

**O‘ZBEKISTON XALQARO ISLOM AKADEMIYASI  
HUZURIDAGI ILMY DARAJALAR BERUVCHI  
DSC.35/30.12.2019.ISL/TAR/F.57.01 RAQAMLI ILMY KENGASH  
ASOSIDAGI BIR MARTALIK ILMY KENGASH**

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**O‘ZBEKISTON XALQARO ISLOM AKADEMIYASI**

**MUMINOVA MAFTUNA BEGALI QIZI**

**ALISHER NAVOIY IJODIY MEROSIDA USTOZ-SHOGIRD  
AN‘ANASINING AKSILOGIK TALQINI**

**24.00.04 – Mumtoz sharq adabiyoti va manbashunosligi**

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

**Toshkent – 2024**

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi  
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## KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyot-shunosligida qadriyatlar (grek. ἀξία) alohida e'tiborga loyiq mavzulardan bo'lib, ularni tashuvchi ustoz-shogird an'anasi ma'naviyatni rivojlantirish, avlodan-avlodga yetkazish, ularni yanada boyitishda o'z muhim o'rniga ega. Sharq musulmon adabiyotida Alisher Navoiy (علي شير نوايي) o'zining boy ilmiy-ma'naviy merosi bilan yuksak e'tirofga sazovor bo'lgan. Shoirning "Xamsa"si, devon va manonqiblari ustoz-shogird (أستاذ – شاگيرد) masalasining umuminsoniy qadriyatlar tizimidagi o'rni, ijtimoiy-axloqiy mazmuni o'ziga xos yoritilgani, nasr va nazm uyg'unligiga erishilgani hamda hikmatlar va turli qissalardan unumli foydalanilgani bilan katta ahamiyat kasb etadi.

Dunyo ilm-fanida xalqlarning ilmiy-falsafiy taraqqiyotiga ulkan hissa qo'shgan buyuk siymolarning ma'naviy merosini ijtimoiy hayotga tatbiq etishga bag'ishlangan ko'plab tadqiqotlar olib borilmoqda. Ularda Alisher Navoiy qarashlarini umuminsoniy qadriyatlar tizimida qiyosiy tadqiq etish va hozirgi ma'naviy taraqqiyot jarayonidagi ilmiy mohiyatini ochib berish, ijtimoiy-axloqiy mazmunini yoritishga doir aksiologik konsepsiyalarni ishlab chiqishga e'tibor qaratilmoqda. Mutafakkirning asarlarida ustoz-shogird (أستاذ – شاگيرد) masalasi borasidagi mavjud yondashuvlar zamirida zamonaviy axloqiy tarbiyani yaratish, uning ma'naviy komillikka yetishishga oid qarashlarini tizimli tadqiq qilish ushbu sohada olib borilayotgan tadqiqotlar salmog'ini oshirishga xizmat qiladi.

Yangi O'zbekistonda milliy ma'naviyat tarixida o'chmas iz qoldirgan ulug'allomalar, mutafakkirlar ilmiy-ma'naviy merosini o'rganish, ularni jamoatchilikka yetkazishga keng imkoniyatlar yaratilmoqda. Natijada, ustoz-shogird masalasining diniy, axloqiy tamoyillari yoritilgan Abu Muqotil Samarqandiyning "al-Olim val-mutaallim" (العالم والمنعلم), Burhoniddin Zarnujiyning "Ilm olish sirlari" (تعليم المتعلم طريق) kabi asarlari o'zbek tiliga tarjima qilindi. Alisher Navoiyning ijodiy merosida muhim mavzulardan hisoblangan ustoz-shogird an'anasining aksiologik talqinini o'rganish hamda undan bugungi fan-texnika asrida yuqori salohiyatga ega, chuqur malakali, har tomonlama kamolotga yetgan, keng dunyoqarashga ega yosh kadrlarni tarbiyalashda foydalanish muhim ahamiyat kasb etadi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida"gi, 2018-yil 16-apreldagi PF-5416-son "Diniy-ma'rifiy soha faoliyatini tubdan takomillashtirish chora-tadbirlari to'g'risida"gi, 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi, 2022-yil 29-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi farmonlari, 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 24-maydagi PQ-2909-son "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada

takomillashtirish chora-tadbirlari to‘g‘risida”gi qarorlarida hamda sohaga doir boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur tadqiqot ishi muayyan darajada xizmat qiladi.

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

**Muammoning o‘rganilganlik darajasi.** XIX–XX asrlarda dunyo sharqshunosligida Alisher Navoiy shaxsiyati va ijodiga bo‘lgan qiziqish yaqqol ko‘zga tashlanadi. Y. Bertels, X. Toren, J. Ekman, A. Pulyavin, A. Boldirev, Y. Svidina singari adabiyotshunos hamda sharqshunos olimlarlar tomonidan Alisher Navoiy ijodi va faoliyati tizimli ravishda tahlil qilingan<sup>1</sup>.

O‘zbek olimlaridan<sup>2</sup>: N. Mallayev, A. Qayumov, S. G‘aniyeva, A. Hayitmetov, A. Abdug‘afurov, A. Rustamov, O. Sharafuddinov, T. Jalolov, V. Zohidov, Yo. Is‘hoqov, A. Quronbekov, M. Imomnazarov kabi adabiyotshunoslarning ilmiy tadqiqotlari Alisher Navoiy shaxsiyati va ijodiga bag‘ishlangan, A. Erkinov doston asosida Navoiyning peyzaj yaratish, D. Yusupova mazmun va ritmni uyg‘unlashtirish mahoratiga e‘tibor qaratishgan.

F. Abdurahimova, A. Aliyev, N. Komilov, O. Musurmonova, D. Qosimova, A. Haydarovning ilmiy ishlarida qadriyatlar muammosi adabiyotshunoslik, madaniyatshunoslik nuqtayi nazaridan o‘rganilgan<sup>3</sup>. Z. Rahmonovanning tadqiqotida<sup>4</sup>

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<sup>1</sup> Бертельс Е. Избранные труды: Навои и Джамии. – М.: Наука, 1965. – 498 с.; Он же. Суфизм и суфийская литература. – М.: Наука, 1965. – 524 с.; Он же. Избранные труды. Том 4. Навои и Джамии. – М.: Наука, 1965. – С. 283-368.; Tören H. Alî Şîr Nevâyî Sedd-i İskenderî (İnceleme-Metin-Dizin). Doktora Tezi. – İstanbul: 1990; Eckmann J. Nevaî'nin İlk Divanları Üzerine // Türk Dili Araştırmaları Yıllığı Belleten. 1971. – S. 253-269; Пулявин А.А. Гений в сердцах. – М., 1978; Болдырев А.Н. Персидские переводы “Маджалис ан-Нафаис” Навои // Учёные записки ЛГУ. – Л., 1952 – Сер. 128. – Вып. 3.; Свидина Е.Д. Алишер Навои. Биобиблиография (1917–1966). – Т., 1968.

<sup>2</sup> Маллаев Н. Ўзбек адабиёти тарихи. – Т.: Ўқитувчи, 1976. – 664 б.; Ўша муаллиф. Навоий ижодиётининг халқчил негизи. – Т.: Ўқитувчи, 1980. – 360 б.; Қаюмов А. Алишер Навоий. – Т.: Ёш гвардия, 1976. – 314 б.; О‘sha muallif. Садди Искандарий. – Т.: Адабиёт ва санъат, 1975. – 196 б.; Хайитметов А. Навоийнинг ижодий методи масалалари. – Т.: Ўзфанашир, 1963. – 173 б.; Ўша муаллиф. Алишер Навоий ижоди жаҳон адабиёти контекстида // Алишер Навоий ижодий мероси ва унинг жаҳоншумул аҳамияти. – Т.: Фан, 2001. – Б. 5-7.; Абдуғафуров А. Навоий ижодида сатира. – Т.: Фан, 1972. – 260 б.; Ўша муаллиф. Буюк бешлик сабоқлари. – Т.: Адабиёт ва санъат, 1995. – 184 б.; Рустамов А. Навоийнинг бадиий маҳорати. – Т.: Адабиёт ва санъат, 1979. – 216 б.; Шарафуддинов О. Алишер Навоий. – Т.: Ўздавнашир, 1948. – 137 б.; Жалолов Т. “Хамса” талкинлари. – Т.: Адабиёт ва санъат, 1968. – 253 б.; Зоҳидов В. Улуғ шоир ижодининг қалби. – Т.: Ўзбекистон, 1970. – 495 б.; Исҳоқов Ё. Нақшбандия таълимоти ва ўзбек адабиёти. – Т.: Абдулла Қодирий, 2002. – 119 б.; Қуронбеков А. Алишер Навоийнинг “Хамса” дostonларида рамз ва тимсоллар. – Т.: Фан ва технология, 2015. – 228 б.; Имомназаров М. Навоийшуносликка кириш. – Т., 2015. – 186 б.; Эркинов А. Алишер Навоий “Хамса”си талкиннинг XV–XX аср манбалари. Филол. фан. доктори. дисс. – Т., 2008. – 186 б.; Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). – Т.: Тамаддун, 2016. – 304 б.

<sup>3</sup> Абдурахимова Ф. Оила – маънавият ва қадрият бешиги. – Т.: Истиклол, 2009. – 223 б.; Алиев А. Маънавият, қадрият ва бадиият. – Т.: Академия, 2000; Комилов Н. Тасаввуф ёки комил инсон ахлоқи. – Т.: Ёзувчи, 1996. – 272 б.; Мусурмонова О. Маънавий қадриятлар ва ёшлар тарбияси. – Т.: Ўқитувчи, 1996. – 192 б.; Қосимова Д. Ўқувчиларда миллий-маънавий қадриятларни эгаллаш эҳтиёжини шакллантириш. – Т.: Фан, 2009. – 191 б.; Хайдаров А. Инсон камолоти ва миллий-маънавий қадриятлар. –Т.: Мухаррир, 2008. – 140 б.

<sup>4</sup> Раҳмонова З. Ишқ, ирфон ва иршод. – Т.: Тафаккур томчилари, 2021. – 264 б.

pir va murshidlar ta'lim-tarbiyada badiiy ijod imkoniyatlaridan ham foydalanishgani ilk bor muvaffaqiyatli yoritib berilgan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya tadqiqoti O'zbekiston xalqaro islom akademiyasi ilmiy-tadqiqot ish rejasining 2020–2022-yillarga mo'ljallangan FZ-202002146 “Markaziy Osiyo mutafakkirlarining asarlari asosida buzg'unchi g'oyalarga qarshi ma'rifiy, tarbiyaviy kurash asoslarini o'zida jamlagan multimedia dasturi hamda mobil ilovasini yaratish” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi.** Alisher Navoiy merosida ustoz-shogird an'anasi muammosini aksiologik talqin asosida mohiyatan ochib berishdan iborat.

**Tadqiqotning vazifalari** quyidagilardan iborat:

Sharq mumtoz adabiyotida ustoz-shogird an'anasini o'rganishning ilmiy-nazariy asoslarini aniqlash;

ustoz-shogird an'alarini aksiologik talqin qilish adabiy an'anasining tarixi va yondashuvlarini ochib berish;

Alisher Navoiy dostonlarida pir (ustoz) va murid (shogird) obrazlari badiiy ifodalanishining o'ziga xos jihatlarini yoritib berish;

Navoiy manoqiblarida “ustoz-shogird” an'anasi badiiy ifodasining o'ziga xos xususiyatlarini aniqlash;

Navoiy she'riy merosida ustoz-shogird an'anasining ifodalanish xususiyatlarini dalillash;

Alisher Navoiy g'oyalarining zamondosh va keyingi davr adiblari ijodidagi badiiy talqinini qiyosiy tahlil qilish orqali amaldagi ustoz-shogird tizimiga uyg'unlashtirishning ahamiyatli jihatlarini yoritish hamda taklif va tavsiyalar ishlab chiqish.

**Tadqiqotning obyekti** Alisher Navoiyning “Xamsa”si, manoqiblari, tazkiralari, badiiy va ilmiy-ma'rifiy asarlaridan iborat.

**Tadqiqotning predmetini** Alisher Navoiy ma'naviy merosidagi ustoz-shogird qadriyatiga oid she'r, hikmat, qissa va hikoyalar tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiya mavzusini yoritishda tavsiflash, kuzatish, taqqoslash, qiyosiy-tarixiy tahlil metodlaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

Alisher Navoiyning “ustoz-shogird” (استاذ – شاگرد) tushunchasini ilk bor tizimli ravishda 5 ta asar, 3 ta manoqib, 20 ga yaqin she'rlarida turkiy xalqlar xususiyatlariga uyg'un holda tasavvufiy talqin asosida ifodalashi turkiy adabiyotda aksiologik tizimning shakllanishiga ta'sir etgani dalillangan;

shoir ijodida “ustoz” (أستاذ) va “shogird” (شاگرد) tushunchalarining “pir” (پير), “murid” (مرید) obrazlari orqali badiiy ifodalanishi XV asr jamiyatida keng tarqalib, islom ta'limotida tarbiyaning ta'sirchan uslubi tasavvufiy-irfoniy qarashlar asosida ekanligi isbotlangan;

Navoiy “ustoz-shogird” an'anasi targ'ibotchisi ekanligi va uning: Fariduddin Attor, Abdurahmon Jomiy, Sayyid Hasan Ardasher, Xoja Fazlulloh Abulays Samarqandiy, Nizomiy Ganjaviy, Xusrav Dehlaviy singari ustozlariga ehtiromi

badiiy adabiyotning ta'sirchan shakli - allegoriya (hudhud va boshqa qushlar) yordamida ifodalangani asoslangan;

Navoiy asarlarida talqin etilgan ustoz-shogird an'anasini o'zida aks ettirgan "uvays" (أويس), "ma'naviy ustoz", "ruhiy tarbiyachi" tushunchalarining keyingi davr ijodkorlari adabiy merosida davom ettirilgani - Zahiriddin Muhammad Bobur, Muhammadrizo Ogahiy, Shermuhammad Munis, Boborahim Mashrab, Muhammadaminxo'ja Muqimiy, Jahon otin Uvaysiyning falsafiy-badiiy qarashlari asosida dalillangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

Sharq mumtoz adabiyotida ustoz-shogird an'anasi, tarixi, ustoz-shogirdlik munosabatini aksiologik talqin qilish adabiy an'ana sifatida o'rganilib, Alisher Navoiy ijodiy merosida ustoz-shogird munosabatlaridagi o'ziga xos qadriyatlar tizimi ilmiy muomalaga kiritilgani dalillangan;

Navoiy asarlarida ustoz-shogird tizimi "chin ko'ngil bilan qabul qilish va vujud a'zolari orqali amalga oshirish" tamoyili asosida tasavvufiy xarakterda talqin etilgani Abduxoliq G'ijduvoni, Bahouddin Naqshband, Farididdin Attor, Husayin Voiz Koshifiy qarashlari asosida 20 ta ibratli o'git va 5 ta rivoyatning qiyosiy tahlili vositasida isbotlangan;

Alisher Navoiyning "Xamsa" dostonida, "Lisonu-t-tayr" asarida pir (ustoz) va murid (shogird) obrazlari badiiy tasviri, manoqiblarda "ustoz-shogird" an'anasining badiiy ifodasi manbalardagi obrazlar, keltirilgan tahlillar asosida ochib berilgan;

shoir lirikasi va tazkiralardagi ustoz-shogird an'anasining qiyosiy tadqiqi orqali uning falsafiy-axloqiy, ijtimoiy-siyosiy qarashlari va aksiologik yondashuvlarining o'ziga xos jihatlari aniqlangan.

**Tadqiqot natijalarining ishonchliligi** nazariy ma'lumotlarning aniq ilmiy manbalardan olingani, qo'yilgan muammoning aniq va yetarlicha dalillangani, tadqiqot natijasida chiqarilgan xulosalarning amaliyotga joriy etilganligi hamda vakolatli tuzilmalar tomonidan tasdiqlangani, dunyo adabiyotshunosligining yangi yo'nalishlari, tahliliy usullari asosida ilmiy-nazariy asoslangani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati dissertatsiyada ilgari surilgan Alisher Navoiy merosida ustoz-shogird an'anasidagi o'ziga xos qadriyatlar va mushtarakliklar borasidagi nazariy xulosalar ustoz-shogirdlik munosabatini aksiologik talqin qilish, sharq mumtoz adabiyotida, hozirgi adabiy jarayonda kuzatilayotgan yangilanishlarni o'rganishga doir ilmiy tadqiqotlarga asos bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiyadagi xulosa va tavsiyalardan oliy ta'lim muassasalari uchun "O'zbek adabiyoti tarixi", "Adabiyotshunoslik nazariyasi", "Navoiyshunoslik", "Manbashunoslik" kabi darslik va o'quv qo'llanmalar mazmunini boyitishda, Navoiy poetikasining aksiologik talqinlarini o'rganishga oid maxsus kurs va seminarlar tashkil etishda, Alisher Navoiy ijodiy merosi, aksiologiya haqida ma'ruzalar o'qishda foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Alisher Navoiy ijodiy merosida ustoz-shogird an'anasining badiiy talqini masalasini tadqiq etish hamda uning nazariy asoslarini ishlab chiqish bo'yicha olingan ilmiy natijalar asosida:

Alisher Navoiyning "ustoz-shogird" (استاذ – شاگيرد) tushunchasini ilk bor, tizimli ravishda, 5 ta asar, 3 ta manoqib, 20 ga yaqin she'rlarida turkiy xalqlar xususiyatlariga uyg'un holda tasavvufiy talqin asosida ifodalashi turkiy adabiyotda aksiologik tizimning shakllanishiga ta'sir etgani dalillangani xususidagi xulosalar buyurtma asosida tayyorlangan "Mumtoz sharq adabiyoti" nomli darslik mazmuniga singdirilgan (O'zbekiston Respublikasi Din ishlari bo'yicha qo'mitaning 2023-yil 17-iyuldagi 02-02/1-5305-sonli ma'lumotnomasi). Natijada, talabalarda Alisher Navoiyning "ustoz-shogird" an'anasiga doir qarashlarida tasavvufiy talqinining o'ziga xos jihatlari borasidagi tushunchalarning shakllanishiga xizmat qilgan;

shoir ijodida "ustoz" (أستاذ) va "shogird" (شاگيرد) tushunchalari "pir" (پير), "murid" (مريد) obrazlari orqali badiiy ifodalanishi XV asr jamiyatida keng tarqalib, islom ta'limotida tarbiyaning ta'sirchan uslubi tasavvufiy-irfoniy qarashlar asosida ekanligi isbotlangani xususidagi xulosalardan Yoshlar siyosati va sport vazirligi buyurtmasi asosida tayyorlangan "Jadidlar" to'plamida foydalanilgan (O'zbekiston Respublikasi Yoshlar siyosati va sport vazirligi huzuridagi Yoshlar ishlari agentligining 2023-yil 5-iyuldagi 4-13-21-1814-sonli ma'lumotnomasi). Natijada, kitobxonlarning Alisher Navoiy ijodiy merosida ustoz-shogird an'anasi hamda uning jahon adabiyotshunosligida tutgan o'rni haqidagi tushunchalarining kengayishiga xizmat qilgan;

Navoiy "ustoz-shogird" an'anasi targ'ibotchisi ekanligi va uning Fariduddin Attor, Abdurahmon Jomiy, Sayyid Hasan Ardasher, Xoja Fazlulloh Abulays Samarqandiy, Nizomiy Ganjaviy, Xusrav Dehlaviy singari ustozlariga ehtiromi badiiy adabiyotning ta'sirchan shakli bo'lgan allegoriya (hudhud va boshqa qushlar) yordamida ifodalangani asoslangani xususidagi xulosalardan Respublika Ma'naviyat va ma'rifat markazi buyurtmasi asosida tayyorlangan "Ma'naviyat. Asosiy tushunchalar lug'ati" kitobida foydalanilgan (Respublika Ma'naviyat va ma'rifat markazi "Ma'rifat" targ'ibotchilari jamiyatining 2023-yil 28-iyuldagi 01/04-211-sonli ma'lumotnomasi). Natijada, Alisher Navoiyning barkamollikka undovchi ma'naviy, ilmiy, falsafiy g'oyalarning jamoatchilik ongida umuminsoniy qadriyatlar kasb etuvchi to'plam sifatida namoyon bo'lishiga xizmat qilgan;

Navoiy asarlarida talqin etilgan ustoz-shogird an'anasini o'zida aks ettirgan "uvays" (أويس), "ma'naviy ustoz", "ruhiy tarbiyachi" tushunchalarining keyingi davr ijodkorlari adabiy merosida davom ettirilgani - Zahiriddin Muhammad Bobur, Muhammadrizo Ogahiy, Shermuhammad Munis, Boborahim Mashrab, Muhammadaminxo'ja Muqimiy, Jahon otin Uvaysiyning falsafiy-badiiy qarashlari asosida dalillangani xususidagi ilmiy xulosalardan "Hadis va hayot" kitobini yaratishda ijodiy foydalanilgan (O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi O'zbekistondagi islom sivilizatsiyasi markazining 2023-yil 4-avgustdagi 05-13/76-sonli ma'lumotnomasi). Natijada, Navoiy ijodiy merosidagi badiiy ifodaga oid ustoz-shogird an'anasi talqini ilmiy to'plam va kitoblarni boyitishga xizmat qilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 2 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

**Tadqiqot natijalarining e'lon qilinganligi.** Dissertatsiya mavzusi bo'yicha jami 7 ta, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 4 ta, jumladan, 3 tasi respublika va 1 tasi xorijiy jurnalda nashr qilingan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uchta bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Tadqiqotning hajmi 128 betdan iborat.

## DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning birinchi bobi "**Mumtoz sharq adabiyotida ustoz-shogird an'anasini o'rganishning metodologik asoslari**" deb nomlanadi. Uning "*Sharq mumtoz adabiyotida ustoz-shogird an'anasini o'rganishning ilmiy-nazariy ahamiyati*" deb nomlangan birinchi faslida diniy, tasavvufiy manbalarda ustoz-shogird an'anasi va uning sharq mumtoz adabiyotidagi o'rganilish tarixi, ustoz va shogird an'anasining milliy qadriyatimizdagi o'rni hamda uning g'oyalari tadqiq etilgan.

Abu Nasr Forobiy: "Inson fazilatlar bilan kamolotga yetadi va kamolotga yetgan odam baxtli hisoblanadi",<sup>5</sup> deydi. Abu Rayhon Beruniy inson tarbiyasiga salbiy ta'sir qiluvchi illatlar haqida fikr yurita turib, ular ko'p hollarda yovuz niyatda qilinishini qayd yetadi. Ibn Sino esa, "Insonlar o'rtasida o'zaro kelishuv zarur bo'lib, bu kelishuv tufayli adolat qoidalari va qonunlari o'rnatiladi. Qonunshunos esa, bu qoidalarga bajarilishi shart bo'lgan majburiyat tusini beradi"<sup>6</sup>, deb hisoblaydi. Ustoz va shogird qadriyati Sharq adabiyoti namoyandasi Sa'diy Sheroziyning "Guliston" asarida ham alohida mavzu o'laroq o'z ifodasini topgan. "Guliston"ning ikkinchi bobi "Darveshlar axloqi bayoni" deb ataladi. Undan anglashilganidek, asosiy hikoyatlar shayx, darvesh, xudojo'y, pir, murid, faqihlar haqida. Bir hikoyatda pir va murid haqida gap boradi<sup>7</sup>. "Guliston"ning 7-bobi – "Tarbiyaning ta'siri bayoni"da ham ana shu tomonlarni ko'ramiz.

Husayn Voiz Koshifiyning "Futuvvatnomayi sultoniyy" kitobida ustoz qanday bo'lishi, shogirdlik shartlari nimalardan iborat ekani haqida batafsil ma'lumot beriladi: "Agar komil ustoz kim deb so'rasalar, u pok mazhabli, o'z aybini ko'radigan, dono va tamizli kishidir deb aytgil. Unda hasad, gina va baxillikdan asar

<sup>5</sup> Абу Райхон Беруний. Қадимги халқлардан қолган ёдгорликлар. – Т.: Фан, 1972. – Б. 68

<sup>6</sup> Ибн Сино. Изб. Филос. Произведения.– М.: Наука, 1980. – 478 с.

<sup>7</sup> Саъди Шерозий. Гулистон. – Т.: Фафур Фулом, 1968. – Б. 56-58.

ham bo‘lmasligi kerak”<sup>8</sup>. Ali Ibn Husayn Sug‘diy (XI asr)ning “Kitobu-l-huququ-l-xamsin” asarida musulmon odamning ota-onasi va yaqinlari kabi ustozni oldidagi burchlari bilan bir qatorda, ustozning shogird oldidagi va shogirdning ustoz oldidagi haqlariga doir hikmatlar bayon yetiladi<sup>9</sup>. Muslim Samarqandiyning “Ustoz va Shogird” asariga to‘xtalish joizdir. Ushbu kitobning nomi, garchi “العالم و المتعلم” – “Olim va ta’lim oluvchi”, degan ma’noni anglatganda, u “Ustoz va shogird”, deb tarjima qilinadi. Zero, kitob Abu Hanifa bilan uning shogirdi Imom Abu Muti’ Balxiy savol-javoblari asosida tahlil etilgan<sup>10</sup>. Burhoniddin Zarnujiy (XII asr)ning “Ta’limu-l-muta’allim tariqatu-t-ta’allum”<sup>11</sup> (“Ilm o‘rganuvchiga ilm olish yo‘llarini o‘rgatish”) asarida ustoz-shogird munosabatlarida ustozni tanlash ham muhim mezon ekanligi uqtiladi. Alloma aytadiki: “Ustoz tanlashda ikki oy uzoq o‘yla (kimlar bilandir) maslahat qil, toki uni tark qilishga, undan yuz o‘girishga hojat qolmasin. Bas, undan so‘ng uning oldida sobit tur, shunda ilming barokotli bo‘lgay. Ilmingdan ham ko‘p manfaat topgaysan”<sup>12</sup>.

*“Ustoz-shogird an‘analarini aksiologik talqin qilish adabiy an‘ana sifatida”* deb nomlanuvchi birinchi bobning ikkinchi faslida ustoz-shogird adabiy an‘anasi tahlil qilingan. Ma’lumki, an‘ana tarixiy xarakterga ega. Insoniyat qanchalik qadimiy bo‘lsa, uning an‘analari ham shunchalik qadimiydir. Shuningdek, ustoz-shogird an‘analari ham qadimdan mavjud. Ustoz-shogird an‘analari turmush talabidan tarixiy zaruratdan kelib chiqqan.

Payg‘ambar Muhammad (s.a.v)ga risolat berilgandan so‘ng, u zot mo‘minlar uchun haqiqiy o‘rnak – ustoz bo‘la boshladi.

Piri murshid - ustozlik maqomining oliy darajasi. Tarixda bunga misollar juda ko‘p. Murid pir huzurida o‘n-o‘n besh yillab xizmat qilgan, ilmi g‘ayb, ilmi hol va ilmi qol sirlarini mukammal egallaganidan so‘ng pirining fatvosi bilan mustaqil faoliyat olib borgan. O‘tmishda tasavvuf ilmida yetishib chiqqan buyuk allomalarimiz o‘z pirlariga sadoqat bilan xizmat qilishgan. Tasavvuf ta’limotidagi ustoz-shogirdlik an‘analarining o‘ziga xosligi shundaki, shogirdlarining axloqiy-ma’naviy komillik darajasiga erishishida, shuningdek, ilm-u ma’rifatni egallashida, avvalo, ustozlarning o‘zlari har tomonlama shogirdlariga namuna bo‘lishgan.

Navoiy Fariddin Attorni o‘zining ma’naviy ustozni deb bilgan va umrining oxirlarida “Lisonu-t-tayr” dostoni orqali unga o‘z ehtiromini ifoda etgan. Buyuk mutafakkir ijodida ustoz va shogird munosabati masalasi bir nechta yo‘nalishda namoyon bo‘ladi. Navoiyning bu boradagi fikrlari e’tibor qaratilishi zarur bo‘lgan muhim nazariy qarashlardir. “Lisonu-t-tayr”da qushlarning ustoz o‘rnidagi Hudhudga itoat bilan ergashib, murodga erishganlari misolida ham Alisher Navoiyning aynan

<sup>8</sup> Хусайн Воиз Кошифий. Футувватномаи султоний. – Т.: Ўзбекистон Миллий Энциклопедияси, 2011. – 376 б.

<sup>9</sup> Али Ибн Хусайн Суғдий. Китоб ал-хуқуқ алхамсин. ЎЗР ФА Шарқшунослик институти фондидаги №1492 рақамли қўлёзма.

<sup>10</sup> Рустамов Б. Ўрта аср шарқида устоз-шогирд алоқалари (Муслим ас-Самарқандийнинг (العالم و المتعلم) “Устоз ва шогирд” асари мисолида). – Н., 2020.

<sup>11</sup> Бурхониддин аз-Зарнужий. Таълим ал-мутааллим тариқ ат-тааллум. Аждодларимиз маънавий меросидан. – Т.: Фан, 2014.

<sup>12</sup> Аждодларимиз маънавий меросидан. Ўзбекистон Республикаси Фанлар академияси. – Т.: Фан, 2014. – Б. 39-40.

ustoz va shogird masalasidagi qarashlari yorqin aks etgan. O‘z navbatida, Navoiyning o‘zi ham jonkuyar ustoz sifatida ko‘plab yosh san‘atkorlar, olimlar, shoir-u fozillarga homiylik qilgan. Zahiriddin Muhammad Boburning yozishicha, “Ahli fazl va hunarg‘a Alisherbekcha murabbiy va muqavviy ma‘lum emaskim, hargiz paydo bo‘lmish bo‘lg‘ay...”<sup>13</sup>.

Ustoz-shogird an‘anasi milliy qadriyatlarimizdan biridir. Qadriyat – voqelikdagi muayyan hodisalarning umuminsoniy, ijtimoiy-axloqiy, madaniy-ma‘naviy ahamiyatini ko‘rsatish uchun qo‘llanadigan tushuncha. Jamiyatdagi mavjud qadriyatlar, o‘z navbatida, aks qadriyat deb nomlanuvchi zid ko‘rsatkichlarga ham ega. Musulmon Sharqi mamlakatlari ijtimoiy va ma‘naviy hayotiga chuqur kirib borgan hamda fan, madaniyat, adabiyot rivojiga katta ijobiy ta‘sir ko‘rsatgan tasavvuf ta‘limotida ham ustoz-shogirdlik (pir-muridlik) munosabatlari muhim ahamiyat kasb etgan. O‘zbekiston Respublikasi Prezidenti Sh. Mirziyoyevning “Yangi O‘zbekiston strategiyasi” nomli kitobida qayd etilganidek: “... ma‘lumki, qadimiy va saxovatli zaminimizda ko‘p asrlar davomida turli millat va elat, madaniyat va din vakillari tinch-totuv yashab keladi. Mehmondo‘stlik, ezgulik, qalb saxovati va tom ma‘nodagi bag‘rikenglik xalqimizga doimo xos bo‘lgan va uning mentaliteti asosini tashkil etadi”<sup>14</sup>.

Dissertatsiyaning “**Alisher Navoiy dostonlari va manoqiblarida ustoz-shogird an‘anasining badiiy ifodasi**” nomli ikkinchi bobi birinchi fasli “*Alisher Navoiy dostonlarida pir (ustoz) va murid (shogird) obrazlari badiiy ifodalanishi*” deb nomlangan. Hazrat Navoiy asarlarida ustozlik va shogirdlik munosabatlari, bu ikki toifaning fazilatlarini, piri komil sabog‘i bilan bir necha to‘siqlarni yengib o‘tgan muridlar badiiy timsollarda tasvirlanadi.

Navoiy ijodining ijtimoiy-falsafiy, adabiy-filologik masalalari ko‘pchilik olimlar tomonidan tadqiq etilgan. Shoirning komil inson haqidagi o‘y-fikrlari o‘zining hayoti davomida yozib qoldirgan jamiki asarlariga yo‘g‘rilgan bo‘lsa-da, haqiqiy ma‘nodagi komil inson uning “Xamsa” asari obrazlari va timsollarida to‘la his qilinadi. Shuningdek, Navoiyning “Lisonu-t-tayr” dostonida ham musofir qushlar timsolida shaxs kamolotida ustozning mavqei haqida so‘z yuritadi. XII asrda shakllangan xamsachilik sakkiz asr mobaynida yuzlab javob dostonlarni yuzaga keltirdi. Ayrim ijodkorlar beshlik dostonning faqatgina bitta, ayrimlari ikkita, ba‘zilari uchta yoki to‘rtta dostonga javob yozgan bo‘lsalar, juda kam sonli ijodkorlar beshta dostonga javob yozishga muvaffaq bo‘lishgan. Ulug‘ ozarbayjon shoiri Nizomiy Ganjaviy Sharq she‘riyatida birinchi bo‘lib, “Xamsa” yozgan ijodkor sanaladi. Oradan bir asr vaqt o‘tgach, Xusrav Dehlaviy (1253–1325) Nizomiy “Xamsa”siga javob yozib, xamsanavislik an‘anasini davom ettirdi.

Shuningdek, mutafakkir “Hayrat-ul-abror”da ustoz ta‘limi va tarbiyaning ahamiyati haqida shunday yozadi:

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<sup>13</sup> Комилов Н. Тасаввуф. – Т.: Movarounnahr-O‘zbekiston, 2009. – Б. 24.

<sup>14</sup> Мирзиёев Ш.М. Янги Ўзбекистон стратегияси. – Т.: O‘zbekiston, 2021. – Б. 305.

*Qatrağa çün tarbiyat etti sadaf,  
El başiğa çiqquça tapti şaraf* (HA, 167)<sup>15</sup>.

Alisher Navoiy o‘z asarlarida komil shogirdni zikr etar ekan, avvalo, o‘zi ham har jabhada purma‘no hikmatlariga muvofiq umr kechirgan. “Hayrat-ul-abror”da ustoz-shogirdlikning fazilatini yakunlar ekan, tavoze’ – kamtarlik bilan yozadi:

*Bolsa ot-suw-u havā dilpazir,  
Ul arq tufraq ham erür nāguzir.  
Sarv-u gul-u lāla xaridāri bar,  
Lek otinnīñ daği bāzāri bar* (HA, 55).

Ya’ni ustozlari ijodini olamning asosiy to‘rt unsuri: olov (o‘t), havo, suvga, o‘zini esa, tuproqqa, ularning asarlarini adabiyot chamanidagi sarv, gul, lolaga, o‘z asarlarini o‘tinga o‘xshatadi. Mutafakkir shoir farzandning solih, o‘z davri uchun qadrlı, barkamol shaxs bo‘lib yetishishida ustoz, ta’lim-tarbiya, ilm-u hunar muhim rol o‘ynashini alohida ta’kidlab o‘tadi.

Ta’lim-tarbiyada ustoz va shogird orasidagi asosiy vosita so‘z sanaladi. Ustoz rost va ta’sirchan so‘z vositasida shogirdga ruhiy-ma’naviy ta’sir o‘tkazish asnosida unda bilim va ko‘nikmalarni shakllantirib boradi. Shu jihatdan ustoz-shogird munosabatlarida rost, ta’sirchan so‘z eng muhim va katta ahamiyat kasb etadi.

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<sup>15</sup> Dissertatsiyada Alisher Navoiy asarlari uchun foydalaniladigan qisqartmalar: LT – Alisher Navoiy. Lison ut-tayr. Muqammal asarlar tўplami. 20 tomlik. 12-tom. – T.: Fan, 1996; BB – Alisher Navoiy. Badoeъ ul-bidoъ. Muqammal asarlar tўplami. 20 tomlik. 1-tom. – T.: Fan, 1987; NN – Alisher Navoiy. Navodir un-nihoy. Muqammal asarlar tўplami. 20 tomlik. 2-tom. – T.: Fan, 1987; G‘S – Alisher Navoiy. Faroyib us-sifar. Muqammal asarlar tўplami. 20 tomlik. 3-tom. – T.: Fan, 1988; NSH – Alisher Navoiy. Navodir ush-shabob. Muqammal asarlar tўplami. 20 tomlik. 4-tom. – T.: Fan, 1989; BV – Alisher Navoiy. Badoeъ ul-vasat. Muqammal asarlar tўplami. 20 tomlik. 5-tom. – T.: Fan, 1990; FK – Alisher Navoiy. Favoyid ul-kiabar. Muqammal asarlar tўplami. 20 tomlik. 6-tom. – T.: Fan, 1990; HA – Alisher Navoiy. Xayrat ul-abror. Muqammal asarlar tўplami. 20 tomlik. 7-tom. – T.: Fan, 1991; FSH – Alisher Navoiy. Farhod va Shirin. Muqammal asarlar tўplami. 20 tomlik. 8-tom. – T.: Fan, 1991; LM – Alisher Navoiy. Layli va Mажnun. Muqammal asarlar tўplami. 20 tomlik. 9-tom. – T.: Fan, 1992; SS – Alisher Navoiy. Sabъai сайёр. Muqammal asarlar tўplami. 20 tomlik. 10-tom. – T.: Fan, 1992; SI – Alisher Navoiy. Sадди Iskандariy. Muqammal asarlar tўplami. 20 tomlik. 11-tom. – T.: Fan, 1993; LT – Alisher Navoiy. Lison ut-tayr. Muqammal asarlar tўplami. 20 tomlik. 12-tom. – T.: Fan, 1996; MN – Alisher Navoiy. Mажolis un-nafois. Muqammal asarlar tўplami. 20 tomlik. 13-tom. – T.: Fan, 1997; MQ – Alisher Navoiy. Mахбub ul-kuлub. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; M – Alisher Navoiy. Munshaot. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; V – Alisher Navoiy. Vақfiya. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; XM – Alisher Navoiy. Xамsat ul-mutaхаййirin. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; HSA – Alisher Navoiy. Xолоти Саййид Xасан Ардашер. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999. HPM – Alisher Navoiy. Xолоти Пахлавон Mухаммад. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; NJ – Alisher Navoiy. Назм ул-жавоҳир. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; ML – Alisher Navoiy. Muxоkamat ul-luғtagayn. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; MA – Alisher Navoiy. Mezon ul-avzon. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; TAH – Alisher Navoiy. Tarixi anbiё va хukamo. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; TMA – Alisher Navoiy. Tarixi мулуки Ажам. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; SM – Alisher Navoiy. Siroj ul-muslimin. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; MJ – Alisher Navoiy. Muножot. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; RTA – Alisher Navoiy. Risolai тийр андохтан. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; NM – Alisher Navoiy. Nasoyim ul-muxabbat. Muqammal asarlar tўplami. 20 tomlik. 17-tom. – T.: Fan, 2001; DF<sub>1</sub> – Alisher Navoiy. Devoni Fоний. Muqammal asarlar tўplami. 18-tom. – T.: Fan, 2002; DF<sub>2</sub> – Alisher Navoiy. Devoni Fоний. Muqammal asarlar tўplami. 19-tom. – T.: Fan, 2002; DF<sub>3</sub> – Alisher Navoiy. Devoni Fоний. Muqammal asarlar tўplami. 20-tom. – T.: Fan, 2003.

“Hayrat-ul-abror”da keltirilgan Ayyubi xalaf va noxalaf o‘g‘ri haqidagi hikoyatda ayni shu holatning guvohi bo‘lish mumkin<sup>16</sup>. E’tibor berilsa, Navoiy dostonlarida o‘z ilmining yetuk peshvolarini parda ortida ta’riflaydi. Asarda ularni asosiy harakatdagi personaj sifatida bermaydi, ko‘z-ko‘z qilmaydi. Go‘yoki u bu ilmni va ushbu ilmning yetuk sohibini ummon tubidagi ikki qalqon ichidagi durga qiyoslaydi. Bu bejiz emas, bu yerda Navoiy ilmning zalvori, pinhoniyligi, ilm egalarining o‘zini kamtar, doim ko‘z-ko‘z qilmasligi, haqiqiy donish o‘zining oliy o‘rnini bilishi kerakligiga ishora qiladi. Shuningdek, Navoiy ustozlar qatorida qadimgi Eronning afsonaviy donishmandi va qur’andozi Jomospni ham tilga oladi:

*Māñā Jāmāspdīn erdi bu e’lām,  
Özidin sōñki yazmīš erdi ahkām<sup>17</sup>.*

“Navoiy dostonining asosiy boblaridagi hikmat qismida Iskandar ko‘pincha Arastuga savol bilan murojaat qiladi. Bu yo‘l faqat yetmish uchinchi bobning uchinchi qismida Suqrotga va yetmish yettinchi bobning uchinchi qismida Luqmonga murojaat qilish bilan o‘zgargan xolos” (SI, 695). Jumladan, bosh qahramon Iskandarning adolatli shoh, umuman, inson degan zot, raiyat manfaati, orzu-istaklari haqidagi dunyoni o‘ylantirgan savollari ustoz Arastu bilan savol-javoblari orqali o‘z yechimini topadi.

Alisher Navoyning ustoz-salaflari va shogirdlariga bo‘lgan munosabati haqida so‘z ochilar ekan, avvalo, uning o‘z ustozlari haqidagi ta’rif va tasvirlardan boshlash to‘g‘ri va maqsadga muvofiq bo‘ladi. Bu haqda, asosan, hazratning o‘z asarlari, shuningdek, Navoiy shaxsiyati va ijodi haqida o‘z davri hamda keyingi davrlarda yaratilgan asarlar manba bo‘lib xizmat qiladi. Navoiyning murshidlari haqida gap ketganda, shaksiz, ulug‘ xamsanavislar bu ro‘yxatning boshida turadi. Jumladan, “Hayrat-ul-abror”ning XII bobi bevosita Navoiydan oldin “Xamsa” yaratgan buyuk shoirlar, ustozlari - Nizomiy va Xusrav Dehlaviy madhiga bag‘ishlangan.

Navoiy Jomiyga atab maxsus “Xamsatu-l-mutahayyirin” (“Hayratlanganlar beshligi”) nomli besh bo‘limdan iborat asarini yozgan<sup>18</sup>. “Xamsa” dostonlarining har birida Jomiyga alohida boblar ajratgan. Shuningdek, “Majolisu-n-nafois”, “Nasoyimu-l-muhabbat” asarlarida Jomiyga bag‘ishlangan ayrim ravzalar mavjud. “Muhokamatu-l-lug‘atayn”, “Mahbubu-l-qulub” asarlari va “Arba’in”da ham Navoiy o‘z o‘rnida ustoz to‘g‘risida juda iliq va samimiy fikrlarini bildirgan. Yana “Dunyo va oxiratni bir oh ila o‘rtagan pok oshiqlar imomi va mulk va malakutda shoyirlar shayx ul-islomi hazrati murshidiy va mahdumiy nuru-l-millat va-d-din Abdurahmon Jomiydur” (MQ, 67).

Navoiy keyingi xamsanavis – ustoz Dehlaviy haqqiga ham hurmat va ehtirom keltiradi: “... ishq-u dard ahlining rahbar va peshvari Amir Xusrav, Dehlaviy

<sup>16</sup> Mazkur hikoyat dostonning XLVII bobida keltirilgan. *Qarang*: Алишер Навоий. Ҳайрат ул-аброр. Илмий-танкидий матн (тузувчи Порсо Шамсиев). – Т.: Фан, 1970. – Б. 143-144.

<sup>17</sup> Алишер Навоий. Ҳайрат ул-аброр. Илмий-танкидий матн (тузувчи Порсо Шамсиев). – Т.: Фан, 1970. – Б. 148.

<sup>18</sup> Navoiyshunos olim, yirik matnshunos P. Shamsiyev Navoiyning barcha asarlaridagi Jomiy ta’rifiga oid qismlarini to‘plab, 1958-yilda “Jomiy va Navoiy” asarini chop etgan.

devonikim, oshiqlikda dard-u niyoz va so‘z-u gudoz tarixin ul muntashir qildi va oning ishq mash’alidin bu partav olam tiyra xokdonig‘a yoyildi” (ML, 300).

Bobning ikkinchi fasli “*Navoiy manonqiblarida “ustoz-shogird” an’anasi badiiy ifodasining o‘ziga xosligi*”ga bag‘ishlangan. Alisher Navoiyning nasriy asarlari sifatida (ayrim adabiyotlarda memuar asarlar) qayd etiladigan adabiy-tanqidiy ocherk xarakterini o‘zida aks ettirgan, aslida, tasavvuf adabiyotidagi manqaba (ko‘pligi: manonqib) usulida yozilgan uch asari borki, ularni mohiyatan mumtoz adabiyotshunoslikning yuksak namunasi sifatida qabul etish mumkin. Navoiyning ustozlariga bo‘lgan yuksak hurmat-ehtiromi uning barcha asarlari qatiga singdirilgan. “Xamsa” dostonlarining har birida Jomiyga alohida boblar ajratilgan. “Xamsatu-l-mutahayyirin”da bu ikki hamfikir shaxs munosabatlarining turli tomonlari aks etgan bo‘lsa ham, avvalo, ular o‘rtasidagi haqiqiy ustoz-shogirdlik rishtalari ko‘rsatiladi. Jumladan, asarning “Xotima”sida Navoiy Jomiy huzurida ta’lim olish va foydalanish yuzasidan o‘qigan kitoblari ro‘yxatini birma-bir keltiradi. Ular quyidagilar: “Qofiya”, “Muammo”, “Lavoeh”, “Lavomeh”, “Sharhi ruboiyot”, “Ashi’atu-l-lama’ot”, “Nafahotu-l-uns...”, “Shavohidu-n-nubuvvat...”, “Qudsiya”, “Lama’ot”, “Volidiya”, “Ilohiynoma”. Bundan tashqari, Navoiy “Xamsa” bilan “Haft avrang”ni Jomiy qiyoslash yo‘li bilan ovoz chiqarib o‘qiganida tinglaganini, shuningdek, ba’zi risolalar ular oldida o‘qilmagan bo‘lsa ham, ulardagi ayrim murakkab joylarini ustozidan so‘rab turganini yozadi. Ana shu ma’lumotlar Jomiyning, haqiqatan ham, Navoiyga to‘g‘ridan to‘g‘ri muallim, mudarris, yo‘lboshlovchi, ustoz ekanini yana bir bor isbotlaydi.

Alisherning buyuk Navoiy bo‘lib yetishishidagi kamolotida ustoz-murabbiylari – Pahlavon Muhammad hamda Sayyid Hasan Ardasherlarning o‘rni beqiyosdir. Pahlavon Muhammad o‘z davrining yirik madaniyat arbobi sifatida Navoiy uchun ham ustoz, ham dildosh inson edi. Hazrat bu ilg‘or fikrli shaxs bilan qirq yil davomida yaqin do‘st bo‘lgan va uni o‘zining murabbiyi deb sanagan. Navoiy yozganidek, o‘sha zamon va makonda: “Takallufsiz va mubolag‘asiz podshohdin gadogacha va ahlullohdin yahud va tarsog‘acha Pahlavonni sevmas va tilamas kishi yo‘q erdi” (HPM, 113). Anglashiladiki, “Pahlavon Muhammad insonni qadrlar ekan, uning mansab-martabasi, mazhab va e’tiqodiga ham katta e’tibor qaratmagan, ya’ni umuminsoniy pozitsiyada bo‘lgan. O‘zining keng va teran bilimdonligi, iste’dodi, tantiligi, halolligi, odamiyligi, saxovati, Odam Ato farzandlarini teng ko‘rishi bilan barchaga birdek yaqin va suyuqli shaxs sanalgan”<sup>19</sup>. Navoiy va Pahlavon Muhammad qirq yil davomida do‘st-u hamsuhbat bo‘lganlar: “Qirq yilg‘a yaqin bu faqir bila musohibi joniy, mahrami rozi pinhoni erdi” (HPM, 119). “Holoti Sayyid Hasan Ardasher” asari – ustoz va do‘sti, komil inson deya sharaflangan Sayyid Hasan Ardasheriga bag‘ishlangan bo‘lsa, “Holoti Pahlavon Muhammad” – “shamsu-l-millat” deb ulug‘langan Pahlavon Muhammad haqida. Bular Navoiy manonqiblari durdonalaridir.

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<sup>19</sup> Оманова М. Истиклол даври ўзбек романларида шайх валийлар образининг бадий талқинлари. Фил. фан. бўйича фал. док. дисс. – Ж., 2022. – Б. 94.

O‘z davrida Navoiyning maslakdoshi va otasi o‘rnidagi murabbiysi – ustozi Sayyid Hasan Ardasher edi. Navoiy Sayyid Hasanning hayoti so‘ngiga qadar u bilan ota-bola, murshid-u muriddek munosabatni saqlaydi va uning vafotidan ikki yil o‘tgach, “Holoti Sayyid Hasan Ardasher” maxsus risolasini yozib, xotirasini mangulikka joylaydi. Buyuk shoirning bu zotga alohida hurmat va ehtirom bilan qaraganligini yigitlik davrida unga bag‘ishlab she‘riy maktub – masnaviy bitganligi, uning nomini “Majolisu-n-nafois”, “Nasoyimu-l-muhabbat” asarlariga kiritganligi, “Xazoyinu-l-maoniy”dagi tarkibband – marsiyani buyuk zot vafotiga bag‘ishlagani, “Soqiynoma”da uning nomini alohida eslab o‘tgani ham ko‘rsatadi. Navoiy asar yakunida Sayyid Hasan Ardasherining vafoti sanasiga bag‘ishlangan ta‘rix ilova qiladi, unga ko‘ra, bu sana (894) “Jannati pokash makon bod” (“Makoni pok jannatda bo‘lsin”) jumlasida namoyon bo‘ladi:

*Sari xayli fanā Sayyīd Hasan raft,  
Ki jāi o bihišti jāvidān bād.*

*Pai ān pākрав justand ta‘rix,  
Biguftam: “Jannati pākaš makān bād” (HPM, 224).*

(Mazmuni: Fano olamining yetakchisi Sayyid Hasan ketdi. Uning joyi mangu jannat bo‘lsin! U pokiza zot vafotiga ta‘rix qidirdilar. Men “pok jannat makoni bo‘lg‘ay!” deb ta‘rix tushirdim).

Alisher Navoiy holot – manqiblarning tuzilishi, bayon uslubi o‘sha davr nasrining qonun-qoidalari, badiiylik shart-sharoitlariga mos bo‘lib, ularda saj‘ san‘ati, she‘riy parchalar, hikoyat va rivoyatlar ham o‘rinli ishlatilgan. Asarlarda nomlari eslatilgan Abdurahmon Jomiy, Sayyid Hasan Ardasher va Pahlavon Muhammad Kushtigir kabi tarixiy siymolar badiiylik tamoyili asosida qalamga olinganliklari tufayli tarixiy-badiiy obraz tarzida ko‘zga tashlanib turadilar.

Dissertatsiyaning uchinchi bobi “**Alisher Navoiy ijodida ustoz-shogird an‘anasining yoritilishidagi yondashuvlar**” deb nomlanib, uning “*Navoiy she‘riy merosida ustoz-shogird an‘anasining ifodalanish xususiyatlari*” deb nomlangan birinchi faslida Navoiyning turkiygo‘y shoirlar va ularning ijodiga bergan baholari, mulohaza va fikrlari haqida ilmiy-tahliliy fikrlar yoritilgan. Xususan, “Badoe‘u-l-bidoya” asari debochasida fors-tojik adabiyotidagi salafllari bilan birgalikda, turkiygo‘y shoirlar ijodi haqida ham to‘xtaladi, ularning she‘riyatidagi muhim xususiyatlarni qayd yetadi: “Va uyg‘ur iboratining fusahosidin va turk alfozining bulag‘osidin Mavlono Sakkokiy va Mavlono Lutfiy rahimahumollohkim, birining shirin abyoti ishtihori Turkistonda beg‘oyat va birining latif g‘azaliyoti intishori Iroq-u Xurosonda benihoyatdurur ham devonlari mavjud bo‘lg‘ay”(G‘S, 14). “Qasidada - Xoqoniy, Anvari, Kamol Ismoil, Zahir, Salmondek va masnaviyda ustozi fan Firdavsiy, nodirizamon Shayx Nizomiy, jodui hind Mir Xusravdek, g‘azalda muxtari vaqt Shayx Muslihiddin Sa‘diy, yagonai asr Xoja Hofiz Sheroziydekki, bularning ta‘rifi yuqoriroq chun shammai surulubdur va vasflariga qalam urulubdur” (ML, 32). Navoiy bu yerda Firdavsiyni masnaviy bo‘yicha ustozi sifatida ta‘rif etmoqda.

Xusrav Dehlaviy to‘rtta she‘riy devon tuzgan. Bu haqda Navoiy “Xazoyinu-l-maoniy” devonining debochasida to‘xtalib o‘tgan. Shoirning g‘azalnavislik sohasida olamshumul yutuqlarni qo‘lga kiritishda Xusrav Dehlaviy tajribalarining ilhombaxsh ta‘siri ham favqulodda ta‘sirli bo‘lgan. U qit‘alaridan birida Dehlaviyni g‘azal bobida eng buyuk ustozlari Hofiz Sheroziy va Abdurahmon Jomiy qatorida sanab o‘tadi:

*Ĝazalda uĉ kiři tavidur ul nav’,  
Kim andin yaxři yoq nazm yehtimāli...*

*Biri Mu‘jiz bayanliq sāhiri hind,  
Ki ‘išq ahlini ortar sōz-ü halī (HA, 382).*

Navoiyning “Devoni Foni”sidagi qirqqa yaqin g‘azali ham Xusrav Dehlaviyga tatabbu‘ qilib yozilgan bo‘lib, u asarlarida o‘z davri muridlarining yetuk ustози Hasan Noiyini ham “ustozlar ustози” nomi bilan tilga olib o‘tadi:

*Šarhi hajri šāhi ustādān Hasan,  
Bišnāv az nay ĉün hikāyat mekunad (XM, 32).*

*(Ustodlar shohi Hasandan judolik sharhini,  
Naydan eshitgil, qanday hikoya qiladi).*

... va yana biri Mavlānā Muhammad Kāhin yerdı va yana biri Ustād Qutb Nāyi yerdı” (MN, 155).

Navoiy o‘zining “Majolisu-n-nafois” tazkirasida ona tilida ijod qilgan ustoz shoirlar – Atoiy, Gadoiy, Sakkokiy, Amiriy, Yaqiniy, Muqimiy va boshqalar haqida alohida fiqralarda ma‘lumot beradi. Mavlonο Lutfiyni esa, “öz zamāniniñ maliku-l-kalāmı yerdı, fārsiy va türkiydä naziri yoq yerdı, ammā türkiydä šuhrati köpräk yerdı va türkĉä devāni ham mašhurdur va muta‘azziru-l-javāp matla‘ları bar ...”<sup>20</sup>, deya ta‘riflaydi. “Nasoyimu-l-muhabbat”da Lutfiyning tasavvuf bilimdoni ekanligidan dalolat beruvchi ma‘lumotni keltiradi. Lutfiyning lutfiga sazovor Navoiy Mavlononi bir o‘rında: “hālā musallamdurlar va bu qavmning ustādi va maliku-l-kalāmıdur” deya ta‘rif etadi. Shuningdek, Navoiy Mavlonο Lutfiyning Abdurahmon Jomiyini ustoz sifatida ko‘rib, unga bo‘lgan hurmati va botiniy e‘tiqodi haqida so‘z yuritadi:

*Ulki, husn yetti bahāna yelni šaydā qilĝali,  
Közgütek qildi seni özini paydā qilĝali<sup>21</sup>.*

Shoir pir-u komili Lutfiy baytlariga tazmin bog‘lab, ulardagi g‘oya va mazmuni yanada boyitdi va teranlashtirdi.

<sup>20</sup> Ганиева С. Мавлоно Лутфий Навоий нигоҳида. // “Ўзбекистон адабиёти ва санъати” газетаси. – № 5. – Т., 2010.

<sup>21</sup> O‘sha joyda.

Uning “Majolisu-n-nafois” tazkirasining ikkinchi majlisida shoir bolaligi va yigitlik paytida suhbatlariga musharraf bo‘lgan shoirlar haqida ham hikoya qilinadi. Bu majlis mashhur tarixchi, “Zafarnoma” asari muallifi Sharafiddin Ali Yazdiy zikri bilan boshlanadi. Majlisda Alisher Navoiy o‘zining tarbiyasi va ijodiy kamolotiga alohida ta’sir ko‘rsatgan zotlar: Xoja Fazlulloh Abullays, Shayx Sadridin Ravosiy, Shayx Kamol Turbatiy, Darvesh Mansur, Hofiz Ali Jomiy, Xoja Yusuf Burhon, o‘z zamonining taniqli shoirlari Mavlono Lutfiy, Yaqiniy, Atoiy, Muqimiy, Sakkokiy, shoir tog‘alari Mir Said Kobuliy, Muhammad Ali G‘aribiylar haqida ma’lumot beradi.

Ushbu bobning “*Alisher Navoiy g‘oyalarining zamondosh va keyingi davr adiblari ijodidagi badiiy talqini*” deb nomlangan ikkinchi faslining asosiy mazmunini - ustoz qanchalik buyuk bo‘lmasin, qanchalik yutuqlarga erishmasin, o‘z bilim tajribasini ishonchli shogirdlarda qoldirmasa, uning erishgan yutuqlari suvga tushgan toshday izsiz yo‘qolishiga doir fikrlari tashkil etadi. Shoir bu borada shunday misrani bitgan edi:

*Hunarni asrabān netkümdir āxir,  
Alip tupraqqamu ketgümdir āxir (FSh, 239).*

Davrlar o‘tgan sari xalqlarning barcha sohalardagi tarixiy tajribalari yanada an’anaviylashib, aksiologik xususiyat kasb etib boradi. Bu degani, o‘z davrining yetuk shaxslari qatlami tomonidan ilgari surilgan va amaliyotga joriy qilingan, o‘z navbatida, o‘zining natijasini ko‘rsatgan g‘oyalar, ta’limotlar o‘sha ahli ilmlar tegishli bo‘lgan xalqlar uchun taraqqiyotda poydevor vazifasini bajaradi. Bu bevosita asrlar silsilasida qiymatini yo‘qotmagan ustoz-shogird an’anasi uchun ham xosdir. “An’anaviylik badiiy adabiyotning muhim belgilaridan hisoblanadi. Chunki adabiyot taraqqiyotining o‘zak nuqtalaridan birini an’analar tashkil etadi. Shu sababli oddiy havaskorlardan tortib daho ijodkorgacha adabiy an’analarni chetlab o‘tolmaydi. Bu hol mumtoz adabiyotda, ayniqsa ravshan ko‘zga tashlanadi”<sup>22</sup>. Buni Navoiy va undan keyingi davrda ulug‘ zotga ergashib bitilgan asarlarda ko‘rish mumkin. Alisher Navoiy an’analari o‘z zamonasidanoq shoir va adiblar ijodiga kuchli ta’sir ko‘rsatib, badiiy va estetik tafakkur rivojiga katta hissa qo‘shdi hamda qo‘shmoqda.

Klassik ijodkorlar Navoiy badiiy tafakkuri va taxayyuli sarchashmasidan ozuqlandi, uni pir-u ustoz bilib, asarlaridan ta’sirlandi, g‘azallariga tatabbular, taxmislar qilib, go‘zal savtlar bitdi. G‘azallariga naziralar qilib, shaklan va mazmunan hamohang she’rlar yozdi. Buni Qo‘qon adabiy muhitining zabardast shoiri Muhammad Aminxo‘ja Muqimiy ijodida ham kuzatish mumkin. Muqimiy Navoiyning: “Ey latofat kasbida husningga hojatmand gul”, “Kezarmen ko‘yida yillar, nazar holimga solg‘ay deb”, “Gulshan ichra yo‘qtur oromim, diloromim kerak” misralari bilan boshlanuvchi g‘azallariga: “Lablaringdek nozik ermas bargi ham garchand gul”, “Nigorekim gapurmas durri tamkin usholgay deb”, “Qosido, ul oyga

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<sup>22</sup> Fayzulloyev B. Nishotiy ijodida Navoiy an’analari // “Alisher Navoiy adabiy va ilmiy merosini o‘rganish masalalari” mavzusidagi xalqaro konferensiya materiallari. – T., 2022. – B. 35-36.

nogah yetsa payg‘omim kerak” misralari bilan boshlanuvchi betakror badiiyat va teran fikrlar bilan yo‘g‘rilgan g‘azallariga muxammaslar bog‘lagan”<sup>23</sup>.

Navoiydan keyingi davrda yashab, unga ergashib, izdoshlik qilgan shoirlardan yana biri Muhammadniyoz Nishotiy bo‘lib, u o‘zining g‘azallari bilan ustoz Navoiy an‘anasini izchil davom ettirdi. “Uning “Sadqasi”, “Ekan”, “Erur”, “Bila”, “Meni” radifli tatabbulari Navoiy g‘azallariga bog‘langan bo‘lib, ularda ulug‘ shoir an‘analari rivojlantirilgan”<sup>24</sup>.

Ogahiy ham ijtimoiy fikrni obrazli ifoda etishda Navoiy tajribasiga suyanadi. Shoir ijodida ustozlardan ilhomlanish, ularning an‘analarini davom ettirish va izidan ergashish ruhi ustuvorlik qilishini uning ko‘pgina she‘riy asarlari orqali sezish qiyin emas. Jumladan, Ogahiy “Alisher Navoiy kabi o‘z jamiyatini shaxmat taxtasiga o‘xshatadi. Jamiyatdagi yo‘ltopar egrilarni farzinga, to‘g‘rilarni ruhga qiyos etadi. Bu figuralarning biri uddaburonligi uchun shoh yonida yer tutgani, hukmdorga yaqinligi, ikkinchisi rostravligi tufayli podshohdan uzoqda, zo‘rg‘a taxt qirg‘og‘i chetidan o‘rin olganligi misolida, o‘z davridagi kishilarni xarakterlaydi va o‘z ahvolini tasvirlaydi”<sup>25</sup>:

*Rāstravliq, Āgahīy, salmiš sāni ruxdek qīraq,  
Qurbī šah tapğay yediñ, kajrav yesāñ farzīn kibi*<sup>26</sup>.

Ushbu misralar Navoiyning:

*Šah yanīn farzīn kibi kajlar maqām yetmiš, ne tañ,  
Rāstravlar arsadiñ gar tutsalar ruxdek qīraq, –*

baytini yodga soladi.

Navoiyning yosh ilm ahliga bo‘lgan munosabati va homiyligi to‘g‘risida “Boburnoma”da ham e‘tirof etiladi. “Ahli fazl va ahli hunarg‘a Alisherbekcha murabbiy va muqavviy ma‘lum emaskim, hargiz paydo bo‘lmish bo‘lg‘ay. Ustoz Qulmuhammad va Shayxi Noiy va Husayn Udiykim, sozda saromad edilar, bekning tarbiyat va taqviyati bila muncha taraqqiy va shuhrat qildilar. Ustoz Behzod va Shoh Muzaffar tasvirda bekning sa‘y va ehtimomi bila mundoq mashhur va ma‘ruf bo‘ldilar. Muncha binoyi xayr kim, ul qildi, kam kishi mundoqqa muvaffaq bo‘lmish bo‘lg‘ay”<sup>27</sup>.

Globallashuv davrida fan va ta‘lim sohasida dunyo fani yutuqlari, texnologiyalardan foydalanish qanchalik zarur bo‘lsa, ta‘lim-tarbiya sohasida milliy-

<sup>23</sup> Пардаев Қ. Муқимий ижодида Навоий анъаналари. // “Алишер Навоий ва XXI аср” мавзусидаги Республика илмий-назарий анжумани. – Т.: ЎЗМУ, 2016. – Б. 164.

<sup>24</sup> Алишер Навоий. Хазойин ул-маоний. Тўртинчи девон. “Фавойид ул-кибар”. – Т.: Tamaddun, 2011. – Б. 642.

<sup>25</sup> Маткаримова С. Поэтик тасвирда Ҳазрат Навоийга издощлик. // Алишер Навоий адабий ва илмий меросини ўрганиш масалалари. – Т.: Адаст полиграф, 2022. – Б. 528.

<sup>26</sup> Огаҳий Муҳаммад Ризо. Тўла асарлар тўплами. I жилд. – Т.: Мумтоз сўз, 2014. – Б. 276.

<sup>27</sup> Заҳириддин Муҳаммад Бобур. Бобурнома // Ҳозирги ўзбек тилига Ваҳоб Раҳмонов ва Каромат Муллаҳўжаева таъдбили. – Т.: Ўқитувчи, 2008. – Б. 288

madaniy qadriyatlarga tayanish ham shunchalar zarur. Shu nuqtayi nazardan ustoz, milliy qadriyatlardan kelib chiqib, yo‘l tutmoq lozim. Hozirgi davrda murabbiy, ustozlar hamda o‘quvchi, talabalar, umuman, shogirdlarga ko‘rsatilayotgan moddiy-ma‘naviy muruvvat, e‘tibor Hazrat Navoiy davrida u tomonidan yo‘lga qo‘yilgan va yuksak darajada amalga oshirilgan. Buni birgina “Vaqfiya” yoki allomaning shogirdi Xondamirning “Makorimu-l-axloq” ilmiy-badiiy asaridagi qaydlar dalillaydi.

## XULOSA

Alisher Navoiy ijodiy merosida ustoz-shogird an‘anasining aksiologik talqini bo‘yicha amalga oshirilgan tadqiqot natijalari asosida quyidagi xulosalar shakllantirildi:

1. Sharq mumtoz adabiyotida ustoz-shogird an‘anasiga qadimdan alohida e‘tibor qaratilib, bir qator asarlar yozilgan. Jumladan, to‘lig‘icha ustozning shogirdiga pand-nasihatlaridan iborat bo‘lgan Kaykovusning “Qobusnoma” asarini keltirish mumkin. Islom dinida ham ustoz-shogird munosabatlariga katta ahamiyat qaratilgan. Payg‘ambar Muhammad (s.a.v) musulmonlar uchun haqiqiy o‘rnak, ustoz hisoblanadi. Musulmon adabiyotida ushbu masala keng yoritilgan. Xususan, Xusayn Voiz Koshifiyning “Futuvvatnomai Sultoniy” kitobida ham ustoz qanday bo‘lishi, shogirdlik shartlari qanday ekani haqida batafsil ma‘lumot beriladi. Ustoz-shogird qadriyati Sa‘diy Sheroziyning “Bo‘ston”, “Guliston” asarining 7-bobi - “Tarbiyaning ta‘sir bayoni”da ko‘p masalalar qatori ustoz-shogird, murabbiy-shogird, pir-murid masalalari ibratli yoritilgan. Burhoniddin Zarnujiyning “Ta‘limu-l-mutaallim tariqu-t-taallum” asarida ustoz-shogird munosabatlarida ustoz tanlash muhim mezon ekanligi uqtirilgan. Ali ibn Husayn Sug‘diyning “Kitob al-xuquq al-hamsin” asarida esa, musulmon odamning ota-onasi va yaqinlari kabi ustozni oldidagi burchlari bilan bir qatorda, ustozning shogirdi oldidagi va shogirdning ustozni oldidagi haqlariga doir hikmatlari bayon etilgan.

2. Sharq mumtoz adabiyotida ustoz-shogird an‘analari tarixiy jarayonlar natijalariga asoslangan holda shakllangan. Ustoz-shogird an‘analari ijtimoiy-iqtisodiy tuzumlar almashinishiga qaramay, adabiy manbalarda mukammal ifodalangan. Ustoz-shogird an‘analarini tadqiq etish aksiologiya sohasining asosiy tarmog‘i sanaladi. Mazkur aksiologik an‘ana Alisher Navoiy tomonidan, tizimli ravishda, ilk bor lirik asarlar orqali tarixiy-badiiy ko‘rinishda yozma adabiyotda o‘z aksini topgan.

3. Navoiy haqiqat yo‘lida naqshbandiya tariqatiga ergashib, unda sobit turgan. Ammo shoir yagona tariqat doirasida cheklanib qolmasdan, tasavvuf ta‘limotining barcha ilg‘or tomonlarini o‘zlashtirish yo‘lidan borgan. Bu uning ustoz – salafariga bo‘lgan muhabbati, shogirdning komillik mazhabida o‘zini har sinovlarga urishida ko‘zga tashlanadi. Buyuk mutafakkir ma‘naviy merosini uning ma‘rifiy qarashlari, ustoz-shogird an‘anasi nuqtayi nazaridan yangicha, xolisona, ilmiy tahlil qilish ustoz ta‘limi, tarbiya mavzusining poetik ifodasi Navoiy axloqiy va falsafiy dunyoqarashining asosini tashkil qiladi.

4. Alisher Navoiy tazkiralari va manoqiblarida qadriyat darajasiga ko'tarilgan ustoz-shogird an'anasi tarixiy obrazlar orqali gavdalanadi. Manoqiblarning so'z boyligi Navoiy kechirgan guvohliklar, ushbu jarayonlarga nisbatan adibning shaxsiy munosabatini tasavvur qilish, tarixiy shaxslar surati va siyrati, shuurini mushohada qilishda muhim ahamiyat kasb etadi. Navoiy "Xamsa" asarlari ijod etilishida ustozlarining ma'naviy-ruhiy qo'llovini badiiy shaklda qanday ifodalagani masalasi shoir asarlari mohiyatini chuqur anglashga yo'l ochadi. Uning "Lisonu-t-tayr", "Hayratu-l-abror", "Fahod va Shirin", "Saddi Iskandariy" dostonlaridagi pir-murid, ustoz-shogird munosabatlari mazkur asarlarning irfoniy-falsafiy mohiyatida badiiy shaklda o'z aksini topgan.

5. Navoiyning lirik asarlarida "ustoz" (استاذ) va "shogird" (شاگرد), "pir" (پير), "murid" (مرید), "uvays" (اویس – ma'naviy ustoz, ruhiy tarbiyachi) singari tasavvuf bilan bog'liq tushunchalarni ifodalaydigan istilohlar mazmun-mohiyatiga alohida e'tibor qaratilgan. Binobarin, shoirning lirik asarlarida bu istilohlar qo'llangan o'rinlar juda ko'p uchrab, ularni tahlil-u talqin etish orqali pir (ustoz) va murid (shogird) masalasining mohiyati ochilishiga guvoh bo'lish mumkin. Bu esa, ushbu tasavvufiy istilohlarning ruhiy kamolot bilan aloqasi naqadar muhim ekanligini anglatadi.

6. Alisher Navoiy an'analari o'zining zamondosh shoir va adiblar ijodiga kuchli ta'sir ko'rsatib, badiiy va estetik tafakkur rivojiga katta hissa qo'shdi. Uning yaratgan boy, teran mazmun va yuksak badiiyatni mujassam etgan asarlari – merosi nafaqat o'sha davr, balki undan keyin ham qalam ahli bo'lmish butun avlod ijodkorlarini ustoz Navoiyga qo'l berishga undaydi. Bu esa, hech shubhasiz, ustoz-shogird an'anasini yanada qadriyat darajasiga ko'taraveradi.

7. Alisher Navoiy asarlari so'z boyligida badiiy obrazlantirilgan lirik parchalarning rang-barangligi nafaqat uning so'z qo'llash mahorati, balki, haqiqatdan ham, ustoz-shogirdlik maqomi o'sha davrda yuksak darajadagi qadriy tushuncha ahamiyatini kasb etganligidan dalolat beradi. Bu, o'z navbatida, o'quvchiga Navoiyning salaflariga bo'lgan real munosabatini badiiy shaklda his qilish imkonini beradi.

### **Bayon etilgan xulosalardan kelib chiqib, quyidagi tavsiyalar ishlab chiqildi:**

1. O'zbekiston xalqaro islom akademiyasida "Alisher Navoiy ijodiy merosida ustoz-shogird an'anasining aksiologik talqini" nomli monografiya nashr etish.

2. O'zbekiston xalqaro islom akademiyasida nashr etilayotgan "Islom ensiklopediyasi"ga o'zbek mumtoz adabiyotida ustoz-shogird an'anasining aksiologik talqini, Alisher Navoiyning aksiologik qarashlariga doir ma'lumotlarni kiritish.

3. Ustoz-shogird an'anasini tizimli amalga oshirish maqsadida o'rta ta'lim muassasalari uchun: "Alisher Navoiyning ustoz-shogird an'anasini aksiologik talqin

etishga doir qarashlari”, “O‘zbek mumtoz adabiyotida ustoz-shogird an‘anasining badiiy talqini”, “Ustoz-shogird munosabatlari – sharq xalqlarining ezgu an‘anasi” nomli risola yoki tarqatma materiallar tayyorlash.

4. YUNESKOning O‘zbekistondagi vakilligi, O‘zbekiston Respublikasi Innovatsion rivojlanish agentligi va Islom sivilizatsiyasi markazi bilan hamkorlikda xalqimiz orasida ustoz-shogirdlik asosida asrdan asrga o‘tib kelayotgan amaliy hunarlarning videomashg‘ulotlar majmuasi (formati)ni yaratish.

**SINGLE COUNCIL AT THE SCIENTIFIC COUNCIL  
DSc.35/30.12.2019.IsI/Tar/F.57.01 FOR AWARDING SCIENTIFIC DEGREES  
AT THE INTERNATIONAL ISLAMIC ACADEMY OF UZBEKISTAN**

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**INTERNATIONAL ISLAMIC ACADEMY OF UZBEKISTAN**

**MUMINOVA MAFTUNA BEGALI QIZI**

**AXIOLOGICAL INTERPRETATION OF THE MASTER-DISCIPLE  
TRADITION IN THE LITERARY LEGACY OF ALISHER NAVOI**

**24.00.04 – Eastern classical literature and source study**

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

**Tashkent – 2024**

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Doctoral dissertation could be reviewed in the Information Resource Center of the International Islamic Academy of Uzbekistan. (Registration number №\_\_\_\_\_). (Address: 100011, Tashkent city, A.Kodiri Street, 11. Phone: (99871) 244-00-91; Fax: (99871) 244-00-65; e-mail: [info@iiiau.uz](mailto:info@iiiau.uz)).

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## INTRODUCTION (abstract of the PhD doctoral thesis)

**The relevance and necessity of the dissertation topic.** The issue of values (Greek. ἀξία) in the context of world literature is considered as a separate topic that attracts special attention, preserving the spiritual progress that guides mentors and disciples, passing them down from generation to generation, and maintaining their relevance in the present. In the Eastern Muslim literature, Alisher Navai (بينوا علي شير) has been highly acclaimed for his significant scholarly and spiritual legacy. The “Khamsa” of the writer (شاگرد – أستاذ), his collections of poetry and eulogies, occupy a special place in the system of universal values, having their own social and ethical content, being distinguished by the elegance of prose and poetry, and benefiting greatly from wisdom and various stories.

Research is currently being conducted to apply the spiritual legacy of prominent figures who have made significant contributions to the intellectual and philosophical development of peoples in the field of world science to social life. These studies focus on comparing the views of Alisher Navai within the framework of universal values and elucidating the scientific significance of his works in the current process of spiritual development, as well as paying attention to the creation of axiological concepts based on presenting the social and ethical content, with a focus on creating a systematic investigation into the teacher-disciple (شاگرد – أستاذ) relationship in the works of the thinker, aimed at enhancing modern ethical education and expanding the scope of research aimed at increasing the effectiveness of spiritual enrichment.

In the new Uzbekistan, wide opportunities are being created for studying the scientific and spiritual legacy of great thinkers and scholars in the national moral history, as well as for introducing them to society. As a result, works such as Abu Muqatil Samarqandi’s “al-Alim wal-Muta’allim” (العالم والمتعلم) and Burkhaniddin Zarnuzi’s “Ilm olish sirlari” (تعليم المتعلم طريق التعلم), which deal with the teacher-disciple relationship and contain religious and ethical teachings, have been translated into Uzbek. Exploring the axiological essence of the teacher-disciple tradition considered important in Alisher Navai’s creative legacy, as well as utilizing it in the present era of science and technology, is of great importance in nurturing highly qualified, versatile, and globally competent young talents.

The task of implementing the responsibilities outlined in the decrees of the President of the Republic of Uzbekistan, such as PF-4797 dated May 13, 2016, “On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navai”, PF-5416 dated April 16, 2018, “On further improving measures to enhance activities in the religious-educational sphere”, PF-5847 dated October 8, 2019, “On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030”, and PF-60 dated January 29, 2022, “On the strategy for the development of New Uzbekistan for 2022-2026”, is assigned to carry out the specified research work at a certain level. Additionally, the implementation of tasks specified in the resolutions such as PQ-2789 dated

February 17, 2017, “On further improving the organization and financing of scientific research at the Academy of Sciences”, and PQ-2909 dated May 24, 2017, “On further improving the system for preservation, research, and promotion of ancient written sources” also plays a significant role.

**The research corresponds to the main directions of the development of science and technology in the republic.** The dissertation is carried out in accordance with the priority direction I of the development of science and technology of the republic, which is “Forming an innovative goals system for the development of an informed society and a democratic state in the social, legal, economic, cultural, spiritual and educational spheres, and implementing them”.

**The level of study** of Navai’s personality and creativity in Eastern world culture during the 19<sup>th</sup> and 20<sup>th</sup> centuries attracts special attention. Scholars such as E. Bertels, H. Thoren, J. Ekman, A. Pulyavin, A. Boldirev, E. Svidina, and others from the fields of literature and oriental studies have conducted systematic analyses of Navai’s creativity and activities<sup>1</sup>.

Among Uzbek scholars<sup>2</sup> N. Mallayev, A. Kayumov, S. Ganiyeva, A. Khayitmetov, A. Abdugafurov, A. Rustamov, O. Sharafuddinov, T. Jalolov, V. Zokhidov, Y. Iskhokov, A. Kuronbekov, M. Imamnazarov, and others have dedicated their scientific research to Navai’s personality and creativity. Based on A. Erkinov’s studies, attention has been paid to Navai’s skill in creating landscapes, while D. Yusupov focused on enhancing the content and rhythm.

The issue of values has been scientifically addressed in the works of F. Abdurakhimov, A. Aliyev, N. Komilov, O. Musurmonova, D. Kosimova, and A. Khaidarov from the perspective of literary and cultural studies<sup>3</sup>. Z. Rakhmonov’s

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<sup>1</sup> Бертельс Е. Избранные труды: Навоий и Джамии. – М.: Наука, 1965. – 498 с.; Он же. Суфизм и суфийская литература. – М.: Наука, 1965. – 524 с.; Он же. Избранные труды. Том 4. Навоий и Джамии. – М.: Наука, 1965. – С. 283-368.; Tören H. Alî Şîr Nevâyî Sedd-i İskenderî (İnceleme-Metin-Dizin). Doktora Tezi. – İstanbul: 1990; Eckmann J. Nevaî'nin İlk Divanları Üzerine // Türk Dili Araştırmaları Yıllığı Belleten. 1971. – S. 253-269; Пулявин А.А. Гений в сердцах. – М., 1978; Болдырев А.Н. Персидские переводы “Маджалис ан-Нафаис” Навоий // Учёные записки ЛГУ. – Л., 1952 – Сер. 128. – Вып. 3.; Свидина Е.Д. Алишер Навоий. Биобиблиография (1917–1966). – Т., 1968.

<sup>2</sup> Маллаев Н. Ўзбек адабиёти тарихи. – Т.: Ўқитувчи, 1976. – 664 б.; Ўша муаллиф. Навоий ижодиётининг халқчил негизи. – Т.: Ўқитувчи, 1980. – 360 б.; Қаюмов А. Алишер Навоий. – Т.: Ёш гвардия, 1976. – 314 б.; О‘sha muallif. Садди Искандарий. – Т.: Адабиёт ва санъат, 1975. – 196 б.; Ҳайитметов А. Навоийнинг ижодий методи масалалари. – Т.: Ўзфаннашр, 1963. – 173 б.; Ўша муаллиф. Алишер Навоий ижоди жаҳон адабиёти контекстида // Алишер Навоий ижодий мероси ва унинг жаҳоншумул аҳамияти. – Т.: Фан, 2001. – Б. 5-7.; Абдуғафуров А. Навоий ижодида сатира. – Т.: Фан, 1972. – 260 б.; Ўша муаллиф. Буюк бешлик сабоқлари. – Т.: Адабиёт ва санъат, 1995. – 184 б.; Рустамов А. Навоийнинг бадий маҳорати. – Т.: Адабиёт ва санъат, 1979. – 216 б.; Шарафуддинов О. Алишер Навоий. – Т.: Ўздавнашр, 1948. – 137 б.; Жалолов Т. “Хамса” талқинлари. – Т.: Адабиёт ва санъат, 1968. – 253 б.; Зоҳидов В. Улуғ шоир ижодининг қалби. – Т.: Ўзбекистон, 1970. – 495 б.; Исҳоқов Ё. Нақшбандия таълимоти ва ўзбек адабиёти. – Т.: Абдулла Қодирий, 2002. – 119 б.; Куронбеков А. Алишер Навоийнинг “Хамса” дostonларида рамз ва тимсоллар. – Т.: Фан ва технология, 2015. – 228 б.; Имомназаров М. Навоийшуносликка кириш. – Т., 2015. – 186 б.; Эркинов А. Алишер Навоий “Хамса”си талқинининг XV–XX аср манбалари. Филол. фан. доктори. дисс. – Т., 2008. – 186 б.; Юсупова Д. Ўзбек мумтоз ва миллий уйғониш адабиёти (Алишер Навоий даври). – Т.: Тамаддун, 2016. – 304 б.

<sup>3</sup> Абдурахимова Ф. Оила – маънавият ва қадрият бешиги. – Т.: Истиклол, 2009. – 223 б.; Алиев А. Маънавият, қадрият ва бадийят. – Т.: Академия, 2000; Комилов Н. Тасаввуф ёки комил инсон ахлоқи. – Т.: Ёзувчи, 1996. – 272 б.; Мусурмонова О. Маънавий қадриятлар ва ёшлар тарбияси. – Т.: Ўқитувчи, 1996. – 192 б.; Қосимова Д. Ўқувчиларда миллий-маънавий қадриятларни эгаллаш эҳтиёжини шакллантириш. – Т.: Фан, 2009. – 191 б.; Ҳайдаров А. Инсон камолоти ва миллий-маънавий қадриятлар. – Т.: Муҳаррир, 2008. – 140 б.

research<sup>4</sup> has shown the successful utilization of the creative potential of mentors and spiritual guides in educational activities for the first time.

**The connection of the research with the scientific research work regulations of the higher education institution** where the dissertation was conducted. The dissertation research was carried out within the framework of the scientific research work regulations of the Uzbekistan International Islamic Academy for 2020-2022, under the FZ-202002146 topic “Development of a multimedia software and mobile application integrating the foundations of cognitive and educational efforts based on the works of Central Asian thinkers”.

**The purpose of the research.** It involves elucidating the essence of the teacher-disciple tradition in the context of Alisher Navai’s legacy based on axiological analysis.

**The tasks of the research** include the following:

Identifying the theoretical foundations of studying the teacher-disciple tradition in the distinguished literature of the East.

Analyzing the axiological interpretation of the teacher-disciple traditions, elucidating their historical development and significance.

Highlighting specific aspects of artistic expression in Alisher Navai’s works, portraying the master (teacher) and disciple (student) characters.

Identifying the unique characteristics of the teacher-disciple tradition’s artistic expression in Navai’s eulogies.

Providing evidence of the manifestation of the teacher-disciple tradition in Alisher Navai’s poetic legacy.

Emphasizing the importance of adapting the teacher-disciple system to the works of contemporary and later period writers through comparative analysis of Navai’s ideals and the artistic expressions of his contemporaries and successors, as well as formulating suggestions and recommendations.

**The object of the research** consists of Alisher Navai’s “Khamasa”, his eulogies, biographies, literary and scientific works.

**The subject of the research** is defined as the poetic, philosophical, and narrative elements related to the teacher-disciple tradition in Alisher Navai’s spiritual legacy.

**Research methods** include description, investigation, analysis, and the use of comparative-historical analysis methods in defining the dissertation topic.

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

Alisher Navai’s understanding of the “ustoz-shogird” (استاذ – شاگرد) concept was systematically outlined for the first time in 5 works, 3 eulogies, and nearly 20 poems, demonstrating its influence on the axiological system formation in Turkish literature through a Sufi perspective.

In the 15<sup>th</sup> century society, the poetic utilization of the terms “ustoz” (استاذ) and “shogird” (شاگرد) through the figures of “pir” (پير) and “murid” (مرید) showed a wide

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<sup>4</sup> Раҳмонова З. Ишқ, ирфон ва иршод. – Т.: Тафаккур томчилари, 2021. – 264 б.

range, proving the influential method of education in Islamic teachings based on Sufi-mystical views.

Navai's depiction of the "teacher-disciple" tradition gained significant recognition among later poets such as Zakhiriddin Mukhammad Babur, Mukhammadrizo Agahi, Shermukhammad Munis, Boborakhim Mashrab, Muhammadaminkhoja Muqimi, and Jakhonotin Uvaysiy, who continued its literary legacy, using allegorical representations (such as the hoopoe and other birds) to convey the influential aspect of the tradition in literary works.

The utilization of terms like "uvays" (أويس), "spiritual teacher", "spiritual educator" in Navai's works, and their continuation in the literary legacy of later period creators such as Zakhiriddin Mukhammad Babur, Mukhammadrizo Ogakhi, Shermukhammad Munis, Boborakhim Mashrab, Mukhammadaminkhoja Muqimi, and Jakhonotin Uvaysiy, demonstrated the philosophical-literary perspectives based on the Sufi-mystical insights.

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

The teacher-disciple tradition in Eastern literature, its historical background, and the axiological interpretation of teacher-disciple relationships as literary traditions in Alisher Navai's creative heritage have been studied, providing evidence of a unique system of values inherent in teacher-disciple relations, which is integrated into scientific discourse.

The teacher-disciple system in Navai's works has been interpreted in a Sufi manner, based on the concept of "acceptance with a pure heart and realization through the members of existence", demonstrated through 20 significant examples and 5 narrations, as evidenced by the views of Abdulkholik Gijduvani, Bakhouddin Nakshband, Fariduddin Attar, and Khusayn Vazir Khashifi.

Aesthetic depictions of the teacher (ustoz) and disciple (shogird) characters in Navai's "Khamsa" epics, the allegorical representation of the teacher-disciple tradition in the images found in the sources, and the analysis provided based on the mentioned examples have been presented.

Through comparative analysis in the poet's lyrics and tazkiras, the philosophical, ethical, socio-political perspectives, and axiological aspects of the teacher-disciple tradition have been identified and elucidated.

**The reliability of the research results** is determined by providing precise scientific references, clear and convincing evidence of the stated issues, confirmation of the conclusions drawn in the research results by authoritative sources, and their implementation in practice by reputable institutions. The new directions in world literature, analytical methods based on philosophical and theoretical foundations, are identified.

**The scientific significance of the research results** is highlighted by their theoretical conclusions on the unique qualities and contributions of the teacher-disciple tradition in Alisher Navai's heritage, which serve as the basis for further

scientific research on the teacher-disciple relationship in Eastern literature and contemporary literary developments.

**The practical importance of the research results** is emphasized by incorporating the summary and recommendations into educational materials such as textbooks and study guides on “The History of Uzbek Literature”, “Literary Theory”, “Navai Studies”, and “Source Studies”, organizing special courses and seminars on understanding Navai’s poetic axiological interpretations, and presenting lectures on Alisher Navai’s creative heritage and axiology.

### **The implementation of the research results**

Based on the scientific conclusions obtained in the study of the artistic interpretation of the teacher-disciple tradition in Alisher Navai’s creative legacy and the development of its theoretical foundations:

The summary prepared based on the evidence that Alisher Navai’s understanding of the “teacher-disciple” (شاگيرد – استاذ) concept, expressed for the first time systematically in 5 works, 3 eulogies, and over 20 poems tailored to the characteristics of Turkish peoples in a Sufi context, has influenced the formation of an axiological system in Turkish literature, was incorporated into the content of the textbook “Outstanding Eastern Literature” (information note No. 02-02/1-5305 of the Committee for Religious Affairs of the Republic of Uzbekistan dated July 17, 2023). The conclusions highlighted the development of students’ perceptions of Sufi teachings in their understanding of Alisher Navai’s “teacher-disciple” tradition.

The Ministry of Youth Affairs and Sports Order “Modernists”, based on the conclusions proving that the concepts of “teacher” (استاذ) and “disciple” (شاگيرد) in poetic creation were widely used through the “teacher” (پير) and “student” (مريد) characters during the 15<sup>th</sup> century, reflecting the influence of the Sufi-mystical teachings of Islam on education, was used in the preparation of the “Modernists” collection (information note No. 4-13-21-1814 of the Youth Affairs Agency of the Republic of Uzbekistan dated July 5, 2023). The conclusions demonstrated the broadening of librarians’ perceptions of Alisher Navai’s educational heritage and his place in world literature.

The “Morality. Basic Definitions Glossary” book prepared based on the conclusions that the mentorship concept in Navai’s legacy was utilized through allegorical representations (hoopoe and other birds) by respected masters such as Fariduddin Attar, Abdurakhmon Jami, Sayyid Khasan Ardasher, Khwaja Fazlullakh Abu al-Lais Samarqandi, Nizami Ganjavi, and Khosrow Dekhlavi (information note No. 01/04-211 of the Society of “Morality” compilers of the Center for Public Education and Enlightenment of the Republic of Uzbekistan dated July 28, 2023). The conclusions illustrated the significant contribution of Alisher Navai’s spiritually and intellectually rich aspirations to community development.

The creation of the “Khadith and Life” book based on the conclusions that the later authors of Alisher Navai’s legacy continued the literary interpretation of the mentor-disciple tradition, such as Zakhiriddin Mukhammad Babur, Muhammadrizo

Ogakhi, Shermukhammad Munis, Boborakhim Mashrab, Mukhammadaminkhoja Mukimi, and Jakhon Otin Uvaysiy, utilizing philosophical-literary insights (information note No. 05-13/76 of the Uzbekistan Center for Islamic Civilization Affairs of the Cabinet of Ministers of the Republic of Uzbekistan dated August 4, 2023). The conclusions demonstrated the scholarly value derived from the literary interpretation of the mentor-disciple tradition in Alisher Navai's creative legacy.

**The approval of research results.** The research results were discussed at 2 international and 2 republic-level scientific-practical conferences.

**The publication of research results.** A total of 7 articles have been published on the topic of the dissertation, with 4 recommended for publication in scientific journals, including 3 articles in republic-level journals and 1 in a foreign journal.

**The structure and volume of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, totaling 128 pages.

### THE MAIN CONTENT OF THE DISSERTATION

**Introduction.** The relevance and necessity of the dissertation topic are justified, the purpose and objectives of the research are described, the object and subject of the research are characterized, the relevance of the research to the priorities of the development of science and technology in the Republic is indicated, the scientific novelty and practical significance of the research results are explained, the importance of the obtained results for practical application is emphasized, information on the implementation of the results into practice, published works, and the structure of the dissertation are provided.

The first chapter of the dissertation is titled “**Methodological Foundations of Studying the Master-Disciple Tradition in Outstanding Eastern Literature**”. In the first section, titled “*The Scientific and Theoretical Significance of Studying the Master-Disciple Tradition in Eastern Outstanding Literature*”, the religious and Sufi sources are examined, and the history of studying the master-disciple tradition in Eastern outstanding literature, as well as the national significance of the master and disciple tradition, and their goals are investigated.

Abu Nasr Farabi said<sup>5</sup>, “A person becomes perfect with virtues, and a person who has achieved perfection is considered fortunate”. Abu Rayhan Biruni, on the other hand, delves into the negative influences on human upbringing and often points out their malicious intentions. Ibn Sina, on the other hand, considers mutual communication among people necessary and emphasizes that through this communication, rules and laws of justice are established. He also emphasizes the obligation of adherence to these rules by the legislator<sup>6</sup>.

The significance of the master-disciple relationship in Eastern literature is highlighted by Saadi Shirazi's “Gulistan”, where a separate section titled “The Ethics of Dervishes” is dedicated to illustrating their qualities. In “Gulistan”, the second chapter is named “The Explanation of Dervishes' Ethics”. As inferred, the main

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<sup>5</sup> Абу Райхон Беруний. Қадимги халқлардан қолган ёдгорликлар. – Т.: Фан, 1972. – Б. 68

<sup>6</sup> Ибн Сино. Изб. Филос. Произведения.– М.: Наука, 1980. – 478 с.

stories revolve around sheikhs, dervishes, artists, mentors, disciples, and jurists. One story specifically discusses the mentor and disciple relationship<sup>7</sup>. The seventh chapter of “Gulistan”, titled “The Manifestation of Education”, also sheds light on these aspects.

In Khusayn Vaiz Kashifi’s book “Futuwwatnomayi Sultani”, detailed information is provided about the characteristics of a master and the conditions of discipleship. It states: “If someone is asked who a perfect master is, they would say that he is a pious, self-reflective, and discerning person. He should not be affected by jealousy, greed, or stinginess”<sup>8</sup>. Also, in the book “Kitobu-l-huququ-lkhamzin” by Ali Ibn Husayn Sughdi (11<sup>th</sup> century), wisdom regarding the rights of a master over his disciple and the rights of a disciple over his master is explained alongside other lessons<sup>9</sup>. Muslim Samarkandi’s work “Ustoz va Shogird” is also notable, although its title translates to “العالم و المتعلم” it is interpreted as “Ustoz va Shogird”, or “Master and Disciple”, as it primarily analyzes the questions and answers between Abu Hanifa and his disciple Imam Abu Muti Al-Balkhi<sup>10</sup>. Additionally, Burkhaniddin Zarnuzji’s (12<sup>th</sup> century) work “Taalimu-l-mutaalim tariqatu-t-taallum” (“Teaching the learner the paths of acquiring knowledge”) emphasizes the importance of selecting a master in the teacher-disciple relationship<sup>11</sup>. It says: “When choosing a master, think two months ahead (who you are choosing), seek counsel, do not hesitate to leave him, or criticize him afterwards. But after that, stay firm in your decision, and then the blessings of knowledge will be yours. You will reap many benefits from knowledge”<sup>12</sup>.

The second chapter of the section titled “*Analyzing the Literary Tradition of the Master-Disciple Relationship as an Axiological Representation*” discusses the literary tradition of the master-disciple relationship. It is known that tradition has a historical character. As old as humanity itself, its traditions are equally ancient. Similarly, the traditions of the master-disciple relationship also have ancient roots. The existence of the master-disciple tradition stems from historical necessity.

After the Prophet Muhammad (peace be upon him) received the revelation, he became the true example of a teacher for believers.

The position of a Pir or spiritual guide is of the highest rank in the hierarchy of teacherhood. There are numerous examples of this in history. A disciple serves the Pir for up to five to seven years, mastering the secrets of spiritual knowledge, before independently engaging in activities under the guidance of the Pir’s verdict. Our great Sufi scholars, who attained mastery in the science of Tasawwuf, served their own Pirs

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<sup>7</sup> Саъди Шерозий. Гулистон. – Т.: Гафур Фулом, 1968. – Б. 56-58.

<sup>8</sup> Хусайн Воиз Кошифий. Футувватномаи султоний. – Т.: Ўзбекистон Миллий Энциклопедияси, 2011. – 376 б.

<sup>9</sup> Али Ибн Хусайн Суғдий. Китоб ал-хуқуқ алхамсин. ЎЗР ФА Шарқшунослик институти фондидаги №1492 рақамли қўлёзма.

<sup>10</sup> Рустамов Б. Ўрта аср шаркида устоз-шоғирд алоқалари (Муслим ас-Самарқандийнинг (العالم و المتعلم) “Устоз ва шоғирд” асари мисолида). – Н., 2020

<sup>11</sup> Бурхониддин аз-Зарнужий. Таълим ал-мутааллим тариқ ат-тааллум. Аждодларимиз маънавий меросидан. – Т.: Фан, 2014.

<sup>12</sup> Аждодларимиз маънавий меросидан. Ўзбекистон Республикаси Фанлар Академияси. – Т.: Фан, 2014. – Б. 39-40

with loyalty. The uniqueness of the master-disciple tradition in Sufi teachings lies in the disciples' attainment of ethical and spiritual completeness, as well as their acquisition of knowledge and enlightenment, primarily through the examples set by their masters.

The poet Hussein Vaiz Kashifi, in his book "Futuwwatnoma-i Sultan", expressed his respect for his spiritual teacher. The master-disciple relationship in the works of Navai can be observed from various perspectives. Navai's theoretical perspectives on this matter are important aspects that deserve attention. In "Conference of the Birds", the story of the birds' obedience to the Hoopoe, as an example of reaching their goal, reflects Alisher Navai's views on the master-disciple relationship. In his own right, Alisher Navai himself has served as a mentor to many young artists, scholars, poets, and virtuosos throughout his life. According to the writings of Zakhiriddin Mukhammad Babur, "Ali-Shirbek is not only a nurturer and supporter of knowledge and skill, but he has never been a burden..."<sup>13</sup>.

The master-disciple tradition is one of our national values. *Qadriyat* is a concept used to denote certain events or phenomena that have a universal, socio-ethical, civilizational, and spiritual significance in the context of culture. The existing qadriyat in society also has specific indicators referred to as negative *qadriyat*. The teachings of Sufism, which have deeply penetrated the social and spiritual life of the Eastern Muslim countries and have had a significant positive impact on the development of science, culture, and literature, also emphasize the importance of the master-disciple (pir-murid) relationship. As stated in the book "The New Strategy of Uzbekistan" by the President of the Republic of Uzbekistan Sh.Mirziyoyev, "... it is known that in our ancient and hospitable land, for many centuries, representatives of various nations and religions have lived in peace and harmony. Hospitality, generosity, kindness of heart, and true friendship have always been inherent to our people and have formed the basis of its mentality"<sup>14</sup>.

The second chapter of the dissertation titled "**The Artistic Expression of the Master-Disciple Tradition in the Works and Manoqibs of Alisher Navai's Dostons**" is named "*The Artistic Representation of the Master (Pir) and Disciple (Shogird) Figures in Alisher Navai's Dostons*". In the works of Hazrat Navai, the relationships between the master and disciple, the virtues of these two groups, and the depiction of disciples who have undergone several trials under the guidance of a perfect mentor are illustrated in artistic examples.

Various aspects of social-philosophical and literary-philological issues of Navai's creativity have been investigated by many scholars. While Navai's ideas about the perfect human are reflected in his collected works written throughout his life, the true meaning of a perfect human is fully expressed in his work "Khamsa" through examples and illustrations. Furthermore, in Alisher Navai's "Lisonu-t-tayr", the speech of birds in the allegorical journey also discusses the position of the master

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<sup>13</sup> Комилов Н. Тасаввуф. – Т.: Movarounnahr-O'zbekiston, 2009. – Б. 24

<sup>14</sup> Мирзиёев Ш.М. Янги Ўзбекистон стратегияси. – Т.: O'zbekiston, 2021. – Б. 305

in his perfection. The tradition of writing hamsas flourished in the 12<sup>th</sup> century, between the ninth and the tenth centuries. Some writers responded to a single “Khamsa”, while others responded to two, three, or even four hamsas, and very few writers succeeded in responding to all five hamsas. The great Persian poet Nizami Ganjavi is considered the pioneer of hamsa writing in Eastern poetry. Over time, Khwaja Dehlavi (1253–1325) wrote a response to Nizami’s “Khamsa”, continuing the tradition of hamsa writing.

Similarly, the scholar expresses the importance of teaching and upbringing in the following verse in “Khayratu-l-abror”:

*Qatrağa çün tarbiyat etti sadaf,  
El başiğa çiqquça tapti şaraf* (XA, 167)<sup>15</sup>.

Alisher Navai mentions the complete disciple in his works, first embodying in himself the perfect wisdom in every aspect of life. “Khayratu-l-abror” concludes the virtue of the master-disciple relationship, emphasizing the value with a comparison:

*Bolsa ot-suw-u havā dilpazir,  
Ul arq tufrag ham erür nāguzir.*

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<sup>15</sup> Dissertatsiyada Alisher Navoiy asarlari uchun foydalaniladigan qisqartmalar: LT – Alisher Navoiy. Lison ut-tayr. Muqammal asarlar tўplami. 20 tomlik. 12-tom. – T.: Fan, 1996; BB – Alisher Navoiy. Badoeъ ul-bidoъ. Muqammal asarlar tўplami. 20 tomlik. 1-tom. – T.: Fan, 1987; NN – Alisher Navoiy. Navodir un-nihoya. Muqammal asarlar tўplami. 20 tomlik. 2-tom. – T.: Fan, 1987; G’S – Alisher Navoiy. Faroyib us-sifar. Muqammal asarlar tўplami. 20 tomlik. 3-tom. – T.: Fan, 1988; NSH – Alisher Navoiy. Navodir ush-shabob. Muqammal asarlar tўplami. 20 tomlik. 4-tom. – T.: Fan, 1989; BV – Alisher Navoiy. Badoeъ ul-vasat. Muqammal asarlar tўplami. 20 tomlik. 5-tom. – T.: Fan, 1990; FK – Alisher Navoiy. Favoyid ul-kiabar. Muqammal asarlar tўplami. 20 tomlik. 6-tom. – T.: Fan, 1990; HA – Alisher Navoiy. Xayrat ul-abror. Muqammal asarlar tўplami. 20 tomlik. 7-tom. – T.: Fan, 1991; FSH – Alisher Navoiy. Farhod va Shirin. Muqammal asarlar tўplami. 20 tomlik. 8-tom. – T.: Fan, 1991; LM – Alisher Navoiy. Layli va Majnun. Muqammal asarlar tўplami. 20 tomlik. 9-tom. – T.: Fan, 1992; SS – Alisher Navoiy. Sabъai сайёр. Muqammal asarlar tўplami. 20 tomlik. 10-tom. – T.: Fan, 1992; SI – Alisher Navoiy. Saddi Iskandariy. Muqammal asarlar tўplami. 20 tomlik. 11-tom. – T.: Fan, 1993; LT – Alisher Navoiy. Lison ut-tayr. Muqammal asarlar tўplami. 20 tomlik. 12-tom. – T.: Fan, 1996; MN – Alisher Navoiy. Majoлис un-nafois. Muqammal asarlar tўplami. 20 tomlik. 13-tom. – T.: Fan, 1997; MQ – Alisher Navoiy. Maхбуb ul-kuлub. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; M – Alisher Navoiy. Munshaot. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; V – Alisher Navoiy. Vaqfiya. Muqammal asarlar tўplami. 20 tomlik. 14-tom. – T.: Fan, 1998; XM – Alisher Navoiy. Xamsat ul-mutaхаййirin. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; HSA – Alisher Navoiy. Xoloti Сайид Xasan Ardasher. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999. HPM – Alisher Navoiy. Xoloti Paхлавon Muхаммаd. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; NJ – Alisher Navoiy. Nazm ul-javoхir. Muqammal asarlar tўplami. 20 tomlik. 15-tom. – T.: Fan, 1999; ML – Alisher Navoiy. Muхокамат ul-luғatayn. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; MA – Alisher Navoiy. Mezon ul-avzon. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; TAN – Alisher Navoiy. Tarixi anbiё va хукамo. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; TMA – Alisher Navoiy. Tarixi мулуки Aжам. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; SM – Alisher Navoiy. Siroj ul-muslimin. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; MJ – Alisher Navoiy. Muножot. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; RTA – Alisher Navoiy. Risolai тийр андохтан. Muqammal asarlar tўplami. 20 tomlik. 16-tom. – T.: Fan, 2000; NM – Alisher Navoiy. Nasoyim ul-muхаббат. Muqammal asarlar tўplami. 20 tomlik. 17-tom. – T.: Fan, 2001; DF<sub>1</sub> – Alisher Navoiy. Devoni Foniy. Muqammal asarlar tўplami. 18-tom. – T.: Fan, 2002; DF<sub>2</sub> – Alisher Navoiy. Devoni Foniy. Muqammal asarlar tўplami. 19-tom. – T.: Fan, 2002; DF<sub>3</sub> – Alisher Navoiy. Devoni Foniy. Muqammal asarlar tўplami. 20-tom. – T.: Fan, 2003

*Sarv-u gul-u lāla xaridārī bar,  
Lek otinniņ daǵī bāzārī bar (XA, 55).*

In other words, masters compare their creation to the four essential elements of the world: fire, air, water, and earth, while their works blossom in the garden of literature as roses, flowers, and tulips, and are appreciated in the realm of fire. The poet emphasizes the significant role of education, upbringing, and knowledge in the child's becoming a righteous, esteemed, and mature individual for his time.

In education and upbringing, the primary means of communication between the teacher and the student is through words. The teacher shapes knowledge and values in the student by conveying spiritual and moral influence through truthful and impactful speech. In this regard, honesty and influential speech play the most important and significant roles in teacher-student relationships. The story of Ayyub the Wise and the Foolish in “Khayratu-l-abror” could serve as evidence of this<sup>16</sup>. If we pay attention, Navai describes the pioneers of his knowledge in his works. He does not explicitly mention them as the main characters in the text but hints at them indirectly. Perhaps he refers to the carrier of this knowledge and the owner of this knowledge who hides behind the veil of mystery, never revealing himself, always elusive, indicating the necessity for true knowledge to remain unseen. Similarly, Navai mentions the ancient Eron and the Quranic scholar Jomosp in the ranks of teachers:

*Māñä Jāmāspdīn erdi bu e'lām,  
Özidin sōñki yazmīš erdi ahkām<sup>17</sup>*

In the main sections of Alisher Navai's works, Alexander addresses Arastu with questions. This path of questioning only changed in the third part of the sixth section to Sukhrat and in the third part of the seventh section to Lukman. For example, the main character Alexander, the just king, the universal human essence, asks questions to his teacher Arastu about the welfare, interests, and aspirations of his subjects, finding his way through questions and answers with Arastu.

When discussing Alisher Navai's relationship with his teachers and predecessors, it is appropriate to start with his descriptions and depictions of his own teachers. This primarily aligns with the purpose and direction of his works, including his personal character and creativity created in his era and subsequent periods. When Navai speaks of his mentors, undoubtedly, the great luminaries of literature stand at the beginning of this list. For example, in the twelfth section of “Khayratu-l-abror”, dedicated to Navai before “Khamsa”, the great poets and teachers who preceded Navai, such as Nizami and Khosrow Dehlavi, are mentioned in praise.

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<sup>16</sup> This story is presented in chapter XLVII of the epic. Here: Алишер Навоий. Ҳайрат ул-аброр. Илмий-танқидий матн (тузувчи Порсо Шамсиев). – Т.: Фан, 1970. – Б. 143-144

<sup>17</sup> Алишер Навоий. Ҳайрат ул-аброр. Илмий-танқидий матн (тузувчи Порсо Шамсиев). – Т.: Фан, 1970. – Б. 148

Navai wrote a special work titled “Hamsatu-l-mutahayyirin” (“Amazed Ones”) dedicated to Jami<sup>18</sup>. Each of the “Khamsa” collections contains separate sections dedicated to Jami. For instance, there are some chapters dedicated to Jami in “Majalisu-n-nafais” and “Nasoyimu-l-mukhabbat”. Navai also expresses sincere and profound thoughts about his teacher in works like “Mukhakamatu-l-lugatayn”, “Makhbubu-l-kulub”, and “Arbain”. Furthermore, Navai mentions his teacher Abdurakhmon Jami in a special place, stating, “Khazrati murshidi va makhdumiy nurul-millat va-d-din” (Mukimi, 67).

Navai also expresses respect and admiration for his later khamsanavis, including his teacher Dekhlavi. “... the guide and leader of the lovers, Amir Khusraw, Dekhlavi’s insane devotion, in love, pain, and grief, spread the history of his love and made his love’s torch shine in the world” (ML, 300).

The second chapter of the section is *dedicated to the unique expression of the “ustoz-shogird” tradition in Navai’s eulogies*. Navai’s narrative works, such as some literary memoirs, embody a literary-critical sketch characterized by the tradition of maqama (mostly in the form of eulogies) in Sufi literature. There are three works in which this quality is particularly evident, and they can be considered exceptional examples of literary craftsmanship. Navai’s profound respect and reverence for his teachers are evident in all of his works. Each of the “Khamsa” collections contains separate sections dedicated to Jami. “Khamsatu-l-mutahayyirin” reflects various aspects of the relationship between these two thinkers. First and foremost, it illustrates the genuine teacher-disciple relationships between them. In addition, in the “Khamsa”, Navai enumerates a list of books he studied and benefited from in the presence of Jami. They include: “Kafiya”, “Muammo”, “Lavoyeh”, “Lavomekh”, “Sharkhi ruboiyot”, “Ashi’atu-l-lama’ot”, “Nafakhotu-l-uns...”, “Shavokhidu-n-nubuvvat...”, “Kudsiya”, “Lama’ot”, “Volidiya”, and “Ilohijnoma”. Besides, Navai notes that when comparing his “Khamsa” with Jami’s “Khaft Avrang”, he vocalized his observations, even though some treatises were not read before him, indicating that he consulted his teacher about some complex points. This information further confirms Jami’s role as a true teacher, educator, mentor, and guide for Navai.

The greatness of Alisher Navai is also reflected in the influence of his mentors – Pakhlavon Mukhammad and Sayyid Khasan Ardasher. Pakhlavon Mukhammad, known as a prominent figure of his time, was not only a teacher but also a close friend to Alisher Navai for forty years, as described by Navai himself: “The universe has never seen a more sincere and devoted friend than Pahlavon, a true servant of God and a man of high moral character”. This implies that Pahlavon Muhammad was highly respected for his position, knowledge, ethics, integrity, kindness, and equality, treating everyone equally, including the children of Adam<sup>19</sup>. Nava’i and Pakhlavon Muhammad enjoyed a close friendship and companionship for forty years: “For forty

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<sup>18</sup> “Navoi’s Disciple, the Great Interpreter P. Shamsiev collected excerpts from the collective interpretation of all the works of Navoi and published the book “Collective and Navoi” in 1958.

<sup>19</sup> Оманова М. Истиклол даври ўзбек романларида шайх валийлар образининг бадиий талқинлари. Фил. фан. бўйича фал. док. дисс. – Ж., 2022. – Б. 94

years, this humble man was my intimate conversational partner, my trusted confidant”. As for Sayyid Khasan Ardasher, described as a teacher and friend, he is honored as a complete human being. “The State of Sayyid Khasan Ardasher” is dedicated to him, while “The State of Pakhlavon Mukhammad” extols the greatness of Pakhlavon Mukhammad. These are precious pearls in Navai’s panegyrics.

During his lifetime, Navai’s spiritual mentor and father figure was his teacher, Ustoz Sayyid Khasan Ardasher. Nava’i maintained a close relationship with Sayyid Hasan until the end of his life, treating him like a father and a spiritual guide. Two years after Sayyid Khasan’s passing, Nava’i wrote a special treatise titled “The State of Sayyid Khasan Ardasher” and dedicated his memories to posterity, placing his reminiscences in the treasury of greatness. The great poet’s deep respect and reverence for this figure are evident in various ways. During his courageous era, Nava’i dedicated poetic letters and epic poems to him, mentioning his name in works such as “Majolisu-n-nafois” and “Nasoyimu-l-mukhabbat”. Furthermore, he honored Sayyid Khasan Ardasher’s memory by composing elegies like those found in “Khazoyinu-l-maoni”, and in “Sokinoma” he specifically mentioned his name. In the concluding remarks of Navai’s collected works, he marks the date of Sayyid Khasan Ardasher’s death, associating it with the phrase “May his place be in the pure gardens of paradise”, indicating his reverence for him.

*Sari xayli fanā Sayyīd Hasan raft,  
Ki jāi o bihišti jāvidān bād.*

*Pai ān pākрав justand ta’rix,  
Biguftam: “Jannati pākash makān bād” (XIIM, 224).*

(Contents: The guide of the transient world, Sayyid Khasan, departed. May his place be in the pure gardens of paradise! They awaited the date of his blessed passing. I marked the date as “May his place be in the pure gardens of paradise!”).

Alisher Navai’s maqom narratives are structured according to the conventions of the prose of that era, conforming to the laws and regulations of the time, as well as the conditions of literary artistry. In these works, the names of historical figures like Abdurrahman Jami, Sayyid Khasan Ardasher, and Pakhlavon Mukhammad Kushtigir serve as artistic symbols, and through them, historical and literary narratives are presented in a historical-literary style.

The third chapter of the dissertation is titled “**Development of the Master-Apprentice Tradition in the Creative Legacy of Alisher Navai**”, and the first section, titled “*Characteristics of the Utilization of the Master-Apprentice Tradition in Navai’s Literary Kheritage*”, presents scholarly-analytical views on Navai’s Turkic poets and their contributions, evaluations, and thoughts on their creations. Particularly, it examines the creations of Turkic poets in conjunction with Persian-Tajik literature, highlighting significant features of their poetry: “With the eloquence

of the Uzbek language and the sweetness of the Turkish vocabulary, Mavlono Sakkoki and Mavlono Lutfi, may Allah bless them both, have left an indelible mark in Turkistan with their exquisite poetry, and one's charming poetry is being read in the well-known city of Irok-u Khorasan" (FS, 14). The kasidas of Khwajehoni, Anwari, Kamol Ismoil, Zakhir, Salman, and the masnavis of Firdavsi, the legendary Sheikh Nizami, the jewel of India Mir Khusraw, the poet of his time Sheikh Muslikhiddin Saadi, and the peerless of the age Khwaja Khafiz Shirazi, all have descriptions and praises as high as the heavens (ML, 32). Navai describes Firdavsi as a master in the genre of masnavi.

Khusrav Dehlavi created four poetic collections. This is mentioned in Navai's "Khazoinu-l-maoniy" collection. In Navai's realm of gazelles, the influence of Khusrav Dekhlavi's experiences has been remarkably influential in capturing universal themes. In one of his works, Dekhlavi is counted among the greatest masters in the field of gazelles alongside Hafiz Shirazi and Abdurahmon Jomiy:

*Ĝazalda uĉ kiři tavridur ul nav',  
Kim andin yaxři yoq nazm ehtimāli...*

*Biri Mu'jiz bayanliq sāhiri hind,  
Ki 'išq ahlini ortar söz-ü halî (XA, 382).*

In Navai's "Divan-e Funon", nearly forty gazelles are dedicated to Khusrav Dehlavi. In Navai's works, his contemporary master Khasan Noyi is also honored with the title "the master of masters" by his disciples.

*Šarhi hajri šāhi ustādān Hasan,  
Bišnāv az nay ĉün hikāyat mekunad (XM, 32).*

*(Ustodlar shohi Hasandan judolik sharhini,  
Naydan eshitgil, qanday hikoya qiladi).*

"... and another was Mavlana Mukhammad Khan, and another was Ustad Kutb Nayi".

In his "Majolisu-n-nafois", Navai provides separate insights into the poets who were master poets in their own language – Atoy, Gadoy, Sakkokiy, Amiry, Yakin, Mukimiy, and others. Regarding Mavlono Lutfiy, he describes him as "öz zamāniniñ mālīku-l-kālāmī" meaning "the master of his time in eloquence", stating that he had no equal in Persian and Turkish, but gained fame in Turkish, and his Turkish divan is famous, and he has witty responses<sup>20</sup>. "Nasoyimu-l-mukhabbat" provides evidence of Lutfiy's knowledge of Sufism. Navai once describes Mavlono Lutfiy as "hālā

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<sup>20</sup> Ганиева С. Мавлоно Лутфий Навоий нигоҳида. // "Ўзбекистон адабиёти ва санъати" газетаси. – № 5. – Т., 2010.

*musāllamdurlār vā bu qavmning ustādi vā māliku-l-kālāmīdur*”, indicating his respect for him and his deep admiration. Similarly, Navai expresses his respect and profound reverence for Mavloni Lutfiy as a teacher and the master of his time, referring to him as the master of eloquence and wisdom.

*Ulki, husn etti bahāna elni šaydā qilğali,  
Közütek qildi seni özini paydā qilğali*<sup>21</sup>

Navai revisited and enriched the verses of the complete poet Lutfiy, imbuing them with renewed significance and content.

In the second session of Alisher Navai’s “Majolisu-n-nafois”, there is a discussion about the poets who participated in the conversation with bravery and eloquence. The session begins with a mention of the famous historian and author of “Zafarnoma”, Sharafiddin Ali Yazdi. In this session, Alisher Navai talks about the scholars who had a special influence on his upbringing and creative maturity: Khoja Fazlullakh Abulays, Sheikh Sadruddin Ravosi, Sheikh Kamol Turbatiy, Darvesh Mansur, Khafiz Ali Jomi, Khoja Yusuf Burkhon, prominent poets of his time such as Mavloni Lutfiy, Yakin, Atoiy, Mukimiy, Sakkokiy, as well as poets of the younger generation like Mir Said Kobuliy, Mukhammad Ali Gharibiy.

No matter how great a teacher is, how much knowledge he possesses, if he does not impart his knowledge and experience to confident students, then the streams reached by his disciples will become dry without water, like a stone, lacking vegetation. This forms the main content of the second chapter of the section titled “*Alisher Navai’s Influence on Contemporary and Later Period Writers’ Creativity*” in the dissertation. Navai expressed this idea in the following words:

*Hunarni asrabān netkümdir āxir,  
Alip tupraqqamu ketgümdir āxir* (ΦIII, 239).

The historical experiences of nations over the ages, once internalized and valorized, contribute significantly to their cultural heritage. “This means that the narratives and teachings produced by individuals in different spheres, in response to the atrocities of their time and in the pursuit of justice, serve as milestones of progress for societies where knowledge is highly valued. This direct link between tradition and literary creativity is considered one of the important features of literary aesthetics. Since literature is considered a key aspect of cultural advancement, traditions play a crucial role in shaping it. Therefore, even in exceptional literature, particularly in the works revered by posterity, traces of traditions can be observed”<sup>22</sup>. Alisher Navai, through his adherence to tradition, exerted a powerful influence on the literary and aesthetic thought of his time, both contributing to and enriching it.

<sup>21</sup> In that source.

<sup>22</sup> Fayzulloyev B. Nishotiy ijodida Navoiy an’analari // “Alisher Navoiy adabiy va ilmiy merosini o’rganish masalalari” mavzusidagi xalqaro konferensiya materiallari. – T., 2022. – B. 35-36.

The classics and innovators were inspired by the artistic thinking and creative imagination of Navai, they were influenced by him as a mentor, and they completed his works with embellishments, enriching his verses with beautiful melodies. They acted as guardians over his verses, composing harmonious poems in form and content. This can also be seen in the magnificent poetry of Mukhammad Aminkhoja Mukimi, a brilliant poet of the Kokand literary environment. Mukimi continued the tradition of Navai with his verses, beginning with ghazals such as “Like your lips, even the dewdrop is like a rose”, “For years, I have been waiting, gazing at my dreams”, “My heart needs a garden, not just any, but a loving one”, and starting with couplets like “Your lips, like a delicate ruby, even though not a rose”, “My beloved, whose essence is incomparable, as certain as the morning dew”, “In secret, even if she goes to another, my heart belongs to her”, connecting the verses with subtle literary and philosophical ideas<sup>23</sup>.

In the era following Navai, another distinguished poet emerged, Muhammadniyaz Nishati, who, inspired by him, continued the Navai tradition with his own ghazals. His ghazals with refrains like “Sadaqasi”, “Ekan”, “Erur”, “Bila”, and “Meni” are linked to Navai’s ghazals, where the great poetical traditions have been revived<sup>24</sup>.

Ogahiy compares Navai’s experience to express social thought vividly. In his poetry, the spirit of creativity, inspiration from mentors, continuation of their traditions, and spiritual enrichment through exploration are not difficult to perceive through his numerous poetic works. For instance, Ogahiy likens Navai to “a chess master who sets his pieces on the board like his society. He considers the crooked ones in society as pawns, and the righteous ones as knights. One of these figures is placed close to the king due to his loyalty, another, because of his straightforwardness, stands far from the king, like a rook from the corner of the chessboard, and the one who overturns the throne of power is distant from the queen’s side”. He characterizes the people of his era and portrays his own situation<sup>25</sup>:

*Rāstravliq, Āgahīy, salmiš sāni ruxdek qīraq,  
Qurbī šah tapğay ediñ, kajrav esəñ farzīn kibi*<sup>26</sup>

These verses are Navai’s:

*Šah yanīn farzīn kibi kajlar maqām etmiš, ne tañ,  
Rāstravlar arsadin gar tutsalar ruxdek qīraq, –*

<sup>23</sup> Пардаев Қ. Муқимий ижодида Навоий анъаналари. // “Алишер Навоий ва ХХІ аср” мавзусидаги Республика илмий-назарий анжумани. – Т.: ЎзМУ, 2016. – Б. 164

<sup>24</sup> Алишер Навоий. Хазойин ул-маоний. Тўртинчи девон. “Фавойид ул-кибар”. – Т.: Tamaddun, 2011. – Б. 642

<sup>25</sup> Маткаримова С. Поетик тасвирда Ҳазрат Навоийга издошлик. // Алишер Навоий адабий ва илмий меросини ўрганиш масалалари. – Т.: Адаст полиграф, 2022. – Б. 528

<sup>26</sup> Огаҳий Муҳаммад Ризо. Тўла асарлар тўплами. I жилд. – Т.: Мумтоз сўз, 2014. – Б. 276

Engrave the bayt into memory”.

Navai’s attitude towards the young educated class and his support for them are also recognized in the “Baburnama”. “We are not as proficient and skilled as Alisher Nava’i in the virtues and arts, never will be. Teachers like Kulmukhammad, Sheikh Noi, and Khusayn Udikim had immense respect and contributed significantly to the upbringing and strengthening of the Khan. Ustoz Bekhzod and Shakh Muzaffar became famous and renowned through their efforts and attention to the Khan in their art. Whoever builds a good foundation, it is he who succeeded, fewer individuals reached such heights”<sup>27</sup>.

In the era of globalization, as much as the use of world knowledge and technologies is necessary in the field of education, acquaintance with national-cultural values is also crucial. From this point of view, it is necessary for teachers to draw on national values and guide the way. In the present era of development, the material and spiritual care, attention shown by teachers, educators, and students, generally by disciples, which Hazrat Navai emphasized, has been put into practice at a high level. Together with the guidelines of Khondamir’s disciple in “Vakfiya” or “Makorimu-l-akhlok”, a scientific-literary work, it serves as evidence.

## CONCLUSION

The research results on the implementation of the axiological interpretation of the teacher-disciple tradition in the creative heritage of Alisher Navai allowed us to come to the following conclusions:

1. In the outstanding literature of the East, the teacher-disciple tradition has been treated with special attention since ancient times, and separate works have been written on it. For example, it is possible to mention the “Kabusname” by Kaykavus, which consists of advice from a teacher to his disciple. In Islam, the relationship between teacher and disciple is considered significant. The Prophet Mukhammad (peace be upon him) is considered the ideal teacher for Muslims. This issue is widely discussed in Muslim literature. Particularly, in Khusayn Voiz Kashifi’s book “Futuvvatnama-yi Sultan”, detailed information is provided about how a teacher should be, what conditions of discipleship consist of. The 7<sup>th</sup> chapter of the “Ta’limu-l-muta’allim tariqu-t-taalum” by Burkhaniddin Zarnuji emphasizes the importance of choosing a teacher in teacher-disciple relationships. In the work “Kitobu-l-huququ-l-khamsin” by Ali ibn Khusayn Sughdi, the rights of a student towards his teacher and vice versa are explained with examples.

2. In the outstanding literature of the East, the teacher-disciple traditions have been shaped based on historical events. Teacher-disciple traditions have been fully utilized in literary sources without mixing with socio-economic systems. The study of teacher-disciple traditions is considered the main focus of axiological research. This axiological tradition, established by Alisher Navai in a systematic way, found its

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<sup>27</sup> Захириддин Муҳаммад Бобур. Бобурнома // Ҳозирги ўзбек тилига Ваҳоб Раҳмонов ва Каромат Муллаҳўжаева таъдбили. – Т.: Ўқитувчи, 2008. – Б. 288

reflection for the first time in the history of literature through lyric works, in historical-literary terms.

3. Alisher Navai adhered to Nakshbandiyya Sufi order in the path of truth, and it is proven. However, the poet, while being affiliated with a specific Sufi order, went beyond the confines of a single order, absorbing all the teachings of Sufism. This demonstrates his love for his teachers (predecessors) and his desire to emulate them in all aspects. Alisher Navai's spiritual legacy, his deep understanding of spiritual values, the poetic expression of the teacher-disciple tradition, and the poetics of education and upbringing form the basis of Navai's ethical and philosophical world.

4. The teacher-disciple tradition, elevated to the level of respect in Alisher Navai's works, is depicted through historical figures. The verbal form of *mankib*, depicting Alisher Navai's testimonials, bears witness to the poet's personal attitude towards historical figures, reflecting the character, life, and ideals of historical personalities, and the observation of their consciousness. Alisher Navai's "Khamsa" works, created in the genre of *manakib*, highlight how the spiritual guidance of the teachers in a literary and philosophical sense was realized in a poetic form.

5. In Alisher Navai's lyrical works, terms such as "ustoz" (teacher) and "shogird" (disciple), "pir" (spiritual guide), "murid" (follower), and "uvays" (spiritual teacher, spiritual educator) representing the Sufi tradition are used, reflecting specific concepts in the content and essence of the teacher-disciple relationship. Moreover, in the lyrical works of the poet, these terms are used in various contexts, making it possible to understand the essence of the teacher (master) and disciple (student) relationship through analysis and interpretation. This demonstrates the significant connection of these Sufi terms with spiritual maturity.

6. Alisher Navai enriched his creative work with the influence of his predecessors and contemporaries, contributing to the development of poetic and aesthetic thought. Alisher Navai's works, which encompass a wide range of themes and high artistry, not only reflected the era in which they were created but also inspired all subsequent generations of creators to follow the path of Teacher Navai. This undoubtedly contributes to raising the teacher-disciple tradition to a higher level.

7. The colorful diversity of the lyrical pieces, adorned with literary images, in Alisher Navai's works not only demonstrates his skill in using language but also speaks to his high status in the realm of teacher-disciple relations during that period. This, in turn, allows readers to perceive the real relationship of Alisher Navai with his predecessors in a literary form.

**Based on the conclusions drawn, the following recommendations have been developed:**

1. Publish a monograph titled "Axiological Interpretation of the Teacher-Disciple Tradition in the Creative Heritage of Alisher Navai" at the International Islamic Academy of Uzbekistan.

2. Include information about the axiological interpretation of the teacher-disciple tradition and Alisher Navai's axiological views in the "Encyclopedia of Islam" to be published by the International Islamic Academy of Uzbekistan.

3. Prepare brochures or training materials such as "Guidelines for Axiological Interpretation of the Teacher-Disciple Tradition of Alisher Navai", "Literary Interpretation of the Teacher-Disciple Tradition in Uzbek Literature", "Teacher-Disciple Relations – A Unique Tradition of Eastern Peoples" for middle-level educational institutions to implement the teacher-disciple tradition systematically.

4. Collaborate with UNESCO Representation in Uzbekistan, the Innovation Development Agency of Uzbekistan, and the Center for Islamic Civilization of Uzbekistan to create a collection of practical skills in the form of video tutorials on the art of teacher-disciple relationships, which have been passed down from generation to generation.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ НА ОСНОВЕ НАУЧНОГО СОВЕТА  
DSc.35/30.12.2019.Isl/Tar/F.57.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ  
СТЕПЕНЕЙ ПРИ МЕЖДУНАРОДНОЙ ИСЛАМСКОЙ АКАДЕМИИ  
УЗБЕКИСТАНА**

**МЕЖДУНАРОДНАЯ ИСЛАМСКАЯ АКАДЕМИЯ УЗБЕКИСТАНА**

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**МУМИНОВА МАФТУНА БЕГАЛИ КИЗИ**

**АКСИОЛОГИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ТРАДИЦИИ УЧИТЕЛЬ-  
УЧЕНИК В ТВОРЧЕСКОМ НАСЛЕДИИ АЛИШЕРА НАВОИ**

**24.00.04 – Восточная классическая литература и источниковедение**

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

**Ташкент – 2024**

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2022.1.PhD/IsI89.**

Диссертация выполнена в Международной исламской академии Узбекистана.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме) размещен на веб-странице Научного совета ([www.iiiau.uz](http://www.iiiau.uz)) и на Информационно-образовательном портале «ZiyoNet» ([www.ziyo.net](http://www.ziyo.net))

**Научный руководитель:**

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доктор исторических наук, доцент

**Официальные оппоненты:**

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**Давлатов Олимджон Давлатович**  
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**Ведущая организация:**

**Самаркандский государственный университет**

Защита диссертации состоится «\_\_» марта 2024 года в \_\_\_\_ часов в виде онлайн/офлайн заседания Научного совета DSc.35/30.12.2019.IsI/Tar/F57.01 при Международной исламской академии Узбекистана (Адрес: 100011, г. Ташкент, ул. А.Кадыри, 11, Тел: (99871) 244-00-56; факс: (99871) 244-00-65; e-mail: [info@iiiau.uz](mailto:info@iiiau.uz)).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Международной исламской академии Узбекистана (зарегистрирована за № \_\_\_\_). (Адрес: 100011, г. Ташкент, ул. А.Кадыри, 11. Тел (99871) 244-00-91; факс: (99871) 244-00-65; e-mail: [info@iiiau.uz](mailto:info@iiiau.uz)).

Автореферат диссертации разослан «\_\_» февраля 2024 года.  
(Реестр протокола рассылки №3 от 16 февраля 2024 года).

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

**Целью исследования** является изучение проблемы традиции наставник-ученик в творческом наследии Алишера Навои на основе аксиологической интерпретации и освещения ее в широком аспекте.

**Объектом исследования** выбраны произведение «Хамса», манокИБы, тазкиры, художественные и научно-просветительские произведения Алишера Навои.

**Предметом исследования** является выявление аксиологических особенностей традиции наставник-ученик в творческом наследии Алишера Навои.

**Методы исследования.** В диссертации использованы системный анализ, описание, сравнение, компонентный анализ, методы концептуального анализа и аксиологические шкалы.

**Научная новизна исследования** заключается в следующем:

изучена аксиологическая интерпретация отношений наставник-ученик как литературная традиция;

обосновано введение в научный оборот уникальной системы ценностей традиции наставник-ученик в творческом наследии Алишера Навои;

обосновано художественное изображение образов пИра (учителя) и мЮрида (ученика) в эпосе Алишера Навои «Хамса», и художественное выражение традиции «наставник-ученик» в манокИБах;

определены философско-этические, общественно-политические взгляды и аксиологические подходы в творческом наследии Алишера Навои посредством сравнительного изучения традиции наставник-ученик;

доказана аксиологическая интерпретация традиции наставник-ученик средствами художественной выразительности, представленными в творческом наследии и произведениях Алишера Навои.

**Внедрение результатов исследования.** На основе научных результатов исследования вопроса художественной интерпретации традиции наставник-ученик в творческом наследии Алишера Навои и разработки ее теоретических основ:

выводы и рекомендации в ходе исследования об обучении ученика в первую очередь честности, щедрости, трудолюбию, доброте, милосердию, стыду, стремлению к знаниям, правилам поведения, моральным нормам, по продвижению науки в восточном образовании и тому, что правила поведения основаны на исламских принципах, становление и обогащение восточной классической литературы и источниковедения в жизни и творчестве Навои путем сравнительного изучения традиции мастер-ученик, философско-этических, социальных взглядов и аксиологических подходов в творческом наследии Алишера Навои, его уважении к своим учителям, его руководстве и доброте к своим ученикам, которые вошли в его произведения как художественные символы, включены в содержание учебника «Классическая восточная литература», подготовленной для студентов Международной

исламской академии Узбекистана (Справка Комитета по делам религий Республики Узбекистан от 17 июля 2023 года № 02-02/1-5305). В результате достигнуто широкое использование в пропагандистской работе в религиозно-просветительской сфере, а также при обогащении учебных пособий высших и средних специальных религиозных учебных заведений;

выводы о введении в научный оборот уникальной системы ценностей традиции наставник-ученик в творческом наследии Алишера Навои, о философско-этических, общественно-политических взглядах и аксиологических подходах в творческом наследии Алишера Навои посредством сравнительного изучения традиции наставник-ученик использованы в сборнике “Джадиды” на основе заказа Министерства молодежной политики и спорта (Справка № 4-13-21-1814 от 5 июля 2023 года Агентства по делам молодежи при Министерстве молодежной политики и спорта Республики Узбекистан). В результате определено, что проблема ценностей является одной из вечных тем, к которым вновь и вновь обращаются в мировой литературе, на сегодняшний день исследования, связанные с межлитературными и межкультурными связями, проводятся во многих учебных заведениях и исследовательских центрах мира;

выводы о специальном и всестороннем изучении исследований отечественных и зарубежных ученых по теме исследования, доказательствах аксиологической интерпретации традиции наставник-ученик в творческом наследии Алишера Навои использованы в книге “Духовность. Словарь основных понятий, подготовленной на основе заказа Республиканского духовно-просветительского центра (Справка Общества пропагандистов Республиканского духовно-просветительского центра «Маърифат» от 28 июля 2023 года № 01/04-211). В результате образ жизни, духовное наследие восточных мыслителей, в том числе Алишера Навои, духовные, научные и философские идеи, призывающие человека к совершенству, проявились как концепция общечеловеческих ценностей.

**Апробация результатов исследования.** Результаты данного исследования обсуждены в 2 международных и 3 республиканских научно-практических конференциях.

**Опубликованность результатов исследования.** По теме диссертации опубликовано всего 7 научных работ, в том числе 4 статьи - в журналах, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций, из них 3 - в республиканских и 1 - в зарубежных журналах.

**Структура и объем диссертации.** Диссертация состоит из введения, трёх глав, заключения, списка использованной литературы и приложений. Основное содержание освещено на 127 страницах.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

**I bo'lim (I часть I part)**

1. Muminova M. The Teacher-Disciple Tradition In Navoi's Work // Journal of positive School Psychology (Scopus). Vol. 6. – №. 10, 2022. – P. 4150-4156.
2. Muminova M. Alisher Navoiy ijodida ustoz-shogird an'anasining aksiologik talqini // Islom tafakkuri. – T., 2021. – B. 52-55 (24.00.00; №1).
3. Muminova M. Navoiy asarlarida ustoz-shogird g'oyalarining manbaviy va milliy asoslari // Imom Moturudiy. – T., 2023. – B.130-136 (28.02.2019. 262/9.2-q.).
4. Muminova M. Alisher Navoiy asarlarida ustoz-shogird an'alarining zamonaviy aksiologik talqini // O'zMU xabarlari. – T., 2023. – B. 170-173 (24.00.00; №18).
5. Muminova M. The ideological aspects of studying the philosophical heritage of Alisher Navoi in the soviet period // XXI Международной научно-практической конференции «Актуальные вопросы современной науки и образования». – Пенза, Российская Федерация, 15 август 2023 год. – B. 125-127.
6. Muminova M. Ustoz-shogird an'anasi // Turkiy tilli davlatlarning falsafasi, madaniyati, tarix, bugun va kelajak // III Xalqaro simpozium materiallari. – Chimkent universiteti, 2022. – B. 218-222.

**II bo'lim (II chast II part)**

7. Muminova M. Abu Ali Ibn Sinoning jahon ilm-fani va madaniyatiga qo'shgan hissasi // Turkiy tilli xalqlar falsafasi, madaniyati, tarix bugun va kelajak. II Xalqaro simpozium materiallari. – T., 2022. – B. 229-233.
8. Muminova M. Inson kamolotida milliy-ma'naviy merosning o'rni // Navoiy ijodining jahonshumul ahamiyati. Respublika ilmiy-amaliy konferensiya materiallari. – T., 2022. – B. 24-28.
9. Muminova M. Besh tashabbus izidan // Oriental Art and Culture, 2023. – №. 3. – B. 172-175.
10. Muminova M. Antik davr falsafasi va Alisher Navoiy asarlarida ustoz va shogird an'anasining qiyosiy tahlili // “Zamonaviy ta'lim tizimini rivojlantirish va unga qaratilgan kreativ g'oyalar, takliflar va yechimlar”, Ilmiy-amaliy konferensiya materiallari. 2023-yil 1-noyabr. – B. 124-127.

Avtoreferat “Jamiyat va boshqaruv” jurnali tahririyatida tahrirdan o‘tkazilib, o‘zbek, rus va ingliz tilidagi matnlar o‘zaro muvofiqlashtirildi.

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