

**O'ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.01 RAQAMLI ILMIY KENGASH**

O'ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

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**O'ZBEK MUMTOZ ADABIYOTIDA DUNYO OBRAZI
VA BADIY TALQINI
(qadimgi davrdan XV asrning I yarmigacha)**

**10.00.02 – O'zbek adabiyoti
(filologiya fanlari)**

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

Toshkent – 2023

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

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

**Content of dissertation abstract of Doctor of Philosophy (PhD)
on Philological Sciences**

Ibragimova Muyassar Eshqobilovna

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Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida o'zbek mumtoz adabiyotining xilma-xil obrazlari tizimida alohida mavqega ega bo'lgan dunyo timsolining shakllanish tarixini dalillash, tadrijiy takomilini aniqlash, g'oyaviy-badiiy xususiyatlarini atroflicha tavsiflash adabiyotshunoslikning muhim masalalaridan hisoblanadi.

Dunyo adabiyotshunosligida o'zbek mumtoz adabiyotida yaratilgan asarlarning badiiy xususiyatlari, an'anaviylik va izdoşhlik masalalariga qaratilgan ilmiy izlanishlar amalga oshirilgan bo'lsa-da, hali tadqiq qilinmagan jihatlar ham mavjud. Xususan, har bir obrazni maxsus o'rganish, uning mohiyati, poetik imkoniyatlari, shakllanish bosqichlari, taraqqiyot tamoyillarini ilmiy jihatdan tadqiq etish adabiyotning estetik ta'sir quvvatini chuqur anglashga, so'z san'atining cheksiz imkoniyatlarini xolis va haqqoniy baholashga yordam beradi. Zero "o'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish, bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega"¹dir. Shu ma'noda, o'zbek mumtoz adabiyotida dunyo obrazining mazmuni, vujudga kelishi, rivoji, ifoda usuli va tasvir ko'lamiga yetarlicha baho berish adabiyotshunosligimizni yangicha qarash va tahlillar bilan boyitishga xizmat qilishi shubhasizdir.

O'zbek adabiyotshunosligida ko'pincha ijodkor shaxsiyati, u mansub bo'lgan tarixiy-ijtimoiy jamiyat, zamondoshlarining dunyoqarashi haqida o'quvchida muayyan tasavvur uyg'otadigan, axloqiy, ta'limiy, irfoniy ma'nolarni yuzaga chiqaruvchi dunyo obrazini eng qadimgi davrdan XV asrning I yarmigacha o'zbek mumtoz adabiyotida yaratilgan asarlar misolida tadqiq etish, uning takomil tarixi, taraqqiyot bosqichlarini o'zbek xalqining asrlar davomida shakllangan ma'naviy, madaniy qadriyatlari, hayot tarzi bilan bog'liqlikda ochib berish dolzarb muammolardan biridir.

O'zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2017-yil 24-maydagi PQ-2995 son "Qadimiy yozma manbalarni saqlash, tadqiqi va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2020-yil 19-oktyabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580-yilligini keng nishonlash to'g'risida"gi, 2023-yil 25-yanvardagi PQ-20-son "Buyuk shoir va olim, mashhur davlat arbobi Zahiriddin Muhammad Bobur tavalludining 540 yilligini keng nishonlash to'g'risida"gi qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari"

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният беэвол яшайди. www.xabar.uz. 07.08.2018.

mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Dunyo obrazi o'zbek mumtoz adabiyotining g'oyaviy-badiiy xususiyatlari, poetik so'z san'atining ifoda imkoniyatlarini ochib berishda alohida ahamiyatga ega bo'lsa ham, o'zbek adabiyotshunosligida obraz sifatidagi mavqei, shoir badiiy mahoratini kashf etishdagi o'ziga xos xususiyatlari hozirga qadar maxsus tadqiqot ob'ekti bo'lmagan. Holbuki, turkiy she'riyatda dunyo obrazining yuzaga kelishi, uning mumtoz adabiyotimizda o'rinishi va boshqa ko'pgina jihatlarini o'rganish adabiyotshunoslikda o'z yechimini kutayotgan nazariy muammolardan biridir.

Shunga qaramay, dunyo obrazi bir qator olimlarning diqqat-e'tiborini o'ziga jalb etgan va u haqida jahon adabiyotshunosligida talaygina fikr-mulohazalar bildirilgan. Jumladan, fors-tojik adabiyoti bo'yicha maxsus izlanishlar olib borgan Y.E.Bertels, M-N.Osmanov, A.Mirzoyev, I.S.Braginskiy, Dj.Trimengem, M.T.Stepanyans, M.L.Reysner², arab she'riyatini tadqiq etgan I.Yu.Krachkovskiy, I.M.Filshtinskiy, B.Y.Shidfar³ning ishlarida dunyo obrazi haqida fikrlar bayon qilingan. Ular orasida, xususan, B.Y.Shidfarning tadqiqotlari qadimgi arab adabiyotida olam tasvirining o'ziga xosligi, tabiat manzaralarining lirik qahramon xarakterini ochib berishdagi badiiy vazifasi, arab she'riyatida dunyo obrazi takomili ilmiy asoslangani bilan ajralib turadi.

A.Mirzoyev, M-N.Osmanovlarning tadqiqotlarida dunyo timsolining fors-tojik adabiyotidagi o'ziga xos talqin va tahliliga keng o'rin berilgan.

Dunyo mavzusidagi she'rlarga doir qayd va ma'lumotlar Usmon Turar, Mahmud As'ad Jo'shon, Abdurahmon Go'zal, Ihson Qora, Mehmed Zohid Qo'tqu⁴ kabi turk olimlarining tadqiqotlarida ham uchraydi.

² Qa'ang: Bertels E.E. Избранные труды. Том III. Суфизм и суфийская литература. – М.: Вост. лит-ра, 1965. – 524 с.; Osmanov M-N.O. Стиль персидско-таджикской поэзии IX – X вв. – М.: Наука, 1974. – 268 с.; Мирзаев А. Рудаки и развитие газели в X-XV вв. – Сталинабад: Таджикгосиздат, 1958. – 72 с.; Брагинский И.С. Из истории таджикской и персидской литератур: Избранные работы. – М.: Наука, 1972. – 524 с.; Shu muallif. Abu Abdullaх Джафар Рудаки. – М.: Наука, 1989. – 135 с.; Trimengem Dj.C. Суфийские ордены в Исламе. – М.: Наука, 1989. – 328 с.; Степанянц М.Т. Философские аспекты суфизма. – М.: Наука, 1989. – 192 с.; Рейснер М.Л. Эволюция классической газели на фарси (X-XIV века). – М.: Наука, 1989. – 221 с.

³ Qa'ang: Крачковский И.Ю. Избранные сочинения. Том II. – М.: Наука, 1956. – 702 с.; Филыштинский И.М. История арабской литературы. V - начало X века (История литератур Востока). – М.: Восточная литература, 1985. – 524 с.; Шидфар Б.Я. Образная система арабской классической литературы (VI-XII вв.). – М.: Наука, 1974. – 252 с.

⁴ Türer O. Tasavvuf tarixi. – Istanbul: Seha, 1995. – 316 s.; Sebescioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – 382 s.; M.A.Жўшон. Юнус Эмро ва тасавуф. – Тошкент: Фан, 2001. – 144 б.; Abdurahmon Gўzal. Яссавий "Фахрнома"си. – Тошкент: Наарўз, 2014. – 268 б.; Ihsan Kara. Tasavvuf

O'zbek adabiyotshunoslari A.Qayumov, A.Hayitmetov, A.Rustamov, N.Komilov, Y.Is'hoqov, I.Haqqulov, H.Boltaboyev, B.To'xliyev, N.Jabborov, S.Rafiddinov, E.Ochilov, B.Rajabova, M.Asadovlarning ishlarida dunyo obraziga u yoki bu munosabat bilan to'xtalib o'tilgan⁵. Ular orasida, xususan, A.Hayitmetov va I.Haqqulovlarning tadqiqotlari e'tiborga loyiqdir. A.Hayitmetov Navoiy asarlaridagi dunyo, zamon, zamon ahli timsollari keltirilgan she'rlarning g'oyaviy-badiiy jihatini tahlil qilgan bo'lsa, I.Haqqulov tarki dunyo, nafs tushunchalarining mohiyatini ancha keng yoritgan.

Dissertatsiyani yozishda o'zbek va chet el adabiyotshunolarining nomlari qayd etilgan tadqiqotlarga tayanildi va zaruriyat darajasida ulardan foydalanildi.

Mazkur tadqiqot dunyo poetik obrazining tarixi, mohiyati, shuningdek, o'zbek mumtoz adabiyotida qadimgi davrdan XV asrning I yarmigacha ifoda topgan o'ziga xos xususiyatlari monografik tarzda tadqiq etilgani bilan o'zidan oldin amalga oshirilgan ishlardan farq qiladi.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, "To'rt jildlik "Alisher Navoiy ensiklopediyasi"ni nashrga tayyorlash" (2021-2023 yillar) mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi qadimgi davrdan XV asrning I yarmigacha o'zbek mumtoz adabiyotida qo'llangan dunyo obrazining shakllanishi, tarixiy takomili va g'oyaviy-badiiy xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

dunyo obrazining Sharq, xususan, turkiy xalqlar milliy-ruhiy olami, madaniy-ma'naviy qadriyatlarini, turmush tarzi bilan bog'liq jihatlarini aniqlash;

dunyo atamasining ma'no qamrovi, so'zning obrazga aylanish jarayonining muhim tamoyillarini dalillash;

irfoniy adabiyotdagi "dunyodan qochish", "dunyoni tepish", "tarki dunyo" tushunchalarini tahlil qilish;

dunyo obrazining badiiy xususiyatlarini ochib berish;

o'zbek mumtoz adabiyotidagi dunyo obrazining tashqi – zohiriy va ichki – botiniy ma'nolarini tahlil va talqin etish.

Tadqiqotning ob'yekti sifatida Mahmud Koshg'ariyning "Devonu lug'otit-turk", Yusuf Xos Hojibning "Qutadg'u bilig", Ahmad Yugnakiyning "Hibat ul-

istilohlari literaturu ve Seyyid Mustafa Râsim efendi'nin istilâhât-i insân-i kâmil'i. Doktora Tezi II. – Istanbul, 2003. – 600 s.; Mehmed Zahid Kotku. Nefsin terbiyesi. – Istanbul: Seha, 1994. – 255 s.
⁵ Qayumov A. Qadimiyat obidalarini. – Toshkent: Adabiyot va san'at, 1972. – 184 b.; Hayitmetov A. Navoiy lirikasi (tuzatilgan va tozlangan ikkinchi nashr). – Toshkent: Uzbekiston, 2015. – 328 b.; Rustamov A. Su'z xususida su'z. – Toshkent: Adabiyot va san'at, 1987. – 248 b.; Komilov N. Tasavvuf. – Toshkent: Mavaro-unnahr-Uzbekiston, 2009. – 448 b.; Isoqov E. Navoiy poetikasi. – Toshkent: Fan, 1983. – 168 b.; Haqqulov I. Kamol et kasbim... – Toshkent: Chulpon, 1991. – 240 b.; Haqqulov I. Navoiyga kaitish. 2-kitob. – Toshkent: Fan, 2011. – 200 b.; Haqqulov I. Navoiyga kaitish 4. – Toshkent: Ta'fakkur, 2021. – 192 b.; Boltaboyev X. Islom tasavvufi manbalari. – Toshkent: O'qituvchi, 2005. – 400 b.; Tuxliyev B. Yusuf Xos Hojib va turkiy xalqlar folklori. – Toshkent: Ba'z, 2014. – 112 b.; Jabborov N. Maoniy axlining sohibdaroni. – Toshkent: Adabiyot. – 254 b.; Rafiddinov S. Majoz va haqiqat. – Toshkent: Fan, 1995. – 153 b.; Ochilov E. Bir hovuch dur. – Toshkent: Uzbekiston, 2011. – 240 b.; Rajabova B. Su'zlar bilan su'zlashuv. – Toshkent: Fan, 2023. – 172 b.; Asadov M. Sokhionoma: tarix va poetika. – Toshkent: Ta'fakkur, 2020. – 352 b.

masal kabi she'riy san'atlar tahlilidan "Mahalla" telekanalining "Mahalla tongi" dasturida foydalanildi ("Mahalla" telekanalining 2023-yil 3-oktyabrdagi 01-01-1008-son ma'lumotnomasi).

Tadqiqot natijalarining aprotatsiyasi. Tadqiqot natijalari 5 ta, jumladan, 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 13 ta ilmiy ish nashr etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 4 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 ta bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan 70 varaqdan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, ob'yekti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "*O'zbek adabiyotida dunyo obrazining yuzaga kelishi va takomil tarixi*" nomli ilk bobi "*Dunyo obrazi genezisi*" sarlavhali birinchi faslida dunyo obrazining o'ziga xosligi, genezisi va taraqqiyot bosqichlari tadqiq qilingan. Dunyo aslida arabcha so'z bo'lib, atrof, olam, tevarak-muhit ma'nolarini bildiradi⁶. Dissertatsiyada dunyo so'zining izohlari bir qator: "O'zbek tilining etimologik lug'ati", "O'zbek tilining izohli lug'ati", "Farhangi tafsiri zaboni tojiki", "Burxon qote", "Tasavvuf atamalari lug'ati", "Mir'ot ul-ushshoq" kabi lug'atlar asosida ochib berilgan⁷. Dunyo kalimasining od, yirtinchi, ajun, balbal, olam, singari ma'nodoshlari mavjudki, izlanishlarimiz natijasida, mana shular – dunyoning ma'nodoshlari turkiy adabiyotning ilk yozma namunalarida ko'proq qo'llanganini aniqladik. Bu turkiy she'riyatning o'ziga xosligini dalillovchi eng muhim jihatlardan biridir. Dunyo – borliq, hayot, mol-mulk, zamona, boylik, koinot, tiriklik, olam, taqdir deb ham izohlangan. Tasavvufga oid lug'atlarda dunyo: Allohdan qaytaradigan har bir narsa, sinov joyi, oxirat maydoni, vaqtinchalik o'lik joydir.

⁶ Ra'hamatullayev III. *Ўзбек тилининг этимологияк лугати*. – Тошкент: Университет, 2003. – Б. 112;

⁷ Ra'hamatullayev III. *Ўзбек тилининг этимологияк лугати*. – Тошкент: Университет, 2003. – Б. 112; *Ўзбек тилининг изохли лугати*. Беш жилдлик. I – V жилдлар. – Тошкент: ЎзМЭ, 2008. – Б. 98; Фарханги тафсирий забони тожикӣ. Иборат аз 2 жилд. Жилди II. – Душанбе: Рудакӣ, 2008. – С. 434; Sebescioğlu E. *Tasavvuf terimleri ve deyimleri sözlüğü*. – Ankara: Rahber yayınları, 1997. – S. 66; Мухаммад Хусайн Бурхон. *Бурхони қотей*. 3 жилд. – Душанбе: Адиб, 2014. – С. 298; Бертельс Е.Э. *Избранные труд*. Том III. Суфизм и суфийская литература. – М.: Восточная литература, 1965. – С. 168.

Qabr, yotoq, shahar, hudud ma'nolarini bildiruvchi buka (بُكَع) so'zi ham mumtoz badiiy matnlarda dunyo mazmunini anglatgan. Arabcha Daru'l g'urur (دار الغرور) ning lug'aviy ma'nosi esa aldash joyi bo'lib, bu dunyoga ishorani bildiradi. Fors-tojik adabiyotida "gehon", "gayhon", "gardun" dunyo ma'nosida talqin qilinsa, "xonayi past", "saroyi xok" istioralari kinoyaviy mazmunda ishlatilgan. "Xarobot" so'zi mayxonadan tashqari, olamni ham ifodalaydi⁸. Mumtoz she'riyatda dunyo ilon, zahar, jodugar va fohishaga o'xshatilgan. Dissertatsiyada dunyoning ma'nodoshlari, sifatlashlari va tashbehlari jadval ko'rinishida tasnif qilindi hamda misollar asosida dalillandi.

Kuzatishlarimizga ko'ra, dunyo so'zi boshqa ma'nodoshlaridan ko'ra kengroq ma'nolarni bildiradi. Jumladan, she'riyatda u ochko'z, nuqsonli, shuningdek, ayol kishiga qiyoslanadi⁹. Professor N.Jabborovning yozishicha, "dunyo" timsoli aksar "ayol" obrazi orqali suvratlan¹⁰gan. Chunki "asli arabcha so'z bo'lgan "dunyo" ayol jinsi (jenskiy rod)ga mansubdir"¹⁰. Dunyoga nisbatan ishlatilgan zol, qari kampir tashbehtarining ildizi xalq og'zaki ijodidagi yovuzlik timsoli – yalmog'iz, jodugar, shum kampir, maston kampir obrazlariga ham u yoki bu darajada daxldor. Aniqrog'i, bu obrazlar "Qissasi Rabg'uziy"da qurtqa tarzida umumlashtirilgan. Qurtqa ramziy obraz bo'lib, dunyoni, nafs-u havoni tamsil etadi:

Erning balosi, iki olam balosi – qurtqa.

Qurtqa qarib o'lursa, solg'il etini qurtqa.

Yot qurtqani evingda ko'rsang boshini kesgil,

Kuydur boshini o'tqa, sovur kulini qurtqa.

Qurtqa necha qarison, toat qilib arison,

Ev buzg'ali topunsa boqmas o'nguga ortqa.

Qurtqa buzar ming ishni qayra tuzar tilasa,

Aning tegar balosi barcha mo'g'ulg'a sortqa"¹¹.

She'ning birinchi misrasida qurtqa – qari kampir, ikkinchi misrada bo'ri, to'rtinchi misrasida ko'k (osmon) ma'nosini bildirgan. Shoir "qurtqa"ni "ikki olam balosi" deb yozg'iradi. U keksayib, toat-ibodatga berilsa ham, tabiati sira o'zgarmaydi: odamlarning tinchini, rohat-farog'atini buzadi. Nimaiki tiklansa, tuzalsa, agar qurtqa aralashsa, oxir-oqibat vayron bo'ladi. "Mo'g'ulu sort" – barchaga uning balosidan omonlik yo'q. Bu badiiy ifodalar o'quvchi ko'nglida bir qadar mahzunlik ham, "qurtqa"ga nisbatan nafrat ham paydo qiladi.

Olam, uning mohiyati va yaralishi bilan bog'liq qarashlar qadim zamonlardan boshlab insonlarni qiziqtirib kelgan. Masalan, "Avesto"da bu dunyo ma'nosini anglatuvchi astumand va narigi dunyoni tamsil etgan miynu olami haqida so'z boradi¹². Astumand tiriklik va xursandchiliklar maskani sifatida ham ulug'langan. Miflar orasida dunyo daraxti haqidagi asotir, ayniqsa, qiziqarli. Dunyo daraxti noodatiy, ya'ni barcha o'simliklar ko'kka – quyoshga qarab o'ssa, u butunlay

⁸ Бертельс Е.Э. Избранные труды. Том III. Суфизм и суфийская литература. – М.: Восточная литература, 1965. – С. 168.

⁹ Гнесуддин М. Гис ул-лугот. Иборат аз 3 жилд. Жилди 2. – Душанбе: Адиб, 1987. – С. 344.

¹⁰ Жабборов Н. Мавоий ахлининг сохибкирони. – Тошкент: Адабиёт, 2021. – Б. 80.

¹¹ Рабгузий Н. Қиссаси Рабгузий. 1-к. – Тошкент: Ёзувчи, 1990. – Б. 121.

¹² Qaḡan: Avesto. Fore tilidan Askar Maxkam tarjimasi. – Тошкент: Гафур Фулом номидаги НМДУ, 2015. – Б. 608.

teskari – ildizlari yuqorida-yu, shoxlari yer qa'riga intilib o'sadi. Bu daraxtning shoxlari to'rt unurni: yer, suv, shamol va olovni bildiradi¹³. Sizif haqidagi afsonada bo'lsa bu dunyo bir xarsangtosh timsolida yoritilgan. Dunyo bilan bog'liq asotirlar orasida "Dunyo tuxumi"ga ham duch kelamiz. [*Мифы народов мира. – Б. 641.*] Aslida, "dunyo tuxumi" mifopoetik timsoli olamning, insonning yaratilishi bilan bog'liq ko'plab folklor motivlarining paydo bo'lishiga turtki bo'lgan. Tuxumning oqi osmonning, sarig'i yerning ramzi sifatida ham tavsiflangan. Folklorshunos Sh.Turdimovning ta'kidlashicha, "Tuxumboy bilan Buyrakboy" ertagi – "Dunyo tuxumi" haqidagi mifning o'zbekcha talqini. Jami tiriklikning moddiy ibtidosi tuxum – urug' ekanligini ertak timsoliy tarzda tadrijiy bosqichlari bilan ko'rsatib beradi¹⁴. Dissertatsiyada dunyoning yaralishi haqidagi qarashlar xitoylik faylasuf Lao Szi (mil.av. VI asr) Beruniyning "Qadimgi xalqlardan qolgan yodgorliklar" kitobi, "Kalila va Dimna", "Mahobxorat" – hind xalq eposlari va Kaykovusning "Qobusnoma" asari asosida atroflicha tahlil qilingan. Qadimgi arab adabiyoti namunalarida inson, tabiat, olam bir butunlikda tasvirlanadi. To'g'ri, qadimgi arab she'riyatida dunyoni falsafiy idrok qilish mahorati hali shakllanmagan bo'lsa-da, badiiy tafakkur imkoniyatlaridan kelib chiqib, turli qiyos-u o'xshatishlar vositasida tabiat unsurlarini jonlantirishga moyillik yaqqol seziladi. Johiliyat davrida yozilgan she'rlarda, asosan, hayotning ma'nisizligi, dunyoning beshafqatligi, o'limning muqarrarligi, insonning taqdir va vaqt oldida ojizligi yoritilgan. Akademik I.Y.Krachkovskiy buni olamga haddan tashqari bog'liqlik motivi¹⁵, deb baholaydi. Bu bog'liqlik dunyoni yirtqichga va o'limtikka qiyoslashlarda ko'proq ko'zga tashlanadi. B.Y.Shidfar qadimgi arab adabiyotining estetik asoslarini Qur'oni karim ta'sirida yaratilgan she'rlar bilan o'zaro taqqoslagan. Uningcha, she'riyatda bu olamni oxirat kuniga tayyorgarlik sifatida tushkunlik ruhi bilan idrok etishga urinish badiiy tasvirning qashshoqlashuvi, she'riy shakllarning soddalashishiga ham olib kelgan. Bu aynan dunyo obrazi ifodasida ko'zga yaqqol tashlanadi. Masalan, VI-VII asrlarda yashagan shoir Aus ibn Hujr bir she'rida dunyoni vahshiy hayvonga o'xshatgan:

Men, insonman urushga hozirlangan

*G'ajishga tayyor tishlarni ko'rib*¹⁶ ...

Ma'lum bo'ladiki, qadimgi arab she'riyatida dunyo goh yovuz, goh mehribon kishi qiyofasida poetik jihatdan jonlantirilgan ekan, o'quvchida uning xatti-harakatlari, lirik qahramonning dunyoga munosabati estetik ruh, zavq bag'ishlaydi. Qadimgi arab she'riyatida qo'llangan dunyo obrazi Sharq adabiyotida ifoda topgan dunyo va u bilan bog'liq timsol-tushunchalarning mazmun-mohiyatiga bevosita uyg'undir.

Jumladan, IX-X asrlar fors she'riyatida dunyo taqdir, qismat, o'lim kabi ma'nolarni ifodalagan¹⁷. Rudakiy bir she'rida dunyoni tushga o'xshatadi:

¹³ Мифы народов мира. Энциклопедия том 1. А-К. – М.: Советская Энциклопедия. 1987. – С. 146. (Bundan ko'ng ushbu kitobdan olingan misollar sahifasi qave ichida ko'rsatiladi. M.1)

¹⁴ Турдимов Ш. Хикмат хазинаси. – Тошкент: Ўзбекистон, 2016. – Б. 15.

¹⁵ Qarang: Крачковский И.Ю. Избранные сочинения. Том II. – М.: Наука, 1956. – С. 50.

¹⁶ Шидфар Б.Я. Образная система арабская классической литературы (VI-XII вв.). – М.: Наука, 1974. – С.155.

¹⁷ Qarang: Османов М.-Н.О. Стиль персидско-таджикской поэзии. – М.: Наука, 1974. – С. 200.

Xoh bir qarich tuproq olsang dunyodan
Xoh Hijozdan Rayga qadar bus-butun.
Bor-yo'g'ing hammasi bir tush kabidir,
Tushda hech bo'lmaydi ishonchli mazmun¹⁸

Umuman, bu dunyoni tushga, sarobga, butlarga qiyoslash Sharq adabiyotida ko'p uchraydi. Aziziddin Nasafiya ko'ra, dunyo butlari oltitadir: "Ayrim odamlar bu tuproq olamida musofir ekanliklarini hamda komillik talabida kelganliklarini bilmaydilar. Bilmaganlaridan keyin kamol kasbiga mashg'ul emaslar, qorin shahvati, jimo' shahvati va bola chaqa muhabbati ularni yo'ldan ozdirib, o'zlariga mashg'ul etibdi. Bu uch narsa avomning butlaridir"¹⁹. Zohiriy ko'rkamlik, mol-dunyo muhabbati, mansabparastlik esa xos butlardir. Yuqoridagi keltirilgan misralarda aynan dunyo va dunyoparastlik qoralangan. Xullas, olamning yaralishi, insonning paydo bo'lishi, hayot va o'lim haqidagi asotirlar, afsona va rivoyatlar dunyo obrazining poetik shakllanishi va mumtoz adabiyotda o'rin olishida muhim bir bosqich bo'lgan. Arab va fors-tojik she'riyatida dunyo mavzusidagi she'rlarning mazmun-mohiyati, tasvir ob'yekti va ifoda yo'sini bir xil emas. Agar arab she'riyatida dunyo va unga bog'liq tushunchalar real, hayotiy mazmunlarda qo'llangan bo'lsa, fors she'riyatida ramziy-majoziy ma'nolarni ham bildirib keladi. IX-X asrlarda yashab ijod qilgan shoirlarning dunyo mavzusidagi she'rlarida borliqning o'zgaruvchanligi, dunyoning o'tkinchiligi, umrning g'animatligi qalamga olingan bo'lsa, XI - XII asrlarda dunyo obrazi ma'rifiy-irfoniy mazmunlarni ham ifoda etgan. Shu tariqa, dunyo mumtoz she'riyatda ijtimoiy, madaniy, axloqiy va irfoniy ma'nolarni teran yoritgan o'ziga xos she'riy obraz darajasiga yuksaldi.

Bobning "O'zbek adabiyotida dunyo obrazining ilk namunalari" deb nomlangan ikkinchi faslida turkiy adabiyotda dunyo obrazining yuzaga kelishi va shakllanishi o'rganildi. Borliqni anglashga, tug'ilish va o'limni chuqur idrok qilishga intilish bu dunyoning mohiyatini bilishga yo'l ochgan. Dunyo so'zi ilk yozma turkiy manbalarda od, yirtinchi, ajun, balbal tarzida qo'llanib, taqdir, olam, boylik kabi ma'nolarni bildirgan. Moniylik va buddaviylik muhitida yozilgan she'rlarda dunyo asosan ikki xil: ajun va yirtinçke shaklida uchraydi. Dunyo obrazi olam, makon ma'nolarini bildirganda ajun; yovuzlik, jabr-sitamni tamsil etganda esa yirtqich - yirtinçke qo'llangan:

Yirtinçke umuğ mağ törüttüngüz.

Yiti ağıliğ nomlariğ nomlatingız.

Yintem ayiğta yaratınçaçılariğ tidtingız.

Yig üstünki orlar turgurtu [nguz²⁰].

¹⁸ Рудакій. Таржимон Ш. Шомухаммедов. - Тошкент: Бадий адабиёт нашриёти, 1957. - Б. 18.

¹⁹ Насафий А. Комил инсон. - Тошкент: Фафур Фулом номидаги НМИУ, 2021. - Б. 48.

²⁰ Mazmuni:

Dunyoda umid va baraka bo'lish uchun yaratildingiz.

Xazina to'g'risidagi yetti qomunni va'z qildingiz.

Jonzoilarni yovuzlikda yashashdan saqladingiz:

Ular uchun eng yaxshi joylarni tayyorladingiz.

kurumu, 1991. - S. 40.

Arat Reşit Rahmeti. Eski türk şiiri. Ankara: Türk tarih

Yirtqich yovvoyi, shafqatsiz, qonxo'r ma'nolarini ham bildiradi. Yirtqich hayvondan yaxshilik kutib bo'lmaganidek, dunyo ham ezgulik maskani emas. Bitiktoshlarda esa olam va taqdir ma'nolari od, balbal so'zlari bilan ifodalangan. Ularda dunyo aniq makon va zamoni bildirib, ramziy ishoralar uchramaydi. Masalan, quyidagi misrada bu olam Tangri taoloning yaratig'i deya talqin qilingan:

*Od tangri yasar, kisi ogli kop oligli torumis*²¹.

Diqqatga sazovor tomoni shundaki, bitiktoshlarda dunyo, olam, jahon so'zlari umuman uchramaydi. Biroq fikr yo'sini, badiiy matn mazmunidan dunyo haqida so'z yuritilayotganini anglash unchalik qiyin emas. Jumladan:

Alp arin ulurup balbal kilu birtim... [Ўзбек мумтоз адабиёти намуналари. I-жилд. – В. 64.]

Ushbu misra "Qadimiyat obidalari" kitobida *Alp erini balbal qisdi*²² shaklida tabdil qilingan. Qadimda turkiylarda dunyo va qabrtosh balbal deyilgan. Bu o'rinda balbal taqdir, qadar ma'nolarini ham ifodalagan. "Kitobi Dada Qo'rqu" dagi karvon, foniy kabi istiora va epitelar esa dunyo obrazining mazmunini kengroq tafakkur qilishga yordam beradi:

Ular ham bu dunyoga keldi, ketdi,

Karvon kabi qo'ndi, ko'chdi.

Ularni-da ajal oldi, yer gizladi.

Foniy dunyo yana qoldi,

Kelmali-ketmali dunyo bu,

*So'ng uchi o'limli dunyo bu*²³.

Ma'lumki, adabiyotshunoslikda an'anaviylik va ta'sirni belgilashda g'oya, obraz, badiiyat kabi asosiy mezonlar mavjud. "Kelimli-ketimli dunyo" iborasi, insonga nisbatan qo'llangan karvon tashxisi dunyoni rabotga, karvonsaroyga o'xshatishga turtki bo'lgan. Ritorik savol – so'roq ohangi lirik qahramonning maqsad-muddaosini yanada ravshanlantirib, dunyo haqidagi hukm-xulosani qat'iylashtiradi:

Qani deganim bek eranlar?

Dunyo o'zi meniki deganlar!

Ajal oldi, yer gizladi,

Foniy dunyo kimga qoldi? [Китоби Дада Қўрқут. – В. 48]

O'zbek adabiyotida dunyo obrazi, avvalo, xalq og'zaki ijodiyotida uchraydi. Xalq ruhiyati, donishmandligini ifodalagan maqollarda dunyoning o'tkinchi, omonatligiga e'tibor qaratilgan. "Bu dunyo o'tar-ketar, yuzi qoralik qolar", "Dunyo — bevafo, mol-dunyo — bebaqo"²⁴. Yoki insonning ichki olami, ma'naviy dunyosi, xarakter xususiyatlariga bog'liq tarzda dunyo quyidagicha talqin qilingan: "Torga – tor, kengga – keng dunyo". Xalq qo'shiqlarida bevafo dunyo, besh kunlik dunyo, dunyoyi qo'tir, yolg'on dunyo istioralari ishlatilganki,

²¹ Ya'ni: dunyoni Tangri yaratadi, inson bolalari hammasi o'ladigan qilib yaratilgan. Раҳмонов Н. Ўзбек мумтоз адабиёти намуналари. I жилд. – Тошкент: Фан, 2003. – Б. 57. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

²² Қасомов А. Қадимият обидалари. – Тошкент: Адабиёт ва санъат, 1972. – Б. 111.

²³ Китоби Дада Қўрқут. Терж. Бобохон Муҳаммад Шариф. – Боку: Нусха, 2022. – Б. 31. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

²⁴ Ўзбек халқ мақоллари. Иккинчи томлик. I том. – Тошкент: Фан, 1987. – Б. 167-169.

bu ham dunyo obrazi haqidagi ilk tasavvurlarni aniqlashimizga yordam beradi²⁵. Dunyo obrazining makon va zamon, inson qismati, ijtimoiy-maishiy mazmunlar bilan uyg'unlashuvi, ayniqsa, xalq dostonlarida o'ziga xos ifoda topgan. Xalqimizning nodir durdonasi "Alpomish" eposida ham dunyo ramziy-majoziy ma'nolarda talqin qilingan. Dostonda keltirilgan "foniylar dunyo", "bebaqo dunyo" sifatlashlari qahramonlarning ruhiy kechinmalarini yanada yorqinroq anglatgan. Chunonchi,

*Qiyg'ir degan qush o'ltirar qiyoda,
Ne ko'rib kechirding foniylar dunyoda,
Qiz bo'lsang ham qilgan ishing
Bir nechadan ziyoda²⁶,*

Ma'lumki, qiyg'ir, ya'ni qirg'iy – yirtqich qush. Qiyo – qiya esa bir tomoni pastlik bo'lgan tepalik, qoya. Qirg'iy shu yerda turib, o'ljasini kuzatadi. Tashbeh san'ati orqali badiiy bo'yoqdorlik kuchaytirilgan. "Qiyg'ir" qush timsolida ham dunyoga, ham o'limga ishora qilingan.

Dunyo obrazining eng qadimgi namunalarini Mahmud Koshg'ariyning "Devonu lug'otit turk" asarida ham uchratamiz. Tahlillarimiz shuni ko'rsatdiki, garchi dunyo "Devon"ning boshidan oxirigacha birgina ajun so'zi bilan berilsa-da, (ajun – dunyo, bu ajun – bu dunyo, ol ajun – u dunyo, oxirat. – M.I), zamon, davr, boyluk, ijtimoiy muhit, moddiy olam – borliq mazmunlarini ham yuzaga chiqargan. "Devon"dagi she'riy parchalarda ajun so'zi zamon, fursat, vaqt ma'nolarini bildirgan "ogru", "o'zrak" kalimalari bilan aksariyat hollarda yonma-yon keladi. Dunyoga ko'pincha "arg'uch", ya'ni kishini mag'rur qiluvchi, hovliqtiruvchi epiteti beriladi. Ajun so'zi o'g'uz tilida yo'l, qarz ma'nolarini ham bildirgan. Mana bu she'riy parchada bu dunyoni sevish, uning o'tkinchi hoyu havaslariga berilish shaytonning yolg'onlariga aldanish ekani aytilgan:

*Bardi sena jek oturu tutup bal,
Barchin keziban talu juwg'a bolup qal²⁷.*

E'tiborlisi, "Devon"dagi dunyoning sifatleri tasvirlangan to'rtliklarda uning qilmishlaridan ogoh bo'lishga undash mazmuni ustunlik qilsa, zamon va davr bilan bog'liq she'riy parchalarda dunyoning o'tkinchiligiga urg'u beriladi.

Yusuf Xos Hojibning "Qutadg'u bilig" asarida dunyo yomg'ir, bo'ron, yel, kiyik, qari kampir, yosh qiz, qorong'u quduq, zindon, rabot, mehmonxona, yasatilgan dasturxon, fil, ajdarho, sho'r suv, ko'lanka, tuzoq, qo'yuvchiga o'xshatilgan. E'tiborlisi, turkiy adabiyotda ilk bor "Qutadg'u bilig"da zohid obrazi – O'zg'urmish tilidan dunyoning ayblari bayon qilinadi. Biroq dunyodan butkul uzilish, tarkidunyochilik keskin qoralanadi. Chunki uzlatni ixtiyor qilish oqibatida inson o'z zimmasidagi vazifalarini unutib qo'yadi. Islom dinida oxirat ishini deb,

²⁵ Uzbek tilining izohli lug'atida dunyo bilan bog'liq kўplab iboralar izohlangan. Jumladan, ёrug dunё – tiriklik olami, miri (biри) kam dunё, fonий dunё – ўtkинчи, омонат хаёт, қайтиб келмас dunё – у dunё, ўтар (ўладган) dunё каби. Қаранг: Ўзбек тилининг изохли луғати. Матвалиев А. тахрири остида. Беш жыллик. I – V жилдлар. – Тошкент: ЎзМЭ, 2008.

²⁶ Алпомыш. Айтувчи Фозил Йўлдош ўгли. – Тошкент: Ўзбекистон, 1992. – Б. 168.
²⁷ Mazmuni: Shayton seni uchratdi, senga asal tutib, dunyo shirinligi – rohatini berdi. Mag'rur bo'lib ipakli kiyimlar kiyding. Agar uning aldovini tushunmaydigan bo'lsang, shunday qolib rohatlana ber. Koshgariy M. Devonul-lug'otit turk. 3-tom (Nashrga tayyorlovchi: Solih Mutilimov). – Тошкент: Фан, 1960. – Б. 171.

dunyo ishini tark etishdan, dunyo tashvishlarini deb oxiratni yoddan chiqarishdan qaytarilgani ma'lum. Yusuf Xos Hojib ham o'z fikr-mulohazalarini badiiy ifoda etishda islom dini ma'rifati g'oyalari tayanadi:

*Ajun bundni barcha ulush, kend qodub,
Turub tag'qa kirsag'ir yuk yuzub.
Buzulg'ay ajun, barcha qalg'ay qurug',
Aba og'lani o'zda kesgay urug'*²⁸

Inson toqqa chiqib, uzlatga chekinsa, olam o'z obodligini yo'qotadi, undagi tartib-qoidalar buziladi. Ya'ni inson urug'i kesiladi, avlod davomiyligi yo'qoladi.

Ahmad Yugnakiyning "Hibat ul-haqoyiq" asarida ham dunyo obrazi ramziy-majoziy tabiati va tasvir ko'lamiga ko'ra ajralib turadi. Asarda dunyo ko'pincha karvonsaroy, asal, ilon, ekinzorga qiyos qilinadi. Masalan:

*Yilontek bu ochun yilon o'g'lag'u,
Yo'moqqa yumshoq ichi bo'r og'u*²⁹

Og'u – zahar esa bu olamda inson boshiga tushadigan sinov-u musibatlar, qayg'u-alamni tamsil qiladi. Umuman, misralardagi ilon, achchiq, og'u tushuncha-timsollari ham dunyo obrazining ma'no-mohiyatini chuqur idrok etish va talqin qilishga yaqindan ko'maklashadi.

"XII-XV asrning birinchi yarmi o'zbek adabiyotida dunyo obrazi talqinlari" nomli ikkinchi bobning "Dunyo timsolining badiiy-estetik xususiyatlari" deb nomlangan birinchi faslida dunyo obrazining poetik o'ziga xosligi, estetik tabiati o'rganilgan. Mumtoz she'riyatda dunyodan butkul rozi bo'lgan, uni mazammat qilmagan bironta ijodkorni uchratish mushkul. Ammo har bir shoir ijodida bu talqinlar turli badiiy-tasviriy vositalar, o'ziga xos ifoda, ishora va mazmunlar orqali ifodalangan. Turkiy adabiyot tarixidagi ilk nasriy asar – "Qissasi Rabg'uziy"da keltirilishicha, dunyoga ko'ngil qo'yganlar – kofirlar, ummoh, ya'ni jannatni ixtiyor etganlar – mo'minlar, Yaratgan ishqiy yo'lida ikkisidan ham kechganlar – Allohning xos qullaridir. Demak, bu dunyodan murod Haq yodi, matlabini dilda saqlamoq, hamisha yaxshiliklarga, ezgu ishlarga intilib, ruhiyatni nafs-u havoning o'tkinchi g'uboridan butkul tozalamoq, haqiqatu adolatni yuksak shior qilib, chin insonlik maslagi bilan yashashdir.

Tasavvuf ta'limotiga binoan, olam azaliy va abadiy yagona Ruhning o'z-o'zini sevib, o'z jamolini tomosha qilish istagidan paydo bo'lgan. Ya'ni dunyo paydo bo'lishining sababi ishqdir³⁰. Qutb Xorazmiyning quyidagi bayti bu fikrlarni quvvatlaydi:

*Ayur: ishq birla tirik ushbu olam,
Agar ishq bo'lmasa bo'lmas erdi odam*³¹

²⁸ Mazmuni:

*Olam xalqi qishloq, shaharni qo'yib,
Turub toqqa chiqsa, og'ir yuk chekib.
Buzulg'ay olam, barcha qalg'ay qurug',
Odam bolasidan kesilgay urug'.*

²⁹ Mazmuni: *Bu dunyo avrardigan ilon kabidir, (uni) yuvosh, yumshoq deb yo'uzang, ichi achchiq ichimlik kabi og'udir.* Ahmad Yugnakiy. *Xabatu'l-hakoyik, Nashrga tayёрlovchi K. Maхmudov* – Toshkent, Badiiy adabiyot, 1971. – B. 58.

³⁰ Abdurrahman G'uzel. *Dini-tasavvufi turk edebiyati el kitabi*. – Ankara: Acсаğ, 2018. – S. 46.

³¹ Уч булбул гулшани. – Toshkent: Adabiyot va san'at, 1986. – B. 341.

Mumtoz adabiyotda ishq – borliqning asosi, tiriklik mohiyati, insoniy kamolot yo‘lidir. Oshiq uchun yagona maqsad ham, aslida, ana shu – ishq³². Irfoniy adabiyotda dunyo va inson taqdiri masalasi alohida mavqe egallaydi. Chunki dunyo sirlarini to‘la mushohada etmay turib, komillik saodati haqida orzu qilib ham bo‘lmaydi. Qudsiy hadisda aytilishicha, barcha yaratilgan Allohni bilish, tanish uchun yaratilgan: “Yashirin xazina edim, meni bilib tanishlarini istadim, maxluqotni yaratdimki, meni tanib-bilsinlar”. Mumtoz adabiyotda ana shu – inson va Haq munosabati yoritilar ekan, dunyoning bu munosabatga qay darajada daxldorligiga diqqat qaratilgan.

She‘riyatda dunyo nafs va kamolga yetmagan ruhning timsolidir. Ahmad Yassaviy hikmatlarida “dunyoni tepish”, “dunyoni taloq qilish”, “bu dunyoga oxiratni savdo qilish” kabi istioraviy ifodalar ko‘p qo‘llanishiga bir sabab ham shunda. Masalan:

*Dunyo tebmay raqsu samo‘ urg‘an johil,
Haq yodini bir dam aytmay yurur g‘ofil³³...*

Zohidlik, oriflik, uzlat va faqr-u fano dunyo hayotidan afzal. Ammo zohid bo‘lib ham dunyo uqbini “orqa sari” qilolmaslik mumkin:

Zohid bo‘lub bo‘yi Xudo ololmadim,

Dunyo uqbin orqa sari sololmadim... [Умринг елдек ўтаро, - В.107]

Chunki zohidlarning ba‘zilari dunyo faravonligini boshqalarga yoqish uchungina tark etadilar, shu orqali odamlar orasida e‘tibor qozonishga intiladilar. Bu esa “dunyo uchun dunyodan kechish”dir³⁴. Haq yodi jilvalangan qalbdan dunyoparastlikka o‘rin qolmaydi. Hikmatlarda dunyo obrazi orqali riyokorlik, ikkiyuzlamachilik, munofiqlik qattiq qoralangan. Quyidagi hikmatda esa “jifa” sifatlashi dunyo timsolining mohiyatini ochishga yordam bergan:

*Ishq o‘tida kuyganlarni rangi o‘char,
Uqbo sari jadal qilib mundin ko‘char,
Munda bo‘lg‘an girihlarni onda ochar,*

Rasul: Dunyo jifa dedi, qo‘ydum mano. [Умринг елдек ўтаро, - В.38]

“Dunyo o‘limtikdir, uning talabgori itlardir”³⁵, deyiladi hadisida sharifda. Hikmat mazmuniga mana shu haqiqat singdirilgan. Yana bir hadisda aytilishicha, “Payg‘ambarimiz (s.a.v.) chiqindi tashlanadigan joy yonidan o‘tayotib, uning oldida to‘xtab: “Dunyo hayotiga keling!” – deb aytdilar. So‘ngra Rasululloh (s.a.v.) u yerdan chirigan bo‘z parchasi va suyakni olib: “Mana dunyo hayoti, bu dunyoning ziynatlari shu lattaday chirishiga, bu esa siz har kuni ko‘radiganingiz go‘zal insonlar vujudi shu chirigan suyak holiga kelishiga ishoradir! Dunyo hayoti shirin holvadir. Alloh sizni yer yuzida o‘z o‘rniga xalifa qiladi, qanday yashab,

³² Асадов М. Ошиқлик тарихи ва лирик қаҳрамон характери // Ўзбек тили ва адабиёти, 2021. – № 1. – Б. 12-16.

³³ Хожа Аҳмад Яссавий. Умринг елдек ўтаро... – Тошкент: Мухаррир, 2020. – Б. 68. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko‘rsatiladi. M.1)

³⁴ Izziddin Mahmud bin Ali Kāsānī Natanzī. Tasavvufun ana esaslar. – Istanbul: Kurtuba Kitap, 2010. – S. 119

³⁵ Ал-Жомеъ ас саҳеҳ. II-жилд. Таржумон: Хожа Музаффар Набиҳон ўғли, Хожа Бахтиёр Набиҳон ўғли. – Тошкент: Қомуслар бош таҳририяти, 1997. – Б. 113.

qanday amal qilishingizga qaraydi”, – dedilar³⁶. Hikmatlarda dunyoning “najas”, ya’ni axlatga, dunyo tolibining itga qiyoslanishi hadis ma’nosiga uyg’undir:

Dunyo najas, tolib bo’lub, itdek yurdum,

Istab ani orqasidin tun-kun quvdim,

Amrin tutmay Haq yo’lidin ko’zum yumdum,

Qayda boray, ayo do’silar, netgum ma’no? [Умринг елдек ўтаро, – В.107]

Ma’lumki, irfoniy adabiyotda tark tushunchasi alohida ahamiyatga ega. So’fiylar maslagida dunyoni tark etish shart qilib qo’yilgan. Tark – kechish, qutulish demak. U ma’rifat bosqichining yettinchi maqomi. Mutasavviflar ma’rifat maqomini egallash uchun tavhid yo’li ila nafslarini tazkiya etadilar. Shundan so’ng yana to’rt maqom keladi: tarki dunyo, tarki uqbo, tarki hasti, tarki tark. Hikmatlarda “tarki dunyo” atamasi deyarli ishlatilmagan. Uning mazmuni “dunyoni qo’ymoq”, “dunyodan kechmoq”, “dunyoni sotmoq” kabi ifodalar bilan yuzaga chiqadi. Masalan, Sulaymon Boqirg’oniy insonlarni dunyo uchun o’zini xor qilmaslikka, qadr-qimmatini yo’qotmaslikka undab, bunday yozadi:

Azizlar ushbu xasis dunyo uchun,

Xor qilur kandu aziz o’zlorini,

Minnatlik jiyfa harom luqma uchun,

Sarg’artib za’farondek yuzlorini. [Умринг елдек ўтаро, – В.363]

Ma’lum bo’ladiki, irfoniy adabiyotda sof tasavvufiy ma’nolarni ifoda etgan timsol va tushunchalar o’zbek mumtoz adabiyotida dunyo obrazining rivojlanishiga, ularning poetik tabiatiga alohida ta’sir ko’rsatgan.

Bobning “Obrazning poetik vazifasi va tadriji” nomli ikkinchi faslida esa dunyo obrazining turmush manzaralari, hayot haqiqatlarini yuzaga chiqarishdagi o’ziga xosligi xususida bahs yuritilgan. Mumtoz adabiyotda ko’pincha ikki olam deganda olami kubro va olami sug’ro tushuniladi. Olami kubro – katta olam, ya’ni koinot, borliq. Olami sug’ro – kichik olam, ya’ni inson³⁷. Haydar Xorazmiyning lirik qahramoni durri samin (marvarid, qimmatbaho tosh) deya, insonni e’zozlaydi. Odamning ruhoniyligi va botiniy holi qancha chuqur kashf etilsa, olamning sir-asrorlari ham, ilohiy haqiqat va go’zalliklar ham ko’proq ravshanlashadi:

Olami sug’ra senu kubro budur,

Durri samin sen-senu daryo budur³⁸.

Dunyo mavzusi qalamga olingan she’rlarda, albatta, oxirat ham eslanadi. U dunyo tasvirida foniy, o’tkinchi, ketguvchi, o’chguvchi sifatlashlari xarakterlidir. “Gulshan-ul asror”da qiyomat kuni haqida mana nima deyiladi:

Ko’zuma keng dunyo bo’lib tangu tor,

Ro’zi qiyomatni ko’rib oshkor. [Уч булбул гулшани, – В. 214.]

Turkiy she’riyatda dunyo mavzusidagi she’rlar nomalarda ham yetakchi mavqe egallaydi. Nomalarning lirik qahramoni hamisha ishq yodi bilan band

³⁶ Ғаззалий Абу Ҳомид. Мукошафатул кулуб. – Тошкент: Шарқ, 2016. – Б. 129.

³⁷ Комилов Н. Ҳизр чашмаси. – Тошкент: Миллавиёт, 2005. – Б. 51.

³⁸ Уч булбул гулшани. – Тошкент: Адабиёт ва санъат, 1986. – Б. 240. (Bundan keyin ushbu kitobdan olingan misollar sahifalar qavs ichida ko’rsatiladi. M.1)

bo'lgan oshiqdir. Xorazmiyning lirik qahramoni – oshiqning ikki olamdan ham murodi – “dilbar ittihodi”dir:

Erur bechora Xorazmiy murodi,

Iki olamda dilbar ittihodi. (Uch bulbul gulshani, – B. 29.)

Ma'lumki, “hirqa” darveshlarning tutgan yo'li, tutumini ko'rsatuvchi ramziy libosdir. “Sadoqatnoma” muallifi har ikki: bu dunyo va oxirat dunyosi – birgina hirqaga teng kelolmasligini yozadi. Aniqrog'i, hirqa yor jamoliga tashna “xos” insonlar, komillikka yetgan, intilayotgan chin oshiqlarga ishora qiladi. Shuningdek, hirqa qanoat, nafsidan halovat topgan qalb timsoli hamdir:

Ikki dunyosida bir hirqa basdir,

Anglakim, yodi birla hamnafasdur. [Uch bulbul gulshani, – B. 185.]

Tahlillarimizdan ma'lum bo'ldiki, o'zbek mumtoz adabiyotida dunyo obrazining shakllanishi va tarixiy taraqqiyotida nomalar tarkibida keltirilgan dunyo mavzusidagi ramziy-majoziy ifodalar muayyan bir bosqich vazifasini o'tagan.

Turkiy adabiyotdagi munozara janri namunalarida ham dunyo obrazi yoritilgan badiiy parchalar uchraydi. Masalan, “Sozlar munozarasi”ning lirik qahramoni jahon sultonining nazariga tushishdan faqr ahlining qo'lidan hatto zahar ichishni afzal biladi:

Xush icharam faqr elidin jomi zahr,

Yo'q manga parvoyi salotini dahr³⁹.

Faqr – solikning hech bir narsaga molik va sohib bo'lmasligi, o'zini Ollohga doimo muhtoj bilishi. Dunyo esa faqat qasr-u imorat, mol-u davlat, oila va ahli ayol emas, balki Haqdan yiroqlik, undan ayri yashashni ham anglatadi. Baytda Haq ma'rifati va dunyoparastlik, ya'ni johillik bir-biriga qarama-qarshi qo'yilgan. Kuzatishlarimizdan ayon bo'ldiki, XII – XV asrning birinchi yarmidagi turkiy she'riyatda hayot va o'lim, qayg'u va shodlik, baxt va baxtsizlik haqidagi qarashlar dunyo obrazi oraqli ta'sirchan ifodalangan. Orif, oshiq, faqr, rind, zohid, shoh, may, hirqa kabi ramz va tushunchalar dunyo timsoli mohiyatini oydinlashtirishda muhim ahamiyat kasb etgan.

Dissertatsiyaning uchinchi bobi “*Obraz, ma'no va tasvirdagi o'ziga xoslik*” deya nomlanadi. Uning “*G'oya, mavzu va ma'no mushtarakligi*” faslida dunyo obrazining lirik qahramon o'y-kechinmalari, maqsad-muddaosini ochib berishdagi o'ziga xos o'rni xususida fikr yuritilgan. Islom dini, tasavvuf ta'limoti ta'sirida shakllangan mumtoz she'riyatda inson ruhiy tug'yonlarini tasvirlashda, qalb iztiroblarini aks ettirishda, ijodkor shaxsiyatini, lirik qahramon xarakterining o'ziga xos jihatlarini ochib berishda dunyo obrazi alohida ahamiyatga ega. E'tiqod butunligi, maslak sobitligi, Haq yodi dilda mustahkam bo'lgan ma'rifati baland lirik qahramon kechinmalari o'quvchini hidoyat-u ezguliklarga yo'naltirishi muqarrar. Shu ma'noda, dunyo obrazi yaxshi va yomon, egrilik va to'g'rilik, zulm va adolatning tafovutlarini anglatish, ularning bir-biridan keskin farqini teranroq tushuntirish uchun badiiy matnda muhim va muqim o'rin tutadi. Sayfi Saroyi “muraqqa” va “bo'rk” timsollari orqali “dunyo uchun kiygan muraqqa” –

³⁹ Муборак мактублар. – Тошкент: Адабиёт ва санъат, 1987. – Б. 268.

riyokor, ikkiyuzlamachi firibgarlar – jun matoga o‘ranib olgan soxtakor kishilarni qoralaydi:

*Ayo dunyo uchun kiygan muraqqa’,
Bo‘lub sodiq bu ishdan tavba qilg‘il!
Ne hojat boshinga toji mashoyih,
Totor bo‘rkni kiyib darvish bo‘lg‘il!* [Уч булбул гулишани, – В. 214.]

Darvesh, aslida, forscha so‘z bo‘lib, eshikma-eshik yuruvchi demak. O‘zini Haq yo‘lida xizmat qilishga bag‘ishlagan va kamolotga yetishishga chog‘lagan inson chin darveshdir. Hofiz Xorazmiyning lirik qahramoni esa yolg‘on da‘vo qiluvchi suvrati darveshlarni qoralaydi. “Jahon sevgan”, yani dunyoparast “kishi”ning “ko‘zlarini” esa *Qanoat to‘ldurur yo o‘lsa tubroq*⁴⁰, deydi shoir. Hofiz Xorazmiy xalq orasida yurgan obrazli o‘xshatishlar, hikmatli so‘z darajasiga ko‘tarilgan iboralardan o‘z fikr-qarashlarini ta‘sirchan ifodalashda foydalanadi. Shoir aqd, ya‘ni nasmi nazmga aylantirish san‘atini qo‘llab, maqolning mazmunini muayyan maqsad – fikrini dalillash uchun ishlatadi. Ya‘ni xalq orasida “ko‘zi och”, “ko‘zi to‘q”, “ko‘zini tuproq to‘ldiradi” kabi maqol va iboralar nafsi hakalak otgan ochko‘z kimsalarga nisbatan qo‘llanilgan. Quyidagi misralarda dor timsoli dunyo timsolining mazmunini teranroq yoritgan:

*Dor-i dunyo ichra har kim nusrat izdor ishqdin,
O‘zini Mansur yanglig‘ dordin ovang etar.* [Хофиз Хоразмий. Девон. 1-китоб. – В. 144]

“Dor-i dunyo” istiorasi Hofiz Xorazmiy ijodiy tafakkuriga xos bo‘lib, asosan, Mansur Xalloy nomi talmeh bo‘lib kelgan she‘rlarda uchraydi.

Diqqatga sazovor jihati shundaki, ishqiy mavzudagi ijod namunalarida dunyo va ma‘shuqaning xususiyatlari uyg‘unlashib, lirik qahramonning kayfiyati, hasbi holi, ma‘naviy olami yaqqolroq ko‘rinadi:

*Bilursenkim kechar dunyoyi foni,
Qulungg‘a qilmag‘il javru jafoni.*

*Base ko‘p va‘dalar qilding u bording;
Kel emdi va‘dag‘a qilg‘il vafoni*⁴¹.

Mumtoz she‘riyatda yor bilan gardundan shikoyat parallel qo‘yiladi. Yorning bevafoligi, zulmi hamda zamondan shikoyat yonma-yon kelsa-da, aslida, zamondan norozilik kayfiyati ifoda topadi⁴². Darhaqiqat, lirik qahramonning ruhiyati, zamon va zamondoshlariga munosabati yorga murojaatida oydinlashadi. Dunyo esa irfoniy atama sifatida bo‘ysundirilmagan nafsoniy istaklar, kamolotga yetmagan ruh, ishq yo‘lidagi g‘ov, inson ruhini o‘z manбайдan ajratib turuvchi hijron maskani ma‘nolarini ifodalaydi.

Bobning “*Obrazli tasvir va badiiy mahorat*” deb nomlangan ikkinchi faslida dunyo obrazining badiiy tasvir imkoniyatlari o‘rganilgan. Aniqlashimizcha, she‘riyatda dunyo timsoli nido, sifatlash, tazod, tashbeh, tanosub, talmeh, tamsil, aqd, tasdir, iyhom, kalomi jomi‘, iqtibos, ta‘did, muqobala singari badiiy san‘atlar

⁴⁰ Хофиз Хоразмий. Девон. 1-китоб. – Тошкент: Ўз КП МК нашриётки, 1981. – Б. 244.

⁴¹ Сахкохий. Танланган асарлар. Нашрга тайёрловчи: Муниров Қ. – Тошкент: Ўздавнашр, 1958. – Б. 60.

⁴² Исҳоқов Ё. Навоийнинг илк лирикаси. – Тошкент: Фан, 1965. – Б. 78.

vositasida jonli ifodalangan. Xususan, Gadoiy ijodida dori-dunyo, dunyo-yi dun (razil dunyo), yer yuzi, charxi g'addor, ishratobod-i jahon (dunyo hayoti) kabi sifatlashlari ham dunyoning mohiyatini bilishga, ham lirik qahramon kayfiyatini anglashga imkon ochadi. Masalan:

*Xush tut oxir bir dame bizniki, bu dunyoyi dun
Bevafo makkorayedur, besabotu betariq⁴³.*

Baytdagi ta'did san'ati fikrning ta'sirchanligini oshirgan.

Gadoiyning lirik qahramoni – Haq oshig'i, ishq yo'lidagi tolib, muhabbat gadosi. Biroq Gadoiy she'riyatida dunyo faqatgina g'am-anduh, riyozat-u mashaqqat, qabohat, zulmat timsoli emas, balki u ko'ngil zavq-u shavqqa to'ladigan dilbar maskan, xushchaqchaqlik, o'yin-kulgi, chiroy va go'zallik ramzi hamdir. Shuning uchun, shoirning lirik qahramoni bir o'rinda dunyoni "ishratobod" deya ta'rif-u tavsif qiladi:

Ishratobodi jahon dilkash maqomedur, vale

Oxir ul-amr, ey darig'okim, topar bir kun zavol. [Гадойӣ. Девон. – В. 135]

Birinchi misrada dunyoga nisbatan ishratobod, ikkinchi misrada esa zavol topuvchi sifatlashlari qo'llanilishi muqobala san'atini yuzaga keltirgan. Shoir muqobala vositasida dunyo haqidagi o'y-qarashlarini badiiy-mantiqiy dalillaydi. Sharq mumtoz adabiyotida dunyoning odamga do'st emas, dushmanligi, yaqin emas, uzoqligi, yaxshi emas, aksincha, yomon, dog'uli, qattol ekani qayta-qayta uqtiriladi. "Ilohiynoma"da: "Bu dunyoda men beg'am kishini ko'rmadim, shunday odamni ko'rganimda edi, etagini ushlab tavof etardim"⁴⁴, deb yozilgan. Shoir Gadoiyning lirik qahramoni ham ulug' salafi bilan fikrdosh:

Mehnatu qayg'udin o'zga ko'rganim yo'q dunyoda,

To tushubmen Talli Qutbonu Xiyovondin yiroq. [Гадойӣ. Девон. – В. 106.]

"Tall-i Qutbon" ya'ni Hirotdagi Qutbon tepaligi va bog'i "Xiyovon" talmehləri orqali shoirning sog'inch tuyg'ulari yanada jonli tasvirlangan. Atoiyning lirik qahramoniga ko'ra, olam ma'shuqa jamolining jilvasi, oshiq xoh dayrda, xoh Bayt ul-haramda bo'lsin uning diydoriga mushtoq:

Jamoling partavidur jumla olam,

Kunisht-u dayr, yo Bayt ul-haram kim. [Гадойӣ. Девон. – В. 283.]

Baytda tashbehi muzmardan istifoda etilgan. Kunisht – yahudiylar ibodatxonasi, umuman olganda, g'ayrimusulmonlar ibodat qiladigan joy. [Фарҳангу мафсирии забони тоҷикӣ. – С. 635] Tasavvufiy istiloh sifatida esa kunisht ma'no olami va komil orifning botinidir⁴⁵. Baytul-Haram Makka shahrida joylashgan eng mo'tabar va ulkan masjid nomi. Atoiy ijodida ishq, oshiq, uqbo, vasl tushunchalari dunyo obrazi bilan yonma-yon qo'llanadi. Bu ifoda tarzi Lutfiy she'riyatida boshqacharoq: ijtimoiy xarakterga ega. Shoir bir ruboiysida dunyo haqidagi mulohazalarini "dunyolikda" so'zi bilan ifodalaydi. Ya'ni bu dunyoda

⁴³ Гадойӣ. Девон. – Тошкент: ЎзР ФА Алишер Навоий номидаги Давлат адабиёт музейи тахрир бўлими, 2007. – Б. 110 (Бундан кейин маъкур нашрга мурожат қилинганда саҳифаси кавс ичида кўрсатилади).

⁴⁴ Фарҳангли Аттот. Илоҳийнома. – Тошкент: Ёзувчи, 1994. – Б. 8.

⁴⁵ Атоий. Девон. Нашрга тайёрловчи, сўзбоши, луғат ва изоҳлар муаллифи Сайфуллоҳ С. – Тошкент: Фан, 2008. – Б. 147.

yashab, umrguzaronlik qilayotgan kishi unga daxldor bo'lmashligi, uning tashvishlaridan butkul xoli bo'lishi aslo mumkin emas. Faqat qalb tozaligi, ruh musaffoligi dunyo zavqi bilan uyg'un bo'lmog'i kerak:

*Ulki shamshiri jaf o ilkindadir,
Dard agar bersa davo ilkindadir.
Dunyalikta menda bil bordur ko'ngil,
Ul dag'i bizni vaf o ilkindadir*⁴⁶.

Ruboiy – zulqofiyatayn, ya'ni qo'sh qofriyaga ega. Shoir "ilkindadir" radifi orqali jaf o ham, davo ham, vaf o ham yorning ixtiyorida ekanini ta'kidlaydi. She'rda iqtibos san'atidan mohirona foydalanilgan. Lutfiyning lirik qahramoni o'z ko'ngil haqiqatlarini anglash sari borayotgan nekbin siymodir. Shu sababli dunyo obrazi ko'ngil timsoli bilan yonma-yon qo'llanganki, tafakkur kuchi, fikr quvvati bilan shoirning ruhiy olamini anglashga ham ishora mavjud.

Xullas, XII–XV asrning I yarmi o'zbek mutmoz adabiyotida yaratilgan dunyo obrazi g'oyaviy-badiiy yetukligi, tasvir tamoyillari hamda ifoda uslubining o'ziga xosligi, hayotga nihoyatda yaqinligi bilan alohida ajralib turadi. Ularda shoir yashagan davr va zamonning turli madaniy, ma'rifiy, ma'naviy, ijtimoiy, axloqiy masalalari haqqoniy, real va ishonarli tasvirlangan.

XULOSA

1. Dunyo tushunchasining badiiy adabiyotda obraz maqomiga ega bo'lishi va taraqqiy etishida, eng avvalo, uning nihoyat darajada hayotiyligi, jonli turmush manzaralariga yaqinligi hamda Sharq xalqlari e'tiqodi, tafakkur tarzi ham alohida ahamiyat kasb etgan. Dunyo va unga aloqador timsollarning badiiy ijod imkoniyatlari asosida inson ma'naviy olamini yorqin aks etirishi nafaqat tasvir, balki talqin va ifodada adabiy matnning estetik ruhini kuchaytirgan. Ilk g'oyaviy asoslari obrazli tafakkurning dastlabki davrlariga oid bo'lgan, qolaversa, diniy e'tiqod, xalq o'g'zaki ijodi namunalari, jumladan, afsona va asotirlardan oziqlangan dunyo obrazi badiiy adabiyotning muayyan qonuniyatlari, adabiy an'analar ta'sirida taraqqiy etdi.

2. Dunyo obrazi aks etgan she'rlarda hayot va uning sir-asrorlari, inson va uning qismati, olam go'zalliklari va umr shodliklari, qolaversa, ishq va komillik mavzusi yuksak badiiy talqin hamda tahlil etilgan. Hayotiylik, haqqoniylik, ishonarlilik va, eng muhimi, muayyan ijtimoiy-tarixiy sharoit bilan bevosita aloqadorligi dunyo timsolining o'ziga xos estetik tamoyillari, mazmun-mohiyatini anglashga ham imkon ochadi. Qadimgi davrdan XV asrning I yarmigacha yozilgan she'rlarning umumiy xususiyati shundaki, ularda asosan, dunyoning foniyligi, bevafofigiga urg'u beriladi. Bundan tashqari, qalbdagi turli kechinmalar, ishq iztiroblari, olam go'zalligining tasviri yoki hayotiy xulosalar – barchasida dunyo obrazi ijodkor dunyoqarashi, axloqiy qiyofasini aks ettiruvchi vosita bo'lib keladi.

⁴⁶ Лутфий. Девон. Тузувчи: Содир Эркинов. – Тошкент: Гафур Гулом номдаги НМИУ, 2012. – Б. 364. (Бундан кейин маъжур нашрга мурожаат қилинганда саҳифаси қавс ичида кўрсатилади. – М.И.)

3. Dunyo obrazi dastlab taqdir, olam, boylik kabi ma'nolarni ifodalab, turkiy od, yirtinchi, ajun, balbal; forscha jahon; arabcha dunyo, olam so'zlari bilan ifodalangan. Turkiy adabiyotda dunyo ilk bor "Qutadg'u bilig" asarida qo'llangan. Qadimgi arab she'riyatida tabiat go'zalliklarini tavsiflash, insonni uning bir bo'lagi sifatida ulug'lash ustunlik qilsa, fors-tojik she'riyatida dunyo obrazi ko'pincha but, daryo, sho'r suv, sir, berk eshik, shamol, bulut, tush, ravot, oltin ko'za, ko'pikka tashbeh qilingan. Dunyo va uning qiyos-u tashbehlari turkiy adabiyot namunalarida birinchi marta Yusuf Xos Hojib va Ahmad Yugnakiy ijodida yaqqol namoyon bo'lgan.

4. Qadimgi turkiy adabiyotda dunyo yirtinchi, ya'ni yirtqich sifatlashi bilan keladi. "Devoni lug'otit turk" asarida esa dunyoga arg'uch – hovliqtiruvchi epiteti berilgan. Didaktik xarakterdagi asarlarda dunyoga bog'lanmaslik, mol-dunyo to'plab umri behuda sovurmaslik borasida mulohaza yuritilgan. Jumladan, "Qutadg'u bilig", "Hibat ul-haqoyiq" asarlarida dunyo haqida maxsus boblar kiritilgani bu obrazning turkiy adabiyotdagi mavqeini ham ko'rsatadi. XI-XIII asrlar turkiy adabiyotda dunyoning yomg'ir, bo'ron, yel, kiyik, qari kampir, go'zal qiz, quduq, zindon, rabot, mehmonxona, dasturxon, fil, ajdarho, ko'lanka, tuzoq qo'yuvchi, karvonsaroy, asal, ilon, ekinzorga o'xshatilishi uning so'z chegarasidan o'tib, badiiy obraz darajasiga ko'tarilganini ham ko'rsatadi.

5. Sharq she'riyatida dastlab real, moddiy hayot manzaralari tasvirlangan dunyo obrazi keyinchalik ijtimoiy, falsafiy, madaniy, axloqiy ma'nolarni ham qamrab olgan. Muayyan davr, ijodkor ruhiyati va voqelikka munosabatini yoritishda ular bir-biridan sezilarli zaylda farqlanadi. Jumladan, VI-VII asrlarda yaratilgan asarlarda dunyo asosan, tevarak-atrof, borliq ma'nosida ifodalangan bo'lsa, IX asrdan boshlab she'riyatda, asosan, hayotiy-maishiy fikrlarni aks ettirish uchun qo'llanila boshlangan. XI-XII asrlarga kelib, dunyo timsolidan irfoniy ma'nolar ham ma'lum bir qadar o'rin egallagan.

6. Sharq mumtoz adabiyoti din bilan, islom zaminida dunyoga kelgan tasavvuf ta'limoti bilan mustahkam va uzviy aloqadorlikda taraqqiy topgan. Xususan, Xoja Ahmad Yassaviy va Sulaymon Boqirg'oniy asarlarida orif, oshiq, faqr, darvesh, er, eran obrazlari misolida dunyoga munosabat bildiriladi. Shuningdek, dunyo, mol-davlat, nafsoniy istaklar, insonni Yaratgandan ajratib turuvchi to'siq timsolidan namoyon bo'ladi. Irfoniy she'riyatda dunyoga tegishli "dayr", "la'l", "soch", "rabot", "bozor", "jifa", "najas", "go'zal qiz", "kampir", "ilon", "xashxosh dona" kabi ko'plab tashbehlari mavjud. Hikmatlarda esa "dunyoni tepish", "dunyo uqbin taloq qilish", "dunyodan xazar qilmoq", "dunyoni qo'yimoq", "dunyodan kechmoq", "dunyoni sotmoq" kabi ifodalar irfoniy ma'nolarni anglatib keladi.

7. Nomalarning asosida hayotdan zavqlanish, inson umrining boqiy emasligi, shu boisdan uni shod-u xurram o'tkazish kabi g'oyalar ham yuzaga chiqadi. Ularda borliq va jamiyat haqida, inson taqdiri va olamning abadiy, ilohiy qonuniyatlari to'g'risida ijodkorning umumlashma mulohazalari gardun, dahr, kavnayn ma'nodoshlari bilan ifoda etilgan.

8. Hofiz Xorazmiy, Atoiy, Gadoiy, Lutfiy, Sakkokiy kabi yirik so'z san'atkorlari ijodida nomanavis shoirlardan farqli o'laroq dunyo va ishq mavzulari

hamisha uyg'un holda tasvirlangan. Ijodkorlar dunyo haqidagi qarashlarini nido, sifatlash, tashbeh, tanosub, talmeh, tamsil, iyhom va kalomi jomi', iqtibos, ta'did singari badiiy san'atlar vositasida ifodalagan.

9. Hofiz Xorazmiy dunyo obrazini g'oyaviy va badiiy jihatdan asoslashda oshiq, dunyoparast, zohid, darvesh; dor, shatranj, taryok timsollaridan keng istifoda etgan. Gadoiy ijodida dunyo dunyo-yi dun, ishratobod-i jahon, dori-dunyo, yer yuzi kabi talqinlarga ega. Atoiyning olam haqidagi qarashlari ilohiy muhabbat tushunchalari bilan ham bog'liqdir. Lutfiy g'azallarida esa dunyo obrazi poetik pafosni, obrazlilikni kuchaytirishga xizmat qiladi. Umuman, dunyo obraziga munosabatda har bir ijodkorning o'ziga xos tasvir yo'li mavjud, shuningdek, lirik qahramon tafakkuridagi xilma-xil ijtimoiy, axloqiy, irfoniy qarashlarni yuzaga chiqarishda dunyo timsoli keng imkoniyatlar bergan.

10. Ilk ildizlari fors-tojik va arab adabiyotidan oziqlangan dunyo obrazi turkiy adabiyotning o'ziga xos tamoyillari va an'analari asosida taraqqiy etdi. Olam va tiriklikning mohiyatini anglash ehtiyoji badiiy tafakkurning ifoda imkoniyatlariga uyg'un tarzda dunyo obrazining ko'plab ma'nodoshlari va xilma-xil qiyos-u tashbehlarini yuzaga keltirdi. Nafsi ammoraning o'tkinchi hoyu havaslariga aslo yon bermasdan komillikning asl matlabi yo'lidagi intilishlar, ayniqsa, dunyo mavzusi qalamga olingan she'rlarda jonli va ta'sirchan tasvirlangan. XV asrning I yarmigacha bo'lgan davr adabiyotida lirik qahramon ruhiyatini obrazli tarzda aks ettirishda, badiiy talqinning yorqinligini ta'minlashda dunyo timsoli muhim ahamiyat kasb etdi. Umuman olganda, Alisher Navoiygacha bo'lgan mumtoz adabiyotning obrazlar tizimida dunyo obrazi ijodkor dunyoqarashi va badiiy mahorat sirlarini anglashda alohida o'ringa egadir.

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INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

IBRAGIMOVA MUYASSAR ESHKOBILOVNA

THE IMAGE OF THE WORLD IN UZBEK CLASSICAL LITERATURE
AND ITS POETIC INTERPRETATIONS
(from ancient times to the 1st half of the 15th century)

10.00.02 – Uzbek literature

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

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INTRODUCTION

(Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. It should be noted that the crucial issues of literary studies are proving the history of the world image's formation, which has a special position in the system of Uzbek classic literature's various images, determining its gradual improvement, and describing its ideological and artistic features in detail.

Although scientific researches focused on the issues of artistic features and traditionality of the research works were created in Uzbek classical literature studies and they have been carried out in world literature studies too, there are some aspects that haven't been explored yet. In particular, a special research of each image, its essence, poetic possibilities, stages of formation, and the development principles will help to deeply understand the power of aesthetic influence, and to objectively and truthfully evaluate the unlimited capacity of word art because "it is of great importance to study Uzbek classic and modern literature at the international level, to analyze it in connection with the most important processes taking place in the world's literary space today, to draw the necessary scientific and practical conclusions, and to determine our future tasks¹." In this sense, there is no doubt that an adequate assessment of the content, creation, development, expression method and scope of the world image in Uzbek classic literature will serve to enrich our literary studies with a new perspective and analysis.

The world image that creates moral, educational, and mystical meanings in the reader, creates a certain imagination about the poet's personality, the historical and social society to which he belongs, and the outlook of his contemporaries, from the earliest period of the 15th century and research it is also important in Uzbek literary studies. In addition, one of the urgent problems is to research the works created in Uzbek classic literature until the first half of the 15th century, to reveal its history and development stages in connection with the spiritual and cultural values and lifestyle of the Uzbek people formed over the centuries.

The present scientific study serves to a certain degree to achieve the objectives set out in the following legal documents: PQ-2789 dated February 17, 2017 of the President of the Republic of Uzbekistan "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", PQ-2909 dated April 20, 2017 PQ-2995 dated May 24, 2017 "On measures to further develop the higher education system" "On measures to further improve the system of preservation, research and promotion of ancient written sources", dated October 19, 2020 PQ-4865 "On the wide celebration of the 580th anniversary of the great poet and thinker Alisher Navoi", dated January 25, 2023 PQ-20 "Great poet and scientist, famous country decisions on the wide celebration of the 540th anniversary of the birth of the great figure Zahiriddin Muhammad Babur, Cabinet of Ministers of the Republic of Uzbekistan

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди.
www.xabar.uz. 07.08.2018.

No. 124-F of February 16, 2018 "Study and promotion of Uzbek classic and modern literature at the international level" and "On holding an international conference on the topic of "urgent issues" and other regulatory legal documents related to this activity which the research serves to a certain extent in the implementation of the tasks defined all above.

The accordance of research with the priorities of the development of science and technology of the Republic. The dissertation research was carried out in accordance with the priority direction of the republican scientific and technical development "In the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state, the formation of a system of innovative ideas and ways of their implementation."

The extent of study of the problem. Although the world image has a special importance in revealing the ideological and artistic features of Uzbek classical literature, the expressive possibilities of the poetic word art, its position as an image in Uzbek literary studies, and a significant place in discovering the poet's artistic skills its features have not been a special research object until now. So far as studying the emergence of the world image in Turkish poetry, its place in our classic literature and many other aspects is one of the theoretical problems awaiting its solution in literary studies.

Nevertheless, it has attracted a lot of scientist attention, it can be found out that many opinions have been expressed about it in world literary studies. In particular, the conducted special research on Persian-Tajik literature by Y.E.Bertels, M-N.Asmanov, A.Mirzaev, I.S.Braginski, Dj.Trimengem, M.T.Stepanyans, M.L.Reysner², and important scientific works in Arabic poetry studies were carried out by I.Yu.Krachkovski, I.M.Filshtinski, B.Y.Shidfar³. They studied this image in a certain way. Among them, in particular, B. Y. Shidfar's research is distinguished by the uniqueness of the world image in ancient Arabic literature, the artistic function of natural scenes in revealing the character of a lyrical hero, and the perfect scientific basis of the world image in Arabic poetry.

It should be noted that A.Mirziyayev and M-N.Asmanov paid attention to interpretation and analysis of the world image in Persian-Tajik literature on their research works.

The notes and a crucial information about the world can be seen in Turkish scholars such as Usmon Turar, Mahmud As'ad Jushon, Abdurahmon Guzal, Ihsan Kara, Mehmed Zohid Kutku.⁴

² Qa'ang: Bertels E.E. Избранные труды. Том III. Суфизм и суфийская литература. - М.: Вост. лит-ра, 1965. - 524 с.; Османов М-Н.О. Стиль персидско-таджикской поэзии IX - X вв. - М.: Наука, 1974. - 268 с.; Мирзаев А. Рудаки и развитие газели в X-XV вв. - Сталинабад: Таджикгосиздат, 1958. - 72 с.; Брагинский И.С. Из истории таджикской и персидской литератур: Избранные работы. - М.: Наука, 1972. - 524 с.; Shu muallif. Абу Абдуллах Джафар Рудаки. - М.: Наука, 1989. - 135 с.; Трименгэм Дж.С. Суфийские ордены в Исламе. - М.: Наука, 1989. - 328 с.; Степанянц М.Т. Философские аспекты суфизма. - М.: Наука, 1989. - 192 с.; Рейснер М.Л. Эволюция классической газели на фарси (X-XIV века). - М.: Наука, 1989. - 221 с.

³ Qa'ang: Крачковский И.Ю. Избранные сочинения. Том II. - М.: Наука, 1956. - 702 с.; Фильштинский И.М. История арабской литературы. V - начало X века (История литератур Востока). - М.: Восточная литература, 1985. - 524 с.; Шидфар Б.Я. Образная система арабской классической литературы (VI-XII вв.). - М.: Наука, 1974. - 252 с.

⁴ Tüner O. Tasavvuf tarixi. - Istanbul: Seha, 1995. - 316 s.; Sebescioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. - Ankara: Rahber yayınları, 1997. - 382 s.; М.А.Жушон. Юнус Эмро ва тасаввуф. - Тошкент: Фан, 2001. -

Uzbek literary experts A. Kayumov, A. Hayitmetov, A. Rustamov, N. Kamilov, Y. Iskhakov, I. Hakkulov, H. Boltaboyev, B. Tukhliyev, N. Jabborov, S. Rafiddinov, E. Achilov, B. Rajabova, M. Asadov observed a little the world image in their research.⁵ In particular, the works of A. Hayitmetov and I. Hakkulov deserve attention among them. A. Hayitmetov analyzed the ideological and artistic aspect of Navoi's poems, where the world images, period, and people of his time are mentioned, while I. Hakkulov explained essence of the world concept, tark (leaving) and self in a much broader way.

When writing the dissertation, the researches mentioned by the names of Uzbek and foreign literary experts were relied on and used as necessary.

This research differs from previous ones in that the history and essence of the the world image in poetic works, as well as its specific features expressed in Uzbek classic literature from ancient times to the first half of the 15th century, are studied in a monographic manner.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was carried out within the framework of the research plans of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of Uzbekistan, including on the topic "Preparation for the publication of the four-volume Encyclopedia of Alisher Navoi" (2021-2023).

The purpose of the research consists in revealing the formation of the image of the world used in Uzbek classical literature from ancient times to the first half of the 15th century, its historical development and ideological-artistic features.

The tasks of the research:

to determine the aspects of the world image related to the national-spiritual one, cultural-spiritual values, the East lifestyles, especially the Turkic peoples;

the scope of the term world, essence, proving the important principles of the process of turning a word into an image;

to analyze the concepts of "getting rid of the world", "kicking out the world", "leaving the world" in mystical literature;

reveal the artistic features of the world image;

analysis and interpretation of the external and internal essences of the world image in Uzbek classical literature.

144 б.; Абдурахмон Гузал. Яссавий "Факрнома"си. – Тошкент: Наврўз, 2014. – 268 б.; Ihsan Kara. Tasavvuf istilâhlari literatürü ve Seyyid Mustafa Râsim efendi'nin istilâhât-i insân-i kâmil'i. Doktora Tezi II.- İstanbul, 2003. – 600 s.; Mehmed Zahid Kotku. Nefsin terbiyesi. – İstanbul: Seha, 1994. – 255 s.

⁵ Қасюмов А. Қадимият обидалари. – Тошкент: Адабиёт ва санъат, 1972. – 184 б.; Ҳайитметов А. Навоий лирикаси (тўлдирилган ва тузатилган иккинчи нашр). – Тошкент: Ўзбекистон, 2015. – 328 б.; Рустамов А. Сўз хусусида сўз. – Тошкент: Адабиёт ва санъат, 1987. – 248 б.; Комилов Н. Тасаввуф. – Тошкент: Мовароуннаҳр-Ўзбекистон, 2009. – 448 б.; Исҳоқов Ё. Навоий поэтикаси – Тошкент: Фан, 1983. – 168 б.; Ҳаққулов И. Камол эт касбким... – Тошкент: Чўлпон, 1991. – 240 б.; Ҳаққул И. Навоийга қайтиш. 2-китоб. – Тошкент: Фан, 2011. – 200 б.; Ҳаққулов И. Навоийга қайтиш 4. – Тошкент: Тафаккур, 2021. – 192 б.; Болтабоев Ҳ. Ислоҳ тасаввуфи манбалари. – Тошкент: О'қитувчи, 2005. – 400 б.; Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2014. – 112 б.; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт. – 254 б.; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 153 б.; Очилов Э. Бир ҳовуч дур. – Тошкент: Ўзбекистон, 2011. – 240 б.; Ражабова Б. Сўзлар билан сўзлашув. – Тошкент: Фан, 2023. – 172 б.; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б.

The object of the study was taken Mahmud Koshgari's "Devonu Lugotit-Turk", Yusuf Khos Hajib's "Kutadgu Bilig", Ahmad Yugnaki's "Hibat ul-hakaik" works, Ahmed Yassavi's aphorisms, poems, nameh, and munozaras of Hafiz Khorezmi, Atai, Gadoi, Sakkoki, the devans of the Lutfis.

The subject of the research includes the works created in Uzbek classical literature from ancient times to the first half of the 15th century.

Methodological basis of research and research methods. Comparative-typological, systematic approach methods and hermeneutic analysis methods were used to illuminate the research.

The scientific novelty of the research consists from:

there have been highlighted development principles and ideological-artistic features of the world image in Uzbek classical literature from ancient times to the 1st half of the 15th century;

It should be noted that there are proven the religious-mythological imaginations of the East people, the social and household culture, their importance in artistic creation and aesthetic features in the formation of the world image;

there have been proven the artistic uniqueness of the poems expressing the world image in Uzbek classical literature until the 1st half of the 15th century;

there are illuminated the essence of the world image, its poetic nature, the principles of artistic representation in dependence on the outlook of the lyrical hero.

The practical results of the research are as follows:

the ideological-artistic features of the world image, the practical significance of the symbolic-metaphorical image in the religious-mystical content are highlighted.

the conclusions drawn by researching the creation of the world image, its historical development, meaning, essence and artistry provide new scientific and theoretical information for literary studies, textbooks created from subjects such as history of Uzbek literature, history of Uzbek literary studies, literary theory based on the improvement of manuals;

it was determined that the ideas expressed the world image is important in shaping the worldview of today's reader and in the moral-aesthetic and the society's spiritual-educational improvement.

The reliability of the research results is based on the fact that literary sources that played an important role in the formation and development of the culture of the Turkic peoples, including Uzbek classical literature, were scientifically studied using the method of comparative typological analysis, theoretical information is based on scientific sources, and theoretical conclusions using the systematic approach are explained by the fact that they were published, reliable resources and dictionaries were used, theoretical views were put into practice, and the results were confirmed by competent structures.

Scientific and practical significance of research results. It lies in the fact that the theoretical conclusions made expand and complement the available information not only in Uzbek, but also in world literature about the world image, its poetic features, figurative character and content. The emergence of world

image, its historical improvement, the study of its art, the results serve to deepen knowledge about classical literature, the possibility of use in many scientific studies, the results of the study serve the history of Uzbek literature development, the history of Uzbek literary criticism and the science of literary theory are determined by action.

The practical significance of the research results lies in the fact that the materials of this dissertation can be used at various stages of education, in particular, when conducting special courses or seminars at philological departments of higher educational institutions, general secondary education and specialized schools. is explained by the fact that it serves as material in literature lessons, as well as in the creation of textbooks, manuals and brochures on this topic.

Implementation of research results. On the basis of the scientific results obtained on the topic "Image of the world and artistic interpretation in Uzbek classical literature":

In the ancient Turkish literature, in particular, in the creation of the world image in the folklore, defining the importance of folklore in its development, revealing the uniqueness of the aspects related to the thinking, world of imagination, worldview and lifestyle of the Turkic peoples, oral and written innovations such as the identification of common themes and ideas of literature were used in the implementation of the fundamental project FA-F1-005 "Researching the history of folklore and literary studies of Karakalpak" carried out at the Karakalpak Humanities Scientific Research Institute of the Karakalpak Academy of Sciences (Academy of Sciences Karakalpak Reference No. 17.01/134 dated June 6, 2022 of Karakalpak Scientific Research Institute of Humanities, Department of Istanbul). Scientific results "The gallows between a temporary and internal world" ("Sharq yulduzi" magazine, issue 9, 2020), "Artistic image and skills" ("Fan and ta'lim" electronic magazine, 10.06.2021), "World image impressions in "Devonu lug'otit turk" and artistic interpretation of the world image" ("Current research journal of philological sciences" 06.2021. 98-101) formed the basis of scientific articles.

Research work carried out within the framework of the State Scientific and Technical Program at the Institute of Uzbek Language, Literature and Folklore of the Uzbekistan Academy of Sciences from the conclusions of the scientific work, which illuminates the world and related symbols in classical literature, as well as the development of it based on the works of certain period and contemporary artists. OT-F1-77 used in the scientific assessment of common and specific aspects in the implementation of the fundamental scientific project "Preparation of 100 volumes of masterpieces of Uzbek literature" (2017-2020) (No. 3/1255-674 of the Academy of Sciences of April 3, 2023 reference). The works published as part of the project include "Interpretation of the world image in Gadoi's work" ("Til va adabiyot ta'limi" journal, issue 6, 2021), "World symbols in Farhod and Shirin" ("Navoiyning ijod olami", scientific collection, 4-book), "The image of the world in Yassavi's works" ("Bobur va dunyo" journal, issue 1, 2022) and the information obtained as a result of investigation based on the biographical approach were used.

The role of the world image in the improvement of the images's system in Uzbek classical literature, the analyzes of the common aspects of symbols and images in mystical literature were used in the reporting meetings of the Literary Criticism Council of Uzbekistan Writers' Union, the circle of young creators, and master classes (2022 edition of the Writers' Union Reference No. 01-03/789 of June 14). Through this, young creators were given knowledge and skills in the theory of literature and creating a poetic image.

The analysis of the principles of the world image development; the poetic arts used to express the ideological and artistic features – tazad, tashbeh, talmeh, aqd, irsoli masal was used in the program "Mahalla Tongi" of "Mahalla" TV channel. (Reference No. 01-01-1008 dated October 3, 2023 of "Mahalla" TV channel).

Approbation of the research results. The results of the dissertation work were publicly discussed in lectures given at 5, including 3 international and 2 national scientific-practical conferences.

Publication of the research results. 13 scientific works have been published on the subject of the dissertation, of which 6 articles have been published in scientific publications, including 4 national and 2 foreign journals, in which the main results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan are recommended for publication.

The structure and scope of the dissertation. The research consists of 70 sheets which includes an introduction, 3 chapters, a conclusion and a list of references.

MAIN CONTENT OF THE DISSERTATION

In introduction have been well-grounded and described the importance and necessity of the theme, aim, objectives, object and subject of research in introduction, meanwhile there have been shown the compliance with the priority directions of the republic's science and technology development and depicted the scientific novelty and practical results of work. It can be seen how the scientific and practical significance of the results obtained is revealed, important information is given about the implementation of the research results, published works and the structure of the dissertation.

There have been researched some specific features of the world image, its genesis and history stages in first part – *"The genesis of the world image"* of the dissertation's first chapter *"The emergence and history of development of the world image in Uzbek literature."* The world is an Arabic word that means environment, place, society⁶. There are several descriptions of the world in dissertation and they are revealed on the basis of dictionaries like "Etymological Dictionary of the Uzbek Language", "Annotated Dictionary of the Uzbek Language", "Farhangi Tafsiir Zaboni Tajiki", "Burkhani Qote", "Dictionary of Sufism Terms", "Mir'ot ul-ushshaq" and others⁷. While working on the

⁶ Раҳматуллаев Ш. Ўзбек тилининг этимологик лугати. – Тошкент: Университет, 2003. – Б. 112;

⁷ Раҳматуллаев Ш. Ўзбек тилининг этимологик лугати. – Тошкент: Университет, 2003. – Б. 112; Ўзбек тилининг изоҳли лугати. Беш жилдлик. I – V жилдлар. – Тошкент: ЎзМЭ, 2008. – Б. 98; Фарҳанги тафсирии забони тоҷикӣ. Иборат аз 2 жилд. Жилди II. – Душанбе: Рудакий, 2008. – С. 434; Sebescioğlu E. Tazavvuf

dissertation, we realized that synonyms for world, such as od, ajun, balbal, olam, were often used in the early examples of Turkish written literature. This is a significant aspect that proves the uniqueness of Turkish poetry. The world is described by the words: universe, life, property, time, wealth, space, existence, place, destiny. In Sufi dictionaries, the world is depicted as a place of testing, sometimes the area of the last day, sometimes a temporary room where a person dies at a certain time in his life.

Buka (بُكَ) means city, region, grave, bed but it was used instead of the world in artistic text of classical literature. An interesting side of Arabic word as دارُ الغُرور – darul gurur also means “deceptive place” and this emphasizes the world. In Persian-Tajik literature, there are a lot of description of it. Especially the words like “gehon”, “gayhon”, “gardun” are frequently perceived as world and It should be noted that one can recognize the essence of metaphors – “xonayi past”, “saroyi xok” are used ironically. “Xarobot” means the world beyond the pub.⁸ There are many examples in which one can get snake, poison, witch and whore described as the world in classical poetry. Dissertation classified the synonyms, adjectives and allusions of the world in the form of a table and proved on the basis of examples.

According to our observations, the world has wider meanings than other synonyms. In particular, in poetry, he is compared to a greedy, flawed person, as well as a woman⁹. The professor N. Jabbarov claimed that the symbol of the “world” is often depicted through the image of a “woman” because “dunyo” comes from Arabic and it belongs to the female gender in that language.”¹⁰ The root of the allusions as old woman, witch connect with the evil images – *yalmogiz*, *jodugar*, *shum kampir*, *maston kampir* in Uzbek folklore literature. More precisely, these images are summarized in the form of “qurtqa” in “Kissasi Rabg‘uziy” (“The tales of Rabguziy”). It is a symbolic image and represents the world and lust:

Erning balosi, iki olam balosi – qurtqa.
Qurtqa qarib o`lursa, solg`il etini qurtqa.
Yot qurtqani evingda ko`rsang boshini kesgil,
Kuydur boshini o`tqa, sovur kulini qurtqa.
Qurtqa necha qarisun, toat qilib arisun,
Ev buzg`ali topunsa boqmas o`nguga ortqa.
Qurtqa buzar ming ishni qayra tuzar tilasa,
Aning tegar balosi barcha mo`g`ulg`a sortqa¹¹.

Qurtqa is in the first line means an old woman, in the second line – a wolf, and in the in fourth – blue (sky). You can understand of poet’s claims that the world (qurtqa) is trouble of two universes. Although he ages, his nature never changes, that is, he keeps to ruin people, life, peace and happiness. If someone is recovered, or to be healed, or something is to be fixed but it will eventually be destroyed due to qurtqa’s attempts. “Mugulu sort” means that everone in his paw

terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – S. 66; Мухаммад Хусайн Бурхон. Бурхони қотъ. 3 жилд. – Душанбе: Адиб, 2014. – С. 298; Бертельс Е.Э. Избранные труд. Том III. Суфизм и суфийская литература. – М.: Восточная литература, 1965. – С. 168.

⁸ Бертельс Е.Э. Избранные труд. Том III. Суфизм и суфийская литература. – М.: Вост.лит-ра, 1965. – С. 168.

⁹ Ғиёсуддин М. Ғиёс ул-лугот. Иборат аз 3 жилд. Жилди 2. – Душанбе: Адиб, 1987. – С. 344.

¹⁰ Жабборов Н. Маоний ақлнинг соҳибқирони. – Тошкент: Адабиёт, 2021. – Б. 80.

¹¹ Рабғузӣй Н. Қиссаси Рабғузӣй. 1-ж. – Тошкент: Ёзувчи, 1990. – Б. 121.

no one safe of his torture. These artistic expressions create some sadness and hatred towards "qurtqa" in the reader's heart.

Views related to the universe, its essence and creation have been of interest to people since ancient times. For example, there is ideas about astumand in "Avesta", which means this world, but miynu represents the other one.¹² Astumand is also glorified as a place of life and happiness. Among the myths, the mystery of the world tree is especially interesting. The image of world tree seems unusual, that is, while all plants grow towards the sky – the sun, it grows completely the other way around – its roots are above, and its branches are growing towards the depths of the earth. The branches of this tree represent the four elements: earth, water, wind and fire.¹³ Like many other interesting images, a large stone should also be included in the symbol of peace used in the myth of Sisyphus. In addition, "The world egg" is the unique symbol among other ones in folklore literature that is related to the world, we also come across the during our research process. [*Мифы народов мира. – Б. 641.*] In fact, the mythopoetic image of the "world egg" inspired the emergence of many folklore motifs related to the creation of the universe and man. The white of the egg is also described as a symbol of the sky, and the yolk of the earth. According to folklorist Sh. Turdimov, the fairy tale "Tuxumboy bilan Buyrakboy" (Eggman and Kidney man) is Uzbek interpretation of the myth about "The Egg of the World". The fairy tale symbolically shows that the material origin of all living things is the egg – the seed with its gradual stages.¹⁴ There are given some views of Chinese philosopher Lao Szi (6th century BC) which based on Beruni's book "Memoris of ancient people", "Qobus-nameh" by Kaykavus, "Kalila and Dimna", "Mahabharata", and other Indian folk epics. He analyzed the images of world pretty well. Qadimgi arab adabiyoti namunalarida inson, tabiat, olam bir butunlikda tasvirlanadi. True, although the skill of philosophical perception of the world has not yet been formed in ancient Arabic poetry, a tendency to revive the elements of nature by means of various comparisons and similes is clearly felt based on the possibilities of artistic thinking. there were highlighted the meaninglessness of life, the cruelty of the world, the inevitability of death, and the powerlessness of man in front of fate and time in the poems written during the period of ignorance. Academician I.Y. Krachkovsky evaluated it like the motive of excessive dependence on the universe.¹⁵ This connection is more noticeable in comparisons of the world to the beast and death. B. Y. Shidfar compared the aesthetic foundations of ancient Arabic literature with poems created under the influence of the Holy Qur'an. He claimed that, the attempt to perceive this world in poetry as a preparation for the last day with the spirit of depression led to the impoverishment of the artistic image and the simplification of poetic forms. It can be seen clearly in the expression of the image of the world. For example, the poet Aus ibn Hujr, who

¹² Qarang: Avesto. Fors tilidan Askar Maqdam tarjimasini. – Toshkent: Gafur Gulom nomidagi NMIU, 2015. – B. 608.

¹³ Мифы народов мира. Энциклопедия том 1. А-К. – М.: Советская Энциклопедия. 1987. – С. 146. (Bundan so'ng ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

¹⁴ Турдимов Ш. Хизмат хазинаси. – Toshkent: Ўзбекистон, 2016. – Б. 15.

¹⁵ Qarang: Крачковский И.Ю. Избранные сочинения. Том II. – М.: Наука, 1956. – С. 50.

lived in the VI-VII centuries, compared the world to a wild animal in one of his poems:

*Men, insonman urushga hozirlangan
G'ajishga tayyor tishlarni ko'rib*¹⁶ ...

Arabic poetry, the world is poetically depicted sometimes as an evil, sometimes a kind person, and it should be noted that, the hero's behavior, his attitude to the world give aesthetic spirit and pleasure to the reader. The image of the world in ancient Arabic poetry is similar in its essences, symbols and concepts to the Eastern literature's one.

For example, in the Persian poetry of the 9th -10th centuries, the world expressed such meanings as fate, destiny, and death.¹⁷ Rudakiy expressed it in one of his poems as a dream:

*Xoh bir qarich tuproq olsang dunyodan
Xoh Hijoqdan Rayga qadar bus-butun.
Bor-yo 'g'ing hammasi bir tush kabidir,
Tushda hech bo'lmaydi ishonchli mazmun*¹⁸.

In general, comparing this world to dreams, mirages, and idols is common in Eastern literature. According to Aziziddin Nasafi, there are six idols of the world: "Some people do not know that they are strangers in this earthly world and that they have come in search of perfection. Since they are unaware about it and only busy with taking care the lust of stomach, passion for deeds or only the love of children have led them astray and engaged in themselves. These three things are the idols of the people."¹⁹ The beauty, love for wealth, careerism are also specific idols. The lines above condemn wealth and the love of wealth. So, the creation of the world, the emergence of man, myths, legends and narratives about life and death were an important stage in the poetic formation of the image of the world and their place in classical literature. In Arabic and Persian-Tajik poetry, the content, the object of the image, and the way of expression are not the same. If in Arabic poetry the world and related concepts are used in real, life contexts, then in Persian poetry it also expresses symbolic and metaphorical meanings. In the poems of the poets who lived and created in the 9th -10th centuries, the change of universe, the transience of the world, and the spoils of life were written, while in the 11th -12th centuries, the image of the world also expressed educational and mystical content. In this way, the world developed and rose to the level of a unique poetic image that deeply illuminated social, cultural, moral and mystical meanings in classical poetry.

The second part of the chapter, entitled "The first examples of the world image in Uzbek literature" are studied the emergence and formation of it in Turkish literature. The desire to recognize existence, to deeply understand birth and death, opened the way to know the essence of this world. In the ancient written Turkish sources, the words like "od", "yirtinchi", "ajun", "balbal" was utilized as the world and they mean "destiny", "universe", "wealth". We can see it in two

¹⁶ Шидфар Б.Я. Образная система арабская классической литературы (VI-XII вв). - М.: Наука, 1974. - С.155.

¹⁷ Qatag: Османов М-Н.О. Стиль персидско-таджикской поэзии. - М.: Наука, 1974. - С. 200.

¹⁸ Рудакий. Таржимон Ш. Шомухаммедов. - Тошкент: Бадрий адабиёт нашриёти, 1957. - Б 18.

¹⁹ Насафий А. Комил инсон. - Тошкент: Гафур Фулом номидаги НМДУ, 2021. - Б. 48.

from as *ajun* and *yirtinçke* which appears in the poems of Monism and Buddhism. *Ajun* when the image of the world means the place, the space and refuge but when it represents as *ajun*, *yirtqich* – *yirtinçke* its essence related to evil, wildness and suffering:

Yirtinçke umuğ mağ törüttüngüz.

Yiti ağıliğ nomlariğ nomlatingiz.

Yintem ayiğta yaratınatçılarığ tidingiz.

Yig üstünki orlar turgurtu [nguz²⁰].

Yirtıcı *yovvoyi* (wild), *shafqatsiz* (dreadful), *qonkhur* (bloodthirsty) also is considered adjectives of the world. We knew that it is not possible to wait kindness from predators, of course; the world is not a good place. In inscriptions the world and fate were used with words – *od* and *balbal*. In them, the world shows the exact space and time, and there are no symbolic signs. For example, in the following verse, this world is interpreted as the creation of God Almighty:

Od tangri yasar, kisi ogli kop oligli torumis²¹.

It is noteworthy that the inscriptions do not contain the words world, universe, world at all. However, it is not so difficult to understand that the world is being talked about from the content of the artistic text. Including:

Alp arin ulurup balbal kulu birtim... [Ўзбек мумтоз адабиёти намуналари. I-жилд. – Б. 64.]

This line in a book – “The monuments of antiquity” can be found when it is described in the following form: “*Alp erini balbal qisdi*”²². In ancient times, the Turks called the world and the gravestone as *balbal*. In this place, *balbal* also expressed the meanings of fate and destiny. Metaphors and epithets such as *caravan* (*karvon*) and temporary world (*foniy*) in the book “*Dada Korkut*” help to think more broadly about the content of the world’s image:

Ular ham bu dunyoga keldi, ketdi,

Karvon kabi qo'ndi, ko'chdi.

Ular ni-da ajal oldi, yer gizladi.

Foniy dunyo yana qoldi,

Kelmali-ketmali dunyo bu,

So'ng uchi o'limli dunyo bu²³.

It is known that there are basic criteria such as idea, image, artistry in determining traditionality and influence in literary studies. The expression “*Kelimli-ketimli dunya*” (a temporary world where people come and gone); the

²⁰ *Mazmuni:*

Dunyoda umid va baraka bo'lish uchun yaratildingiz.

Xazina to'g'risidagi yetti qonunni va'z qildingiz.

Jonzotlarni yovuzlikda yashashdan saqladingiz.

Ular uchun eng yaxshi joylarni tayyorladingiz. Arat Reşit Rahmeti. Eski türk şiiri. Ankara: Türk tarih kurumu, 1991. – S. 40.

²¹ *Ya'ni: dunyoni Tangri yaratadi, inson bolalari hammasi o'ladigan qilib yaratilgan.* Раҳмонов Н. Ўзбек мумтоз адабиёти намуналари. I жилд. – Тошкент: Фан, 2003. – Б. 57. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

²² Қўюмов А. Қадимият обидалари. – Тошкент: Адабиёт ва санъат, 1972. – Б. 111.

²³ Китоби Дада Кўркут. Тарж. Бобохон Муҳаммад Шариф. – Бoku: Нусха, 2022. – Б. 31. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

diagnosis of a caravan applied to a person, motivated the comparison of the world to an inn, a hotel. Rhetorical question - the interrogative tone clarifies the purpose of the lyrical character and makes the conclusion about the world firmer:

Qani deganim bek eranlar?

Dunyo o'zi meniki deganlar!

Ajal oldi, yer gizladi,

Foniy dunyo kimga qoldi? [Кумобу Дада Кўркўт. – В. 48]

In Uzbek literature, the image of the world can be seen, first of all, in folklore literature. In the proverbs expressing the spirit and wisdom of the people, attention is paid to the transitory nature of the world. "This world will pass away, the face will remain black", "The world is unfaithful, the wealth of the world is interim."²⁴ Or the world is interpreted as follows depending on the inner world, spiritual world, character traits of a person: "it treats impatiently to impatient one but kindly to kind one." There are a lot of metaphors of the unfaithful world, the temporary world, the a scab world, the deceptive world in folk songs, which also helps us to determine the first ideas about the image of it.²⁵ The combination of the image of the world with space and time, human destiny, and social and household contents is especially expressed in folk epics. The interpretation of it was depicted in symbolic and metaphorical terms in the epic "Alpamish", a rare masterpiece of our people. The adjectives "the temporary world" and "the eternal world" given in the epic meant the spiritual experiences of the heroes more vividly. For example,

Qiyg'ir degan qush o'ltirar qiyoda,

Ne ko'rib kechirding foniy dunyoda,

Qiz bo'lsang ham qilgan ishing

Bir nechadan ziyoda²⁶

It is known that, hawk is a predatory bird. A slope is a hill with a slope on one side, a rock. The hawk stands there and watches its prey. Artistic painting is enhanced through the art of metaphor. In the image of the "hawk" bird, both the world and death are indicated.

The oldest examples of the world image can also be found in Mahmud Koshgari's work "Devonu Lugatit Turk". Our analysis showed that although the world is represented by one word *ajun* from the beginning to the end of that book, (*ajun* – world, this *ajun* is our world but *ol ajun* – another one, the hereafter. – M.I), time, era, wealth, social environment, material world – brought out the contents of existence. In the poetic passages of "Devoni Lugatit Turk", the word – *ajun* comes together in most cases with "*ogru*" and "*ozlak*" mean time, opportunity, and time. The world is often given the epithet "*arguch*", that is, something that makes a person proud. The word *Ajun* also means road and debt in *Oguz* language. In this poetic passage, it is said that loving this world and giving in

²⁴ Ўзбек халқ мақоллари. Икки томлик. 1 том. – Тошкент: Фан, 1987. – Б. 167-169.

²⁵ Ўзбек тилининг изоҳли лугатида дунё билан боғлиқ кўплаб иборалар изоҳланган. Жумладан, брут дунё – тирлик олами, мири (бири) кам дунё, фоний дунё – ўткинчи, омонат ҳаёт, қайтиб келмас дунё – у дунё, ўтар (уладиган) дунё каби. Қаранг: Ўзбек тилининг изоҳли лугати. Матвализов А. таҳрири остида. Беш жиллик. I – V жиллар. – Тошкент: ЎзМЭ, 2008.

²⁶ Алпомиш. Айтувчи Фозил Йўлдош ўғли. – Тошкент: Ўзбекистон, 1992. – Б. 168.

to its fleeting desires is to be deceived by Satan's lies:

Bardi sena jek otru tutup bal,

*Barchin keziban talu juwg'a bolup qal*²⁷.

If the quatrains describing the adjectives of the world in "Devon" are dominated by the content of urging to be aware of its actions, the world transiency was emphasized in the poetic passages related to time and period.

In Yusuf Khos Hajib's work "Kutadgu Bilig", the world is described like rain, storm, wind, deer, old woman, young girl, dark well, dungeon, inn, hotel, tablecloth, elephant, dragon, salt water, shadow, trap-setter. It is noteworthy that, for the first time in Turkish literature, in "Kutadgu Bilig" image of a hermit – Uzgurmish recited the world's bad sides. However, complete disconnection from the world, secularism is strongly condemned because a person forgets his responsibilities as a result of his desire for happiness. In Islam it is known that it is forbidden to leave the affairs of this world for the sake of the Hereafter and to forget the Hereafter for the sake of the concerns of the world. Yusuf Khos Hajib also relies on the ideas of Islamic enlightenment in artistic expression of his opinions:

Ajun bundni barcha ulush, kend qodub,

Turub tag'qa kirsqa eg'ir yuk yuzub.

Buzulg'ay ajun, barcha qalg'ay qurug',

*Aba og'lani o'zda kesgay urug'*²⁸.

When a person goes to mountains and retreats to unite with loneliness, the world loses its harmony, its rules might be broken, that is, the number of people will decrease, the continuity of the generation also will be lost. In Ahmad Yugnaki's work "Hibat ul-hakayik", the image of the world is distinguished by its symbolic and metaphorical nature and the scale of the image. In the work, the world is often compared to a hotel, honey, a snake, and a field. For example:

Yilontek bu ochun yilon o'g'lag'u,

*Yo'moqqa yumshoq ichi bo'r og'u*²⁹.

The drug-poison represents the trials and tribulations that befall a person in this world. In general, the snake, bitter, and drug are concepts-symbols in the verses also closely support the deep understanding and interpretation of the meaning and essence of the world image.

The poetic uniqueness and aesthetic nature of the the world image are studied in the first part of second chapter entitled "Interpretations of the world image in the first half of 12th -15th century Uzbek literature" entitled "Artistic-aesthetic characteristics of the world image".

²⁷ Mazmuni: Shayton seni uchratdi, senga asal tutib, dunyo shirinligi – rohatini berdi. Mag'rur bo'lib ipakli kiyimlar kiyding. Agar uning aldovini tushunmaydigan bo'lsang, shunday qolib rohatlana ber. Кошгарий М. Девонул-луғотит турк. 3-том (Нашрга тайёрловчи: Солих Муталлибов). – Тошкент: Фан, 1960. – Б. 171.

²⁸ Mazmuni:

Olam xalqi qishloq, shaharni qo'yib,

Turib toqqa chiqsa, og'ir yuk chekib.

Buzulg'ay olam, barcha qalg'ay qurug',

Odam bolasidan kesilgay urug'. Юсуф Хос Ҳожиб. Кутадгу билиг. – Тошкент: Фан, 1971. – Б. 25.

²⁹ Mazmuni: Bu dunyo avraydigan ilon kabidir, (uni) umvosh, yumshoq deb yo'ysang, ichi achchiq ichimlik kabi og'udir.) Аҳмад Юғнакий. Ҳибатул-ҳақоийк, Нашрга тайёрловчи Қ.Махмудов – Тошкент, Бадийи адабиёт, 1971. – Б. 58.

In classic poetry, it hardly can be possible to find out someone among creators who is completely satisfied with the world or does not criticize it. But in the works of each poet, these interpretations are expressed through various artistic and visual means, unique expressions, signs and contents. According to the first prose work in the history of Turkish literature – “Kissasi Rabguzi”, those who set their hearts on the world – disbelievers, those who choose *ujmah*, that is, paradise – believers, and those who give up both of them for love to God, actually they can be considered as the pure slaves of their Creator. So, what one wants from this world is to remember the truth, to keep its *matlab* in the heart, to always strive for good deeds, to completely cleanse the mind from the transitory dust of lust and air, to live with a true humanity, with truth and justice as a real human being. According to the teachings of Sufism, the Universe arose from the desire of the eternal One Spirit to observe Its beauty in the mirror of the world, that is, love is the real cause of the world’s emergence³⁰. The following verse by Kutb Khorezmi reinforces these thoughts:

*Ayur: ishq birla tirik ushbu olam,
Agar ishq bo'lmasa bo'lmaz erdi odam*³¹.

In classical literature, love is the basis of existence, the essence of life, the path to human perfection. In fact, the only goal for a lover is love³². The world and Human destiny occupy the special places in the mystical literature because one cannot even dream about the bliss of perfection without fully observing the world’s secrets. According to the holy hadith, all creatures were created to know God: “I was a hidden treasure, I wanted them to know me, I created creation so that they could know me.” In the classical literature, this is the relationship between man and the Truth and it should be noted that attention has been paid to the place of world is into such connection.

In poetry, the world is a symbol of lust and an immature soul. This is one of the reasons for the frequent use of metaphorical expressions such as “kicking the world”, “being divorced with world”, “exchanging this world with hereafter” in of Ahmed Yassavi’s poems. For example:

*Dunyo tebmay raqsu samo' urg'an johil,
Haq yodini bir dam aytmay yurur g'ofil*³³ ...

Asceticism, wisdom, nobility and poverty are better than worldly life. But even as a stranger, you may not be able to reach them even you give up from the world:

*Zohid bo'lub bo'yi Xudo ololmadim,
Dunyo uqbin orqa sari sololmadim...* [Умринг елдек ўтаро, - В.107]

There has never been room for worldliness in a heart that is filled with the thoughts of truth. Hypocrisy, deception, and dissimulation are strongly condemned

³⁰ Abdurrahman Güzel. Dini-tasavvufi turk edebiyati el kitabi. – Ankara: Acşaq, 2018. – S. 46.

³¹ Уч булбул гулшани. – Тошкент: Адабиёт ва санъат, 1986. – Б. 341.

³² Асадов М. Ошиқлик тарихи ва лирик қахрамон характери // Ўзбек тили ва адабиёти, 2021. – № 1. – Б. 12-16.

³³ Хожа Аҳмад Яссавий. Умринг елдек ўтаро... – Тошкент: Муҳаррир, 2020. – Б. 68. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I)

in aphorisms (hikmat) through the image of the world. In the following aphorism, the adjective "jifa" helped to reveal the essence of the world image³⁴.

*Ishq o'tida kuyganlarni rangi o'char,
Uqbo sari jadal qilib mundin ko'char,
Munda bo'lg'an girihlarni onda ochar,*

Rasul: Dunyo jifa dedi, qo'yudum mano. [Умринг елдек ўтаро, - В.38]

You can read opinion like this in hadith-sharif: "The world is dead body and dogs loves to eat it."³⁵ This truth is embedded in the content of wisdom. According to another hadith, when Prophet Muhammad passed by a garbage dump and stopped in front of it, and said: "Come to the life of this world!" Then Rasulullah (s.a.w.) continued pointing out a rotten piece of cloth and a bone: "It is life in the real world, and you know that one day its decorations will rot like this fabric, and your beautiful body will turn into this rotten bone. This is a sign for you! Today life is sweet halva. Allah makes you a king on earth instead of Himself but he always looks at how you live and what you do."³⁶ In aphorism, the comparison of the world to "excrement", or garbage, and the seeker of the world life to a dog, is consistent with the meaning of the hadith:

*Dunyo najas, tolib bo'lub, itdek yurdum,
Istab ani orqasidin tun-kun quvdim,
Amrin tutmay Haq yo'lidin ko'zum yumdum,*

Qayda boray, ayo do'stlar, netgum ta'no? [Умринг елдек ўтаро, - В.107]

The concept of abandonment has special importance in mystical literature. In the tradition of the Sufis, it is necessary to leave (tark) longing to the world. Tark means to get rid of. It is the seventh status of the stage of enlightenment. Sufis purify their souls through monotheism in order to reach it. After that, there are four more statuses: tarki dunyo, tarki uqbo, tarki hasti, tarki tark. In hadith, the term "tarki dunyo" (leave the world) is almost never used. Its content is expressed in expressions such as "to leave the world", "get rid of the world", "to sell the world". For example, Sulayman Bakyrqani urges people not to humiliate themselves for the sake of the world, not to lose their dignity and writes:

*Azizlar ushbu xasis dunyo uchun,
Xor qilur kandu aziz o'zlorini,
Minnatlik jiyfa harom luqma uchun,*

Sarg'artib za'farondek yuzlorini. [Умринг елдек ўтаро, - В.363]

We can see that symbols and concepts expressing purely mystical meanings in mystical literature had a special impact on the development of the world image and their poetic nature in Uzbek classical literature.

In the second part of the chapter "The Poetic Function and Development of the Image" was discussed the uniqueness of it in revealing life scenes and realities. In classical literature, the two worlds are often understood as olami kubro and olami sugro. Heydar Khorezmi's lyrical hero calls a durri samini (a pearl, a precious stone) and honors a person. The more deeply the spirituality and inner state of man

³⁴ İzzeddin Mahmûd bin Ali Kâşânî Natanzî. Tasavvufun ana esasları. - İstanbul: Kurtuba Kitap, 2010. - S. 119

³⁵ Ал-Жомеъ ас сахих, II-жилд. Таржимон: Хожа Музаффар Набиҳон ўғли, Хожа Бахтиёр Набиҳон ўғли. - Тошкент: Қомуслар бош таҳририяти, 1997. - Б. 113.

³⁶ Ғазоллий Абу Ҳомид. Мукошафатул қулуб. - Тошкент: Шарқ, 2016. - Б. 129.

is discovered, the more the mysteries of the universe, divine truths and beauties become clearer:

*Olami sug'ra senu kubro budur,
Durri samin sen-senu daryo budur*³⁷.

In the poems written about world, of course, the hereafter is also remembered. Fleeting, fading, vanishing are also appropriate characters of the world. Here is what is said about the Day of Resurrection in "Gulshan-ul Asrar":

*Ko'zuma keng dunyo bo'lib tangu tor,
Ro'zi qiyomatni ko'rib oshkor.* [Уч булбул гулшани, – В. 214.]

In Turkish poetry, poems about the world occupy a leading position in namehs. The lyrical hero of the poems is an ashik who always busy with ishk. Khorezmi's lyrical hero – the ashik has only one hope from both worlds – it is "the unity with beauty" ("dilbar ittihodi"):

*Erur bechora Xorazmiy murodi,
Iki olamda dilbar ittihodi.* (Уч булбул гулшани, – В. 29.)

We know that "hirka" is a symbolic dress that shows the path and behavior of dervishes. The author of "Sadoqatnameh" writes that both of them cannot be equal to this garment. More precisely, it refers to "typical" people who are thirsty for beauty, true lovers who have reached perfection. Also, the hirka is a symbol of contentment, a soul that found satisfaction from his desires:

*Ikki dunyosida bir hirqa basdir,
Anglakim, yodi birla hamnafasdur.* [Уч булбул гулшани, – В. 185.]

From our analysis, it became clear that in the formation and historical development of this image in the Uzbek classical literature, the symbolic and figurative expressions on the theme of the world presented in the namehs served as a certain stage.

There are also artistic fragments that illuminate image of the world in the examples of munozara (discuss) genre in Turkish literature. For example, the lyrical hero of "Sozlar Munozarasi" prefers to drink poison from the hands of a poor man who finds himself in the center of attention of the world sultan:

*Xush icharam faqr elidin jomi zahr,
Yo'q manga parvoyi salotini dahr*³⁸.

In fact, faqr – solik (a wise man) who does not own anything, but he is always in need of Allah. The world means not only palaces and buildings, wealth and state, family and women, but also distance from the Truth and living apart from it. In the verse, the enlightenment of the Truth and worldliness, that is, ignorance, are opposed to each other. From our observations, it became clear that in the Turkish poetry of the 12th – 15th centuries, views on life and death, sorrow and joy, happiness and unhappiness were effectively expressed through as image of the world. Symbols and concepts such as Arif, Ashik, Faqr, Rind, Zahid, Shah, May, Hirka have become important in clarifying the essence of the world symbol.

The third chapter of research work is called "Image, essence and originality in description". In his "Combination of Idea, Theme, and Meaning" chapter, the

³⁷ Уч булбул гулшани. – Тошкент. Адабиёт ва санъат, 1986. – Б. 240. (Bundan keyin ushbu kitobdan olingan misollar sahifasi qavs ichida ko'rsatiladi. M.I.)

³⁸ Муборак мактублар. – Тошкент. Адабиёт ва санъат, 1987. – Б. 268.

unique role of the world image in revealing the thoughts and experiences of the lyrical hero, the purpose and scope of the world image was discussed. In the classical poetry image of the world was formed under the influence of Islam and Sufism and its particular importance in describing human spirit and mood, in reflecting the anguish of the heart, in revealing the personality of the poet, and the unique aspects of the character of the lyrical hero. It is inevitable that the experiences of the lyrical hero, who has the integrity of faith, the stability of the profession, and the knowledge of the Truth, which is firmly rooted in the heart, will guide the reader to virtues. In this sense, the image of the world has an important and stable place in the artistic text to express the differences between good and bad, crookedness and straightness, oppression and justice, and to explain their sharp difference from each other more deeply. Sayfi Sarayi condemns hypocrites with the symbols like "muraqqa" and "burk" so he calls them fraudsters who are wrapped in wool garments:

*Ayo dunyo uchun kiygan muraqqa',
Bo'lub sodiq bu ishdan tavba qilg'il!
Ne hojat boshinga toji mashoyih,
Totor bo'rkni kiyib darvish bo'lg'il!* [Уч булбул гулшани, – В. 214.]

Dervish is actually a Persian word that means a stranger who walks door-to-door. A person who devotes himself to the service of the Truth and tries to reach perfection. And Hafiz Khorezmi's lyrical character condemns dervishes calling them hypocrite who claims to be a perfect person but only in front of others not to God. The poet says that, "...eyes" of the "world-loving" person can be filled with patience or sand after death."³⁹ Hafiz Khorezmi uses popular similes and wise words to effectively express his views. The poet uses *aqd*, that is, the art of turning prose into verse, and uses the content of the aphorism for a specific purpose – to prove his opinion. That is, aphorisms and expressions such as "open eyes", "full eyes", "eyes are filled with sand" are used in relation to greedy people. In the following verses, the image of the gallows sheds more light on the meaning of world one:

*Dor-i dunyo ichra har kim nusrat izdor ishqdin,
O'zini Mansur yanglig' dordin ovang etar.* [Хофиз Хоразмий. Девон. 1-китоб. – В. 144]

The metaphor "Dor-i Dunya" is typical of Hafiz Khorezmi's creative thinking, especially, it can be found mainly in the poems where the name of Mansur Halloj is mentioned as allusion.

All above of them, the characteristics of the world and the ashik are combined in the works on a romantic theme where the mood, state of mind, and spiritual world of the lyrical hero are more clearly visible:

*Bilursenkim kechar dunyoyi foni,
Qulungg'a qilmag'il javru jafoni.*

*Base ko'p va'dalar qilding u bording;
Kel emdi va'dag'a qilg'il vafoni*⁴⁰

³⁹ Хофиз Хоразмий. Девон. 1-китоб. – Тошкент: Ўз КП МК нашриёти, 1981. – Б. 244.

⁴⁰ Саъкокий. Танланган асарлар. Нашрга тайёрловчи: Муниров Қ. – Тошкент: Ўздавнашр, 1958. – Б. 60.

In classical poetry, a complaint about a beloved one and a gardun (world) is paralleled. Although there have been described the beloved one's disloyalty, oppression but complaints about the times come side by side, in fact, the mood of dissatisfaction with the times is expressed.⁴¹ In fact, the mentality of the lyrical hero, his attitude to the time and his contemporaries is clarified in his appeal to the beloved one. As a mystical term, the world expresses the meanings of unsubdued sensual desires, an immature soul, a pit on the path of love, a place of migration that separates the human soul from its source.

The second part of the chapter entitled "*Imagery description and artistic skill*" explores the possibilities of artistic representation of the world image. As we have determined, in classical poetry, this symbol is vividly expressed through the means of artistic arts such as nido, sifatlash, tazod, tashbeh, tanosub, talmeh, tamsil, aqd, tasdir, iyhom, kalomi jomi', iqtibos, ta'did, muqobala. In particular, in Gadoi's work there are new interpretations such as dori-dunyo, dunya-yi dun (the wicked world), the earth, charkhi gaddor (dreadful wheel), baqosiz (temporary), ishratabad-i jahon (the life of the world). The adjectives like unfaithful, insidious, unruly, unfaithful, invincible, nightly give an opportunity to know the essence of the world and to understand the mood of the lyrical hero. For example:

*Xush tut oxir bir dame bizniki, bu dunyoyi dun
Bevafu makkorayedur, besabotu betariq*⁴².

Gadoi's lyrical hero is an ashik of Creator, a seeker on the path of love, a student on the way of love. We can see that the tadid art improves effectiveness of idea. However, in Gadoi's poetry, the world is not only a symbol of sadness, hardship, sadness, and darkness, but also an image of beauty and a charming place where the soul is filled with joy, happiness, fun. Therefore, the lyrical hero of the poet in one place describes the world as "Ishratobod":

Ishratobod-i jahon dilkash maqomedur, vale

Oxir ul-amr, ey darig'okim, topar bir kun zavol. [Гадой. Девон. – В. 135]

In the first stanza, the use of adjectives that describe the world as happy, and in the second stanza as a source of suffering, created the art of confrontation. The poet artistically and logically proves his thoughts about the world by means of muqabala. In the classical literature of the East, it is repeatedly emphasized that the world is not friendly, hostile, not close, far away, not good, on the contrary, it is bad, dirty, cruel. In "Ilohiynameh" you can find such thought: "I have not seen a single person without concerns in this world, if I saw such a man, I would take his blessing by holding his skirt."⁴³

Mehnatu qayg'udin o'zga ko'rganim yo'q dunyoda.

To tushubmen Talli Qutbonu Xiyovondin yiroq. [Гадой. Девон. – В. 106.]

The poet's feelings of longing are more vividly depicted through the talmehs of "Tall-i Kutban", that is, the hill of Kutban in Herat and the park "Khiyavan". According to Atoi's lyrical hero, the world is a glimpse of the beauty of a beloved

⁴¹ Искоков Ё. Навоийнинг млк лирикаси. – Тошкент: Фан, 1965. – Б. 78.

⁴² Гадой. Девон. – Тошкент: УзР ФА Алишер Навоий номидаги Давлат адабиёт музейи таҳрир бўлими, 2007. – Б. 110 (Бундан кейин мазкур нашрга мурожаат қилинганда саҳифаси қавс ичида кўрсатилади).

⁴³ Фариддин Аттор. Илоҳийнома. – Тошкент: Ёзувчи, 1994. – Б. 8.

one, he needs it everywhere whether an ashik is in the dayr (pub) or in Bait ul-Haram:

Jamoling partavidur jumla olam,

Kunisht-u dayr, yo Bayt ul-haram kim. [Гадоуй. Девон. – В. 283.]

In the verse, tashbehi muzmar is used. Kunisht is a Jewish synagogue, generally a place where non-Muslims pray. [Фарҳанги тафсирии забони тоҷикӣ. – С. 635] As a mystical concept, Kunisht is the world of meaning and the innermost being of a perfect scholar.⁴⁴ Baitul-Haram is the most prestigious and huge mosque located in Mecca. In Atoi's works, the concepts of ishk (love), ashik, uqbo (connection) and vasl (unity) are used side by side with the world image. This style of expression is different in Lutfiy's poetry: it has a social character. The poet expresses his thoughts about the world in one of his rubaiyat with the word "in the world". According to it, when you settle up here on Earth, it's absolutely impossible for a person making a living in this world not to be affected by it, to be completely free from its worries. Only the purity of the soul should be in harmony with the pleasures of world:

Ulki shamshiri jafo ilkindadir,

Dard agar bersa davo ilkindadir.

Dunyalikta menda bil bordur ko'ngil,

Ul dag'i bizni vafo ilkindadir⁴⁵.

Ruba'i is zulqafiyatain, that is, it has a double rhyme. The poet emphasizes that both punishment, treatment, and loyalty are at the discretion of the neighbor through the phrase "ilkindadir". The art of quotation is skillfully used in the poem. Lutfi's lyrical hero is an optimistic figure who is on the way to realizing the truth of his heart. So, the world image is used side by side with the heart and there is also a hint of understanding the spiritual world of the poet with the power of thought.

Thus, the world image was created in the Uzbek classical literature of the 12th – 15th centuries is distinguished by its ideological and artistic maturity, the originality of the image principles and the style of expression, and its closeness to life. There have been described various cultural, educational, spiritual, social, and moral issues of the period and time in them. It should be noted that description of poems is truthful, realistic, and believable.

⁴⁴ Атоий. Девон. Нашрга тайёрловчи, сўзбоши, лугат ва изоҳлар муаллифи Сайфуллоҳ С. – Тошкент. Фан, 2008. – Б. 147.

⁴⁵ Лутфий. Девон. Тузувчи: Содир Эркинов. – Тошкент: Фафур Гулом номидаги НМИУ, 2012. – Б. 364. (Бундан кейин маъқул нашрга мурожаат қилишганда саҳифаси қавс ичида кўрсатилади. – М.И.).

CONCLUSION

1. First of all, its vitality, closeness to vivid scenes of life, belief and way of East peoples's thinking plays extremely important role in the development and improvement of the world concept as an image in literature. The bright reflection of the human spiritual world based on the possibilities of its artistic creation and associated symbols which has strengthened the aesthetic spirit of the literary text not only in the image, but also in the interpretation and expression. The first ideological bases belong to the early periods of figurative thinking, in addition, the image of the world fed by religious beliefs, examples of folklore, including myths and legends, is influenced by certain laws of fiction and literary traditions.

2. Life and its secrets, man and his fate, the world's beauty and life's joys, as well as the theme of love and perfection are highly artistically interpreted and analyzed in the poems depicting the world image. Vitality, truthfulness, believability and, most importantly, direct connection with certain socio-historical conditions also make it possible to understand the unique aesthetic principles and essence of the world image. The general feature of the poems written from ancient times to the first half of the 15th century is that they mainly emphasize the transience and infidelity of the world. In addition, various experiences in the heart, pains of love, the image of the world's beauty or life conclusions – in all of them, the world image is a tool that reflects the poet's worldview and his moral image.

3. The world image originally expressed meanings such as fate, universe, wealth, but in the Turkic language *yirtinchi*, *ajun*, *balbal*; *Jahon* is in Persian and *dunya* and *olam* in Arabic. In Turkish literature, the world was used for the first time in the work "Kutadgu Bilig". While in ancient Arabic poetry, the description of the nature's beauty and glorification of man as a part of it, in Persian-Tajik poetry, the world image is often depicted like an idol, river, salty water, secret, closed door, and wind, cloud, dream, inn, golden jar, foam. The world and its similes were clearly manifested in the works of Yusuf Khos Hajib and Ahmed Yugnaki for the first time in the examples of Turkish literature.

4. In ancient Turkish literature, the world was used with the adjective as *yirtinchi*, that is, a predator. In *Devoni Lugati Turk* the epithet is *arguch*, which means forced to hasten. In the didactic works, there are reflections on not being attached to the world, not wasting life by accumulating wealth. For instance, there were included the special chapters about the world in "Kutadgu bilig" and "Hibat ul-haqayiq". It shows the position of this image in Turkish literature. In the Turkish literature of the 11th-13th centuries, depicting it like the rain, storm, wind, deer, old woman, beautiful girl, well, dungeon, *rabot*, inn, table, elephant, dragon, shadow, snarer, hotel, honey, snake, and field, shows that the world has crossed the border of words and risen to the level of an artistic image.

5. In the East poetry, the world image was depicted at first as scenes of real, material life, later included social, philosophical, cultural, and moral meanings. They are significantly different from each other in illuminating a certain period, the poet's spirit and attitude to reality. For example, in the works created in the 6th – 7th centuries, the world is mainly expressed in the sense of the environment, existence, and since the 9th century, it has been used in poetry mainly to reflect

universe and thoughts of life. By the 11th – 12th centuries, mystical meanings took a certain place in the world image.

6. Eastern classical literature has developed in a strong and integral relationship with religion, with Sufism, which was born in Islam time. In particular, Khoja Ahmed Yassavi's works and Sulayman Bakirghani, the attitude towards the world is expressed by the examples of the images of orif (a wise man), ashik, faqr (a modest person), dervish, er (a man), eran (a male). It is also manifested in the world image, wealth, sensual desires, a barrier that separates a person from the Creator. In mystical poetry, there are many allusions belong to the world like "dayr" (pub), "hair", "rabot" (inn), "bazaar", "jifa", "garbage", "beautiful girl", "old woman", "snake" "khashkhosh dona". In proverbs, expressions such as "kicking the world", "being divorced with world", "getting rid of the world", "leaving the world", "selling the world" have mystical meanings.

7. Ideas such as enjoying from world, the impermanence of human life and, therefore, spending it joyfully, arise on the basis of the namehs. In them, general comments of the creator about existence and society, human destiny and the eternal, divine laws of the universe are expressed with the synonyms gardun, dahr, kavnayn.

8. Hafiz Khorazmi, Atoi, Gadoi, Lutfi, Sakkoki's books, unlike the poets who wrote namehs, the themes of world and ishk are always harmoniously described. Creators expressed their views on the world through the means of artistic arts such as nida, metaphors, tashbeh, tanosub, talmeh, tamsil, iyhom va kalomi jomi', iqtibos, ta'did.

9. Hafiz Khorezmi depicted the world image with ashik, secularist, ascetic, dervish in ideologically and artistically and his ideas were based on it. He widely used symbols of gallows, shatranj, taryok. In Gadoi's works, the world has interpretations such as dunyo, dunyo-yi dun, ishratobod-i jahon, dori-dunyo, and earth. Atoi's views on the world are also related to the concepts of divine love. In Lutfiy's ghazals, the world image serves to strengthen poetic pathos and imagery. In general, in relation to the world image, each creator has his own image path. The world image also provides wide opportunities for revealing various social, moral, and mystical views in the thinking of the lyrical hero.

10. The world image, whose first roots were nourished by Persian-Tajik and Arabic literature, developed on the basis of the unique principles and traditions of Turkish literature. The need to understand the essence of the world and life created many synonyms and various similes of the world image in accordance with the expressive possibilities of artistic thinking. A human being should never give a chance to bloom of a temporary life desires (Nafsi ammora) but try to be a good and a perfect man. An intention of perfection is vividly and impressively described in the poems written especially on world's topic. In the literature of the period up to the first half of the 15th century, the world symbol was of great importance in figuratively reflecting the psyche of the lyrical hero and ensuring the brightness of the artistic interpretation. In general, in the image system of classic literature before Alisher Navoi, the world image has a special place in understanding the secrets of poets' creative worldview and artistic skills.

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УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ИБРАГИМОВА МУЯССАР ЭШКОБИЛОВНА

**ОБРАЗ МИРА В УЗБЕКСКОЙ КЛАССИЧЕСКОЙ ЛИТЕРАТУРЕ
И ЕГО ПОЭТИЧЕСКИЕ ТОЛКОВАНИЯ
(С ДРЕВНЕЙШИХ ВРЕМЕН ДО ПЕРВОЙ ПОЛОВИНЫ XV ВЕКА)**

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ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

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Тема диссертации доктора наук (PhD) по филологическим наукам зарегистрирована за номером В2022.3. PhD/Fil1104 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора АН РУз.

Автореферат диссертации размещен на трех языках (узбекский, русский, английский (резюме) на веб-сайте www.tai.uz и на информационно-образовательном портале "ZiyoNet" по адресу www.ziyo.net.uz.

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Защита диссертации состоится на заседании Научного совета DSc.27.06.2017.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан "___" _____ 2020 года в _____. (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit.@uzsci.net)

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером ____). Адрес: 100100, Ташкент, Зиелилар, 13. Тел. (99871) 262-74-58.

Автореферат диссертации разослан "___" _____
Регистр протокол рассылки № _____ от "___" _____ 2023 года).



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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является выявить формирование образа мира, используемого в узбекской классической литературе с древнейших времен до первой половины XV века, его историческое развитие и идейно-художественные особенности.

Объектами исследования были выбраны “Девону Луготит-Тюрк” Махмуда Кашгари, “Кутадгу Билиг” Юсуфа Хоса Хаджиба, “Хибат уль-хакаик” Ахмада Юнгнаки, хикматы Ахмеда Ясави, диваны Хафиз Хорезми, Атаи, Гадои, Саккоки, Лютфи.

Научная новизна исследования заключается в следующем:

выделены принципы развития и идейно-художественные особенности образа мира в узбекской классической литературе с древнейших времен до первой половины XV века;

доказаны религиозно-мифологические идеи народов Востока, социальная и бытовая культура, их значение в художественном творчестве и эстетические особенности в формировании образа мира;

потверждено художественное своеобразие стихотворений, выражающих образ мира, в узбекской классической литературе до первой половины XV века в узбекской классической литературе;

освещены сущность образа мира, его поэтичность, принципы художественного изображения в зависимости от мировоззрения лирического героя.

Внедрение результатов исследования. На основе полученных научных результатов по теме “Образ мира и художественная интерпретация в узбекской классической литературе”:

В древнетюркской литературе, в частности, при создании образа мира в фольклоре, определяют значение этой литературы в развитии образа, раскрывают своеобразие аспектов, связанных с мышлением, мировосприятием, мировоззрением и образом жизни Тюркские народы, устные и письменные произведения, такие как выявление общих тем и идей литературы, были использованы при реализации фундаментального проекта ФА-Ф1-005 на тему “Исследование истории каракалпакского фольклора и литературоведения” реализованного в Каракалпакского гуманитарного научно-исследовательского института Каракалпакского отделения Академии наук Республики Узбекистан (Обращение Каракалпакского гуманитарного научно-исследовательского института Каракалпакского отделения Академии наук Республики Узбекистан № 17.01/134 от 6 июня 2022 года). Результаты основаны на научные статья “Фано ва бақо орасидаги дор” (журнал “Шарқ юлдузи”, № 9 ноября 2020 г.), “Бадий образ ва тасвир маҳорати” (электронный журнал “Фан ва таълим”, 10.06.2021 г.), “Художественной интерпретации образа мира “Девону луготит тюрк” (“Current research journal of philological sciences” 06.2021. 98-101).

Из выводов диссертации мир и связанные с ним символы в классической литературе, а также разработка образа на основе произведений

определенного периода и современных художников осуществлялись в рамках Государственной научно-технической программы при Институте узбекского языка, литературы и фольклора АН РУз, 2017 – 2020 гг. Научная оценка общего и уникального аспектов использована при реализации фундаментального научного проекта “Ўзбек адабиёти дурдоналари 100 жилдигини нашрга тайёрлаш” под номером ОТ-Ф1-77. (Обращение Академии наук АН от 3 апреля 2023 г. № 3/1255-674). Среди опубликованных в рамках проекта работ: “Толкование образа мира в творчестве Гади” (журнал “Языковое и литературное образование”, № 6, 2021 г.), “Символы мира в эпосе Фархада и Ширин” (“Мир творения Навои”, книга 4), “Образ мира в произведениях Яссави” (журнал “Бабур и мир”, № 1, 2022 г.) и информация, полученная в результате исследования, обоснованные на биографическом подходе.

Роль образа мира в совершенствовании образной системы в узбекской классической литературе, анализ общих сторон символов и знаков в мистической литературе были использованы на отчетных заседаниях Совета литературной критики Союза писателей Узбекистана. Узбекистан, кружок молодых художников и мастер-классы (Справочник Союза писателей Узбекистана № 01-03/789 от 14 июня 2022 г.). Таким образом, у молодых художников формировались знания и навыки теории литературы, умение создавать поэтический образ.

Выявлена роль таких поэтических искусств, как тазод, ташбих, талмех, акд, ирсоли масал, которые используются в выражении принципов развития образа мира, идейно-художественных особенностей телеканала “Махалла”. (Телеканал “Махалла”, 3 октября 2023 года. Справочный № 01-01-1008).

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации 70 листов.

**O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining
dissertatsiyalar asosiy ilmiy natijalarini chop etish
tavsiya etilgan ilmiy nashrlarda
E‘LON QILINGAN ISHLAR RO‘YXATI**

**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
в научных изданиях, рекомендованных Высшей аттестационной
комиссией Республики Узбекистан для публикации основных
научных результатов диссертаций**

**LIST OF PUBLISHED WORKS
I bo‘lim (I часть; I part)**

1. Ибрагимова М. Фано ва бақо орасидаги дор // Шарқ юлдузи, – Тошкент, 2020, № 9. – Б. 57-59. (10.00.00.)
2. Ibragimova M. Gadoiy ijodida dunyo obrazi talqini // Til va adabiyot ta’limi, – Toshkent, 2021, № 6. – B. 49-50. (10.00.09)
3. Ibragimova M. World image impressions in "Devonu lugotit turk" // Current research journal of philological sciences, – Indiana (USA), 2021, may. – P. 98-101. DOI: <https://doi.org/10.37547/philological-crjps-02-06-20> ISSN 2767-3758. Impact Factor: SJIF 2023 = 7.491.
4. Ibragimova M. "World Image is Yassavi's Wisdoms" // "Genious", Brussels (Belgium), 2022, aprel. – P. 143-145. ISSN: 2795-7365. Impact Factor: SJIF 2023 = 8.225.
5. Ibragimova M. Dunyo obrazining tarixiy takomili va bitiktoshlardagi badiiy ifodasi // Oltin meros. – Toshkent, 2023. № 1. – B. 107-111. (10.00.00.)
6. Ибрагимова М. "Фарҳод ва Ширин" достонида дунё рамзлари / "Алишер Навоий ижодий меросининг башарият маънавий-маърифий тараққиётидаги ўрни" мавзусидаги IV анъанавий халқаро илмий-амалий конференция. Навоий, 2021. – Б. 100-103.
7. Ibragimova M. Turkiy adabiyotda dunyo obrazining ilk namunalari / Matnshunos va manbashunos olim Porso Shamsiyev tavalludining 125 yilligiga bag'ishlangan respublika ilmiy anjuman materiallari – Toshkent, 2022. – B. 117-120.
8. Ibragimova M. Badiiy tasvir va talqin uyg'unligi / "Zamonaviy ta'lim tizimini rivojlantirish va unga qaratilgan kreativ g'oyalar, takliflar va yechimlar" mavzusidagi 55-sonli respublika ilmiy-amaliy online konferensiyasi materiallari. – Toshkent, 2023. – B. 241-243.
9. Ибрагимова М. "Қутадғу билиг"да дунё тимсоли // "Ўзбек тили ва адабиёти" журнали. – Тошкент, 2023. № 4. – Б. 76-79 (10.00.00.)

10. Ibragimova M. "Lisonut-tayr"da dunyo ramzlarining badiiy ifodasi / Alisher Navoiy adabiy va ilmiy merosini o'rganish masalalari. Xalqaro konferensiya materiallari, №68, — Toshkent, 2023. — B. 211-216.

11. Ibragimova M. Dunyo obrazining shakllanish tamoyillari / France international scientific-online conference: "Scientific approach to the modern education system" Part 19, 5th november. Parij, Fransiya, 2023. — B. 89-91.

II bo'lim (II часть; II part)

12. Ибрагимова М. "Фарҳод ва Ширин"да дунё образининг бадий талқини / Навоийнинг ижод олами. — Тошкент, 2021. — Б. 140-143.

13. Ибрагимова М. Яссавий ҳикматларида дунё образи // Бобур ва дунё, — Тошкент, 2022, № 1. — Б. 32-35.

Avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatida
tahrirdan o'tkazildi.



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Shartli bosma tabog'i 3,5. Adadi 60 nusxada.

O'zbekiston Respublikasi Fanlar akademiyasi
Kichik bosmaxonasida chop etildi.
100047, Toshkent, akademik Ya. G'ulomov ko'chasi, 70.