in love: to live the self as familiar, worthy of the honorable name of man, as well as to be called to possess unique qualities, their demand, work, enlightenment, forgiveness, Tawhid, admiration, faqr-the definition, descriptions and classifications given to Fano, and, complementing and improving each other, make it possible

6. Navoi, through the Hudhud and bird debate, challenges various moral vices that hinder human spiritual maturation. The most basic way to overcome these shortcomings and failures is by friction. The essence of life in Stories is directed towards the realization of this work, while the task of human thought is aimed at proving its existence. By imposing a symbolic meaning on the behavior of birds, the poet, while artistically researching the relationship between Nature – Society – man, from the active point of view of the creator, leads parallel to the ideas of the era and, with the same feature, creates an evolution of the essence of life and human thinking, in contrast to the “Mantiq ut-tair”.

7. The language of the epic “Lisonut-tair” is a long simplicity and fluency in relation to the language of other epics of Navoi, poetic works. The fact that the complex philosophical content in the work is given through figurative means and is close to the folk tone, making the language and style light, playful, Lively, also understandable, has increased the value of the work. This is also explained by the fact that Nawai makes good use of folk oral creativity, plots in it, wise words, interpretations, jokes.

8. When the classical science of Fine Arts in the epic is studied on the basis of the classification of Badi (applied, spiritual and joint arts), spiritual art leads during the analysis of bytes. Spiritual arts were actively used in the preface and stories, and lafasian arts were actively used in the munojot. Radif, the role of the Ravians, the types of rhyme that differ according to their composition and the structure of the rhyme types that differ according to their composition, the form in the epic “Lison ut-tair” is considered free. The poet usually makes good use of words in rhyme that are full of melody with each other.

9 Alisher Navoi's artistic prowess is that he places the bulk of the author's speech on Hudhud. Expresses his poetic world, his expression of artistic thought through his speech. In the epic "Lison ut-tair", the author's speech takes a significant place. When any form and content is brought to the surface through speech, Navoi makes good use of the forms of author's speech, monological speech and dialogical speech in the epic. While the author's speech and monological speech expressed the proportionality of form and content in the work, dialogical speech ensured the emergence of a tense dramatic situation, controversy in the epic.

10. The plot of the epic "Lison ut-tair" is watered with a vision based on Desire and self-realization on the way to reaching the dargah that he created, forgiving of the world-Yu lust inclinations and attaining the gavhar of Sadaf. And after the end of the epic, when the journey of the munojot birds to God is completed, in separate chapters the poet is given in the manner of the munojoti.



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

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**КАРИМОВА ЮЛДУЗ БАХТИЁРОВА**

**ТЕКСТ НАУЧНОЙ РАБОТЫ НА ТЕМУ ПРОБЛЕМА  
ПОЭТИЧЕСКОГО МЫШЛЕНИЯ И СТИЛЯ В ЭПОСЕ АЛИШЕРА  
НАВОИ “ЛИСОН-УТ ТАЙР”**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по филологическим наукам**

**Фергана - 2023**

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии №В2022.2.PhD/ФН2443.

Диссертация выполнена в Ферганском государственном университете.  
Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Ферганского государственного университета по адресу: [www.fdu.uz](http://www.fdu.uz) и в Информационно-образовательном портале "Ziyounet" [www.ziyounet.uz](http://www.ziyounet.uz)

**Научный руководитель:** Солижонов Юлдошхужа  
доктор филологических наук, профессор

**Официальные оппоненты:** Таджибоева Мукаддас Абдурахимовна  
доктор филологических наук, профессор  
Олимов Султанмурад Хашимович  
доктор филологических наук, доцент

**Ведущая организация:** Наманганский государственный университет

Защита диссертации состоится "30" 11 2023 года в 9:00 часов на заседании Научного совета DSc.03/30.12.2019.Phil.05.02 при Ферганском государственном университете по адресу 100151, г. Фергана, улице Б.Маргиноний, 105. Тел.: (+99873) 244-57-82; e-mail: [info@umail.uz](mailto:info@umail.uz)

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под № 314). Адресс: 100151, г. Фергана, улице Б.Маргиноний, 19. Тел.: (+99873) 244-71-28

Автореферат диссертации разослан "16" 11 2023 года.  
Реестр протокола рассылки № от "30" 11 2023 года.



**Ш.М.Искандарова**  
Председатель научного совета по присуждению ученых степеней, доктор филологических наук, профессор

**М.Т.Зокиров**  
Секретарь научного совета по присуждению ученых степеней, доктор филологических наук, профессор

**З.Б.Кобилова**  
Руководитель научного семинара при научном совете по присуждению ученых степеней, д.ф.н., профессор.

## ВВЕДЕНИЕ (Аннотация диссертации доктора философии ( PhD))

**Цель исследования** состоит в выражении поэтической мысли Алишера Навои в эпосе "Лисон ут-тайр", мистической сути произведения, особенностях образно-методической и художественной образности, изучении лингвопоэтических средств, речи автора и персонажей, выявление различных аспектов влияния монологической и диалогической речи по форме и содержанию.

### **Задачи исследования:**

изучить влияние общественно-литературной среды на формирование творческого поэтического мышления и, на этой основе, выявить источники, имеющие ведущее значение в создании эпоса Алишера Навои "Лисон ут-тайр", обогащение поэтического мышления;

исследовать композицию эпоса "Лисон ут-тайр", идейно-тематическую красочность рассказов, погружение в сравнительно-типологическом аспекте с эпосом "Мантик ут-тайр" при анализе литературно-эстетической функции образов, в то же время изучить художественный вкус, характерный для Навои, доказать художественную интерпретацию поэтического образа в просветительском и символическом смыслах;

рассмотреть в эпосе "Лисон ут-тайр" позицию авторской речи, формы изложения действительности, изучение места и роли речи персонажа в структуре художественного произведения, классификацию ритмических фрагментов в стихах;

описание нормы речи, веса и стиля, роли и значения монологической и диалогической речи в организации содержания в эпосе "Лисон ут-тайр" на основе структурного анализа и научного доказательства поэтического мастерства поэта.

**Объектом исследования** является эпос Алишера Навои "Лисон ут-тайр", который рассматривается основным источником для исследования. Об этом эпосе Ш.Эшонходжаев подготовил и опубликовал в 1965 году 12 томов "Собрания совершенных произведений" Алишера Навои (издательство "Наука" Академии наук Республики Узбекистан) и также использовались в качестве источников публикации Ш.Шарипова, вышедшие в 1984 и 1991 годах с прозаическим изложением. Кроме того, был также использован перевод эпоса Фаридуддина Аттора "Мантик ут-тайр" в переводе народного поэта Узбекистана Джамала Камала и Н.Комилова и прозаический перевод, осуществленный Махмудовыми.

**Предметом исследования** является определение этапов развития поэтики, речи и стиля через изучение проблемы поэтической мысли и стиля в эпосе "Лисон ут-тайр".

### **Научная новизна исследования:**

обоснована роль социальной среды в формировании поэтической мысли Алишера Навои, в которой ведущее место занимают веяния эпохи, исламские и мистические источники;

литературно-эстетическая функция образов в эпосе "Лисон ут-тайр" и учение о сущности жизни и поэтической мысли в эпических рассказах были рассмотрены в сравнительном аспекте с эпосом "Мантқиқ ут-тайр" Фаридиддина Аттора, а также была раскрыта специфика поэтических средств мышления и художественной образности, характерной для создателя;

в классической литературе, включая изучение форм речи и изобразительного искусства в эпосе "Лисон ут-тайр" подходили на основе илми к классической илми ба'де лафази и совмещенных искусств. Классификация ритмических фрагментов как показателей поэтического мастерства Навои в использовании вопросов и ответов, повторении слов и изобразительных средств, формирующих рифму, были изучены в сравнительно-типологическом аспекте, на основе чего был определен специфический стиль автора;

дано общее описание и классификация системы образов в эпосе, система аллюзий, философский смысл, идеи эпохи, художественный взгляд, художественное исследование взаимоотношений "природа – общество – человек", мистические грани поэтической интерпретации произведения, показана ирфония-просветительская и символическая и доказано символическое значение изображений.

**Введение результатов исследования.** На основании результатов исследования, проведенного на тему поэтического мышления и стиля в эпосе Алишера Навои "Лисон ут-Тайр":

научно-теоретические выводы о поэтическом мастерстве и самобытности в классической литературе, в том числе в эпосе "Лисон ут-Тайр", изучении речевых форм и изобразительных искусств, о классическом научном подходе, основанном на лафзиских, духовных и общих искусствах баде, а также на классификации ритмических фрагментов и вопросах и ответах Навои в использовании повторения слов и рифмообразования были использованы в проекте F3-2016-09081165532 по теме "Новый алфавит Каракалпакского языка и правила орфографии в развитии методики преподавания родного языка и литературы", выполненном в Каракалпакском филиале НИИ педагогики Узбекистана в 2017-2020 гг. (справка № 174 Каракалпакского филиала НИИ педагогики Узбекистана от 29 июля 2022 года). В результате были обогащены новыми данными научно-теоретические выводы по методике развития родного языка и литературы в соответствии с новым алфавитом и правилами орфографии каракалпакского языка.

На основе научных взглядов и выводов о том, что в формировании поэтического мышления Алишера Навои ведущее место занимает социальная среда и тенденции эпохи, сформированные на основе исламских и мистических источников, была проведена беседа с диссертантом в программе "Добрый день" Ферганской областной телерадиокомпании, которая вышла в эфир в 2022 году, а также сценария радиопередачи "Духовность-зеркало души". (Справка телерадиокомпании Ферганской области от 1 августа

2022 г. № 01-12-04/171). В результате содержание материалов теле- и радиопередач было усовершенствовано, обогащено научными данными.

выводы о литературно-эстетической функции образов эпоса "Лисон ут-Тайр", а также о сущности жизни и поэтического мышления в эпических сказаниях, исследованных в сравнительном аспекте с эпосом Шейха Фаридуддина Аттора" Мантик ут-Тайр", результаты анализа образов и деталей, раскрывающих специфику поэтического мышления и художественных изобразительных средств, присущих творчеству Наваи, были использованы в Ферганском областном отделении Союза писателей Узбекистана на мероприятиях, посвященных пропаганде литературного наследия Алишера Навои, семинарах с членами Ассоциации, на кружковых занятиях молодых авторов, литературных встречах, беседах, презентациях книг среди населения, а также при разработке проектов и подготовке сценариев литературно-просветительских мероприятий, таких как "Дни литературы", "Поэтика классических произведений". (Справка № 108 Ферганского областного отделения Союза писателей Узбекистана от 11 марта 2023 года). В результате было углублено содержание материалов, подготовленных для данного семинара и занятий кружка, обогащено научными доказательствами, а также усилена научная основа литературных вопросов, поднятых на литературно-просветительских мероприятиях.

Выводы о значении тенденций эпохи в определении поэтического мышления, художественной речи и стилистической индивидуальности широко использовались при подготовке учебника "История литературы Джадидов". (Справка № 01-1508 Ферганского государственного университета от 13 апреля 2023 г.). В результате учебник был усовершенствован в научно-теоретическом отношении .

**Структура и объем диссертации** состоит из введения, трех основных глав, шести разделов, заключения и списка использованной литературы, общий объем работы составляет 140 страниц.

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

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**II bo'lim (II часть; II part)**

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Avtoreferat Farg‘ona davlat universiteti  
“Lingvistik tahrir va tarjimashunoslik” markazida tahrirdan o‘tkazildi

Bosishga ruxsat etildi: 2023 y. Nashriyot bosma tabog‘i – 3,4.  
Shartli bosma tabog‘i – 1,7. Bichimi 84x108 1/16. Adadi 100.  
«Poligraf Super Servis» Mchj  
150114, Farg‘ona viloyati, Farg‘ona shahar, Aviasozlar ko‘chasi 2-uy.