

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA  
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR  
BERUVCHI DSc. 03/30.12.2019. Fil. 19.01 RAQAMLI ILMIY KENGASH**

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ADABIYOTI UNIVERSITETI**

**XURRAMOV OLMOS URALOVICH**

**HOZIRGI O‘ZBEK NASRIDA BOBUR VA BOBURIYLAR OBRAZI  
TALQINI**

**10.00.02 – O‘zbek adabiyoti**

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

**Toshkent – 2024**

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

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

**Content of dissertation abstract of the doctor of philosophy (PhD) on  
philological sciences**

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon xalqlari ilmiy tafakkurida boburshunoslik alohida o‘rin tutadi. Zahiriddin Muhammad Bobur tuzgan buyuk saltanat, bu saltanatning Bobur avlodlari tomonidan davom ettirilishi, hukmdor shaxslar hayot yo‘li va botiniy olami dunyo tarixchilari, elshunoslari, siyosatchilari, ayniqsa, yozuvchi va shoirlarining hamisha diqqat markazlarida bo‘lib kelgan. Badiiy adabiyotda Bobur va boburiylar obrazini talqin etish bugunga kelib jahon adabiyotining muhim an‘analaridan biriga aylanib bo‘ldi.

Dunyo gumanitar ilmlari silsilasini kuzatar ekanmiz, nemis, ingliz, fransuz, rus, yapon, turk, xitoy olimlari va yozuvchi-shoirlari Bobur shaxsiyati, uning avlodlari taqdiriga sira ham befarq bo‘lmaganlariga amin bo‘lamiz. Qator tarixiy asarlar, ijtimoiy-siyosiy mavzudagi risolalar, ilmiy-publitsistik yo‘nalishdagi esselari, badiiy adabiyotning qator janrlarida mazkur ulug‘ shaxs va uning avlodlari siymosi jonli aks ettirilgani fikrimizga dalildir. “Boburnoma” asari jahonning ko‘plab tillariga tarjima qilindi, Bobur avlodlari tomonidan bunyod etilgan hashamatli obidalar, ular tomonidan yozilgan badiiy, ilmiy, ma‘rifiy, tarixiy asarlar atroflicha o‘rganilmoqda.

Mustaqillik davriga kelib O‘zbekistonda ham Bobur ijtimoiy faoliyati va ijodiy merosini o‘rganish keng yo‘lga qo‘yildi. Sobiq ittifoq davridan davom etib kelgan biryozlama, noxolis, yuzaki yondashuvlar o‘rnini ilmiy xolislik va tarixiy dalillarning qiyosiy tahliliga asoslanuvchi kompleks tadqiqotlar egallay boshladi. Milliy tarix fani Bobur va boburiylar faoliyatini izchil o‘rganishga kirishdi. Bobur yurgan yo‘llar bo‘ylab samarali ilmiy ekspeditsiyalar olib borildi. “Boburnoma”ning bir nechta nashrlari amalga oshirildi. Asar muqobil tarzda nasriy bayon qilindi. Malakali mutaxassislar tomonidan “Bobur ensiklopediyasi” tayyorlandi. Bobur va boburiylar tarixi aks ettirilgan lirik, dramatik va nasriy asarlar maydonga keldi. Ularning to‘laqonli obrazlari jahon adabiyotidagi badiiy obrazlar bilan bo‘ylashadigan darajaga yetdi. Natijada badiiy adabiyotda badiiy talqin etilgan Bobur va boburiylar obrazi muammosini ilmiy tadqiq etish bugungi o‘zbek adabiyotshunosligi oldidagi dolzarb muammoga aylandi. Ayni paytda, Bobur va boburiylar obrazi badiiy talqin etilgan asarlar ko‘lamining nihoyatda kengayib ketganligi bu muammoni muayyan adabiy tur yoki janrlar doirasida olib borish zaruratini ko‘rsatmoqda. Ushbu muammoni aniq va tizimli o‘rganish, bugun olib borilayotgan ijtimoiy-gumanitar siyosatning ajralmas bir qismi sifatida O‘zbekiston Respublikasini yanada rivojlantirishning Harakatlar strategiyasiga bevosita muvofiq keladi va “Jonajon Vatanimiz milliy rivojlanishning yangi bosqichiga – Uchinchi Renessans davriga qadam qo‘yayotgan, hayotimizning barcha jabhalarida tub o‘zgarishlar yuz berayotgan bugungi kunda Bobur mirzoning bebaho merosini chuqur o‘rganish va ommalashtirish yanada muhim ahamiyat kasb etmoqda”<sup>1</sup>.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetini

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<sup>1</sup> Ўзбекистон Республикаси Президентининг “Ўзбекистон Республикасини янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида”ги Фармони // Халқ сўзи, 2017. – №28 (6722), Ўзбекистон Республикаси Президентининг “Буюк шоир ва олим, машҳур давлат арбоби Захириддин Муҳаммад Бобур таваллудининг 540 йиллигини кенг нишонлаш тўғрисида”ги Қарори // Халқ сўзи, 2023. – №18 (8361).

tashkil etish to‘g‘risida”, 2020-yil 6-noyabrdagi PF-6108-son “O‘zbekiston yangi taraqqiyot davrida ta‘lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari, 2023-yil 21-yanvardagi “Buyuk shoir va olim, mashhur davlat arbobi Zahiriddin Muhammad Bobur tavalludining 540 yilligini keng nishonlash to‘g‘risida”gi PQ-20-son Qarori, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi.** Mazkur tadqiqot O‘zbekiston Respublikasi fan va texnologiyalari rivojlanishining: I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq amalga oshirilgan.

**Muammoning o‘rganilganlik darajasi.** Zahiriddin Muhammad Bobur tarjimai holi, ilmiy-ma‘rifiy, badiiy asarlari o‘zbek adabiyotshunosligida XX asr boshlaridan e‘tiboran davom etib kelmoqda. A.Fitrat, A.Sa‘diy, V.Mahmud, H.Yoqubov, V.Zohidov, A.Qayumov, A.Abdug‘afurov, G‘.Salomov, B.Qosimov, N.Komilov, S.Hasanov, N.Otajonov, H.Qudratullayev, M.Olimov, Z.Xolmanova, B.Rajabova, I.Adizova, K.Mullaxo‘jayeva, I.Sulaymonov, Sh.Hayitovlar<sup>1</sup> tadqiqotlarida ulkan mutafakkir biografiyasi va ijodining muhim qirralari qamrab olingan. Rus va jahon boburshunosligida I.V.Stebleva, G.F.Blagova, M.Sale, A.N.Samoylovich, J.Leyden, U.Erskin, A.S.Beverij, Eyji Mano, H.Lemb, U.Tekston,

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<sup>1</sup> Fitrat. Ўзбек адабиёти намуналари. 1-жилд. – Тошкент: Ўздавнашр, 1928. – Б.43; Бобир. Танланган асарлар / Нашрга тайёрловчилар С.Азимжонов, А.Қаюмов. – Тошкент: 1958; Бобир. Бобирнома / Нашрга тайёрловчилар П.Шамсиев, С.Мирзаев. – Тошкент: Фан, 1960; Бобир. Мухтасар / Нашрга тайёрловчи С.Ҳасанов. – Тошкент: Фан, 1971. – Б.241; Бобур. Трактат об арузе / Под. ред. И.Стеблева. – М.: 1972; Стеблева И.В. Семантика газелей Бабура. – М.: 1982. – С.328; Благова Г.Ф. Характеристика грамматического строя (морфология староузбекского литературного языка конца XV века по «Бабурнаме»). Дисс...канд..филол. наук. М.:1954; ўша муаллиф. «Бабурнаме» язык, прагматика текста, стил. – М.: 1994, 404 с.; Бабурнаме. (Записки Бабура) Перевод М.А.Салье. Ташкент: 1993; Самойлович А.Н. Собрание стихотворений императора Бабура. Петербург, 1917; Бобур. Девон. Нашрга тайёрловчи А.Абдуғафуров. – Тошкент: Фан, 1994; Бобур. Мубаййин. Нашрга тайёрловчи С.Ҳасанов. – Тошкент, 2001. – Б.182; Ҳ.Ёқубов. Бобир. – Тошкент, 1941; Зоҳидов В. Бобирнинг фаолияти ва илмий-адабий мероси ҳақида. Бобир. Бобирнома. – Тошкент, 1960; Азимджанова С. Индийский диван Бабура. – Тошкент: Фан, 1966. – С.76; Қудратуллаев Ҳ. Бобурнинг адабий-эстетик қарашлари. – Тошкент: Фан, 1983; Ҳасанов С. Бобурнинг “Рисолайи аруз” асари. – Тошкент: Ўқитувчи, 1986. – Б.274; Ғайбуллоҳ ас-Салом, Отажон Н. Жаҳонгашта Бобурнома. – Тошкент: Фан, 1996; Жабборов Н. Маърифат надири. – Тошкент: Маънавият, 2010; Болтабоев Ҳ. Мумтоз сўз кадри. – Тошкент: Адолат, 2004. – Б.138; Холманова З. «Бобурнома» лексикаси тадқиқи. Филол. фан. д-ри...дисс. – Тошкент: 2009; Ражабова Б. Темурийлар ренессанси ва “Бобурнома”. – Тошкент: Фан, 2022; Jo‘ma‘ho‘ja N., Adizova I. O‘zbek adabiyoti tarixi (XVI-XIX asr I yarmi). – Toshkent: NOSHIR, 2019; Адизова И. Бобур тафаккурида мавжланган дарё. – Т.: BOOKMANY PRINT, 2023; Хайитов Ш. Хорижда бобуршунослик (ўзбекча-туркча манбалар қиёсий таҳлили). – Т.: BAYOZ, 2021; Собиров М. “Бобурнома”нинг инглизча таржималарида муаллиф услуби ва бадийиятини қайта тиклаш муаммолари (Лейден- Эрскин ва Текстон таржималарининг қиёсий таҳлили асосида) Филол. фан. номз...дисс. – Тошкент: 2002.

F.Berne, I.Aminiy, H.Temur, B.Kojabekov kabi olimlar tadqiqotlarini ko'rsatish mumkin<sup>1</sup>.

M.Qo'shjonov, S.Mirvaliyev, U.Normatov, N.Xudoyberganov, A.Kattabekov, A.Rahimov, D.Quronov, B.Karimov, U.Jo'raqulov, I.Yoqubov, G'. Murodov, Q.Qahramonov, Sh.Doniyorova, A.Nosirov, G.Ashurova, M.Hamroyeva va boshqa turli avlodga mansub adabiyotshunoslar romanchilik muammolari, xususan, tarixiy romanchilik masalalarini u yoki bu darajada tadqiq etishgan. Jumladan, tarixiy haqiqat va uning badiiy talqini, shaxs va badiiy obraz, syujet va konflikt masalalari, badiiy zamon muammosi, romanlarda xarakter ruhiyatini talqin etish, tarixiy romanning mushtaraklik va o'ziga xosliklar uyg'unligi muammolari o'rganilgan.

O'zbek adabiyotida Bobur va boburiylar obrazi talqini masalasi atroflicha tadqiq etilgan bo'lmasa-da, ayrim adabiyotshunos, tadqiqotchi, shoir va yozuvchilar e'tiborini tortgan<sup>2</sup>. Shuning o'zi ham ko'rsatadiki, hozirgi o'zbek nasrida Bobur va

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<sup>1</sup> Beveridge A.S. The Bābur-nāma in English (Memoirs of Babur), Translated from the original Turki Text of Zahiruddin Muhammad Babur Padshah Ghazi by Annette Susannah Beveridge, 2 Vols., – London, 1922; Repr, in one Volume, – London, 1969; – New Delhi, 1970; – Lahore, 1975. Eiji Mano. Bābur-nāma (Vaḡāyi). Critical Edition Based on Four Chaghatay Texts with Introduction and Notes. – Kyoto, Shōkadō, 1995. Harold Lamb. Babur the Tiger. – New-York, 1961. The Baburnama. Memoirs of Babur, Prince and Emperor, Translated, edited, and, annotated by Wheeler. M., Thackston. – New York & Oxford, 1996. Франсуа Бернье. Бобурийлар салтанатининг сўнгги тарихи. // Жаҳон адабиёти журнали. – 2002. 8-сон. – 102-142 б; Амийий И. Кўҳинур – Бобурнинг олмоси. – Тошкент: SHARQ, 2019.

<sup>2</sup> Қўшжонов М. Танланган асарлар: Адабий-танкидий мақолалар, эсселар, хотиралар. – Тошкент: Sharq, 2018; Норматов У. Танланган асарлар: Адабий-танкидий мақолалар, эсселар, суҳбатлар, хотиралар. – Тошкент: Sharq, 2021; Норматов У. Нафосат гурунглари. – Тошкент.: Мухаррир, 2010; Mirzayev S. XX asr o'zbek adabiyoti. – Toshkent: Yangi asr avlodi, 2005; Норматов У. Ижод сеҳри. – Тошкент: SHARQ, 2007; Каримов Н ва бошқалар. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Йўлдош Қ. Сўз ёлқини. – Т.: Фафур Фулом, 2018; Содиқ Санжар. Ижоднинг ўттиз лаҳзаси. – Тошкент: Шарқ, 2005; Жўрақулов У. Худудсиз жилва. – Тошкент: Фан, 2006; Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Фафур Фулом, 2015; Б. Карим. Рухият алифбоси. – Тошкент: Фафур Фулом, 2018; Б. Карим. Бадий сўз оҳанрабои // Хайриддин Султон. Кўнги озодаур. – Тошкент: Янги аср авлоди, 2019; В. Karim. Ikki daho – ikki bebaho (Bobur va Qodiriy). – Toshkent: O'zbekiston milliy ensiklopediyasi, 2020; Али М. Тарих сабоқларидан хулоса чиқариб яшайлик // Халқ сўзи, 2014, 8 ноябрь; Сатторов М., Каттабеков А. Олис юлдузлар жилоси: Тарихий бадий адабиёт ва ватанпарварлик тарбияси. – Тошкент: Ўқитувчи, 1984; Махмудов М. Ҳайрат ва тафаккур. – Тошкент: Фафур Фулом, 1990; Каттабеков А. Тарихий романлар хусусида баҳслар // Ўзбек адабий танқиди. – Тошкент: TURON-IQBOL МЧЖ, 2011; Бекжон И. Кириш / Гиёсиддин бин Ҳумоиддин Хондамир. Буюклик хислати. “Ҳабиб ус-сияр фи ахбори афроди башар”. – Тошкент: Шарқ, 2011; Нисорий Ҳ. Музакири аҳбоб. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1993; Расулов А. Бадийлик – безавол янгилик. – Тошкент: ШАРҚ, 2007; Раҳмонов В., Эгамова Я. Тарихлар гулистони. Муҳаммад Ҳайдар мирзо. Тарихи Рашидий. Ваҳоб Раҳмонов ва Янглиш Эгамова таржимаси. – Тошкент: SHARQ, 2010; Мирвалиев С. Ўзбек романи. – Т.: Фан, 1969; Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Филол. фан. д-ри. дисс. – Т., 1993; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе. Дисс. д-ра. филол. –Т., 1985; Носиров А.Н. Тарихий ҳақиқат ва унинг бадий талқини (“Юлдузли тунлар” романи мисолида). Филол. фан. номз. дисс. – Т., 1999; Носиров А. Одил Ёқубов романлари поэтикаси. – Тошкент: Фан, 2012; Каримов Ҳ. Ў. Тарихий шахс ва бадий образ. Филол. фан. номз. дисс. – Т., 1999; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвирлаш усуллари. Филол. фан. номз. дисс. автореф. – Тошкент., 2001; Зайниддинова А. Тарихий воқеликнинг бадий талқини. // Ўзбек тили ва адабиёти журнали. – 2005. 3-сон. – 91-92 б; Раҳимжонов Н., Қўбаев Қ. Тарихий киссалар ҳақиқат излайди. – Тошкент: Адолат, 2005; Қодиров П. Тил ва эл. – Тошкент.: Фафур Фулом, 2005; Сапиева Ш.Р. Хайриддин Султоннинг ҳикоянавислик маҳорати. Филол. фан. номз. дисс. автореф. – Тошкент., 2006; Курбонov Т. Тарихий бадий асар ва давр тили масалалари. Пиримқул Қодировнинг “Юлдузли тунлар. Бобур” романи материаллари асосида. – Тошкент.: Ўзбекистон миллий энциклопедияси, 2006; Ҳамраева М.А. Тарихий ҳақиқат ва бадий талқин (Амир Темур образининг насрий талқинлари). Филол. фан. номз. дисс. – Т., 2008; Бозорова С. Бир воқеликнинг уч талқини. // Шарқ юлдузи журнали. – 2011. 4-сон. – 164-169 б; Абдуллаева М.Д. Тарихий насрий асарлар бадийнинг қиёсий таҳлили (“Бобурнома” ва “Шажараи турк” мисолида). Филол. фан. номз. дисс. – Т., 2008; Ёқубов И. Ўзбек романининг маънавий асослари. // Шарқ юлдузи журнали. – 2011. 4-сон. – 109-119 б; Ҳайдарова Р. Тарихий ҳақиқат, бадий тўқима ва уйдирма. // Шарқ юлдузи. – 2017. 2-сон. – 129-139 б; Муроdov Ф. Тарихий романининг муштараклик ва ўзига хосликлар уйғунлиги

boburiylar obrazini talqin etish muammosini o'rganish, bu yo'nalishdagi ko'lamdor tadqiqotlarning debochasidir;

istiqlol tufayli Bobur va boburiylar faoliyati va merosini ijodkorlar badiiy yo'sinda, olimlar esa ilmiy nuqtayi nazardan keng ko'lamda o'rgana boshlashdi. Bu esa o'z navbatida nafaqat o'zbek adabiyotida, balki jahon adabiyotida shoh va shoir siymolarimizning faoliyatlarini ham ilmiy, ham badiiy jihatdan yoritilgan asarlarni muqoyasa yo'li bilan xolislik asnosida munosabatini bildirib o'tadilar<sup>1</sup>;

keyingi yillarda xalqimiz madaniyati va adabiyotida alohida o'ringa ega bo'lgan tarixiy shaxslarning hayoti hamda ma'naviy merosini, shuningdek, badiiy asarlardagi siymosini bir janr yoki turlararo kesimida tadqiq etilayotganini ko'rishimiz mumkin<sup>2</sup>.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Tadqiqot Alisher Navoiy nomidagi o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq "Jahon va o'zbek adabiyotini qiyosiy-tipologik o'rganishning umumnazariy muammolari" mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** hozirgi o'zbek nasrida Bobur va boburiylar obrazini talqin etish tamoyillarini belgilash, janr va tarixiylik, tarixiy haqiqat va badiiy talqin mutanosibli, ijodkor poetik mahorati masalalarini ochib berishdan iborat.

**Tadqiqotning vazifalari** quyidagilardan iborat:

hozirgi o'zbek adabiyotida tarixiylik tamoyilining namoyon bo'lish xususiyatlari va holatlarini belgilash, tarixiy janr muammosiga diqqat qaratish va

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муаммолари. Филол. фан. д-ри...дисс. – Тошкент: 2018; Сатимов Ф. Бобурийлар салтанатида давлат бошқаруви. – Тошкент.: O'zbekiston, 2018; Тўраева Б. Тарихий романларда бадий замон муаммоси (О.Ёкубов ва П.Қодиров романлари мисолида). Филол. фан. фалсафа док. дисс (PhD). – Тошкент: 2018; Йўлдош Қ. Сўз ёлқини. – Т.: Фафур Фулом, 2018; Ёкубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри...дисс. – Тошкент: 2018; Қўйлиева Г. Ўзбек насрида трилогия. Филол. фан. фалсафа док. дисс (PhD). – Самарқанд: 2019; Сулаймонов И. "Бобурнома"да ғолиб ва мағлуб шахс руҳий ҳолатининг бадий тасвири. Филол. фан. д-ри...дисс. – Самарқанд: 2020; Каримов Х. Пиримкул Қодиров ижодий олами. – Т.: Tafakkur, 2020; Амиркулова З. Мустақиллик даври ўзбек ҳикояларида тарихий шахс образининг бадий талқини. Филол. фан. фалсафа док. дисс (PhD). – Тошкент: 2021; Jumayev E.B. Mustaqillik o'zbek romanlarida Amir Temur obrazi talqinlarining qiyosiy tahlili (Muhammad Ali va Nurali Qobul romanlari misolida). Filol. fan. falsafa dok. diss. (PhD). – Qarshi: 2023; Eshbekov T. Xayriddin Sultonning "Boburiynoma" ma'rifiy romanida ma'rifat sarchashmasi. // "Zahiriddin Muhammad Bobur merosining sharq davlatchiligi va madaniyati rivojida tutgan o'rni" mavzusidagi uluslararo ilmiy-nazariy konferensiya to'plami. – Toshkent, 2023;

<sup>1</sup> Хайриддин Султон. Бобурийнома. – Тошкент, 1997; Саййид С. Андижондан чикқан йўлбарс наъраси / Вюртле Ф. Андижон шахзодаси. Саргузашт-қисса. Олмон тилидан Я. Эгамова таржимаси. – Т.: Ўқитувчи, 2011; Эрскин У. Ҳиндистонда Бобур давлати / Инглиз тилидан Ф.Сотимов таржимаси. – Тошкент, 1997; Шарма П. Бобурийлар салтанати / Инглиз тилидан Ф.Сотимов таржимаси /. – Тошкент, 1998. – Б.168; Ламб Х. Бобур – Йўлбарс. / Инглиз тилидан Ф.Сотимов таржимаси /. – Тошкент, O'zbekiston, 2015. –296 б; Сотимов Ф. Бобурийзодалар. – Тошкент: SHARQ, 2016; Камолов И. Н. Тарихий-бадий манбаларда Бобур образи талқинига биографик ёндашув. Филол. фан. фалсафа док. дисс (PhD). – Қарши: 2022; Отажон У. Дилқушо боғлар. – Т.: Янги аср авлоди, 2007; Қўлдошев Д. Императорнинг туғилиши. – Т.: Ўзбекистон миллий энциклопедияси, 2018.

<sup>2</sup> Аҳмедов Н. Ўзбек адабиётида Алишер Навоий сиймосини талқин этиш муаммолари. Филол. фан. д-ри...дисс. – Тошкент: 1994. – 341 б; Каримов Х. Ў. Тарихий шахс ва бадий образ. Филол. фан. номз. дисс. автореф. – Т., 1999. – 25 б; Раҳимова Б.Б. Ўзбек адабиётида Паҳлавон Маҳмуд образи талқинлари. Филол. фан. номз. дисс. – Т., 2007. – 144 б; Ҳамраева М.А. Тарихий ҳақиқат ва бадий талқин (Амир Темур образининг насрий талқинлари). Филол. фан. номз. дисс. автореф. – Тошкент., 2008. – 21 б; Ashurova G.N. Mustaqillik davri o'zbek adabiyotida Alisher Navoiy obrazining badiiy talqini. Filol.fan.d-ri diss. avtoref. – Toshkent, 2023. – 68 б; Yuldashev B. Boburiy malikalalar. – Т.: Ochun, 2022. – 208 б; Karimova Y. "Shayboniynoma"da Bobur mirzo obrazi. – Т.: Fan, 2024. – 128 б.

o'zbek tarixiy romanida epik ko'lamning o'ziga xosligi, tarixiy obrazlarning yuzaga kelish omillarini aniqlash;

tarixiy roman tiplari va P.Qodirov tarixiy mavzudagi romanlarining shakl-mazmun xususiyatlari, shuningdek, X.Sultonovning "Boburiynoma" romanida Bobur va boburiylar obrazining badiiy talqinlari masalasini ochib berish;

kichik epik janrlarda tarixiylik tamoyillarini belgilash, hozirgi o'zbek qissalarida hujjatlilik, tarixiy obraz biografiyasi muammolarini asoslash, shuningdek, tarixiy hikoya shakllari, ularning tarixiy voqelik va tarixiy shaxs biografiyasining bir parchasi ekanini ko'rsatib berish;

o'zbek tarixiy nasrida Bobur va boburiylar obrazining talqin etilish tamoyillarini oydinlashtirish.

**Tadqiqotning obyektini** P.Qodirov, X.Sulton, Q.Kenja, M.Uzoqov, B.Omon singari yozuvchilarning Bobur va boburiylarga bag'ishlangan nasriy asarlari tashkil etadi.

**Tadqiqotning predmetini** hozirgi o'zbek nasrida tarixiylik tamoyillari, tarixiy fakt va badiiy talqin, tarixiy janr, tarixiy syujet, tarixiy nasr kompozitsiyasi, tarixiy obraz muammolari talqini tashkil etadi.

**Tadqiqotning usullari.** mavzuni yoritishda analitik, muammoli tahlil, biografik, psixologik, qiyosiy-tipologik tadqiqot usullardan foydalanildi.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

hozirgi o'zbek adabiyotida tarixiylik tamoyilining o'rni, joriy adabiy jarayonda namoyon bo'lish yo'sinlari, adabiy tur va janr talablariga ko'ra farqli jihatlari kabi belgi-sifatlarini yaxlit adabiy jarayon kontekstida ochib berilgan;

o'zbek tarixiy romanining shakllanish jarayonlari xronologiyasi yoritilib, ularda epik ko'lamning o'ziga xosligi aniqlangan, shuningdek, epik turda badiiy obrazni yuzaga keltiradigan tarixiy, badiiy psixologik omillar asoslangan;

romanning an'anaviy ("Valter-Skottcha") ijtimoiy-tarixiy, biografik va ma'rifiy tiplari tasniflanib, ushbu tasniflar P.Qodirov, X.Sulton romanlari misolida asoslangan va kichik epik janrlarda tarixiylik tamoyilini badiiy aks ettirish, syujet qurilishi, badiiy obraz negizida namoyon bo'lish xossalari aniqlangan;

Bobur va boburiylar obrazining o'zbek tarixiy nasri, xususan, tarixiy hikoya, qissa va roman janrlari rivojida tutgan o'rni hamda ahamiyati misollar asosida dalillangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

tarixiy roman tiplari, tarixiy qissa va uning poetik imkoniyatlari, tarixiy obraz masalalari ularning adabiyotshunoslikda o'rganilishi borasida tadqiqot davomida amaliy va nazariy taklif hamda tavsiyalar ilgari surilgan;

tarixiy obrazlarni o'rganish yo'l va usullari, tarixiy fakt va badiiy fakt mutanosibli masalasi, Bobur va boburiylar obrazini badiiy talqin etishdagi yutuq hamda muammolar atroflicha o'rganilib, ijodkor va bo'lajak adabiyotshunoslar uchun tavsiyalar ishlab chiqilgan.

**Tadqiqot natijalarining ishonchliligi** dissertatsiyaning tarixiy manbalarga asoslanib olib borilganligi, ish oldiga qo'yilgan nazariy muammolar xronologik mutanosiblik, dalillarning ishonchliligi, geografik makon va vaqt uyg'unligi kabi tarixiylik tamoyillariga ko'ra asoslanganligi, tarixiy janr, tarixiy asar syujeti va

kompozitsiyasi, tarixiy obraz muammosining Bobur va boburiylar biografiyasi hamda ijtimoiy faoliyati doirasida yoritilganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati ilmiy xulosalardan XX asr o‘zbek adabiyoti, adabiy tanqid tarixi, adabiyot nazariyasining badiiy obraz masalalarini yoritishda, tarixiy roman, tarixiy qissa, tarixiy hikoyaga doir nazariy muammolarni o‘rganishda ahamiyat kasb etishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati, oliy o‘quv yurtlari, akademik litseylar, maktablarda adabiy janr muammolaridan ma’ruzalar o‘qishda, roman, qissa, hikoya janrlarida tarixiylik tamoyili masalalarini yoritishda, Bobur va boburiylar obrazi haqida adabiy-ilmiy ma’lumotlar berishda yordamchi manba sifatida foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Hozirgi o‘zbek nasrida Bobur va boburiylar obrazi talqini bo‘yicha olingan ilmiy natijalar asosida:

o‘zbek tarixiy romanining xronologik shakllanish jarayonlari yoritilib, ularda epik ko‘lamning o‘ziga xosligi, epik turda badiiy obrazni yuzaga keltiradigan tarixiy, badiiy psixologik omillari asoslangani, o‘zbek tarixiy romanining xronologik shakllanish jarayonlarining yoritilishi, ularda epik ko‘lamning o‘ziga xosligi, epik turda badiiy obrazni yuzaga keltiradigan tarixiy, badiiy psixologik omillarga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2020-2023-yillarda bajarilgan AM-F3-201908172 raqamli “O‘zbek tilining ta’limiy korpusini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 20-sentyabrdagi 04/1-2533-raqamli ma’lumotnomasi). Natijada loyiha o‘zbek tarixiy romanchiligi takomili xususiyatlariga oid materiallar bilan boyitilgan;

tarixiy shaxslar faoliyatini badiiy asarlarda tasvirlashda ijodkorning badiiy mahoratini, badiiy shartlilik va badiiy to‘qimaning o‘rnini ko‘rsatgani, tarixiy shaxslar obrazini badiiy tasvirlashda tarixiy voqealarning eng muhimlari, hatto kichik detallar orqali qahramonning ruhiy olamini ochib berishda ijodkorning o‘ziga xosligini namoyon etgani, tarixiy romanning an’anaviy (“Valter-Skottcha”), biografik va ma’rifiy tiplari belgilaniga oid xulosalar P.Qodirov, X.Sulton romanlari misolida asoslangani va kichik epik janrlarda tarixiylik tamoyilining badiiy aks ettirish, syujet qurilishi, badiiy obraz negizida namoyon bo‘lish xossalariga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan F3-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 4-sentyabr 04/1-2250-son ma’lumotnomasi). Natijada loyihada tarixiy romanning “Valter-Skottcha”, biografik, va ma’rifiy tiplariga doir ilmiy-nazariy konsepsiyasi yangi fikr-mulohazalar bilan boyishiga asos bo‘lgan;

Bobur va boburiylar saltanatining insoniyat tamaddunining tadrijiy takomilida tutgan o‘rni va ularning badiiy adabiyotdagi siyosini tadqiq etilishiga oid ilmiy xulosalardan “O‘zbekiston tarixi” telekanalida efirga uzatilgan “Qismat” ko‘rsatuvi ssenariysini tayyorlashda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi

“O‘zbekiston teleradiokanali” davlat muassasasining 2024-yil 24-sentyabrdagi O‘z\|R-06-28-868-son ma’lumotnomasi). Natijada Bobur va boburiylar obrazining badiiy talqinida tarixiy manbalarning ahamiyati va tarixiy haqiqatga qanchalik muvofiq, shuningdek, tafovut jihatlari tarixiy manbalar asosida qiyosiy yo‘sinda faktlarga asoslangan ma’lumotlar bilan ko‘rsatuv ilmiy saviyasi oshishiga xizmat qilgan.

**Tadqiqot natijalarining aprotatsiyasi. Dissertatsiya natijalari** 3 ta xalqaro va 5 ta Respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinganligi.** Dissertatsiya mavzusi bo‘yicha jami 17 ta ilmiy ish, shulardan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalari chop etish tavsiya etilgan ilmiy jurnallarda 9 ta maqola (6 ta respublika, 3 ta xorij) nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, 139 betni tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida tadqiqot mavzusining dolzarbligi va zarurligi asoslangan, tadqiqotning maqsad va vazifalari, obyekt va predmetlari tavsiflangan, respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati yoritilgan, tadqiqot natijalarini amaliyotga joriylanishi ko‘rsatilgan, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar berilgan.

Dissertatsiyaning birinchi bobi “**Hozirgi o‘zbek adabiyotida tarixiylik va tarixiy janrlar takomili**” deb nomlanadi. Ushbu bob uch paragrafdan tashkil topgan bo‘lib, 1.1 paragrafda “*Badiiy asar tarixiyliigi: umumnazariy tamoyillar*” masalasi o‘rganilgan.

Hozirgi o‘zbek adabiyotida tarixiy asarlar o‘tgan asrning dastlabki o‘n yilliklaridan yozila boshlangan. O‘sha davrlarda vujudga kelgan ijtimoiy-tarixiy vaziyat, adabiy-madaniy muhit ajdodlar tarixi, adabiy, ma’naviy, ma’rifiy olamini o‘rganish va targ‘ib etish talabini kun tartibiga qo‘ygan. Abdulla Qodiriy nasr, Abdurauf Fitrat dramaturgiya, Abdulhamid Cho‘lpon lirikada tarix mavzusini yuksak badiiyat darajasiga yetkazib talqin qilganlar. XX asr avvalida milliy ziyolilar tomonidan boshlangan tarixiy talqin an‘analari Oybek, G‘afur G‘ulom, Maqsud Shayxzoda, Mirtemir, Abdulla Qahhorlar tomonidan sho‘ro tuzumi bergan imkoniyat darajasida davom ettirildi. Keyinchalik adabiyot maydoniga Odil Yoqubov, Pirmqul Qodirov, Asqad Muxtorlar, oradan ko‘p o‘tmay, 60-80-yillar adiblari kirib keldi. Erkin Vohidov, Abdulla Oripov, Omon Matjon, Omon Muxtor, Rauf Parfi, Xayriddin Sultonovlar asarlarida tarix mavzusi yangicha mazmun-mohiyat kasb etdi. Mustaqillik esa ijodkorlari uchun tarix sahnasidagi yangidan yangi imkoniyatlarni ochdi.

“Falsafa lug‘ati”da tarixiylik (историческое) va mantiqiylik (логическое) bir-birini to‘ldiruvchi egizak tushunchalar sifatida ta’riflanadi. “T. va M. – predmetning

muhim xususiyatlari, taraqqiyot jarayonlari, shuningdek, uning real tarixi bilan mantiqiy tafakkur taraqqiyoti o'rtasidagi munosabatni ochib beradigan falsafiy kategoriyalar... T. M.ga nisbatan o'z natijalarining takomillashuv jarayoni sifatida munosabatda bo'ladi... T va M. doimiy dialektik birlikda, o'zaro ziddiyatda yashaydi va biri boshqasini nazorat qiladi"<sup>1</sup>. Falsafiy nuqtayi nazardan bayon etilgan bo'lsa ham, ushbu keltirilgan fikrning tadqiqotimiz mavzusiga, qolaversa, ishimizning nazariy konsepsiyasini tashkil etuvchi tarixiylik tushunchasiga bevosita aloqasi bor. Haqiqatan ham, tarixiy davrlar, voqealar yoki shaxslar hayotini badiiy aks ettirishda bayon etilgan faktlar yoki qahramonlar faoliyati o'sha makon va zamondagi mantiqqa muvofiq kelmasa, bunday asar o'zining haqqoniylik, ya'ni tarixiylik sifatini yo'qotadi.

Ba'zan esa badiiy asar muallifining tarixiy faktlarga mutloq bog'lanib qolish holatlari ham kuzatilishi mumkin. Bunday holatda tarixiy voqealarning batafsil bayon etilishi, tarixiy shaxs faoliyatining mayda-chuyda nuqtalarigacha tasvirlanishi kuzatiladi. Natijada badiiy tasvir etilayotgan tarixiy voqelik xronologik xarakter kasb etadi. Bu esa asar hajmining haddan tashqari cho'zilib ketishiga, o'quvchini zeriktiradigan darajadagi xronologiklashtirilgan tarixiy asar paydo bo'lishiga olib keladi. Syujet markazida harakatlanayotgan tarixiy shaxs esa jonsiz, jozibasiz chiqadi, aniqroq aytganda, tarixiy shaxsdan badiiy obrazga aylanmay qoladi.

A.N.Veselovskiyning ta'kidlashicha: "Adabiyot tarixi tushunchasi o'zining keng ma'nosida ijtimoiy fikr tarixidirki, u falsafiy, diniy va badiiy faoliyat sifatida so'zda ifoda topadi"<sup>2</sup>.

Tarixiylikning bir muhim xususiyati obraz yaratishda namoyon bo'ladi. Bizningcha, tarixiy obraz yaratish, zamonaviy obraz talqiniga nisbatan biroz murakkab va mashaqqatliroqdir. Sababi zamonaviy asar muallif ixtiyorida orttirgan tajribalari, olgan bilimlari, mahorati va iste'dodidan tashqari, jonli hayot maktabi bor. Tarixiy asar muallifida esa aynan shu oxirgi imkoniyat – jonli hayotdan ulush olish imkoniyati mavjud emas. Ijodkor tarixiy manbalarda, badiiy va ilmiy kitoblarga muhrlangan voqea-hodisalarni, insonlar shaxsiyatini jonlantirishga majbur. Buning uchun ijodkor tarixiy asarlar dunyosiga singishi, manbalar olamida yashashi, tasavvurlari kuchi bilan qurgan voqelikni qayta jonlantirishi, u tasavvurida qurgan dunyoda esa jonli obrazlar harakatlanishi lozim.

Birinchi bobning 1.2 paragrafida "*Hozirgi o'zbek tarixiy nasrining janr xususiyatlari*" haqida fikr yuritilgan.

O'zbek adabiyotida tarixiy obrazlarni talqin etayotgan va bu ishga endi kirishmoqchi bo'lgan ijodkorlar birinchi paragrafda qayd etilgan manbalar bilan ishlashning barcha mukammal variantlariga egalar. Chunki millatimiz tarixida ulkan ahamiyat kasb etadigan, hatto jahon xalqlari tarixiga o'z ta'sirini o'tkazgan buyuk shaxsiyatlar ko'pchilikni tashkil etadi. Ular haqida yozilgan tarixiy manbalar esa son-sanoqsiz. Bunday manbalarning makon va zamon ko'lami ham nihoyatda keng.

Bobur va boburiylar obrazi talqin etilishi mumkin bo'lgan tarixiy manbalar o'zining ko'lamdorligi, tarixiy talqinlarining haqqoniyligi, dalillarga boyligi bilan

<sup>1</sup> Философский словарь. Под редакцией И.Т.Фролова. – М: Издательство политической литературы, 1987, С. 179.

<sup>2</sup> Веселовский А.Н. Историческая поэтика. – М: Высшая школа, 1989, С. 41.

tarixiy asar ijodkorlari imkoniyatlarini nihoyatda kengaytirishini ta'kidlab o'tish maqsadga muvofiq. Bobur va boburiylar obrazi talqini uchun birinchi darajali manba vazifasini, albatta, "Boburnoma" bajaradi. Ikkinchi darajali manba sifatida Bobur avlodlari tomonidan yozib qoldirilgan manbalarni ko'rsatish o'rinli bo'ladi. Uchinchi darajali manbalar sirasiga Boburning Xondamir va unga o'xshash millatdoshlari tomonidan yozilgan tarixiy-badiiy asarlar kiradi. To'rtinchi darajali manbalarni Bobur va boburiylar haqida xorij tarixnavislari, adabiyotchilari, olimlari yozgan manbalar tashkil etadi. Bizningcha, bunday qamrovdor manbalarni chuqur o'rganish, solishtirish, tarixiylik prinsiplari asosida badiiy umumlashtirish orqaligina Bobur va boburiylar obrazini real va badiiy jihatdan mukammal tarzda talqin etishga erishish mumkin.

Bugungacha maydonga kelgan o'zbek nasri adabiyotini umumiy planda olib qaraydigan bo'lsak, unda quyidagi badiiy-tarixiy tamoyillar mavjudligi ayon bo'ladi:

1) Albatta, tarixiy janrning maydonga kelishi tarix ilmi, sof dalillarga asoslanuvchi tarixnavislikdan farq qiladi. Tarix ilmida boshdan oxir tarixiy faktlar yetakchiligi kuzatiladi. Tarixiy janr ustida ishlayotgan ijodkor badiiy tafakkur, badiiy to'qima, badiiy shartlilik ataluvchi poetik usullar vositasida ish ko'radi; 2) Tarixiy janrlarda badiiy aks ettirilgan barcha voqealar, shaxslar, kichik-kichik epizodlar, mushohada va munosabatlar, sifatlash va o'xshatishlar, hatto detallargacha tarix ilmi yutuqlariga tayanmog'i maqsadga muvofiq; 3) Badiiy jihatdan yetuklik kasb etgan tarixiy janr namunalari faqat estetik vazifa bajarish bilan cheklanib qolmasligi lozim. Bunday asar o'zining estetik chegaralarini yorib o'tib, tarixiy o'zlikni anglash maqomiga ko'tariladi; 4) Tarixiy hikoyalarda o'tmishda ro'y bergan muayyan voqea tasvir etiladi. Bu voqea tasviri asosida ham, albatta, tarixiy ma'lumotlar yotadi; 5) Tarixiy asar milliy o'zlikni anglash yo'lida xizmat qilishi barobarida shaxs tarbiyasi masalasiga ham daxl qiladi; 6) Tarixiy roman (dilogiya, trilogiya, tetralogiya, epopeya) o'zining keng epik ko'lami bois tarixiy voqelikning badiiy analogiga o'xshaydi.

Bobur va boburiylar obrazini yaratishda muhim bo'lgan *birlamchi manbalar*, albatta, "Boburnoma" va bevosita uning qalamiga mansub boshqa asarlar hisoblanadi. Bobur va boburiylar obrazini talqin etishda asos bo'ladigan *yordamchi manbalarning* ham tarixiy adabiyot takomili va mukammalligi uchun o'rni cheksiz. Bunday manbalarning o'zi ham makon va zamonga xos xususiyatlari, talqin prinsiplari jihatidan ikkiga bo'linadi. Yordamchi manbalarning birinchi toifasiga bevosita Bobur va boburiylar davrida ijod etilgan tarixiy asarlarni kiritish mumkin. Ikkinchi toifa asarlar sirasiga xorij va o'zbek adabiyotshunoslari, tarixchilari, etnograflari tomonidan yozilgan ilmiy, monografik tadqiqotlar, tarixiy-badiiy risolalar, esselar kiradi.

Xondamirning ushbu asari arab va ajam xalqlari tarixiga oid katta davrni qamrab oladi. "Tarixnavis Xondamirning bu ma'lumotlari shunchaki axborot bo'lmay, o'sha paytlar elchi sifatida va boshqa turli sabablar bilan tez-tez Bobur mirzo bilan uchrashib turgan muallif bu temuriyzoda xislatlaridagi "yurt oluvchilik va jahonbonlik" qirralarining ham jonli tasvirini gavdalantirib, bu chizgilarga faktik

materiallarni ilova qilish orqali reallik bag'ishlaydi"<sup>1</sup>, – deb yozadi bu haqda filologiya fanlari nomzodi Ismoil Bekjon. Bu toifadagi tarixiy asarlardan ikkinchisi Muhammad Haydar mirzoning “Tarixi Rashidiy” asaridir. Asarda turkiy davlatchilikka doir ulkan tarix qamrab olingan.

Gulbadanbegimning “Humoyunnoma” asari esa Bobur shaxsiyati va boburiylar hayotini yoritishda maishiy-biografik ahamiyatga molikligi bilan qimmatlidir. Agar yuqorida so‘z yuritilgan tarixiy asarlarda Bobur va boburiylar saltanati, unda muhim rol o‘ynagan tarixiy shaxsiyatlar ko‘proq ulkan siyosiy voqea-hodisalar fonida talqin etilsa, Gulbadanbegim asarida shu shaxslar hayoti hamda faoliyati oilaviy, maishiy fonda tasvir etiladi. Bu asar orqali biz birinchidan, Bobur va boburiylar hayotining boshqa tarixchilar bilishi, kuzatishi mumkin bo‘lmagan sirli tomonlaridan voqif bo‘lsak, ikkinchidan, boburiylar tarixining ayol tarixchi, Boburning qizi nuqtayi nazaridan yoritilishiga guvoh bo‘lamiz<sup>2</sup>. Asardagi bunday o‘ziga xos talqin, ayolga xos nozik kuzatuvlar, farzandning ota va og‘a-inilari haqidagi hissiy hamda aqliy mushohadalari Bobur, qolaversa, boburiylar obrazining maishiy, intim, psixologik tasvirida ulkan ahamiyat kasb etadi.

Umuman, hozirgi o‘zbek adabiyotida tarixiy mavzularda asarlar yaratish, bu yo‘nalishda janrlar xilma-xilligiga erishish, badiiy obrazlarning tarixiy nuqtayi nazardan to‘laqonli namunalarini ishlab chiqish imkoniyatlari ko‘p. Tarixiy asarlarda kelgan hayotiy dalillar, real axborotlar, shaxs dunyoqarashi, falsafasi, psixologiyasiga oid talqinlar o‘zbek adabiyotida tarixiylik tamoyillarining yanada yuksakroq darajaga ko‘tarilishi uchun zamin hozirlaydi.

“*Tarixiy janrlarda epik ko‘lamning o‘ziga xosligi*” deb nomlangan 1.3 paragrafda badiiy adabiyotdagi tarixiylik xususiyatlari tarixiy janrlar silsilasida nisbatan keng va tizimliroq tarzda aks etishi masalasi tadqiq etilgan.

Adabiy tur va janrlar tizimida tarixiy janr degan maxsus tur yoki maxsus talqin shakli yo‘q. Tarixiy janrlar ham shu uch adabiy tur doirasidan tashqarida emas. Ammo adabiyotshunoslikda tarixiylik prinsipi asosida maydonga kelgan, tarixiy mavzuni talqin etadigan, tarixiy shaxslar vositasida maydonga kelgan obrazlarni tasvirilaydigan, tarixiy makon va zamon, tarixiy voqea-hodisalarning badiiy bayoniga qurilgan asarlarga nisbatan “tarixiy janr” termini faol qo‘llanadi. Mazkur termin janr xususiyatlariga ko‘ra qo‘llanilganda “tarixiy roman”, “tarixiy qissa”, “tarixiy drama”, “tarixiy doston yoki poema” va h.k. shakllarda talqin etiladi. Har qanday adabiy davr (epoxa) o‘z davriga nisbatan zamonaviy, o‘zidan keyingi davrlarga nisbatan esa tarixiydir.

G.N.Pospelov o‘zining “Adabiyot nazariyasi” kitobida yozadi: “Odamlar ijtimoiy hayoti doimo ularning muayyan shart-sharoitlarda tug‘iladigan, takomil topadigan milliy-tarixiy turmush tarzi hamda muayyan shart-sharoitlarda oqib turadigan *makon va zamonda* namoyon bo‘ladi. Shu tarzda ularga oid o‘y-fikrlar, xohish-istaklar, hissiyotlar odamlar tomonidan aytilgan fikr-mulohazalarda, ularning faoliyatlari va munosabatlaridagi makon va zamon aniqligi sifatida yuzaga chiqadi. Bundan ko‘pincha ular orasidagi ma‘lum munosabatlarni belgilovchi muomala va

<sup>1</sup> Бекжон И. Фиёсиддин бин Хумомиддин Хондамир. Буюклик хислати. “Хабиб ус-сияр фи ахбори афроди башар”. – Тошкент: Шарқ, 2011. – Б. 7.

<sup>2</sup> Қаранг: Гулбаданбегим. Хумоюннома. – Тошкент, 1998. – Б. 104.

harakatlarga mazmun kiradi. Shunga aloqador ravishda, bunday fikr-mulohazalar odamlar turmushining muhim jihati tarzida namoyon bo‘ladi”<sup>1</sup> (ta’kid muallifniki – O.X.). Bir millat tarixiy o‘tmishi boshqa millatlar tarixi bilan ma’lum umumiylik kasb etsa-da, qator xususiy jihatlari bilan o‘ziga xosligini namoyon etadi. Tarixiy zaminning makon va zamonga xos individualliklari ham aynan milliylik doirasida mazmun-mohiyatga ega bo‘ladi. Konkret bir millatga tegishli bo‘lgan fikr-qarashlar, muomala-munosabatlar, hissiyotlar, maqsad va istaklar tarixiy asar badiiy konsepsiyasini belgilovchi ichki sterjen vazifasini bajaradi. Bu ichki tizim tarixiy janrlar shakllanuvini ham ta’min etadi.

Dissertatsiyaning ikkinchi bobi **“Tarixiy romanlarda epik ko‘lam va badiiy obraz”** deb sarlavhalangan.

Bobning 2.1 paragrafi *“P.Qodirov romanlarida syujet, obraz va xarakter tarixiyli”* masalasini o‘rganishga bag‘ishlangan.

O‘tgan asrning 60-yillaridan e’tiboran Bobur va boburiylar tarixi P.Qodirov ijodida muhim bir bosqichni tashkil etib keladi. P.Qodirov Bobur va boburiylar tarixi asosida butun boshli trilogiya ijod etdi. Markazida Bobur (“Yulduzli tunlar”), Humoyun (“Humoyun”), Akbar (“Akbar”) shaxsiyatlari turadigan bu asarlar tarixiy romanchiligimiz syujet qamrovi, obrazlar tizimi, xarakterlar diapozonini kengaytirdi. Ehtimol, bizning P.Qodirov asarini roman-trilogiyaga mansublashimiz ba’zi adabiyotshunoslarda e’tiroz tug‘dirishi mumkin. “Yulduzli tunlar”ning alohida roman sifatida chop etilgani, “Humoyun va Akbar”ning esa bir jild ostida tarixiy roman nomi bilan nashr qilingani, romanning “Akbar”ga oid voqealar tasvirlangan jildi yozuvchining o‘zi tomonidan “ikkinchi qism” sifatida berilishi bunday e’tirozlarga asos beradigandek tuyuladi. Ammo masalaga tarixiy-biografik roman talablari asosida qaraydigan bo‘lsak, “Humoyun” va “Akbar”ning alohida-alohida roman ekanligi aniq bo‘ladi. P.Qodirov asarini kompozitsiya, syujet, obrazlar olami yaxlitligida kuzatish, uning bevosita roman-trilogiyaga xos nazariy mezonlarga muvofiq kelishini to‘la dalillaydi.

Darhaqiqat, P.Qodirov roman-trilogiyasi eng e’tiborli “Adabiyotshunoslik lug‘ati” kitoblarida umumlashtirilgan trilogiya haqidagi ta’riflarga aynan mos keladi. Rus olimi A.Golovenchenkning yozishicha: “Trilogiya (grek. trilogiya, tri – uch va logos – so‘z birikmalaridan) – uch mustaqil asarning badiiy g‘oya, syujet, bosh qahramonlar silsilaviyligiga ko‘ra umumlashuvidan hosil bo‘lgan bir butun asar. Trilogiya tarixan uzoq davrlarni qamrab oladi. Trilogiya roman janridan boshqa janrlar doirasida ham uchrashi mumkin”<sup>2</sup>.

Tarixiy roman muammosi ko‘plab jahon adabiyotshunoslari, rus va o‘zbek adabiyotshunoslarining romanga oid tadqiqotlarida o‘rganilgan. V.Skott va undan keyingi G‘arb romanchiligi taraqqiyotini tadqiq etish asnosida tarixiy romanga xos eng muhim kriteriyalar ishlab chiqilgan<sup>3</sup>.

<sup>1</sup> Пospelов Г.Н. Теория литературы. – М: Высшая школа, 1978, С. 96.

<sup>2</sup> Словарь литературоведческих терминов. Редакторы-составители Л.И.Тимофеев и С.В.Тураев. – М.: Просвещение, 1974. – С. 425.

<sup>3</sup> Каранг: Мирвалиев С. Ўзбек романи. – Т.: Фан, 1969; Петров С. Русский советский исторический роман. – М.: Современник, 1980; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе. Дисс. д-ра. филол. Наук. – Т., 1985.

Dissertatsiya obyektlaridan biri bo'lgan P.Qodirovning har uchala romani (roman-trilogiya)da ham ikkinchi tipga xos xususiyatlar yetakchilik qiladi. Bu jihatlar, ayniqsa, syujet, obraz, xarakterlar talqinida yaqqolroq ko'zga tashlanadi. Roman-trilogiyadagi barcha syujet chiziq-lari, obrazlar tizimi, xarakterlar dunyosi bevosita uch shaxs – Bobur, Humoyun, Akbar mirzolar obrazi doirasida uyushtirilishi P.Qodirov romanlarining tarixiy-biografik tipga mansubligini ko'rsatadi.

Uch roman voqealari kechadigan makon ko'lami juda keng. Umumiy tarzda Turkiston, Afg'oniston, Hindiston kabi ulkan badiiy makon doirasida yuz beradi. Undagi zamon esa xronologik ketma-ketlikda aniq ko'rinadi. Bunday izchillik markaziy qahramon shaxsining otadan o'g'ilga o'tishi tarzida namoyon bo'ladi.

P.Qodirov nihoyatda ulkan vaqt doirasi va geografik hudud (makon)larda kechadigan roman voqealarini muayyan kompozitsion aniqlikda, shu bilan birga real tarixiy haqiqatga mos ravishda tasvirlash uchun "Boburnoma" va boburiylarga oid boshqa asarlarda xronologik tartibda qayd etilgan tarixiy joy nomlarini poetik toponimlarga aylantirish yo'lidan boradi. Shu yo'l bilan asar kompozitsiyasining tarixan izchilligi va badiiy jihatdan mustahkam qurilishga ega bo'lishini ta'minlaydi. Yozuvchi tomonidan qo'llangan ushbu badiiy makonlashtirish usuli asardagi o'ziga xos badiiyatining yuzaga kelishiga xizmat qiladi. Bu jihat quyidagilarda ko'rinadi: birinchidan, asar kompozitsiyasidagi tarixan izchillik va butunlikni ta'minlaydi; ikkinchidan, asar syujetini tashkil etishda qo'l keladi; uchinchidan, tarixiy obrazlar tadriji, badiiy tizimligini shakllantirishda muhim omil vazifasini bajaradi.

Uchala asar ham biografik qahramonning o'limi bilan yakunlanib, tarix sahnasiga shu qahramon avlodiga mansub yangi bir biografik qahramonning kirib kelishi bilan boshlanadi. Agar Bobur o'limidan keyin asar syujeti markazini Humoyun egallagan, barcha voqealar, obrazlar, asardagi badiiy zamon va badiiy makon uning atrofida aylangan bo'lsa, Humoyunning o'limidan so'nggi voqealar Akbar atrofida kechadi. Ko'rinadiki, har bir roman syujeti va kompozitsion qurilishidagi tugallikni tarixiy voqelik emas, qahramonlar biografiyasi ta'minlaydi. Bu esa P.Qodirov asarining tarixiy-biografik roman, ayni paytda trilogiya ekani haqidagi yuqoridagi fikrlarimizni yana bir bor tasdiqlaydi.

Umuman, boburiyzoda Akbar obrazi roman voqeligining markazida turadi. Akbarshoh hukmronligi davri boburiylar saltanati, Mirzo Bobur avlodlari hayot tarzi, faoliyati, xakteri, davlat kishilari bo'lgan tarixiy shaxslar obrazlari romanda yorqin tasvir etilgan Akbar obrazi fonida jonlanadi. Boburiylar dinastiyasi, boburiy shahzodalar, malikalarning tarixiy qiyofalarini real aks ettirishda muhim tarixiy-poetik asos vazifasini bajaradi.

Ikkinchi bobning 2.2 paragrafi "*Boburiynoma*"da tarixiy obrazlarning o'ziga xosligi" deb nomlanadi.

P.Qodirovdan keyin o'zbek tarixiy adabiyoti Mirzo Bobur va boburiylar hayoti aks etgan epik, dramatik, lirik asarlar bilan boyidi. Tarixiy-adabiy jarayondagi takomil bosqichlarining bir yorqin misoli sifatida yozuvchi X.Sulton nasrini ko'rsatish mumkin. U o'zining qator hikoyalari, qissalari va "*Boburiynoma*" romani bilan Bobur va boburiylar obrazi talqiniga yangi qiyofa, yangicha ruh olib kirdi.

"*Boburiynoma*" nafaqat Bobur va boburiylarga doir tarixiy nasr, balki o'zbek tarixiy adabiyotida yangi bir bosqichni boshlab berdi desak, mubolag'a bo'lmaydi.

Roman mazmuni va shaklidagi o‘ziga xosliklar, bizningcha, quyidagilarda ko‘rinadi: birinchidan, roman voqeligiga, xuddi mumtoz dostonchilik, xalq qissalari yoki Evropa ma’rifiy romanlaridagidek safar motivi asosiy o‘rin tutadi; ikkinchidan, asarda biryo‘la uchta hikoyanavis parallel holatda ko‘zga tashlanadi. Bularning biri real muallif obrazi, boshqasi hikoyanavis-muallif obrazi, oxirgisi voqealarni bayon etayotgan tarixiy shaxs Bobur obrazidir; uchinchidan, roman markazida ma’rifat konsepsiyasi yetakchilik qiladi. Mirzo Boburning hayot yo‘liga xos harb-u zarb, jahongashtalik, Vatan hajri, davlatchilik siyosati mana shu ma’rifiy g‘oya atrofida uyushtiriladi.

“Boburiynoma”ning ma’rifiy roman ekanini ko‘rsatadigan muhim bir jihat shundaki, bu asar ham xuddi “Boburnoma” kabi “Bismillahir rohmanir rohim” kalimasi bilan boshlangan. Holbuki, XX asrning 30-yillaridan “Boburiynoma”gacha yozilgan bironta asar Qur’oni Karimning ochuvchi oyati bilan boshlanmagan edi. Milliy adabiyotimiz ajdodlarning ming yillik adabiy an’analaridan mutlaq uzilgan edi. Bu bilan “Boburiynoma” mustaqillik davri o‘zbek adabiyotining azaliy an’analariga tomon qayta yuz burganidan mujda berdi. Bunga romanning quyidagi jumlasini yorqin misol bo‘ladi: “Tangri taoloning inoyati birla Allohning ulug‘ va sirli bir bandasi xususida so‘z aytmoqqa jazm qildik”<sup>1</sup>.

X.Sulton ham xuddi P.Qodirov kabi o‘z asarini A.Qodiriy uslubiga xos yo‘sinda boshlaydi: “Hijriy sakkiz yuz sakkizinchi yil, muharram oyi. Andijon...”<sup>2</sup>. Shundan keyin makon tasviri keladi. Umarshayx mirzo saroyi, qor bosgan devorlar, tomlar, madrasalar, minoralar manzarasi, azon tovushi, odamlar izdihomi tasvirlanadi. Bunda yozuvchi voqea xarakteridan kelib chiqib, asarga roviy-hikoyachi obrazini kiritadi. Roviyo voqealar oqimini boshlab beradi.

Tarixiy dalillarni tartib bilan keltirish, ilmiy manbalarga tayanish orqali essenamo hikoyalash yo‘lidan boradi. Lozim o‘rinlarda boburiyodalar faoliyati, erishgan yutuqlari, yo‘l qo‘ygan xatolariga o‘zining hissiy-emotsional munosabatini ifodalaydi. Kerak o‘rinlarda o‘z talqinlarini ruboiy, g‘azal baytlari bilan quvvatlaydi. Natijada o‘quvchi Bobur va boburiylar haqida badiiy-tarixiy, lirik-emotsional xulosaga ega bo‘ladi.

Tadqiqotning uchinchi bobi **“Kichik epik janrlarda Bobur va boburiylar obrazi”** deb nomlanib, ikki paragrafdan tarkib topgan. 3.1 paragrafda *“Tarixiy qissalarda Bobur obrazi talqini”* haqida fikr yuritilgan.

Tarixiy shaxs hayot yo‘li, ijtimoiy faoliyati, xarakteri, maishiy turmushi, botiniy holatlarini talqin etishda qissa janri o‘ziga xos ahamiyat kasb etadi.

Dissertatsiyada tadqiq etilgan Bobur va boburiylar haqidagi qissalarda ham sanalgan xususiyatlarning barchasi u yoki bu darajada aks etgan.

X.Sultonning “Saodat sohili” qissasi yozuvchining Bobur hayotiga va shaxsiyatiga doir mulohazalariga bag‘ishlangan bo‘lishiga qaramasdan, asarning markaziy qahramoni Bobur emas, balki Hofiz Ko‘ykiydir. Asarning uchdan bir qismi Ko‘ykiyning Hindistonga safari tafsilotiga bag‘ishlangan. Toki, Binoqul vafot etib, Hofiz Ko‘ykiyni noma’lum bir karvon qutqarib, Hindistonga yetkazmagunga qadar

<sup>1</sup> Султон Х. Бобурийнома. Маърифий роман. – Т.: Шарк, 1997.– Б. 3.

<sup>2</sup> Кўрсатилган асар. – Б. 10.

sahnaga Bobur va boburiylar obrazi chiqmaydi. Ko‘ykiy ilk bor Boburni o‘z arkoni davlati bilan mashvarat o‘tkazib turgan joyida ko‘radi. Shundan so‘nggina asar syujetiga Hindiston tasviri va boburiylar obrazi kirib keladi.

Qissa davomida Bobur va boburiylar shaxsi, faoliyati, xarakteri faqat Hofiz Ko‘ykiy nigohi, ichki mushohadasi orqali beriladi. Hindistonda o‘sha davrda kechayotgan ijtimoiy-siyosiy voqealarga ham biz Ko‘ykiy vositasida guvoh bo‘lamiz. Saroyda vaqtinchalik yashab ijod etayotgan Ko‘ykiy Boburni goh jang-u jadallar, goh saroy intrigalari, goh maishiy hayot fonida ko‘radi. Boburga xos shohlik, shoirlilik, qalandarlik, olimlik, shijoat, shon-shavkat va fojiaviylik ham aynan shu jarayonlarda namoyon bo‘ladi.

Asar Boburning o‘limi bilan fojiaviy yakunlangan. Bunday yakun sabab Hofiz Ko‘ykiy obrazi Bobur shaxsiyati, dolg‘ali hayot yo‘li, shon-shavkatidan iftixor tuygan, fojiasiga yig‘lagan Vatan timsoliga aylanadi. Ko‘ykiy safarining yakuni Bobur hayotining so‘ngiga to‘g‘ri kelishi qissadagi fojiaviy ruhning yanada kuchayishi, o‘quvchi ko‘nglida chuqur iz qoldirishini ta‘minlashga xizmat qiladi. Bu esa badiiy asar muvaffaqiyatini ta‘minlovchi muhim belgilardan biridir.

Bobur haqidagi qissalardan yana biri Q.Kenjaning “Boburiylardan biri” esse-qissasidir. Esse-qissaning bosh qahramoni Bobur. Ammo bu qissa markaziga ham odatdagidan tashqari Bobur shaxsiyati qo‘yilmagan. Professor N.Karimovning ta‘kidlashiga ko‘ra bu asarning qahramoni ikkita. Biri qissada so‘z yuritilgan bosh qahramon Zokirjon Mashrabov, ikkinchisi – Bobur haqidagi ilk badiiy asarlar muallifi Pirimqul Qodirov<sup>1</sup>.

Q.Kenja asarida ham xuddi P.Qodirov, X.Sulton asarlaridagi singari kompozitsion tizimlilikni ta‘minlovchi vosita vazifasini geografik makon bajargan. Esse-qissa voqealari makon o‘zgarishlariga monand shakllantirilgan. Faqat mazmun talabiga ko‘ra ba‘zi holatlardagina assotsiativ tasvirlar uchraydi. Masalan, Hirot haqida gap ketganda tasvir markazini Navoiy shaxsiyati, takrorlanmas ijodi, 90-yillardagi Hirot manzaralari, u yerdagi ijtimoiy ahvol, Navoiy qabri, ekspeditsiya a‘zolarining bu holatlarga nisbatan botiniy munosabatlari egallaydi.

Avstryalik nemis olimi va yozuvchisi Frits Vyurtlening nemis tilida yozilgan “Bobur – yo‘lbars” qissasining dunyoga kelganiga yarim asrdan oshgan. Asar 2011-yilda Yanglish Egamova tomonidan “Andijon shahzodasi” nomi bilan o‘zbek tiliga o‘girildi.

“Andijon shahzodasi” asari “Osmondagi Temir qoziq”, “Karvonboshi”, “Jazolash”, “Umarshayx Mirzoning o‘limi” kabi 19 ta kichik kompozitsion bo‘lakdan tashkil topgan. Muhimi, ular o‘rtasida mustahkam bog‘lanish bor. Bir sarlavha ostidagi voqea keyingisi bilan izchil bog‘lanib ketadi. Qissa sarlavhalari faqat shakliy xususiyat kasb etmaydi, balki har biri muayyan badiiy g‘oyani ifodalab keladi.

Asarda Qosimbek, Mirzo Ulloh, Hasan karvon, Jallod, olti bahodir kabi qator obrazlar ham bor. Ammo ularning barchasi Bobur bilan bog‘liq muayyan epizodlardagina o‘zlarini to‘la namoyon etadilar. Ullohda tanballik va donolikning qorishib ketishi, Hasan karvonda qo‘pollik va donolikning bir paytda voqe bo‘lishi,

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<sup>1</sup> Kenja Q. Бобурийлардан бири. – Т.: Маънавият, 2000. – Б. 4.

Jalldoda befarosatlik va berahmlikning, olti bahodirda sadoqat va jasurlikning qo'sha kelishi Bobur xarakteri va faoliyatini yorqin ochishga xizmat qilgan.

Qissadagi eng yorqin obraz o'z-o'zidan Bobur obrazidir. Bu obraz chuqur va shiddatli dinamik xarakterga ega. Biz uni dastlab bir ilm tolibi sifatida ko'rsak, so'ng orzulariga oshufta ulkan qalb egasi sifatida kashf etamiz. Ba'zan u o'yinqaroq, qaysar bola bo'lib ko'rinadi. Otasining o'limidan keyin tadbirkor, jasur, dono yetakchiga aylanadi. F.Vyurtle talqinidagi Bobur kamtarin, shuhratga o'ch emas. Axsi qal'asini zabt etishganda ham u "bu mening xizmatim emas, hammamizniki", deydi. Bobur ko'pgina murakkab hodisalarga munosabatda Allohning kitobi, payg'ambar ko'rsatmalariga amal qiluvchi musulmon sifatida ko'rinadi. Qayd etish joizki, muallifning saltanat etiketi borasida, muayyan detallarni qo'llashda, diniy so'z va iboralarni ishlatishda ba'zi xatoliklarga yo'l qo'ygani ham aniq bilinadi.

Uchinchi bobning 3.2 paragrafi "*Tarixiy hikoyalarda Bobur hayoti lavhalarining badiiy aks ettirilishi*" muammosini o'rganishga qaratildi.

Barcha nazariy adabiyotlarda qayd etilishicha, hikoya janrida qahramon hayotining bir lavhasi badiiy aks ettiriladi. Tarixiy hikoyalarda ham xuddi shu tamoyilga amal qilinadi. Farq shundaki, zamonaviy hikoya muallifi ko'proq birovning og'zidan eshitib ta'sirlangan yoki o'z ko'zi bilan ko'rib guvoh bo'lgan favqulodda voqealarni qalamga olsa, tarixiy hikoya muallifi asosan tarixiy manbalarga, tarixiy dalillarga asoslanadi. "Hikoyada tasvirlangan voqea o'z mohiyati va ahamiyati jihatidan epik turning roman, povest kabi janrlaridan farqlanmasa ham, biroq tasvirning ko'lami, syujet va kompozitsiyaning nisbatan soddaligi, bayonning asosan bir shaxs tomonidan olib borilishi jihatidan farqlanib turadi"<sup>1</sup>.

X.Sulton hikoyasining "Nuqta" deb nomlanishining o'zi bir badiiy jumboqdir. Chunki sarlavha badiiy asar kompozitsiyasining muhim birligi bo'lib, yozuvchining badiiy niyatiga monand holda turlicha vazifa bajarishi mumkin. X.Sultonning ushbu hikoyasida esa "nuqta" so'zi bir nechta ma'nolarda kelganini e'tirof etish mumkin. Birinchidan, hikoya ma'lum ma'noda epistolyar mohiyat kasb etadi. Ikkinchidan, Bobur xatining mazmun-mohiyatida o'g'lidan har narsaga e'tiborli bo'lish, inshoda hatto nuqta (zer-u zabar)ni ham diqqatdan qochirmaslik haqida so'z boradi. Uchinchidan, sarlavhada bu maktub Bobur o'limi arafasida, uning hayotiga taqdirning so'nggi nuqtasi qo'yilishidan bir baxya oldin yozilganga ishora bor.

Hikoyaning birinchi jumlasini ham so'nggi punktdagi xulosamizni tasdiqlaydi: "Boburning hasratidek uzun yomg'ir..."<sup>2</sup>. Albatta, bu hasrat o'limdan qo'rquv hasrati emas. Bu hasrat qatlarida Boburning ulkan jahongirlik yo'li, Vatan hajri, yutuqlari va xatolari mujassam. Yomg'ir detali ham ma'lum ma'noda g'am-anduh va hasrat ifodasini kuchaytiradi. Odatda yomg'ir inson qalbida umr yo'llari va intiho haqidagi o'y-mushohadalarni uyg'otadi. Hasratli xotiralarni qo'zg'aydi. Hikoyaning keyingi qismlari ham sarlavha va birinchi jumlagaga monand holda falsafiy mazmun kasb etadi.

Hikoyaning mana shunday o'rinlarida hikoyanavis epistolyar janr chegaralaridan chiqib ketadi. Boshqacha aytganda, bu janr imkoniyatini kengaytiradi. Maktub mazmuniga hikoya qahramoni xotiralarini bog'lash orqali muallif assotsiativ

<sup>1</sup> Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи. – Б. 250.

<sup>2</sup> Шу китоб. – Б. 217.

tasvir usuliga murojaat qiladi. Bu orqali asar badiiyatini oshirishi bilan birga hikoyaning badiiy zamon va makon ko‘lamini kuchaytiradi.

M.Uzoqovning “Bobur sog‘inchi” hikoyasi Bobur hayotidagi bir muhim epizod haqida. M.Uzoqov voqea o‘rni va vaqtini to‘g‘ri tanlagan. Natijada Bobur tarjimai holining fojiviy nuqtalaridan biri bo‘lgan Vatanni tark etish voqeasini tasvirlash orqali bu tarixiy shaxs obrazining yorqin qirralarini ochib berishga erishgan.

Safar oldidagi tunda Bobur chuqur xayolga botadi. Shu paytgacha boshidan o‘tkazgan kunlarni o‘ylaydi. Uning xayoliy assotsiatsiyasi tarzida Samarqand, Saripul, Toshkent kabi geografik makonlar, Mirzo Ulug‘bek, Sulton Husayn, Sulton Mahmudxon, Qutlug‘ Nigorxonim singari tarixiy shaxslar gavdalanadi. Bu xotira tasviri chizgilarda garchi biroz tig‘iz holatda berilgan bo‘lsa-da, hikoya muallifining yurtimiz tarixi, ayniqsa, “Boburnoma”ni yaxshi bilishi ma‘lum bo‘ladi. Qisqa tush epizodi orqali muallif Boburni otasi Umarshayx mirzo bilan bog‘laydi. Safarga qonuniy, ma‘naviy tus berishga erishadi. Hikoyadagi yana bir epizod diqqatni tortadi. Safar oldidan qorabuloqlik qirg‘iz biyi Boburga barcha anjomlari bilan ajoyib arg‘umoq hadya qiladi. Bunda qirg‘iz biyiga xos sof turkona xarakter namoyon bo‘lishi bilan birgalikda, mahalliy mezbon aholining Boburga nisbatan chuqur hurmati va muhabbati ham aks etgan. Shundan so‘ng muallifning o‘rinli bir badiiy izohi keladi: “O‘ta ziqna, toat-ibodat va bilimga vaqt sarflashni noo‘rin hisoblovchi, ammo ko‘ngliga yoqqan kishiga og‘zida chaynaganini-da ilinuvchi chorvador...”<sup>1</sup>.

Hikoyaning so‘nggi epizodi Boburning Vatanni tark etish oldidagi holati tasviriga qaratilgan. Bunda muallif xayolotga emas real voqeaga asoslangan.

## XULOSA

1. Zamonaviy o‘zbek adabiyotida Bobur va boburiylar obrazi keng manbalar ko‘lamini qamrab olgan. Lirikada va dramaturgiyada jadid adabiyotidan boshlab Bobur shaxsiyati va obraziga murojaat etilgani kuzatiladi. Mustaqillik davriga kelib, Bobur va uning davri, avlodlariga doir tadqiqotlar ko‘paydi. Badiiy adabiyotning barcha tur va janrlarida Bobur va boburiylar obraziga bag‘ishlangan asarlar maydonga kela boshladi. Adabiyotshunoslikda tarixiylik muammosi ikki yo‘nalishda o‘rganiladi: qadim tarixdagi og‘zaki va yozma manbalarning poetik o‘ziga xosligi, keyingi davr adabiyotiga ta’siri yuzasidan tadqiq etish; millatlar, saltanatlar, shaxslar tarixi adabiyotda qanday tamoyillar asosida badiiy aks ettirilgan, degan masala yuzasidan tadqiq etiladi. Bunda tarixiylik va zamonaviylik sintezi, tarixiy asarning muayyan asar yozilgan davr va hudud ijtimoiy, ma‘naviy hayoti, estetik nuqtayi nazarlari bilan munosabati masalasi bosh planda turadi.

2. Tarixiy asar muallifi ijtimoiy fikr tarixini badiiy aks ettiradi. O‘zi tasvir etayotgan makon va zamondagi falsafa, din va badiiy-estetik tafakkurni real tarixiy aspektida ifodalash uchun mas‘ul hisoblanadi. So‘z orqali ifodalangan tafakkur shakllari zamonaviy adabiyot namunasi bo‘lib qayta jonlanadi, izchil harakatga kirishadi. O‘zining estetik, ma‘rifiy, ijtimoiy vazifasini bajarishga kirishadi. Bunda ijodkor faqat ijtimoiy tarixning o‘zini emas, shu tarixni tashkil etadigan bir butun

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<sup>1</sup> Шу китоб. – Б. 124.

soʻzlar tizimini ham qayta ishlaydi. Tarixiy asar muvaffaqiyati bu jarayonning qay darajada toʻgʻri va aniq amalga oshirilgani bilan bogʻliqdir. Badiiy adabiyotdagi tarixiylik tamoyili murakkab va xilma-xil nazariy kriteriylarni talab etadi. Tarixiy-badiiy asarning dunyoga kelishida real tarixni tashkil etadigan voqelik, davr va shaxs kategoriyalarining badiiyat mezonlari asosida talqin etilishi muhim ahamiyat kasb etadi. Tarixiy asarda aks ettirilgan voqelik qamrovi oʻsha asar janrining shakllanishi uchun vosita boʻlib xizmat qildi. Tarixiy obraz va xarakterlarning maydonga kelishida real-tarixiy vaziyat va unda faoliyat koʻrsatgan tarixiy shaxslar haqidagi xilma-xil manbalarning ahamiyati muhimdir.

3. Boburning buyuk shaxs ekanligi, kichik bir qoʻshini bilan Afgʻoniston, Hindistondak ulkan saltanatlarni ishgʻol etganligi, boburiylar saltanati degan qudratli davlatga asos solganligi, shaxsiy hayotida koʻplab ajoyibotlar, mislsiz fojialar, murakkab ruhiy iztiroblar boʻlib oʻtganligi tarixdan maʼlum. “Boburnoma”da mana shu voqealarning qarichma-qarich, detallashtirib hikoya qilinganiga guvoh boʻlamiz. Bunda Bobur shaxsiyatini buyukligi bilan birga har qanday insonda uchrashi mumkin boʻlgan qusur va kamchiliklardan xoli boʻlmagan jonli odam sifatida koʻramiz. Yozuvchi tomonidan tarixiy asar syujeti, obrazlarini tom maʼnoda jonlantirib tasvirlanishi uchun bularning barchasi muhimdir.

4. Tahlillar koʻrsatadiki, P.Qodirovning “Yulduzli tunlar”, “Humoyun”, “Akbar” asarlarining har biri mustaqil roman boʻlishi bilan bir qatorda, uchalasi jamlangan holatda roman-trilogiyani tashkil etadi. Ushbu romanlarning har birida alohida tarixiy shaxslar biografiyasi, alohida hukmdorlar davri turgani, zamon va makonda farqning mavjudligi ularning mustaqil roman ekanligini koʻrsatsa, boshqa qator jihatlari bilan boburiylar haqidagi roman-trilogiya ekanidan dalolat beradi. Har uchala asarda yagona sulola – boburiylarning ijtimoiy-tarixiy faoliyati solnomaviy tarzda izchil aks ettirilganligi, uch roman obrazlari oʻrtasidagi genetik bogʻliqlik, kompozitsion izchillik, syujet davomiyligi “Yulduzli tunlar”, “Humoyun”, “Akbar” bir butun roman-trilogiya degan xulosaga olib keladi.

5. “Boburiynoma” asaridagi bosh gʻoya maʼrifat gʻoyasidir. Muallif oʻz asarining bosh qahramoni Bobur mirzo hayot tarzini badiiy-tarixiy talqin etar ekan, oʻz talqinining bosh mezoni sifatida Bobur eʼtiqodini oladi. Mana shu islomiy eʼtiqod tamoyili asosida qahramon hayotini tasvirlaydi. “Boburiynoma”ning yana bir oʻziga xos jihati shundaki, asarda roman voqealari bilan muallif biografik hayoti uygʻunlashib ketgan. Bobur hamda boburiylar hayotiga bagʻishlangan qissa va hikoyalarning dunyoga kelish tarixi, asarlar atrofida kechgan voqealarning hammasi Bobur taqdiri bilan ramziy tarzda bogʻlangan. Natijada unda keltirilgan qissa va hikoyalarning roman kompozitsiyasining bir boʻlagiga aylanishi taʼminlangan. Bobur yoʻllari boʻylab safarga chiqqan ilmiy ekspeditsiya tafsilotlari, ekspeditsiya jarayonidagi makon oʻzgarishlari roman kompozitsiyasining original, tarixiy nuqtayi nazardan ishonchli, izchil tarzda qurilishiga asos boʻlib xizmat qilgan. Joy nomlarining oʻzgarishi, garchand ekspeditsiya safari bilan bogʻliq boʻlsa ham, roman voqealari va kompozitsion qurilishini belgilovchi vosita vazifasini bajargan. “Boburiynoma” asari oʻzbek tarixiy nasrining yangi, oʻziga xos uchinchi tipi sifatida baholanishga loyiq. Undagi kompozitsion xususiyatlar, syujet qurilishi, obrazlar dunyosiga xos badiiy-tarixiy tizim bizga shunday xulosa chiqarish imkonini beradi.

6. Qissa janri spetsifikasi uning qaysi davr voqealarini badiiy aks ettirishga qaratilgani, qaysi millat hayotiga oid ijtimoiy hodisalarni tasvirlagani, qaysi tarixiy shaxs hayot yo'lini qay tarzda, qanday adabiy metod, oqim va qanday uslubga ko'ra badiiy talqin etgani bilan belgilanadi. Qissa asosida muayyan tarixiy shaxs bosib o'tgan tarixiy voqealar bosh qahramon biografiyasi, ichki dunyosi ko'zgasida aks ettiriladi. "Saodat sohili" qissasida Bobur va boburiylar shaxsi, faoliyati, xarakteri faqat Hofiz Ko'ykiy nigohi, ichki mushohadasi orqali berilgan. Hindistonda o'sha davrda kechayotgan ijtimoiy-siyosiy voqealarga ham biz Ko'ykiy vositasida guvoh bo'lamiz. Saroyda vaqtinchalik yashab ijod etayotgan Ko'ykiy Boburni goh jang-u jadallar, goh saroy intrigalari, goh maishiy hayot fonida ko'radi. Boburga xos shohlik, shoirlik, qalandarlik, olimlik, shijoat, shon-shavkat va fojaviylik ham aynan shu jarayonlarda namoyon bo'ladi.

7. "Boburiylardan biri" esse-qissasi ko'proq hujjatlilik tamoyili asosida ijod etilgan. Ammo badiiy tasvir, qahramon pafosi, nozik detallar, tuyg'ularning shoirona ifodasi asarga ko'proq badiiy ruh bag'ishlagan. Bu asarni o'qigan o'quvchi safar fonida Bobur va boburiylar obrazini tasavvur qiladi. Shuningdek, Boburning bugungi avlodlaridan biri sifatida qalbida iftixor tuyg'usini tuyadi.

8. F.Vyurtlening "Andijon shahzodasi" sarguzasht qissasidagi qator o'ziga xos obrazlar "Boburnoma" voqealari, Bobur obrazini xolis va haqqoniy talqin etishga qaratilgan. Umuman, islomiy e'tiqod, milliy ruh, mardona tabiat bilan bezab tasvir etilgan Bobur obrazining asosiga muallif o'zga millat kishisi bo'lishiga qaramasdan ilohiy, Qur'oniy ko'rsatma va tushunchalarni qo'ygani ma'lum bo'ladi. Shuning uchun ham Bobur obrazi mukammal va to'laqonli obraz sifatida o'quvchini o'ziga jalb etadi.

9. X.Sulton "Nuqta" asari misolida hikoya janri imkoniyatlarini kengaytirgan. Epistolyar usul bilan assotsiatsiya usulini badiiy mushtarak holatga keltirishga erishgan. Shu bilan birgalikda, Bobur hayotidagi eng muhim voqealarni, Boburga yaqin bo'lgan tarixiy dalillarni, uning ruhiy-ma'naviy holatlarini bir nuqtada jamlashga erishgan. Sof badiiy-psixologik talqin orqali Bobur obrazi mohiyatini yorita olgan.

10. "Bobur sog'inchi" asarida tarixiy vaziyatlar, shaxslar taqdirini imkon darajasida izchil qamrashga urinilgani sezilib tursa-da, undagi asosiy badiiy maqsad Bobur safarining so'nggi tongi haqida tasavvur berishdan iborat. Hikoyaning kulminatsion nuqtasi ham, fojiaga boy yechimi ham ushbu oxirgi vidolashuv sahnasiga jamlangan. Muallif tasvir etgan voqealar, tafsilotlar, obrazlarning badiiy quvvati shu – so'nggi epizodda o'z aksini topgan. Natija sifatida yozuvchi Bobur hayot yo'lining eng fojiali nuqtasini so'z vositasida tasvirlashga erishgan. Zamonaviy o'zbek nasrida Bobur va boburiylar obrazi muammosini tizimli o'rganish o'zbek tarixiy nasri takomil yo'nalishlarini belgilash yo'lida xizmat qilishi jihatidan muhimdir. Shu bilan birgalikda, Bobur va boburiylar shaxsiyati, shonli hayot yo'llari, tabiati, ma'naviy dunyosini to'g'ri tushunish xalqimiz, ayniqsa, yetishib kelayotgan yosh avlod uchun ibrat bo'lib xizmat qiladi.

**SCIENTIFIC COUNCIL DSS.03/30.12.2019.Fil.19.01 ON AWARDING  
SCIENTIFIC DEGREES AT ALISHER NAVOI TASHKENT STATE  
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

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

**KHURRAMOV OLMOS URALOVICH**

**THE INTERPRETATION OF THE IMAGE OF BABUR AND THE  
BABURIDS IN CONTEMPORARY UZBEK PROSE**

**10.00.02 – Uzbek Literature**

**DISSERTATION ABSTRACT**

**of the Doctor of Philosophy (PhD) on philological sciences**

**Tashkent — 2024**

**The theme of dissertation for doctor of philosophy (PhD) was registered by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under number № B2024.2. PhD/Fil4575.**

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## INTRODUCTION (abstract of the PhD thesis)

**The topicality of the dissertation.** In the intellectual tradition of the peoples of the world, the study of Babur occupies a special place. The great empire established by Zahiriddin Muhammad Babur, its continuation by his descendants, and the lives and inner worlds of its rulers have always been the focus of historians, diplomats, politicians, and especially writers and poets. In literary criticism, the interpretation of the image of Babur and the Baburids has become one of the important traditions in world literature.

As we observe the development of world humanities, it becomes clear that scholars and writers from Germany, England, France, Russia, Japan, Turkey, and China have never been indifferent to Babur's personality and the fate of his descendants. Numerous historical works, social-political treatises, essays in the field of scientific journalism, and various genres of literature vividly portray this great figure and his descendants, which supports our view. Babur's autobiography, the Baburnama, has been translated into many languages of the world, and the magnificent monuments built by the Baburids and the literary, scientific, educational, and historical works written by them are being thoroughly studied.

With the arrival of independence, the study of Babur's social activity and creative legacy became widely pursued in Uzbekistan. The one-sided, biased, and superficial approaches that had persisted since the Soviet era were replaced by comprehensive research based on scientific objectivity and the comparative analysis of historical evidence. National history as a discipline began to systematically study the activities of Babur and the Baburids. Effective scientific expeditions were conducted along the paths Babur had traveled. Several editions of "Baburnama" were published, with the work being presented in alternative narrative forms. The "Encyclopedia of Babur" was compiled by qualified specialists. Literary works in lyric, dramatic, and prose genres reflecting the history of Babur and the Baburids emerged. Their fully developed characters reached a level where they could be compared with literary characters in world literature. As a result, the issue of scientifically researching the artistic interpretation of Babur and the Baburids in literature became an urgent challenge for contemporary Uzbek literary studies. At the same time, the vast expansion of works in which the image of Babur and the Baburids is artistically portrayed highlights the need to address this issue within the scope of specific literary genres. The precise and systematic study of this issue aligns directly with the Strategy of Actions for further development of the Republic of Uzbekistan, as part of today's ongoing social and humanitarian policies. In a time when Uzbekistan is stepping into the new phase of national development "the Third Renaissance and profound changes are taking place in all aspects of life, it has become even more important to study and popularize the invaluable legacy of Babur."<sup>1</sup>.

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<sup>1</sup> Ўзбекистон Республикаси Президентининг "Ўзбекистон Республикасини янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида"ги Фармони // Халқ сўзи, 2017. – №28 (6722), Ўзбекистон Республикаси Президентининг "Буюк шоир ва олим, машҳур давлат арбоби Захириддин Муҳаммад Бобур таваллудининг 540 йиллигини кенг нишонлаш тўғрисида"ги Қарори // Халқ сўзи, 2023. – №18 (8361).

The presidential decrees of the Republic of Uzbekistan, such as Decree PF-4797 of May 13, 2016, “On the establishment of the Alisher Navo’i Tashkent State University of Uzbek Language and Literature,” Decree PF-6108 of November 6, 2020, “On measures to develop the fields of education, upbringing, and science in Uzbekistan’s new development phase,” Decree PF-60 of January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022–2026,” Resolution PQ-20 of January 21, 2023, “On the wide celebration of the 540th anniversary of the birth of the great poet, scholar, and renowned statesman Zahiriddin Muhammad Babur,” Resolution PQ-3271 of September 13, 2017, “On the development of the book publishing and distribution system, increasing reading culture and promoting book reading,” and other relevant regulatory and legal documents define the tasks that this dissertation research aims to contribute to in its own way.

**Compliance of the research with the priorities of the development of science and technology of the republic.** The dissertation was carried out within the framework of priority focus of the development of science and technology of the republic I. “Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state and the ways of their implementation”.

**The degree to which the problem has been studied.** The biography, scientific-educational, and literary works of Zahiriddin Muhammad Babur have been a subject of study in Uzbek literary criticism since the early 20th century. The important aspects of the great thinker’s biography and creative legacy have been covered in the research of A. Fitrat, A. Sa’diy, V. Mahmud, H. Yoqubov, V. Zohidov, A. Qayumov, A. Abdug‘afurov, G‘. Salomov, B. Qosimov, N. Komilov, S. Hasanov, N. Otajonov, H. Qudratullayev, M. Olimov, Z. Kholmanova, B. Rajabova, I. Adizova, K. Mullakho‘jayeva, I. Sulaymonov, and Sh. Hayitov. In Russian and global Babur studies, scholars such as I.V. Stebleva, G.F. Blagova, M. Sale, A.N. Samoylovich, J. Leyden, U. Erskin, A.S. Beverij, Eiji Mano, H. Lemb, U. Tekston, F. Berne, I. Aminiy, H. Temur, and B. Kojabekov have made significant contributions to research<sup>1</sup>.

The issues of novel writing, particularly historical novels, have been studied to some extent by various generations of literary scholars such as M. Qoshjonov, S. Mirvaliyev, U. Normatov, N. Khudoyberganov, A. Kattabekov, A. Rahimov, D. Quronov, B. Karimov, U. Joraqulov, I. Yoqubov, G‘. Murodov, Q. Qahramonov, Sh. Doniyorova, A. Nosirov, G. Ashurova, M. Hamroyeva, and others. Among the topics explored are historical truth and its artistic interpretation, the individual and artistic character, plot and conflict, the issue of artistic time, the interpretation of character

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<sup>1</sup> Beveridge A.S. *The Bābur-nāma in English (Memoirs of Babur)*, Translated from the original Turki Text of Zahiru’d-din Muhammad Babur Padshah Ghazi by Annette Susannah Beveridge, 2 Vols., – London, 1922; Repr, in one Volume, – London, 1969; – New Delhi, 1970; – Lahore, 1975. Eiji Mano. *Bābur-nāma (Vaḳāyi)*. Critical Edition Based on Four Chaghatay Texts with Introduction and Notes. – Kyoto, Shōkadō, 1995. Harold Lamb. *Babur the Tiger*. – New-York, 1961. *The Baburnama. Memoirs of Babur, Prince and Emperor*, Translated, edited, and, annotated by Wheeler. M., Thackston. – New York & Oxford, 1996. Франсуа Бернье. Бобурийлар салтанатининг сўнгги тарихи. // Жаҳон адабиёти журнали. – 2002. 8-сон. – 102-142 б; Амийий И. Кўхинур - Бобурнинг олмоси. – Тошкент: SHARQ, 2019.

psychology in novels, and the harmony between the commonalities and uniqueness of the historical novel.

While the interpretation of the image of Babur and the Baburids in Uzbek literature has not been thoroughly studied, it has nonetheless attracted the attention of some literary scholars, researchers, poets, and writers<sup>1</sup>.

This itself shows that the issue of interpreting the image of Babur and the Baburids in contemporary Uzbek prose is at the beginning of extensive research in this field. Due to independence, both creative individuals and scholars have begun to study the activities and legacy of Babur and the Baburids on a broad scale, with artists approaching it from a literary perspective and scholars from a scientific

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<sup>1</sup> Қўшжонов М. Танланган асарлар: Адабий-танқидий мақолалар, эсселар, хотиралар. – Тошкент: Sharq, 2018; Норматов У. Танланган асарлар: Адабий-танқидий мақолалар, эсселар, суҳбатлар, хотиралар. – Тошкент: Sharq, 2021; Норматов У. Нафосат гурунглари. – Тошкент.: Мухаррир, 2010; Mirzayev S. XX asr o'zbek adabiyoti. – Toshkent: Yangi asr avlodi, 2005; Норматов У. Ижод сеҳри. – Тошкент: SHARQ, 2007; Каримов Н ва бошқалар. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Йўлдош Қ. Сўз ёлқини. – Т.: Ғафур Ғулом, 2018; Содик Санжар. Ижоднинг ўттиз лаҳзаси. – Тошкент: Шарқ, 2005; Жўрақулов У. Худудсиз жилва. – Тошкент: Фан, 2006; Жўрақулов У. Назарий поэтика масалалари. – Тошкент: Ғафур Ғулом, 2015; Б. Карим. Рухият алифбоси. – Тошкент: Ғафур Ғулом, 2018; Б. Карим. Бадиий сўз оҳанрабои // Хайридин Султон. Қўнғил озодадур. – Тошкент: Янги аср авлоди, 2019; В. Karim. Ikki daho – ikki bebaho (Bobur va Qodiriy). – Toshkent: O'zbekiston milliy ensiklopediyasi, 2020; Али М. Тарих сабоқларидан хулоса чиқариб яшайлик // Халқ сўзи, 2014, 8 ноябрь; Сатторов М., Каттабеков А. Олис юлдузлар жилоси: Тарихий бадиий адабиёт ва ватанпарварлик тарбияси. – Тошкент: Ўқитувчи, 1984; Махмудов М. Ҳайрат ва тафаккур. – Тошкент: Ғафур Ғулом, 1990; Каттабеков А. Тарихий романлар хусусида баҳслар // Ўзбек адабий танқиди. – Тошкент: TURON-IQBOL МЧЖ, 2011; Бекжон И. Кириш / Ғиёсиддин бин Ҳумомиддин Хондамир. Буюклик хислати. “Ҳабиб ус-сияр фи ахбори афроди башар”. – Тошкент: Шарқ, 2011; Нисорий Ҳ. Музаққир аҳбоб. – Тошкент: Абдулла Қодирий номидаги халқ мероси нашриёти, 1993; Расулов А. Бадиийлик – безавол янгилик. – Тошкент: ШАРҚ, 2007; Раҳмонов В., Эгамова Я. Тарихлар гулистони. Муҳаммад Ҳайдар мирзо. Тарихи Рашидий. Ваҳоб Раҳмонов ва Янглиш Эгамова таржимаси. – Тошкент: SHARQ, 2010; Мирвалиев С. Ўзбек романи. – Т.: Фан, 1969; Раҳимов А. Ўзбек романи поэтикаси (сюжет ва конфликт). Филол. фан. д-ри. дисс. – Т., 1993; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе. Дисс. д-ра. филол. – Т., 1985; Носиров А.Н. Тарихий ҳақиқат ва унинг бадиий талқини (“Юлдузли тунлар” романи мисолида). Филол. фан. номз. дисс. – Т., 1999; Носиров А. Одил Ёқубов романлари поэтикаси. – Тошкент: Фан, 2012; Каримов Ҳ. Ў. Тарихий шахс ва бадиий образ. Филол. фан. номз. дисс. – Т., 1999; Исаева Ш. Ўзбек тарихий романларида характер рухиятини тасвишлаш усуллари. Филол. фан. номз. дисс. автореф. – Тошкент., 2001; Зайниддинова А. Тарихий воқеликнинг бадиий талқини. // Ўзбек тили ва адабиёти журнали. – 2005. 3-сон. – 91-92 б; Раҳимжонов Н., Қўбаев Қ. Тарихий киссалар ҳақиқат излайди. – Тошкент: Адолат, 2005; Қодиров П. Тил ва эл. – Тошкент.: Ғафур Ғулом, 2005; Сапиева Ш.Р. Хайридин Султоннинг ҳикоянавислик маҳорати. Филол. фан. номз. дисс. автореф. – Тошкент., 2006; Қурбонов Т. Тарихий бадиий асар ва давр тили масалалари. Пиримқул Қодировнинг “Юлдузли тунлар. Бобур” романи материаллари асосида. – Тошкент.: Ўзбекистон миллий энциклопедияси, 2006; Ҳамраева М.А. Тарихий ҳақиқат ва бадиий талқин (Амир Темур образининг насрий талқинлари). Филол. фан. номз. дисс. – Т., 2008; Бозорова С. Бир воқеликнинг уч талқини. // Шарқ юлдузи журнали. – 2011. 4-сон. – 164-169 б; Абдуллаева М.Д. Тарихий насрий асарлар бадииятининг қиёсий таҳлили (“Бобурнома” ва “Шажараи турк” мисолида). Филол. фан. номз. дисс. – Т., 2008; Ёқубов И. Ўзбек романининг маънавий асослари. // Шарқ юлдузи журнали. – 2011. 4-сон. – 109-119 б; Ҳайдарова Р. Тарихий ҳақиқат, бадиий тўқима ва уйдирма. // Шарқ юлдузи. – 2017. 2-сон. – 129-139 б; Муродов Ф. Тарихий романнинг муштараклик ва ўзига хосликлар уйғунлиги муаммолари. Филол. фан. д-ри...дисс. – Тошкент: 2018; Сатимов Ф. Бобурийлар салтанатида давлат бошқаруви. – Тошкент.: O'zbekiston, 2018; Тўраева Б. Тарихий романларда бадиий замон муаммоси (О.Ёқубов ва П.Қодиров романлари мисолида). Филол. фан. фалсафа док. дисс (PhD). – Тошкент: 2018; Йўлдош Қ. Сўз ёлқини. – Т.: Ғафур Ғулом, 2018; Ёқубов И. Мустақиллик даври ўзбек романлари поэтикаси. Филол. фан. д-ри...дисс. – Тошкент: 2018; Қўйлиева Г. Ўзбек насрида трилогия. Филол. фан. фалсафа док. дисс (PhD). – Самарқанд: 2019; Сулаймонов И. “Бобурнома”да ғолиб ва мағлуб шахс руҳий ҳолатининг бадиий тасвири. Филол. фан. д-ри...дисс. – Самарқанд: 2020; Каримов Ҳ. Пиримқул Қодиров ижодий олами. – Т.: Tafakkur, 2020; Амиркулова З. Мустақиллик даври ўзбек ҳикояларида тарихий шахс образининг бадиий талқини. Филол. фан. фалсафа док. дисс (PhD). – Тошкент: 2021; Jumayev E.B. Mustaqillik o'zbek romanlarida Amir Temur obrazi talqinlarining qiyosiy tahlili (Muhammad Ali va Nurali Qobul romanlari misolida). Filol. fan. falsafa dok. diss. (PhD). – Qarshi: 2023; Eshbekov T. Xayriddin Sultonning “Boburiynoma” ma'rifiy romanida ma'rifat sarchashmasi. // “Zahiriddin Muhammad Bobur merosining sharq davlatchiligi va madaniyati rivojida tutgan o'rni” mavzusidagi uluslararo ilmiy-nazariy konferensiya to'plami. – Toshkent, 2023;

standpoint. This, in turn, allows for a comparison of works that illuminate the lives of our kings and poets, both scientifically and artistically, showing a balanced and objective approach in evaluating their activities in Uzbek as well as world literature<sup>1</sup>;

In recent years, we can see that the lives and spiritual legacy of historical figures who hold a special place in our nation's culture and literature, as well as their portrayals in literary works, are being studied within the framework of a single genre or across different genres<sup>2</sup>.

**The relationship of the topic of the dissertation research with the plan of the research work of the higher educational or research institution where the dissertation was carried out.** The dissertation work was carried out within the framework of the scientific research plan of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi "The Interpretation of the Image of Babur and the Baburids in Contemporary Uzbek Prose".

**The research purpose:** The task of defining the principles for interpreting the image of Babur and the Baburids in contemporary Uzbek prose involves exploring the issues of genre and historicity, the balance between historical truth and artistic interpretation, and the poetical mastery of the creator.

**The research tasks** are as follows:

To identify the characteristics and conditions of the manifestation of the principle of historicity in contemporary Uzbek literature, focus on the problem of historical genres, and determine the distinctive features of the epic scale in Uzbek historical novels, as well as the factors that contribute to the emergence of historical characters;

To analyze the types of historical novels and the formal-content characteristics of P. Qodirov's historical works, as well as to explore the artistic interpretations of Babur and the Baburids in Kh.Sultonov's novel Baburiynama;

To establish the principles of historicity in small epic genres, justify the issues of documentality and the biography of historical characters in contemporary Uzbek short stories, and demonstrate how historical story forms are a part of historical reality and the biography of historical figures;

To clarify the principles of interpreting the image of Babur and the Baburids in Uzbek historical prose.

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<sup>1</sup> Хайриддин Султон. Бобурийнома. – Тошкент, 1997; Саййид С. Андижондан чиққан йўлбарс наъраси / Вюртле Ф. Андижон шахзодаси. Саргузашт-қисса. Олмон тилидан Я. Эгамова таржимаси. – Т.: Ўқитувчи, 2011; Эрскин У. Ҳиндистонда Бобур давлати / Инглиз тилидан Ғ.Сотимов таржимаси. – Тошкент, 1997; Шарма П. Бобурийлар салтанати / Инглиз тилидан Ғ.Сотимов таржимаси /. – Тошкент, 1998. – Б.168; Ламб Х. Бобур – Йўлбарс. / Инглиз тилидан Ғ.Сотимов таржимаси /. – Тошкент, O'zbekiston, 2015. –296 б; Сотимов Ғ. Бобурийзодалар. – Тошкент: SHARQ, 2016; Камолов И. Н. Тарихий-бадий манбаларда Бобур образи талқинига биографик ёндашув. Филол. фан. фалсафа док. дисс (PhD). – Қарши: 2022; Отажон У. Дилкушо боғлар. – Т.: Янги аср авлоди, 2007; Қўлдошев Д. Императорнинг туғилиши. – Т.: Ўзбекистон миллий энциклопедияси, 2018.

<sup>2</sup> Аҳмедов Н. Ўзбек адабиётида Алишер Навоий сиймосини талқин этиш муаммолари. Филол. фан. д-ри...дисс. – Тошкент: 1994. – 341б; Каримов Х. Ў. Тарихий шахс ва бадий образ. Филол. фан. номз. дисс. автореф. – Т., 1999. – 25 б; Раҳимова Б.Б. Ўзбек адабиётида Пахлавон Маҳмуд образи талқинлари. Филол. фан. номз. дисс. – Т., 2007. – 144 б; Ҳамраева М.А. Тарихий ҳақиқат ва бадий талқин (Амир Темур образининг насрий талқинлари). Филол. фан. номз. дисс. автореф. – Тошкент., 2008. – 21 б; Ashurova G.N. Mustaqillik davri o'zbek adabiyotida Alisher Navoiy obrazining badiiy talqini. Filol.fan.d-ri diss. avtoref. – Toshkent, 2023. – 68 б; Yuldashev V. Boburiy malikalar. – Т.: Ochun, 2022. – 208 б; Karimova Y. "Shayboniynoma"da Bobur mirzo obrazi. – Т.: Fan, 2024. – 128 б.

**The object of the research** consists of the prose works dedicated to Babur and the Baburids by writers such as P. Qodirov, Kh. Sulton, Q. Kenja, M. Uzoqov, and B. Omon.

**The subject of the research** is the principles of historicity in contemporary Uzbek prose, the relationship between historical facts and artistic interpretation, historical genre, historical plot, the composition of historical prose, and the interpretation of historical character issue.

**Research methods.** In illuminating the topic, analytical, problem-based analysis, biographical, psychological, and comparative-typological research methods were used.

**The scientific novelty of the research work lies in the fact that:**

The role of the principle of historicity in contemporary Uzbek literature, the ways it manifests in the current literary process, and its distinctive features according to the demands of literary forms and genres have been explored within the context of the overall literary process;

The chronology of the formation of the Uzbek historical novel has been examined, identifying the unique features of its epic scale. Additionally, historical and artistic-psychological factors that shape the artistic character in the epic genre have been established;

The traditional (“Walter Scottian”) social-historical, biographical, and educational types of the novel have been classified, with these classifications supported by examples from the novels of P. Qodirov and Kh. Sulton. The reflection of the principle of historicity in small epic genres, the construction of the plot, and the manifestation of this principle in the basis of artistic character have been clarified;

The place and significance of the image of Babur and the Baburids in Uzbek historical prose, particularly in the development of historical stories, novellas, and novels, has been substantiated with examples.

**The practical outcomes of the research work** are as follows:

The research has put forward practical and theoretical proposals and recommendations regarding the study of historical novel types, historical novella and its poetic possibilities, and the issues of historical characters in literary criticism;

The methods and approaches to studying historical characters, the balance between historical facts and artistic facts, and the achievements and challenges in the artistic interpretation of the images of Babur and the Baburids have been thoroughly examined, with recommendations developed for both creators and future literary scholars.

**Reliability of the research results** is explained by the fact that the dissertation is based on historical sources, with the theoretical issues addressed in the work being grounded in the principles of historicity, such as chronological consistency, the reliability of evidence, and the harmony of geographical space and time. The study of historical genre, historical plot and composition, and the issue of historical character is explained within the context of Babur and the Baburids’ biography and social activity.

**The scientific and practical significance of the research work findings.** The scientific significance of the research results is determined by the conclusions drawn

from it, which are important for the study of 20th century Uzbek literature, the history of literary criticism, and literary theory, particularly in addressing the issues of artistic character, as well as exploring theoretical problems related to the historical novel, historical novella, and historical short story.

The practical significance of the research results is explained by their potential use as a reference in lectures on literary genre issues at universities, academic lyceums, and schools, in discussions of the principle of historicity in the genres of novels, novellas, and short stories, and in providing literary and scientific information about the image of Babur and the Baburids.

**Implementation of the research results.** Based on the scientific results obtained from the interpretation of the image of Babur and the Baburids in contemporary Uzbek prose:

The chronological processes of the formation of the Uzbek historical novel have been illuminated, with an emphasis on the uniqueness of its epic scale and the historical and artistic-psychological factors that shape the artistic character in the epic genre. The scientific conclusions related to the chronological processes of the formation of the Uzbek historical novel, the uniqueness of its epic scale, and the historical and artistic-psychological factors that create artistic characters have been used in the practical project on the topic “Creating an Educational Corpus of the Uzbek Language,” numbered AM-F3-201908172, which was carried out at the Alisher Navo’i Tashkent State University of Uzbek Language and Literature from 2020 to 2023 (according to the certificate No. 04/1-2533, dated September 20, 2024, from the Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, the project has been enriched with materials on the characteristics of the development of Uzbek historical novel writing;

In the depiction of historical figures’ activities in literary works, the conclusions highlight the creator’s artistic mastery, the role of artistic convention, and the place of artistic fabric. It shows how, in portraying the image of historical figures, the most important historical events, and even small details, reveal the hero’s inner world, reflecting the creator’s individuality. The traditional (“Walter Scottian”), biographical, and educational types of historical novels have been identified, with conclusions drawn from examples of P. Qodirov and Kh. Sulton’s novels. Additionally, scientific-theoretical conclusions regarding the reflection of the principle of historicity in small epic genres, the construction of plots, and the manifestation of artistic character have been used in the practical project on the topic “Creating a Multilingual (Uzbek, Russian, English) Electronic Platform for Uzbek Literature” numbered F3-201912258, carried out at the Alisher Navo’i Tashkent State University of Uzbek Language and Literature from 2021 to 2023 (according to the certificate No. 04/1-2250, dated September 4, 2024, from the Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, the project has enriched the scientific-theoretical concept of the traditional (“Walter Scottian”), biographical, and educational types of the historical novel with new ideas and reflections;

The scientific conclusions regarding the role of Babur and the Baburid dynasty in the gradual development of human civilization and their representation in literary

works were used in preparing the script for the “Qismat” program aired on the “Uzbekistan History” television channel (according to the certificate No. O‘z\R-06-28-868, dated September 24, 2024, from the National Television and Radio Company of Uzbekistan, “Uzbekistan Television and Radio Channel” state institution). As a result, the importance of historical sources in the artistic interpretation of the images of Babur and the Baburids, as well as how closely these interpretations align with historical reality, was explored. The differences between these interpretations were also analyzed, and comparative factual data based on historical sources helped enhance the scientific quality of the program.

**Approbation of the research results.** The results of this study were presented in reports and speeches and have been tested at several scientific and practical conferences, including 3 international and 5 republican conferences.

**Publication of the research results.** 17 scientific articles related to the theme of the dissertation have been published, of which 9 articles ( 6 republican and 3 foreign) have been published in scientific journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan based on the research results of the dissertation.

**The outline of the dissertation.** The dissertation consists of an introduction, three chapters, conclusion, the list of references. The total volume of the dissertation is 139 pages.

## THE MAIN CONTENT OF THE DISSERTATION

**The introductory part** of the dissertation is based on the relevance and necessity of the research topic, describes the aims and objectives, as well as the object and subject of the study. It highlights the alignment of the research with the priority areas of national science and technology development, presents the scientific novelty and practical results of the study, and discusses the scientific and practical significance of the results. The implementation of the research findings into practice is also indicated, and information is provided regarding the published works and the structure of the dissertation.

The first chapter of the dissertation is titled “**The Development of Historicity and Historical Genres in Contemporary Uzbek Literature**”. This chapter consists of three paragraphs, with paragraph 1.1 addressing the issue of “The Historicity of the Literary Work: General Theoretical Principles”.

In contemporary Uzbek literature, historical works began to be written in the early decades of the last century. The social and historical situation of that time, the literary and cultural environment, as well as the demand to study and promote the history of ancestors, became a key issue. Abdullah Qodiriy explored historical themes in prose, Abdurauf Fitrat in drama, and Abdulhamid Chulpan in lyrical poetry, bringing the topic of history to a high level of artistic interpretation. The tradition of historical interpretation, initiated by national intellectuals in the early 20th century, continued within the possibilities allowed by the Soviet system through writers such as Oybek, G‘afur G‘ulom, Maqsd Shaykhzoda, Mirtemir, and Abdulla Qahhor.

Later, writers like Odil Yoqubov, Pirimqul Qodirov, and Asqad Muxtor joined the literary field, followed by authors from the 60s-80s, including Erkin Vohidov, Abdulla Oripov, Omon Matjon, Omon Mukhtor, Rauf Parfi, and Khayriddin Sultonov. In their works, the theme of history acquired new meanings and dimensions. Independence, in turn, opened new opportunities for creators on the historical stage.

In the “Philosophical Dictionary”, historicity (*istoricheskoye*) and logicity (*logicheskoye*) are defined as complementary twin concepts. “H. and L. are philosophical categories that reveal the relationship between the essential properties of an object, the processes of its development, and the development of logical thinking in relation to its real history... H. is related to L. as the process of the improvement of its own results... H. and L. always exist in a constant dialectical unity, in mutual contradiction, with one controlling the other.”<sup>1</sup> Although the idea presented is expressed from a philosophical perspective, it is directly related to the topic of our research, as well as to the concept of historicity that forms the theoretical foundation of our work. Indeed, when depicting historical periods, events, or the lives of individuals in artistic works, if the facts presented or the actions of the characters do not align with the logic of the given time and place, such a work loses its authenticity, i.e., its historicity.

Sometimes, there can be cases where the author of an artistic work becomes entirely bound to historical facts. In such cases, the detailed narration of historical events and the depiction of even the smallest details of a historical figure’s activities are observed. As a result, the historical reality being portrayed takes on a chronological character. This leads to the excessive elongation of the work, resulting in a chronologically organized historical work that may bore the reader. The historical figure at the center of the plot appears lifeless and uninspiring, or more precisely, fails to transform from a historical figure into an artistic image.

As A.N. Veselovsky emphasizes: “The concept of literary history, in its broadest sense, is the history of social thought, which finds expression in philosophical, religious, and artistic activities.”<sup>2</sup>

One important feature of historicism is revealed in the creation of characters. In our opinion, creating a historical character is somewhat more complex and challenging compared to interpreting a modern character. This is because, in a modern work, the author has not only their acquired experiences, knowledge, skill, and talent, but also the “living school” of life. In contrast, the author of a historical work does not have this last opportunity the ability to draw from real life. The creator must breathe life into the events and personalities preserved in historical sources, artistic, and scholarly books. To do this, the creator must immerse themselves in the world of historical works, live within the realm of sources, and reanimate the reality they have constructed with the power of their imagination. In the world they create in their mind, living characters must move and act.

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<sup>1</sup> Философский словарь. Под редакцией И.Т.Фролова.–М: Издательство политической литературы, 1987, С. 179.

<sup>2</sup> Веселовский А.Н. Историческая поэтика.–М: Высшая школа, 1989, С. 41.

In paragraph 1.2 of the first chapter, the “*Genre Characteristics of Contemporary Uzbek Historical Prose*” are discussed.

Creators who interpret historical characters in Uzbek literature, and those who are about to start this work, have mastered all the perfected methods of working with sources mentioned in the first paragraph. This is because, in the history of our nation, there are many monumental figures who have had a significant impact on the history of the world. Countless historical sources have been written about them. The scope of these sources in terms of time and space is vast.

It is worth noting that the historical sources that can be used to interpret the image of Babur and the Baburid dynasty, due to their vastness, the authenticity of their historical interpretations, and their wealth of evidence, significantly expand the possibilities for creators of historical works. The primary source for interpreting the image of Babur and the Baburids is, of course, the Baburnama. As a secondary source, it is appropriate to refer to the sources written by Babur’s descendants. Third-level sources include historical and literary works written by Babur’s contemporaries such as Khondamir and others. Fourth-level sources consist of writings by foreign historians, literary scholars, and scientists about Babur and the Baburid dynasty. In our opinion, only by deeply studying and comparing such comprehensive sources, and through artistic generalization based on the principles of historicism, can we achieve a real and artistically perfect interpretation of the image of Babur and the Baburids.

If we look at the development of contemporary Uzbek prose literature in general, the following artistic-historical principles can be observed:

1) Of course, the emergence of the historical genre differs from historical science, which is based on pure evidence. In historical science, there is a focus on the leadership of historical facts from beginning to end. However, the creator working in the historical genre operates through poetic methods such as artistic thought, artistic fabrications, and artistic conventions; 2) In historical genres, all events, individuals, small episodes, reflections, relationships, descriptions, and even details depicted artistically must be grounded in the achievements of historical science; 3) Historical genre examples that have reached artistic maturity should not be limited to fulfilling an aesthetic task. Such works should transcend their aesthetic boundaries and elevate to the level of understanding historical identity; 4) Historical stories depict specific events that took place in the past. Historical data underpins the portrayal of these events; 5) While a historical work serves the purpose of understanding national identity, it also contributes to the moral education of individuals; 6) A historical novel (dilogy, trilogy, tetralogy, or epic) resembles an artistic analogy of historical reality due to its broad epic scale.

The primary sources important in creating the image of Babur and the Baburids are, of course, the “Baburnama” and other works directly attributed to Babur himself. The auxiliary sources that serve as the foundation for interpreting the image of Babur and the Baburids also have an immeasurable role in the development and perfection of historical literature. These sources are divided into two categories in terms of their spatial and temporal characteristics and interpretive principles.

The first category includes historical works created directly during the time of Babur and the Baburids. The second category includes scientific monographs, historical-literary treatises, and essays written by foreign and Uzbek scholars, historians, and ethnographers.

Khandamir's work covers a large period of history concerning both the Arab and Persian peoples. "The historian Khandamir's information is not just mere data; as an envoy and for various other reasons, he frequently met with Babur Mirzo, and through his portrayal, he vividly captures the qualities of the Timurids, such as their 'conqueror spirit and worldliness', adding factual material to these characteristics, thereby giving them a sense of reality", writes Ismoil Bekjon, Candidate of Philological Sciences<sup>1</sup>. The second historical work in this category is Muhammad Haydar Mirzo's "Tarikh-i Rashidi". The work covers a vast history related to Turkic statehood.

Gulbadanbegim's "Humoyunnoma" is valuable for its domestic-biographical significance in shedding light on Babur's personality and the life of the Baburid dynasty. While the historical works mentioned earlier interpret the Baburids and important historical figures in the context of major political events, in Gulbadanbegim's work, the lives and activities of these figures are portrayed within a family and domestic setting. Through this work, firstly, we become aware of the secret aspects of Babur and the Baburids' lives that other historians might not have known or observed, and secondly, we witness the history of the Baburids from the perspective of a female historian, Babur's daughter.<sup>2</sup> The unique interpretation in the work, the subtle observations typical of a woman, and the emotional and intellectual reflections of a child about their father and uncles play a significant role in the domestic, intimate, and psychological portrayal of Babur and the Baburids.

In general, in contemporary Uzbek literature, there are many opportunities to create works on historical themes, achieve genre diversity in this area, and develop complete examples of artistic images from a historical perspective. The life experiences, real information, and interpretations of a person's worldview, philosophy, and psychology that emerge in historical works lay the foundation for raising the principles of historical authenticity in Uzbek literature to a higher level.

In paragraph 1.3, titled "*The Specificity of Epic Scope in Historical Genres*", the characteristics of historicity in literary works and how they are reflected in a relatively broader and more systematic way within the series of historical genres are explored.

In the system of literary types and genres, there is no specific category or form known as "historical genre". Historical genres also fall within the boundaries of the three main literary types. However, in literary studies, the term "historical genre" is actively used to refer to works based on the principle of historicity, which interpret historical themes, describe characters through historical figures, and are constructed around the artistic representation of historical space and time, as well as historical events. When this term is applied according to genre characteristics, it is interpreted

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<sup>1</sup> Бекжон И. Кириш. Ғиёсиддин бин Ҳумоиддин Хондамир. Буюклик хислати. "Ҳабиб ус-сияр фи ахбори афроди башар". –Тошкент: Шарқ, 2011.– Б. 7.

<sup>2</sup> Қаранг: Гулбаданбегим. Ҳумоюннома. – Тошкент, 1998. – Б. 104.

in forms such as “historical novel”, “historical tale”, “historical drama”, “historical epic or poem”, and so on. Any literary era (epoch) is modern in relation to its own time but historical in relation to the periods that follow it.

G.N. Pospelov, in his book *Theory of Literature*, writes: “The social life of people is always manifested in their national-historical way of life, which develops and improves under certain conditions, and in the *space* and *time* that flow in these specific conditions. In this way, their thoughts, desires, emotions appear as the clarity of space and time in the ideas expressed by people, as well as in their activities and relationships. Often, these thoughts and ideas take on meaning through the interactions and actions that define certain relationships between them. In this regard, such ideas and thoughts appear as an important aspect of people’s lives” (emphasis by the author – O.X.)<sup>1</sup> While the historical past of one nation may share certain commonalities with the history of other nations, it still demonstrates its uniqueness through a number of specific characteristics. The spatial and temporal individuality of historical context also takes on meaning within the scope of national identity. The views, interactions, emotions, goals, and desires belonging to a specific nation serve as the internal structure that defines the artistic concept of a historical work. This internal system also ensures the formation of historical genres.

The second chapter of the dissertation is titled “**Epic Scope and Artistic Image in Historical Novels**”.

Paragraph 2.1 of this chapter is dedicated to the study of the “*Historical Nature of Plot, Character, and Image in P. Qodirov’s Novels*”.

Since the 1960s, the history of Babur and the Baburid dynasty has become an important phase in P. Qodirov’s creative work. Based on the history of Babur and the Baburids, P. Qodirov created a full trilogy. These works, which center around the personalities of Babur (“Yulduzli Tunlar”), Humoyun (“Humoyun”), and Akbar (“Akbar”), expanded the scope of historical novels in our literature, increasing the range of plot coverage, character systems, and character development. Perhaps, some literary critics may object to classifying P. Qodirov’s work as a trilogy. The fact that “Yulduzli Tunlar”( “Starry Nights”) was published as a separate novel, while “Humayun and Akbar” were published under the title of a historical novel in one volume, and that the volume containing the events related to Akbar was presented by the author as the “second part” of the novel, might give rise to such objections. However, if we look at the issue from the perspective of the requirements for historical-biographical novels, it becomes clear that “Humoyun” and “Akbar” are distinct novels. The composition, plot, and coherence of the world of images in P. Qodirov’s works fully demonstrate their alignment with the theoretical criteria typical of a trilogy.

In fact, P. Qodirov’s novel-trilogy perfectly aligns with the definition of a trilogy as presented in major reference books such as the “Dictionary of Literary Studies”. According to Russian scholar A. Golovenchenko: “A trilogy (from the Greek “trilogia”, tri – three and logos – word) is a unified work consisting of three independent works that share a common artistic idea, plot, and a series of central

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<sup>1</sup> Пospelov Г.Н. Теория литературы.–М: Высшая школа, 1978, С. 96.

characters. A trilogy covers long periods of time historically. A trilogy may also occur in genres other than the novel”.

The issue of the historical novel has been studied by numerous scholars of world literature, as well as Russian and Uzbek literary critics. In the course of researching the development of historical novels by authors like V. Scott and subsequent Western novelists, the most important criteria for a historical novel have been established.<sup>1</sup>

One of the objects of this dissertation is P. Qodirov’s three novels (the novel-trilogy), all of which are characterized by features typical of the second type. These characteristics are especially noticeable in the interpretation of the plot, characters, and their traits. The narrative lines, character system, and the world of personalities in the novel-trilogy are organized within the framework of three main figures – the characters of Babur, Humayun, and Akbar, which indicates that P. Qodirov’s novels belong to the historical-biographical type.

The scope of the setting in which the events of the three novels take place is vast. Generally, the events unfold within the large artistic space of Turkestan, Afghanistan, and India. The time period is clearly represented in chronological order. This consistency is reflected in the central character’s progression from father to son.

All three works conclude with the death of the biographical hero, and the entrance of a new biographical character from the hero’s lineage onto the historical stage. After Babur’s death, the center of the plot shifts to Humayun, and all events, characters, and the artistic time and space of the work revolve around him. After Humayun’s death, the events shift to Akbar. It is clear that the completion of the plot and compositional structure of each novel is not ensured by historical events, but by the biography of the characters. This further confirms our earlier point that P. Qodirov’s work is both a historical-biographical novel and a trilogy.

In general, the character of Akbar stands at the center of the narrative in the Baburid saga. The period of Akbar’s rule is vividly depicted in the novel, with the life, activities, character, and portraits of historical figures such as Mirzo Babur’s descendants and state figures coming to life against the backdrop of Akbar’s character. The historical portraits of the Baburid dynasty, the Baburid princes, and princesses play an important historical-poetic role in reflecting the reality of the time.

The second chapter, paragraph 2.2, is titled “*The Specificity of Historical Characters in the “Baburnama”*”.

After P. Qodirov, Uzbek historical literature was enriched with epic, dramatic, and lyrical works depicting the life of Mirzo Babur and the Baburids. A bright example of the stages of development in historical-literary processes can be seen in the works of writer Kh. Sultan. Through his stories, novellas, and the novel “Baburnama”, he introduced a new perspective and spirit to the portrayal of Babur and the Baburids.

“Baburnama” is not only a historical narrative about Babur and the Baburids, but it also marks the beginning of a new phase in Uzbek historical literature. The

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<sup>1</sup> Каранг: Мирвалиев С. Ўзбек романи. – Т.: Фан, 1969; Петров С. Русский советский исторический роман. – М.: Современник, 1980; Каттабеков А. Художественное воплощение личности и исторической эпохи в современной прозе. Дисс. д-ра. филол. Наук. – Т., 1985.

peculiarities in the content and form of the novel can be seen in the following aspects: first, the central motif of the novel's plot, similar to classical epic poetry, folk tales, or European educational novels, is the theme of travel; second, three narrators are presented in parallel. One is the real author's persona, the second is the narrator-author's persona, and the third is the historical figure of Babur, who recounts the events; third, the concept of enlightenment takes a leading role in the novel. The military campaigns, global ambition, homeland longing, and statecraft in the life of Mirzo Babur are organized around this enlightenment idea.

An important aspect that demonstrates "Baburnama" as an enlightenment novel is that, like "Baburnama", it begins with the phrase "Bismillahir rohmanir rohim". However, no work written between the 1930s and "Baburnama" had started with a verse from the Qur'an. Our national literature had been completely disconnected from the thousand-year-old literary traditions of our ancestors. This indicates that "Baburnama" marks a return to the ancient traditions of Uzbek literature in the era of independence. A clear example of this is the following sentence from the novel: "With the grace of Almighty God, we have decided to speak about a great and mysterious servant of Allah"<sup>1</sup>.

Kh. Sul-ton, like P. Qodirov, begins his work in a manner characteristic of A. Qodiriy's style: "In the year 888 of the Hijri calendar, the month of Muharram. Andijan..."<sup>2</sup>. After that, the description of the setting follows. The scene of Umarshaykh Mirzo's palace, snow-covered walls, roofs, madrassas, and minarets, the sound of the azaan, and the hustle and bustle of the people are depicted. In this, the author introduces a narrator-character based on the nature of the events, who begins the flow of the story.

By systematically presenting historical facts and relying on scholarly sources, the author follows the path of narrative storytelling. At appropriate points, the author expresses his emotional response to the actions of the Baburid princes, their achievements, and mistakes. Where necessary, his interpretations are supported by rubaiyat (quatrains) and ghazal verses. As a result, the reader reaches an artistic-historical, lyrical-emotional conclusion about Babur and the Baburid dynasty.

The third chapter of the research is titled "**The Image of Babur and the Baburid Dynasty in Small Epic Genres**" and consists of two paragraphs. In paragraph 3.1, the focus is on the interpretation of *Babur's image in historical short stories*.

The short story genre holds a special significance when interpreting the life path, social activities, character, everyday life, and inner states of historical figures.

In the short stories about Babur and the Baburids studied in the dissertation, all of these characteristics are reflected to some extent.

Kh. Sul-ton's short story "Saodat Sohili" is dedicated to the writer's reflections on Babur's life and personality, but the central character of the story is not Babur, but rather Hafiz Koykiy. A third of the work is devoted to the details of Koykiy's journey to India. It is only when Binoqul dies and Hafiz Koykiy is rescued by an unknown

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<sup>1</sup> Султон Х. Бобурийнома. Маърифий роман. – Т.: Шарқ, 1997.– Б. 3.

<sup>2</sup> Қўрсатилган асар. – Б. 10.

caravan and brought to India that Babur and the Baburid characters appear on the scene. Koykiy first sees Babur when he is consulting with his nobles. Only after this does the image of India and the Baburids enter the plot.

Throughout the short story, the image, activities, and character of Babur and the Baburids are presented solely through the perspective and internal reflections of Hafiz Koykiy. Through Koykiy, we also witness the social and political events taking place in India at that time. Living temporarily in the palace and creating his work, Koykiy observes Babur against the backdrop of battles, palace intrigues, and everyday life. Babur's qualities such as kingship, poetry, asceticism, scholarship, bravery, glory, and tragedy all emerge in these processes.

The work concludes with the tragic death of Babur. This tragic ending occurs because Hafiz Koykiy, as a character, transforms into a symbol of the homeland, feeling pride in Babur's personality, his turbulent life path, and his glory, while also lamenting his tragedy. The fact that the end of Koykiy's journey coincides with the end of Babur's life intensifies the tragic mood of the story, ensuring that it leaves a deep impression on the reader's heart. This is one of the key elements that contribute to the success of the artistic work.

Another short story about Babur is Q. Kenja's "One of the Baburids", which is an essay-short story. The main character of the essay-story is Babur. However, this story also does not focus solely on Babur's personality in the usual way. According to Professor N. Karimov, the protagonist of this work is actually twofold. One is the central character of the story, Zokirjon Mashrabov, and the other is Pirimqul Qodirov, the author of the first artistic works about Babur.<sup>1</sup>

In Q. Kenja's work, just like in P. Qodirov and Kh. Sulton's works, the geographical setting serves as the means to ensure compositional coherence. The events of the essay-story are structured in a way that mirrors changes in the setting. Only in certain cases, dictated by the content, do associative descriptions appear. For example, when discussing Herat, the focus shifts to the personality of Navoi, his unique artistry, the landscapes of Herat in the 90s, the social conditions there, Navoi's tomb, and the inner responses of the expedition members to these situations.

The German-Australian scholar and writer Fritz Wütrich's German-language short story "Babur - The Tiger" has been around for more than half a century. The work was translated into Uzbek in 2011 by Yanglish Egamova under the title "The Prince of Andijan".

"The Prince of Andijan" is composed of 19 small compositional parts, such as "The Iron Stake in the Sky", "The Caravan Leader", "Punishment", and "The Death of Umarshaykh Mirzo". Importantly, there is a strong connection between them. The events under one title are logically connected to those that follow. The titles of the short stories are not merely formal but also express a particular artistic idea.

The story also features a number of characters such as Qosimbek, Mirzo Ulloh, Hasan Karvonboshi, Jallod, and Olti Bahodir. However, they only fully reveal themselves in certain episodes related to Babur. Ulloh represents a mixture of laziness and wisdom, Hasan Karvonboshi embodies a simultaneous presence of

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<sup>1</sup> Кенжа Қ. Бобурийлардан бири. – Т.: Маънавият, 2000. – Б. 4.

roughness and wisdom, Jallod portrays cruelty and ruthlessness, and Olti Bahodir is a symbol of loyalty and bravery. These character traits serve to illuminate Babur's character and actions.

The 3.2 section of the third chapter is focused on "*Studying the artistic representation of episodes from Babur's life in historical short stories*".

According to all theoretical literature, in the short story genre, a moment of the hero's life is artistically depicted. The same principle applies to historical short stories. The difference lies in the fact that modern short story writers tend to write about extraordinary events they have either heard of from others or witnessed themselves, whereas historical short story authors primarily rely on historical sources and evidence. "Although the event depicted in a short story does not differ in terms of its essence and significance from genres like the novel or novella, it is distinguished by the scope of the depiction, the simplicity of the plot and composition, and the fact that the narration is generally conducted from a single perspective"<sup>1</sup>.

The title of Kh. Sulton's story, "The Dot" (Nuqta), is itself a literary enigma. This is because the title is an important element of the composition of the literary work, and depending on the writer's artistic intention, it can serve various purposes. In Kh. Sulton's story, the word "nuqta" (dot) can be interpreted in several ways. Firstly, the story has a somewhat epistolary nature. Secondly, the content of Babur's letter emphasizes the importance of paying attention to everything, even the smallest details, such as the dot (zer-u zabar), in writing. Thirdly, the title suggests that this letter was written shortly before Babur's death, marking the final point or conclusion of his life, as determined by fate.

The first sentence of the story also confirms our conclusion from the last point: "Like Babur's sorrow, a long rain..."<sup>2</sup>. Certainly, this sorrow is not the sorrow of fear of death. Within this sorrow, Babur's great journey of conquest, his longing for his homeland, his achievements, and his mistakes are embodied. The detail of the rain also serves to amplify the expression of grief and sorrow. Typically, rain evokes thoughts and reflections on life's paths and its end. It stirs up nostalgic memories. The subsequent sections of the story, much like the title and the first sentence, also take on a philosophical meaning.

In these parts of the story, the narrator moves beyond the boundaries of the epistolary genre. In other words, the narrator expands the possibilities of this genre. By linking the content of the letter to the memories of the story's protagonist, the author employs an associative method of description. This not only enhances the artistic quality of the work but also strengthens the scope of the narrative's artistic time and space.

M. Uzoqov's story "Babur's Longing" is about an important episode in Babur's life. Uzoqov has chosen the right place and time for the events. As a result, by depicting the moment when Babur had to leave his homeland one of the tragic points in his life history the author successfully reveals the bright facets of this historical figure's character.

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<sup>1</sup> Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи. – Б. 250.

<sup>2</sup> Шу китоб. – Б. 217.

On the night before the journey, Babur falls into deep thought. He reflects on the days he has lived so far. In his mental associations, geographical locations such as Samarkand, Saripul, and Tashkent, as well as historical figures like Mirzo Ulugh Beg, Sultan Husayn, Sultan Mahmud Khan, and Qutlug' Nigor Khanim, emerge. Although the depiction of these memories is somewhat condensed in the narrative, it becomes clear that the author has a good knowledge of our country's history, especially of the "Baburnama". Through a brief dream episode, the author links Babur with his father, Umar Shaykh Mirzo, and gives the journey both a legal and spiritual significance.

Another episode in the story stands out. Before the journey, the Kyrgyz chief from Qorabuloq presents Babur with a magnificent horse along with all its accessories. In this scene, the pure character of the Kyrgyz chief's traditional hospitality is revealed, and at the same time, the deep respect and affection that the local people have for Babur is reflected. Following this, the author provides a fitting artistic commentary: "A shepherd, who is very frugal, considers time spent on prayer, worship, and knowledge as unnecessary, but is willing to offer the things he has chewed to someone whom he likes..."<sup>1</sup>.

The final episode of the story focuses on Babur's state before leaving his homeland. In this case, the author bases the narrative not on imagination but on real events.

## CONCLUSION

1. In modern Uzbek literature, the image of Babur and the Baburid dynasty has been explored across a wide range of sources. From the period of Jadid literature, the personality and image of Babur have been addressed in lyric and dramatic works. By the time of independence, research on Babur and his era, as well as his descendants, has increased. Works dedicated to the image of Babur and the Baburids began to emerge in all genres and forms of literary creation. In literary studies, the issue of historicity is examined in two directions: one is the poetic particularities of oral and written sources from ancient history and their influence on later literature; the other is the study of how the history of nations, dynasties, and individuals has been artistically reflected in literature based on certain principles. In this, the synthesis of historicity and modernity, and the relationship between the historical work and the social, moral life, and aesthetic perspectives of the period and region in which it was written, are key issues.

2. The author of a historical work artistically reflects the history of social thought. He is responsible for expressing the philosophy, religion, and aesthetic thinking of the time and place he depicts in a real historical context. The forms of thought expressed through words are revitalized as examples of modern literature and begin to engage in consistent action. They start fulfilling their aesthetic, educational, and social functions. In this process, the creator not only works with the social history itself but also reworks the entire system of words that constitute that history. The success of a historical work is linked to how accurately and precisely this process is carried out. The principle of historicity in literary works requires complex and diverse

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<sup>1</sup> Шу китоб. – Б. 124.

theoretical criteria. In the creation of a historical-artistic work, it is of great importance that the reality, era, and individual categories that constitute real history are interpreted according to the criteria of artistic beauty. The scope of the reality reflected in a historical work serves as a means for the formation of the genre of that work. The importance of various sources concerning the real-historical situation and the historical figures active in it is crucial for the emergence of historical images and characters.

3. It is well known from history that Babur was a great personality who, with a small army, conquered vast empires like Afghanistan and India, founded the powerful state of the Mughal dynasty, and endured numerous remarkable events, unparalleled tragedies, and complex emotional struggles in his personal life. In “Baburnama”, we witness these events being narrated in great detail, step by step. Here, we see Babur not only as a great figure but also as a living human being, one who, like any person, is not free from flaws and shortcomings. For the writer, this is crucial in order to vividly depict the historical plot and characters in a way that truly brings them to life.

4. Analyses show that P. Qodirov’s “Yulduzli Tunlar”, “Humoyun”, and “Akbar” are each independent novels, but together they form a trilogy. In each of these novels, the biography of a specific historical figure and the reign of a particular ruler stand out, demonstrating the existence of differences in time and space, which confirms that they are independent novels. However, other aspects indicate that they constitute a trilogy about the Mughals. In all three works, the history and social-political activities of the single dynasty the Mughals are consistently depicted in a chronicle-like style, with a genetic connection between the three main characters, compositional coherence, and the continuity of the plot, leading to the conclusion that “Yulduzli Tunlar”, “Humoyun”, and “Akbar” together form a unified novel trilogy.

5. The main idea of the work “Baburnama” is the idea of enlightenment. While interpreting the life of the main character, Prince Babur, from a historical-artistic perspective, the author takes Babur’s faith as the primary criterion for his interpretation. The life of the character is depicted based on this Islamic principle of faith. Another distinctive feature of “Baburnama” is that the events of the novel are intertwined with the author’s own biographical life. The history of the creation of the tales and stories about Babur and the Mughals, as well as the events surrounding these works, are all symbolically connected to Babur’s fate. As a result, the tales and stories presented in the work become an integral part of the novel’s composition. The details of the scientific expedition that travels along Babur’s paths, as well as the changes in locations during the expedition, serve as the foundation for the novel’s original, historically credible, and consistent structure. The changing place names, even though they are related to the expedition, serve as a tool to define the events and compositional construction of the novel. “Baburnama” deserves to be regarded as a new and unique third type of Uzbek historical prose. Its compositional features, plot construction, and the artistic-historical system of its world of characters allow us to draw this conclusion.

6. The specification of the genre of “qissa” (short story or novella) is determined by which historical events it aims to artistically reflect, which social phenomena in the life of a particular nation it depicts, and how it interprets the life

path of a historical figure in terms of literary method, movement, and style. In a “qissa”, the historical events that a particular historical figure has gone through are reflected in the biography and inner world of the main character. In the “qissa” “Saodat Sohili”, the personality, activities, and character of Babur and the Mughals are portrayed only through the perspective and inner reflections of Hafiz Koykiy. Through Koykiy, we also witness the social and political events occurring in India at that time. Living temporarily in the palace and creating, Koykiy sees Babur against the backdrop of battles, palace intrigues, and everyday life. The qualities of Babur his kingship, poetry, asceticism, scholarship, bravery, glory, and tragedy are revealed precisely in these processes.

7. The essay-narrative “One of the Baburs” is created mainly based on the principle of documentary style. However, the artistic description, the hero’s pathos, delicate details, and the poetic expression of emotions have given the work a more artistic spirit. The reader of this work, while following the journey, imagines the figures of Babur and the Mughals. Furthermore, as a descendant of Babur, the reader feels a sense of pride in their heart.

8. In F. Wirtlen’s adventure story “The Andijan Prince”, several unique characters are aimed at a fair and accurate interpretation of the events of the Baburnama and the figure of Babur. Generally, the character of Babur, depicted adorned with Islamic faith, national spirit, and a noble nature, is based on divine, Qur’anic principles and concepts, despite the author being of a different ethnicity. This is why Babur’s character, as a perfect and fully developed figure, attracts the reader.

9. In Kh. Sulton’s “Nuqta”, the possibilities of the short story genre have been expanded. The epistolary method and the associative method have been artfully combined. At the same time, the most important events in Babur’s life, the historical facts close to Babur, and his emotional and spiritual state are gathered at a single point. Through a pure artistic-psychological interpretation, the essence of Babur’s character is revealed.

10. In “Babur’s Longing”, although there is an effort to consistently cover historical situations and the destinies of individuals to the extent possible, the main artistic goal is to provide an impression of the last morning of Babur’s journey. The climax and tragic resolution of the story are concentrated in this final farewell scene. The events, details, and the artistic power of the characters described by the author are most reflected in this final episode. As a result, the writer successfully portrays the most tragic point in Babur’s life through words. The systematic study of the problem of Babur and the Mughals in contemporary Uzbek prose is important in terms of setting the directions for the development of Uzbek historical prose. Additionally, a correct understanding of Babur and the Mughals’ personalities, glorious life paths, nature, and spiritual world serves as an example, especially for the rising generation of our people.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ  
DSC.03/30.12.2019.FIL.19.01 ПРИ ТАШКЕНТСКОМ  
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И  
ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

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

**ХУРРАМОВ ОЛМОС УРАЛОВИЧ**

**ИНТЕРПРЕТАЦИЯ ОБРАЗА БАБУРА И БАБУРИДОВ В  
СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЕ**

**10.00.02 – Узбекская литература**

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

**Ташкент – 2024**

**Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2024.2.PhD/Fil4575.**

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

Автореферат диссертации размещён на трёх (узбекский, английский, русский (резюме)) языках на веб-странице Научного совета ([www.tsuull.uz](http://www.tsuull.uz)) и Информационно-образовательном портале «ZiyoNet» ([www.ziynet.uz](http://www.ziynet.uz)).

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Защита диссертации состоится «\_\_» \_\_\_\_ 2024 года в \_\_\_\_ часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 по присуждению учёных степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Ходжиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, ([www.tsuull.uz](http://www.tsuull.uz)); e-mail: [monitoring@tsuull.uz](mailto:monitoring@tsuull.uz)).

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

**Актуальность и востребованность темы диссертации.** В научном мышлении народов мира бабуроведение занимает особое место. Великая империя Захириддина Мухаммада Бабура, продолжение традиций этой империи потомками Бабура, жизненный путь и внутренний мир правителей всегда был в центре внимания мировых историков, ученых, политиков, особенно писателей и поэтов. Трактование в художественной литературе образа Бабура и бабуридов, стала одной из важных традиций мировой литературы.

Наблюдая за развитием мировых гуманитарных наук, мы можем быть уверены, что немецкие, английские, французские, русские, японские, турецкие, китайские ученые и писатели-поэты были небезразличны к личности Бабура и судьбе их потомков. Ряд исторических произведений, трактатов на общественно-политические темы, научно-публицистические очерки, жанры художественной литературы являются доказательством нашего мнения о том, что фигура этого великого человека и его потомков ярко отражена. Произведение «Бабурнаме» было переведено на многие языки мира. Подробно изучаются роскошные памятники, построенные потомками Бабура, написанные ими художественные, научные, просветительские и исторические произведения.

С обретением независимости в Узбекистане широко развернулось изучение общественной деятельности и творческого наследия Бабура. Односторонние, предвзятые, поверхностные подходы, продолжающиеся со времен бывшего союза, стали заменяться комплексными исследованиями, основанными на научной объективности и сравнительном анализе исторических свидетельств. Наука отечественной истории стала последовательно изучать деятельность Бабура и бабуридов. По путям, по которым путешествовал Бабур, проводились эффективные научные экспедиции. Вышло несколько изданий “Бабурнаме”. Произведение было предоставлено в альтернативном виде в жанре прозы. Квалифицированными специалистами была подготовлена “Энциклопедия Бабура”. Были изданы лирические, драматические и прозаические произведения, изображающие историю Бабура и бабуридов. Их полноценные образы достигли уровня художественных образов мировой литературы. Впоследствии научное исследование проблемы образа Бабура и бабуридов, художественно осмысленного в художественной литературе, стало актуальной проблемой современного узбекского литературоведения. Наряду с этим, значительно расширился круг произведений, в которых художественно осмыслен образ Бабура и бабуридов, что указывает на необходимость решения этого вопроса в рамках отдельных литературных видов и жанров. Тщательное и системное изучение этой проблемы, которая является составной частью проводимой сегодня социально-гуманитарной политики, находится в прямом соответствии со Стратегией действий по дальнейшему развитию Республики Узбекистан и как отметил Президент Республики Узбекистан: “Наша дорогая Родина вступает в новый этап развития, в этап национального развития – Третий

Ренессанс, где во всех сферах нашей жизни происходят кардинальные изменения, все большее значение приобретает углубленное изучение и популяризация бесценного наследия Бабур-Мирзы”<sup>1</sup>.

Диссертационное исследование послужит основой для реализации задач, поставленных в Указах Президента Республики Узбекистан от 13 мая 2016 года № УП-4797 «Об организации Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои», от 6 ноября 2020 года № УП-6108 «О мерах по развитию сферы образования и науки в период нового развития Узбекистана», в Постановлениях Президента Республики Узбекистан от 28 января 2022 года № ПП-60 «О Стратегии развития нового Узбекистана на 2022-2026 годы», от 21 января 2023 года № ПП-20 «О широком праздновании 540-летия со дня рождения великого поэта и ученого, известного государственного деятеля Захириддина Мухаммада Бабура», а также от 13 сентября 2017 года № УП=3271 «О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению и развитию книжного чтения и культуры чтения» и в других нормативно-правовых документах, связанных с этой деятельностью.

**Объектом исследования** являются прозаические произведения таких писателей, как П.Кадыров, Х.Султан, К.Кенжа, М.Узоков, Б.Оман, посвященные Бабуру и бабуридам.

**Научная новизна исследования** состоит в следующем:

впервые в монографическом плане освещены роль принципа историчности в современной узбекской литературе, способы его проявления в современном литературном процессе, его характеристики, а именно различные аспекты в соответствии с требованиями литературного типа и жанра, раскрыт в контексте общий литературный процесс;

выделена хронология процессов формирования узбекского исторического романа, в них определены своеобразие эпического размаха, также обоснованы историко-художественные психологические факторы, создающие художественный образ в эпическом типе;

классифицированы традиционные (“Вальтер-Скотч”) общественно-исторический, биографический и просветительский типы романа, основанные на примерах романа П.Кадырова и Х.Султанова и определены свойства проявления в художественном отражении принципа историчности и построение сюжета;

доказаны роль и значение образа Бабура и бабуридов в развитии узбекской исторической прозы, в частности жанров исторического рассказа, новеллы и романа.

**Внедрение результатов исследования.** На основе полученных научных результатов по интерпретации образа Бабура и бабуридов в современной прозе:

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<sup>1</sup> Ўзбекистон Республикаси Президентининг “Ўзбекистон Республикасини янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида”ги Фармони //Халқ сўзи, 2017. – №28 (6722), Ўзбекистон Республикаси Президентининг “Буюк шоир ва олим, машхур давлат арбоби Захириддин Мухаммад Бобур таваллудининг 540 йиллигини кенг нишонлаш тўғрисида”ги Қарори // Халқ сўзи, 2023. – №18 (8361).

научно-теоретические результаты проведенного анализа, где освещены хронологические процессы формирования узбекского исторического романа, основанных на историко-художественных и психологических факторах, создающих художественный образ в эпическом типе, были использованы в практической части проекта № АМ-Ф3-201908172 по теме «Создание учебного корпуса узбекского языка», выполненном в 2020-2023 годах в Университете узбекского языка и литературы имени Алишера Навои (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 20 сентября 2024 года № 04/1-2533). В результате проект пополнился материалами, касающимися совершенства узбекских исторических романов;

показ художественного мастерства художника, места художественной условности и фактуры в изображении деятельности исторических деятелей в художественных произведениях, важнейшие исторические события в художественном изображении образов исторических личностей, оригинальность художника в раскрытии духовного мира героя даже через мелкие детали, на примере романов П.Кадырова и Х.Султанова, сделаны выводы о традиционном («Вальтер-Скотч»), биографическом и просветительском типах исторических романов, а принцип историчности в малых эпических жанрах проявился на основе художественного рефлекса и художественного образа. Эти научно-практические результаты были применены в практической части проекта № F3-201912258 по теме «Создание многоязычной электронной платформы узбекской литературы (на узбекском, русском, английском языках)», выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 4 сентября 2024 года № 04/1-2250). В результате этого проект обогатился новыми взглядами научно-теоретической концепции «Вальтер-Скотч» биографического и просветительского типов исторического романа;

научные выводы, связанные с изучением роли Бабура и империи бабуридов в совершенствовании человеческой цивилизации и их образа в художественной литературе, были использованы для подготовки передачи «Qismat» телерадиоканала «Ўзбекистон тарихи» Национальной Телерадиокомпании Узбекистана (Справка Национальной телерадиокомпании Узбекистана государственного учреждения «Телерадиоканал Узбекистана» от 24 сентября 2024 года № О‘z\B-06-28-868). В результате значение исторических источников в художественной интерпретации образа Бабура и бабуридов и их соответствие исторической правде, а также их различия, основанные на фактах, в сравнительном аспекте, послужили повышению научного уровня передачи.

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем диссертации составляет 139 страницу текста.

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