

**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**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI**

JUMAYEV ILHOM HAMROYEVICH

**“QUTADG‘U BILIG” ASARIDA
O‘ZG‘URMISH OBRAZINING POETIK TALQINI**

10.00.02 – O‘zbek adabiyoti (O‘zbek mumtoz adabiyoti)

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

Toshkent – 2025

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti muayyan xalqlar va millatlar adabiyotidan tarkib topadi. Turkiy adabiyot mana shunday ulkan adabiy makonda munosib o‘rin va mavqega ega bo‘lib, uning mazmuniy teranligi va uzoq tarixiy taraqqiyotni bosib o‘tganligi qadimiy obidalar bilan dalillanadi. Bu jihatdan turkiy badiiy adabiyotning ilk namunasi bo‘lgan Yusuf Xos Hojibning “Qutadg‘u bilig” asari alohida ilmiy ahamiyatga molikdir. Mazkur asarda XI asr sharoitidagi turkiy xalqlarning olam va uning falsafiy mohiyati, insonning yashash tarzi, axloq normalari, saodati, yurt tinchligi kabi muhim masalalarga oid dunyoqarashi hamda poetik tafakkur tarzi badiiy aks etgan. Bunday qadimiyat obidalarini adabiyotshunoslik kontekstida tadqiq etish ham turkiy adabiyotning tarixiy takomilini tushuntirish, ham keyingi davr turkiy adabiyot, jumladan, o‘zbek adabiyoti rivojiga xos asosiy qonuniyatlarni to‘g‘ri belgilashga imkon berishi bilan nihoyatda dolzarb hisoblanadi.

Dunyo turkiyshunosligida “Qutadg‘u bilig” dostoni mushtarak badiiy yodgorlik sifatida turli aspektlarda o‘rganib kelinmoqda. Asarni zamonaviy ilm-fan mezonlari asosida tadqiq etish XIX asrning birinchi yarmidan boshlangan. Dastlabki tadqiqotlar, asosan, tekstologik xarakterga ega bo‘ldi: “Qutadg‘u bilig”ning matni, nusxalari va qo‘lyozmalarini aniqlash, ularni qiyosiy o‘rganish ishlari amalga oshirildi. Keyinchalik asar tilshunoslik, tarixshunoslik adabiyotshunoslik, folklorshunoslik va madaniyatshunoslik sohalarida tahlil obyektiga aylandi. Hozirda asarni adabiyotshunoslikning tarixiy poetika, nazariy poetika va komparativistika aspektlarida tadqiq etish tendensiyasi ustunlik qilmoqda. Ta’kidlash kerakki, “Qutadg‘u bilig” badiiyatini ochib berishda mazkur yo‘nalishlarning imkoniyatlaridan samarali foydalanish juda muhim.

O‘zbek adabiyotshunosligida qadimgi turkiy she’riyat mazmuni, mohiyati, unda badiiy tafakkur tarzining namoyon bo‘lish shakllari, tarixiy taraqqiyotini tadqiq etish borasida jiddiy yutuqlarga erishildi. Ayniqsa, qadimgi turkiy adabiyot, o‘zbek mumtoz adabiyoti, xususan, Yusuf Xos Hojib, Ahmad Yassaviy, Ahmad Yugnakiy, Alisher Navoiy kabi shoirlar hayoti va ijodiga oid ko‘plab yangi tadqiqotlar yuzaga keldi. Shunga qaramay bu boradagi ishlar yakuniga yetgani yo‘q. Binobarin, turkiy poeziya tarixining ilk adabiy-estetik qatlami sifatida ko‘riluvchi, XI – XII asrlar badiiy tafakkuri yorqin aks etgan “Devonu lug‘otit-turk”, “Qutadg‘u bilig”, “Hibat ul-haqoyiq” kabi nodir manbalardagi majoziy tasvirlarni xolisona ilmiy tadqiq etish dolzarb vazifalardan biri bo‘lib turibdi. Zero, “adabiyot va san’atga, madaniyatga e’tibor – bu, avvalo, xalqimizga e’tibor, kelajagimizga e’tibor ekanini, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo‘q”¹. Globallashuv jarayonida klassik adabiyotimizning g‘oyaviy, adabiy-estetik olamini yangicha nuqtayi nazar

¹ Адабиёт ва санъат, маданиятни ривожлантириш –халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Президент Ш.М.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // "Халқ сўзи", 2017 йил, 4 август.

bilan, dunyo adabiyotshunosligida dolzarblik kasb etib borayotgan zamonaviy ilmiy konsepsiyalar bilan uzviy aloqadorlikda tadqiq etish, o‘tmish madaniy meros tadqiqi bugungi yosh avlodni har tomonlama yetuk insonlar etib tarbiyalashda muhim vazifalardan sanaladi. Bu jihatdan badiiy adabiyot, ayniqsa, o‘tmish badiiy yodgorliklaridan biri Yusuf Xos Hojibning “Qutadg‘u bilig” (“Saodatga yo‘llovchi bilim”) dostoni alohida ahamiyat kasb etadi. U turkiy xalqlar yozma adabiyotining ilk yirik obidasi sifatida o‘zida yuksak insoniy ideallarning go‘zal namunalarini jamlagan. Asardagi O‘zg‘urmish obrazi adib idealini eng ko‘p darajada mujassamlashtirgan obraz sifatida e‘tiborga molik. Shunga qaramay, ayni muammo o‘zbek adabiyotshunosligida shu kunga qadar alohida monografik tadqiqot obyekti bo‘lmay kelmoqda. Vaholanki, bu obrazning adabiy-estetik tahlil va talqinlari adabiyot tarixi uchun, xususan, adabiyot tarixidagi ramziy majoziy obrazlar tizimining mazmun va mohiyatini teranroq ilg‘ash, tasavvuf ta‘limoti va o‘zbek adabiyotining o‘zaro munosabati mazmunini tushunish uchun keng imkoniyat beradi. Bularning barchasi muaammoning nihoyatda dolzarb ekanligini anglatadi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti faoliyatini tashkil etish to‘g‘risida”, 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari tog‘risida” gi Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 18-apreldagi PQ-2894-son “Alisher Navoiy nomidagi O‘zbekiston Milliy bog‘i hududida Adiblar xiyobonini barpo etish to‘g‘risida”, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta‘lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentabrdagi 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, O‘zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi “Adabiyot va san‘at, madaniyatni rivojlantirish – xalqimiz ma‘naviy olamini yuksaltirishning mustahkam poydevoridir” va BMT Bosh Assambleyasi 72-sessiyasida so‘zlangan nutqlaridagi hamda 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 respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion

g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. "Qutadg'u bilig" – jahon turkiyshunosligining diqqat markazida turadigan asarlardan biridir. Uning fan olamiga ma'lum bo'lganidan hozirgacha bo'lgan oraliqda juda katta hajmdagi tadqiqotlar amalga oshirilgan. Bu asar bilan turkiyshunoslikning deyarli barcha ko'zga ko'ringan yirik mutaxassislari shug'ullangan. Ular orasida R.R. Arat, A. Bombachi, V.V. Bartold, Y.E. Bertels, A.A. Kononov, S.G. Klyashtorniy, I. Barolina, V.V. Radlov, S.E. Malov, O.A.Valitova, I.V. Stebleva, A. Fitrat, Q. Karimov, A. Aliyev, B. To'xliyev, Q. Sodiqov, H. Dadaboyev singari olimlar bor². Asarning jahondagi ko'plab tillariga tarjima qilingani ham uning o'rganilish miqyoslarini tasavvur qilishga yordam beradi.

O'zbek adabiyotshunosligida bu asarni ilmiy asosda o'rganish "Qutadg'u bilig"ning uchinchi – Namangan (Toshkent) nusxasining topilishi bilan boshlangan. Bu haqda dastlab "Turkiston" gazetasida xabar e'lon qilinadi, so'ng A.Fitrat³, shuningdek, A.Sa'diyning⁴ maqolalari bosiladi. A.Fitratning "O'zbek

² Arat R.R. Kutadgu bilig. I. Metin. – Istanbul, Milli Egitim Basimevi. 1947. – 45 s; o'sha muallif. Kutadgu bilig. III. Indeks. 1979. – 565 s; o'sha muallif. Kutadgu bilig. – Islam ansiklopidisi. 6 cilt. Istanbul. Maarif Basimevi. 1955. 162 s; o'sha muallif. Kutadgu bilig. Tupki basim, I. Viena nushasi. – Istanbul. 1942. – 200 s; o'sha muallif. Kutadgu bilig. Tupki basim, II. Fergana nushasi, Istanbul. 1943. 156 s; o'sha muallif. Kutadgu bilig. Tupki basim, III. Misr nushasi, Istanbul. 1943. 136 s; Bombachi A. Kutadgu Bilig haqqida bazi mulahazalar. – Fuad Kuprulu armagani. – Istanbul, Osman Yalcin matbaasi. 1953. 206 s; o'sha muallif. Тюркские литературы. Введение в историю и стиль. В. Кн.; Зарубежная тюркология. 1986. – С. 191-293; Бартольд В.В. Богра-хан, упомянутый в "Кутадгу билиг". Сочинение, Т. V. – М. Наука, 1968. – С. 420; o'sha muallif. Очерк истории Семиречья. Сочинение, Т. II., Ч. 1. – М.: Наука, 1963. – С. 40-47; Бертельс Е.Э. К вопросу о традиции в героическом эпосе тюркских народов. Советское Востоковедение. IV, М. – Л., 1947. – С. 73-79; o'sha muallif. Изречение Ибрахим ибн Адхама в "Кутадгу билиг" // Суфизм и суфийская литература. – М. Наука, 1965. – С. 181-187; o'sha muallif. Подготовка к изданию намаганской рукописи "Кутадгу билиг". – Литературная газета. 1945, 10 марта; Кононов А.Н. Слово о Юсуфе из Баласагуна и его поэме "Кутадгу билиг". – Советское Тюркология, 1970, – № 4. – С. 3-12; o'sha muallif. Поэма Юсуфа Баласагунского "Благатное знание", в кн.: Юсуф Баласагунский. Благатное знание., издание подготовил С. Н. Иванов. – М.: Наука, 1983. – С. 495-517; Кляшторный С. Г. Эпоха "Кутадгу билиг". – Советское Тюркология. 1970. – № 4. – С. 82 – 86; Баролина И. Поэма "Кутадгу билиг". В кн.: Наука бытсчастливым ... – С. 101-115; Radloff W. Das Kudatku Bilik des Jusuf Chass- Hadschib aus Bäläsagun. Т. II. Der Text in Transcription. – St. Peterburg. – 2. – 95 p; o'sha muallif. Кутадгу билиг. Факсимила уйгурской рукописи императорской и королевской придворной библиотеки в Вене. СПб: 1990. – С. 220; Малов С.Е. Кутадгу билиг – факсимиле // Советское востоковедение. V. –М., Л.: 1948. – С. 327-329; Валитова А.А. Юсуф Баласагунский и его «Кутадгу билик». Автореф. дисс. канд. филол. наук. – М.: 1951. – С. 11; o'sha muallif. К вопросу о мировоззрения Юсуфа Баласагунского политические поучение среднеазиатского мыслителя XI века. КСИНА, вып., 71. – М: 1964. – С. 99-125; o'sha muallif. К изданию Критического текста и перевода "Кутадгу билиг". КСИНА., т. ХУП. – М. 1961. – С. 77-88; o'sha muallif. Отражение легенды об Александр Македонском и нищем шах-заде в «Кутадгу билиг». // КСИНА, вып. 15. – М. 1964. – С. 40-52; Стеблева И. В. Развитие тюркских поэтических форм в XI веке. – М.: Наука. 1963. – С. 100; o'sha muallif. Поэтика "Кутадгу билиг". – Советская тюркология, 1970, – № 4. – С. 94-100; o'sha muallif. Рифма в тюркоязычной поэзии XI века. – Советская тюркология, 1970, № 1. – С. 93-99; Абдурауф Фитрат. Ўзбек адабиёти намуналари. – Самарканд, 1929. – Б. 128; Каримов К. Категория падежа в языке «Кутадгу билиг». Автореф. дисс. ... канд. филол. наук. – Тошкент, 1962; o'sha muallif. Юсуф Хос Ҳожиб. Кутадгу билиг (Транскрипция ва ҳозирги ўзбек тилига тавсиф). – Тошкент: Фан, 1971. – 965 б; Абдуллаев Х.Д. Халқ мақолларининг "Кутадгу билиг" поэтикасидаги ўрни ва бадиий – эстетик функциялари. Филол. фан. н. Дисс. – Тошкент, 2005. – 154 с; Yusuif Hâs Hâcib. Qutadġu bilig. Nashrga tayyorlovchilar: A.Rustamov, G'.Abdurahmonov, H.Dadaboyev, B.To'xliyev. Mas'ul muharrir A. Qayumov. II jild. – Toshkent, 2011. – B. 240;

³ Фитрат А. Танланган асарлар. Масъул муҳар. Б. Қосимов. Ж 4. Илмий мақола ва тадқиқотлар. – Тошкент: Маънавият, 2006. – Б. 336.

adabiyoti namunalari”da shu nusxadan parchalar tegishli izohlar bilan beriladi⁵. Asarni o‘rganish va uni targ‘ib qilishda A. Qayumov, A. Abdurahmonov, N. Mallayev, Q. Karimov, A. Rustamov, Q. Sodiqov, B. To‘xliyev, Q.Sidiqov, Z. Sodiqov kabi olimlarimizning ham tegishli hissalar bor⁶.

Asar o‘ziga xos obrazlar tizimiga ega. Shunga qaramay, ayrim tadqiqotlardagi, maqolalardagi yo‘l-yo‘lakay bildirilgan mulohazalarni e‘tiborga olmaganida asarning obrazlar tizimi borasida hanuz maxsus tadqiqotlar yaratilgan emas.

“Qutdg‘u bilig” axloqiy-didaktik yo‘nalishi bilan mashhur, ammo undagi komil inson tasviri, zuhd motivi talqini, tasavvuf va turkiy adabiyot munosabati muammolari alohida monografik tadqiqot sifatida kun tartibiga qo‘yilgan emas. Vaholanki, bu muammoning ilmiy yechimlari o‘zbek adabiyotidagi komil inson

⁴ Саъдий Абдурахмон. Чигатой ва ўзбек адабиёти ва шоирлари. – Инқилоб, 1923. – 126 б.

⁵ Фитрат. Энг эски турк адабиёти намуналари. Адабиётимизнинг тарихи учун материаллар. – Самарқанд-Тошкент: Ўздавнашр, 1927. – Б. 126.

⁶ Қаюмов А. Эзгулик инжулари // Совет Ўзбекистони. 1966. 30 сентябрь; о‘sha muallif. Кутадғу билиг // Гулистон, 1967. 1 сон. – Б. 9-11; Абдурахмонов Г. Исследование по старотюркскому синтаксису XI в. М.: Наука, 1967. – Б. 52; о‘sha muallif. «Кутадғу билиг» асари ҳақида // Научные труды Ташкентского Государственного университета и Ферганского Госпединститута им. Улугбека к 40 летию Ферганского пединститута им. Улугбека. Вып. 377. Гуманитарные и естественные науки. – Ташкент-Фергана: 1970. – С. 186-190; о‘sha muallif. К переводу «Кутадғу билиг» на русский язык // Советская тюркология. 1970. № 4. – С. 120 – 126; Маллаев Н.М. Ўзбек адабиёти тарихи. Беш томлик. I том. Энг қадимги даврлардан XV асрининг иккинчи ярмигача. – Тошкент: Фан, 1977. – Б. 328; Каримов Қ. Илк бадиий достон. – Тошкент: Фан, 1976. – Б. 223; о‘sha muallif. Категория падежа в языке "Кутадғу билиг". – Ташкент, 1962. – Б. 56; о‘sha muallif. Некоторые вопросы композиции, метра и жанра "Кутадғу билиг". - Советская тюркология, 1973, – № 2. – Б. 45; о‘sha muallif. Юсуф Хос Ҳожиб ва "Шоҳнома". – Обществнные науки в Узбекистане, 1965, – № 8. – Б. 26; о‘sha muallif. “Кутадғу билиг” нинг топилиши ва ўрганилиши тарихидан. - В кн.: Адабиётшунослик ва тилшунослик масалалари. 2 китоб. – Тошкент, ЎзФА нашриёти, 1961. – 58 б; о‘sha muallif. «Кутадғу билиг»нинг тузилиши ва вазни. – В кн.: Адабиётшунослик ва тилшунослик масалалари, 2 китоб. – Тошкент: ЎзФА нашриёти, 1961. – 45 б; о‘sha muallif. Юсуф Хос Ҳожиб. Кутадғу билиг (Саодатга йўлловчи билим), транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қ. Каримов. – Тошкент: Фан, 1972. – Б. 965; Рустамов А. Ў некоторых параллелях в “Кутадғу билиг” Юсуфа Баласағуни и средневековой азербайджанской поэзии. – СТ, 1970, – № 4. – С. 119; Содиков Қ. «Кутадғу билиг»нинг тил хусусиятлари. Ўлмас обидалар. – Тошкент: Фан, 1990. – Б. 229 – 306; о‘sha muallif. Графико-фонетические особенности тюркских уйгурописьменных памятников XI-XV вв. АДД. – Тошкент, 1992. – 26 б; о‘sha muallif. Туркий матннавислик тарихидан. А.Қаюмов, М.Исҳоқов, А.Отахўжаев, Қ.Содиков. Қадимги ёзма ёдгорликлар. “Авесто”, “Занд” китоблари. Суғд фалсафий-ахлоқий ёзма ёдгорликлари. Туркий матннавислик тарихи. – Тошкент: Ёзувчи, 2000. – Б. 117 – 204; о‘sha muallif. Туркий ёзма ёдгорликлар тили: адабий тилнинг юзага келиши ва тикланиши. Тошкент давлат шарқшунослик институти. – Тошкент, 2006. – Б. 207; о‘sha muallif. “Кутадғу билиг”нинг уйғур ёзувли Ҳирот нусхаси. Тошкент давлат шарқшунослик институти. – Тошкент, 2010. – Б. 132; Тўхлиев Б. Поэтика “Кутадғу билиг” Юсуфа Хас Хаджиба: Автореф. дисс... канд.филол.наук. – Ташкент, 1983. 45 б; о‘sha muallif. Ўлмас обидалар. – Тошкент: Фан, 1983. – Б. 307-441; о‘sha muallif. Билим - эзгулик йўли. – Тошкент: Фан, 1990. – Б. 56; о‘sha muallif. Юсуф Хос Ҳожибнинг “Кутадғу билиг” асари ва айрим жанрлар тақомили. (Маснавий, тўртлик, қасида). – Тошкент: Асп-Матбуот, 2004. – Б. 63; о‘sha muallif. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Вауоз, 2013. – Б. 114; Сидиков Қ. “Кутадғу билиг” инглиз тилида // Филология масалалари. – Тошкент, 2005. – № 4. – Б. 173–176; о‘sha muallif. Юсуф Хос Ҳожиб афоризмларининг таржимадаги талқинлари // Шарқшунослик. Тошкент Давлат Шарқшунослик институтининг илмий журнали. – Тошкент, 2007. – № 2. – Б. 366-369; о‘sha muallif. Тазод таржимаси. (“Кутадғу билиг” нинг инглизча таржималари мисолида) // Тил ва таржима муаммолари. Халқаро илмий анжуман материаллари. – Тошкент: Фан, 2007. – Б. 55 – 58; Содиков З. “Кутадғу билиг”даги ўхшатишларни таржима ва табдил қилиш тамойиллари // Ўзбек тили ва адабиёти. – № 3. – Тошкент, 2007. – Б. 15; о‘sha muallif. “Кутадғу билиг” таржималарининг қиёсий-типологик таҳлили. – Тошкент: Фан, 2007. – Б. 171; о‘sha muallif. Юсуф Хос Ҳожиб «Кутадғу билиг» асари олмонча ва инглизча таржималарининг қиёсий таҳлили. Филол. фан. д-ри. дисс. – Тошкент, 2010. – Б. 65.

bilan aloqador bo'lgan tasavvur va tafakkur tarzining ancha qadimiy ildizlarga egaligini, uning o'n birinchi asr sharoitida o'ziga xos shaklda namoyon bo'lishini isbot etib turibdi. O'zg'urmish o'zida, bir tomondan, turkiy xalqlarning qadimiy qadriyatlar tizimini, ikkinchi tomondan esa, islom dini va madaniyati bilan aloqador bo'lgan qadriyatlar silsilasini mujassamlashtirishi bilan ham adabiyot tarixidagi mutlaqo yangi obrazdir. Unga oid talqinlar turkiy she'riyatning yangi mavqe va darajasini belgilashda juda muhim badiiy-estetik o'lchov birligi vazifasini ado etadi, hatto, zuhd mavzusi tasvirida o'ziga xos badiiy etalon bo'lib xizmat qiladi. Bu obraz zamiridagi bag'rikenglik, insonparvarlik, ezgulik, hamjihatlik, so'z va ish birligi g'oyalardan Yangi O'zbekistonda yuzaga kelayotgan yangicha ma'naviy-ma'rifiy ishlar tizimini shakllantirish hamda yanada yuksaltirishda, yoshlarning adabiyot va san'atning boshqa turlariga qiziqishlarini oshirishda, yoshlar ma'naviyatini yuksaltirish, ular o'rtasida kitobxonlikni keng targ'ib qilish bo'yicha tizimli ishlarni tashkil etishda amaliy ahamiyat kasb etadi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasining "O'zbek adabiyoti tarixini tadqiq etishning dolzarb muammolari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Yusuf Xos Hojibning "Qutadg'u bilig" asaridagi O'zg'urmish obrazining poetik talqinlarini aniqlash va ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

O'zg'urmish obrazining "Qutadg'u bilig" sujeti va obrazlar tizimida tutgan o'rnini belgilash;

zuhdiyot masalasining mohiyati, zohidlik g'oyalari tarixini manbalar asosida tadqiq etib, zuhd motivining "Qutadg'u bilig" dostoniga ta'siri va O'zg'urmish obrazining zuhd mavzusi doirasidagi axloqiy-didaktik talqinlarini aniqlash;

zohid obrazining mumtoz adabiyotdagi talqinlari takomilini tekshirish va O'zg'urmish obrazining zohidlik martabalari bilan munosabatini ilmiy-nazariy jihatdan dalillash;

asarda dunyo timsolining poetik funksiyasini konkretlashtirish, O'zg'urmish obrazi tasviri va talqini badiiyatini yoritish orqali muallif poetik mahoratini ochib berishdan iborat.

Tadqiqot obyekti sifatida Yusuf Xos Hojib "Qutadg'u bilig" dostonining Qayum Karimov tomonidan 1972-yilda amalga oshirilgan nashri tanlandi va yurtimiz va xorijdagi boshqa nashrlariga ham murojaat etildi.

Tadqiqotning predmetini "Qutadg'u bilig" dostoni badiiyatini tadqiq etish, xususan, O'zg'urmish obrazining asar obrazlari tizimi va sujetida tutgan o'rnini belgilash, axloqiy-didaktik hamda poetik talqinlarini aniqlash masalalari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada madaniy-tarixiy, qiyosiy-tarixiy, lingvopoetik tahlil, struktur-funksional, tavsiflash usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

O'zg'urmish obrazining "Qutadg'u bilig" sujeti va obrazlar tizimida tutgan o'rni hamda Kuntug'di va O'zg'urmish obrazlari munosabati zamirida shoh va gado tizimi turishi misollar orqali asoslangan;

zuhd motivining "Qutadg'u bilig" dostoniga ta'siri va O'zg'urmish obrazining zuhd mavzusi doirasidagi axloqiy-didaktik talqinlari zuhdiyot masalasining mohiyati, zohidlik harakati tarixini yoritish hamda ulug' zohidlarning qarashlari asosida ochib berilgan;

O'zg'urmishning komil zohid obrazi ekanligi zuhdning darajalari va zohidlarning martabalari – zuhdi xoyifon, zuhdi rojiiyon va zuhdi do'stonga oid qarashlar misollar orqali asoslangan;

Yusuf Xos Hojibning O'zg'urmish obrazi tasvirida yuksak poetik mahorat ko'rsatgani O'zg'urmish obrazi va dunyo timsoli munosabati, irsoli masal, tamsil va tashbih kabi badiiy tasvir vositalari misolida dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

suje kompozitsiyasining adibning didaktik xarakterdagi ijodiy konsepsiyasi taqozosi bilan shakllangani isbotlangan;

doston sujetining xronikal-konsentrik tabiati hamda Kuntug'di va O'zg'urmish obrazlari munosabati zamirida shoh va gado tizimi turishini dalillash orqali O'zg'urmishning suje va obrazlar tizimida tutgan o'rni va ahamiyati belgilangan;

O'zg'urmish obrazining adabiyot tarixidagi komil inson obrazining, zuhd mavzusi mohiyatini aniqroq tasavvur etishdagi o'rni ochib berilgan;

Adibning O'zg'urmish obrazi talqinida yuksak poetik mahorat ko'rsatgani dunyo timsoli tahlili, mumtoz adabiyotshunoslikdagi irsoli masal, tamsil va tashbih kabi badiiy tasvir vositalaridan muvaffaqiyatli istifoda etgani konkret misollar yordamida ko'rsatib berilgan.

Tadqiqot natijalarining ishonchliligi xorij va respublika ilmiy jurnallarida chop etilgan maqolalar, ilmiy-nazariy konferensiyalarda o'qilgan ma'ruzalar, nashr etilgan tezislari, tadqiqot obyekti va predmetiga tizimli ilmiy yondashuv va istifoda etilgan metodologiyaning tadqiqot maqsadiga muvofiqligi, dalil, tahlil va xulosalarning dastlabki va ishonchli manbalarga tayangani, nazariy qarash, yechim va xulosalarning amaliyotga tatbiq etilgani, natijalarning tegishli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati shundaki, "Qutadg'u bilig" dostonining umumturkiy adabiyot tarixi, poetik tafakkur rivojida tutgan o'rni va ahamiyatiga oid qo'shimcha oydinliklar kiritilgani, O'zg'urmish qiyofasida turkiy yozma adabiyotga badiiy-estetik jihatdan mutlaqo yangi badiiy obrazning yaratilgani; mazkur obrazning doston sujeti va obrazlar tizimidagi o'rni belgilab berilgani, adib O'zg'urmish obrazi vositasida turkiy yozma adabiyot tarixida ilk marta komil Zohid obrazining yaratilganini ochib bergani bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati Yusuf Xos Hojibning ijodiy individualligi va adabiy-estetik olamini yanada kengroq yoritishi, tasavvuf

ta'limoti va turkiy adabiyot munosabatlari tarixini ilmiy asosda tushunishga ko'maklashishi, shuningdek, oliy ta'limning bakalavriat va magistratura bosqichlari uchun o'zbek adabiyoti tarixi va adabiyot nazariyasi fanlaridan darslik hamda o'quv qo'llanmalar yaratilishida yordam berishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi.

“Qutadg‘u bilig” asarida O‘zg‘urmish obrazining poetik talqini bo‘yicha olingan ilmiy natijalar:

“Qutadg‘u bilig” asarining tuzilishi, poetik xususiyatlari, obrazlar (shu jumladan, O‘zg‘urmish obrazi) talqini, badiiy o‘ziga xosligiga doir ma’lumotlar va ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021–2023 -yillarda bajarilgan PF-201912258 raqamli “O‘zbek adabiyotining ko‘p tilli (o‘zbek, rus, ingliz tillarida) elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 2-maydagi 04/1-1148-sonli ma’lumotnomasi). Natijada mazkur platformaning o‘zbek adabiyoti tarixiga doir o‘rinlari to‘ldirilgan, yangi ma’lumotlar bilan boyitilgan.

“Qutadg‘u bilig” asari lingvodidaktik xarakterdagi umumturkiy manba hisoblanadi. Asardagi lingvodidaktik materiallar: maqollar, aforizmlar, iboralardan va unga doir xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2019–2022-yillarda bajarilgan PZ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 2-maydagi 04/1-1147-sonli ma’lumotnomasi). Natijada platformadagi turkiy tillar tarixida qo‘llanilgan maqol, aforizm, frazemalarning aks etishi ushbu elektron dasturning boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 6 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 15 ta ilmiy ish chop etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarda 6 ta maqola, jumladan, 5 tasi respublika va 1 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning hajmi 183 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti, predmeti, ilmiy yangiligi va amaliy qiymati yoritilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqotning joriylanishi, natijalarning e’lon qilinganligi hamda dissertatsiya tuzilishi haqida ma’lumot berilgan.

Dissertatsiyaning **“O‘zg‘urmish obrazining asar sujeti va obrazlar tizimida tutgan o‘rni”** deb nomlanib, 1.1§ **“O‘zg‘urmish obrazining asar sujetidagi o‘rni”** deb nomlanadi. Unda dostonning voqealar tizimi, asardagi har bir qahramonning mazkur voqealar tizimidagi vazifasi, jumladan, O‘zg‘urmish obrazining asar sujetida tutgan o‘rni kabi masalalar tahlil etilgan.

Badiiy asarning voqealar tizimi, ya’ni “Sujet (frans. predmet, asosga qo‘yilgan narsa) badiiy shaklning eng muhim unsurlaridan biri sanalib, asardagi bir-biriga uzviy bog‘liq holda kechadigan, qahramonlarning xatti-harakatlaridan tarkib topuvchi voqealar tizimini anglatadi”⁷. “Qutadg‘u bilig”da ham muayyan voqealar tizimi mavjud. Mazkur voqealarning o‘zaro munosabatiga ko‘ra uni “xronikal-konsentrik sujet”⁸ deb atash mumkin, chunki asar sujetida ham xronikal, ham konsentrik xususiyatlar omixta holda uchraydi. Asar sujetida konsentriklik xronikal xususiyatga nisbatan yetakchilik qiladi. Ya’ni dostonidagi voqea va hodisalar tasviri bir asosiy masala – shaxs kamoloti, inson va jamiyatning saodatga erishishi tegrasida aylanadi. Muallif o‘quvchi e’tiborini muntazam asosiy masala ustida tutib turishga harakat qiladi. Muhim bir ziddiyat (shoh va gado) asosida voqealar nisbatan qisqa vaqtda tez rivojlanib boradi.

“Qutadg‘u bilig” sujetida mazkur ikki xususiyatning qorishiq va uyg‘un holda kelishi dostonni yanada jozibali, qiziqarli qilgan. Ular asarga tabiiylik bag‘ishlagan va muallif ijodiy konsepsiyasining badiiy zuhur topishiga xizmat qilgan.

Yusuf Xos Hojibning ijodiy niyati siyosiy-didaktik ruhdagi asar yaratish bo‘lgani bois sujet kompozitsiyasi ham shunga muvofiq shakllantirilgan. Dostonda epik asarlarga xos bo‘lgan sujet turi – voqeaband sujet yaratilgan, biroq “Qutadg‘u bilig”dagi voqeabandlik o‘z tabiatiga ko‘ra boshqa asarlarga xos voqeabandlikdan farq qiladi. Odatda, epik turga mansub asarlarda voqealar tizimi, rivoji va burilishlar ancha tig‘iz, keng miqyosli, ko‘p planli (sertarmoq) bo‘ladi. Mazkur asarda ushbu xususiyat ustuvorlik qilmaydi. Asarda voqealar to‘rt qahramon tasviri bilan bog‘liq bo‘lib, bu jarayonda ular, asosan, suhbatlashishadi, axloqni sayqallash to‘g‘risida mushohada yuritishadi, amaliy harakatlar tasviri esa juda kam beriladi. Qahramonlar qilgan ishlari ko‘pincha muallif tomonidan eslatiladi, xolos.

Harakat tipiga ko‘ra “Qutadg‘u bilig” sujeti ichki harakat dinamikasiga asoslangan sujet tipiga kiradi. Asarda asosiy obrazlar bilan bog‘liq holda

⁷ Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. – B. 163.

⁸ O‘sha manba. – B. 171-173.

xarakterlar rivojini ko'rish mumkin. Asosiy qahramonlardan faqat O'zg'urmishgina tayyor xarakter yoxud tip namunasi o'laroq tasvirlangan. Qolgan barcha ishtirokchilarning qarashlarida, ichki kechinmalarida, his-tuyg'ularida – botinida evrilish, tanazzul yoki taraqqiy kuzatiladi. Buning o'ziga xos sabablari mavjud, birinchidan, muallif o'git, pand-nasihat berish, insonlarni ma'naviy yetuklik sari yetaklashni niyat qilgan. Ayni mana shu ijodiy konsepsiya dostonida qahramonlarning tashqi harakatiga nisbatan ichki harakati tasviriga ko'proq urg'u berilishini taqozo qilgan. Ikkinchidan, muallif badiiy tasvirlash maqsad qilingan asarlarning ijobiy natijasini jamiyat, qahramonlar taqdiridagi o'zgarishlar vositasida asoslab berishi kerak edi. Bu ichki harakat faqat O'zg'urmish obraziga taalluqli emas, chunki uning o'zi boshqa qahramonlar, jamiyat hayotini o'zgartiruvchi asos qadriyat-u tushunchalarni o'zida tashiydi. Doston sujeti va qahramonlari tasviridagi mazkur xususiyatlar, aslida, ko'proq voqeaband bo'lmagan tur va janrlarga xosdek ham tuyuladi.

“Qutadg'u bilig” voqealar tizimining muhim tarmoqlari sifatida quyidagilarni ko'rsatish mumkin:

- Kuntug'di va Oyto'ldi munosabatlari;
- Kuntug'di va O'gdulmish munosabatlari;
- Kuntug'di va O'zg'urmish munosabatlari;
- O'gdulmish va O'zg'urmish munosabatlari.

Asar qahramonlari munosabatlarining bu tarzda rivojlanib borishini nazarda tutib A. Dilachar asarni to'rt pardali sahna asariga o'xshatgan edi⁹.

Doston sujetining oxirgi ikki liniyasi bevosita O'zg'urmish obrazi bilan bog'liq bo'lib, ularda ijtimoiy-ma'naviy hamda e'tiqod bilan bog'liq voqealar tasviri yetakchilik qiladi. O'zg'urmish asar tarkibiga olib kirilgandan boshlab sujet tizimida o'zgarishlar kuzatiladi. Asarga safar motivi kiritiladi. O'gdulmishning O'zg'urmish oldiga safar qilishi tufayli saroydagi voqealar yo'sini endi O'gdulmishning uyiga va o'z navbatida O'zg'urmishning g'origa ko'chadi. Muallif turkiy xalqlar og'zaki ijodini juda puxta o'zlashtirgani sababli asar sujetida mana shu mahoratning munosib ifodasi o'zini ko'rsatib turadi¹⁰.

O'zg'urmish obrazi Yusuf Xos Hojib o'z dostonida yaratgan voqealar tizimida juda muhim o'rin tutadi. Muallif ushbu obraz orqali voqealar rivojiga diniy-didaktik tus beradi, ma'rifiy ruhni yanada kuchaytiradi. Axloqiy masalalar talqiniga keng imkon yaratadi va hayotning, yashashning mazmun-mohiyati haqidagi o'z qarashlarini badiiy tasvirlashga erishadi.

Muallifning ushbu ijodiy niyati O'zg'urmish obrazining voqealar tizimiga kirib kelishi sabablari ifodasidayoq namoyon bo'ladi, u o'ziga xos omillar bilan izohlanadi. U voqealar tizimida ijtimoiy hamda axloqiy-estetik ehtiyojlar oqibatida “paydo bo'ladi”. Qisqasi, O'zg'urmish obrazining asarga kirib kelishi sujetda ijtimoiy-siyosiy (davlat ravnaqi) hamda adabiy-estetik (sujet butunligi) zarurat,

⁹ Dilachar A. Kutadgu Bilig incelemeesi. – Ankara: Turk Dil Kurumi yayinlari, 1972. – S. 92.

¹⁰ Bu haqda qarang: Б. Тўхлиев. Юсуф Хос Ҳожиб ва туркий халклар фольклори. – Тошкент: Вауоз, 2014. – Б. 114.

O'gdulmishdek ezgu xulqli vazirning yolg'izligi va unga esh-ko'makchi kerakligi, eligning shaxsiy tashabbusi hamda O'zg'urmishning donishmandligi orqali badiiy dalillanadi. Tasvirga badiiy zamin hozirlangach, voqealar rivojida muallifning yuqoridagi ijodiy niyatlari ifodasini ta'minlashga xizmat qiluvchi yangi qahramon – O'zg'urmish obrazi paydo bo'ladi.

O'zg'urmishning sujetni tashkil qilish, uyushtirishdagi asosiy vazifasi – hukmdorga, vazirga davlat ishlarida ko'mak beruvchi, oqil va ezgu xulqli maslahatgo'y kishi timsolini yaratishdir. O'zg'urmish obrazi qanoat va ofiyat ramzi sifatida podshohning nafsini jilovlash, boylikka ko'ngil qo'ymaslikka undash, iymonini mustahkamlashga xizmat qiladi. O'zg'urmish o'z vafotidan keyin ham qanoat, ofiyat elig va vazirning hayotiy maslagiga aylansin deya ularga hassa va rakvasini qoldirib ketishi ham ayni ma'nolarga dalolat qiladi.

O'zg'urmish obrazi sujetda keskinlik va taranglikni oshiruvchi ziddiyatni yuzaga keltiradi. "Qutadg'u bilig" sujetida bunday qarama-qarshilikning voqelanishi bevosita muallifning ijodiy konsepsiyasi bilan bog'liq. Yusuf Xos Hojib ushbu qahramonlar timsolida o'zini o'ylatgan, qiynagan, jumladan, dunyoga munosabat, bu dunyo ishlari va u dunyo amallarini bajarish, davlat va raiyat (xalq) munosabati, el-yurt saodati kabi masalalarni badiiy tadqiq etadi. Ushbu masalalar yuzasidan e'tirof etilgan qarashlar bilan birga o'zining shaxsiy nuqtayi nazarini ham bildirib boradi. Muxtasar aytganda, O'zg'urmish ofiyat, zuhd-u qanoat timsoli o'laroq u dunyo ishlari, Haq mehrini qozonishga intiluvchi shaxs sifatida gavdalanirilsa, qolgan obrazlar ko'proq dunyo shug'li bilan band, ammo bu ishlarini ezgulik mezonlari asosida tashkil etuvchi shaxslar qiyofasida tasvirlanadi. Qahramonlar o'rtasidagi mazkur ziddiyat dostonidagi voqealar tizimini asosiy qismini tashkil etishdan tashqari voqealarning keyingi rivojini belgilab ham beradi.

"Qutadg'u bilig" didaktikasining asosiy qismi aynan O'zg'urmish bilan bog'liq lavhalarda o'z aksini topadi. Bunday lavhalarning asar sujetida ko'pligi va muhim o'rin tutishi muallif ijodiy konsepsiyasining bir necha muhim jihatlariga ishora qiladi.

Birinchiidan, adib O'zg'urmishga bog'liq lavhalarda zarur va to'g'ri deb bilgan o'gitlarini ifodalash va bu orqali dostonning didaktik ruhini kuchaytirgan.

Ikkinchiidan, voqealar rivojini dunyo mohiyatini anglash, davlat ishlari bilan mashg'ullikning foyda-zararlari, mezonlarini ko'rsatib berish niyati amalga oshgan.

Uchinchiidan, O'zg'urmish bilan bog'liq tasvirlar orqali ziddiyat yuzaga keltirgan va sujetning davomiyligi, tarangligi va shiddatini ta'minlashga erishgan.

To'rtinchiidan, kitobxonga, hukmdor yoki amaldorga din-u dunyo ishlari bilan munosabat borasida aniq amaliy ko'rsatmalar, o'lchamlar taklif etadi, chunki muallif yurt tinchligi va el saodatini ta'minlashda bu masalaning to'g'ri yechimi juda muhim deb hisoblaydi.

Beshinchiidan, O'zg'urmish obrazi bilan bog'liq tasvirlar muallifning dunyoqarashida diniy asoslarning ham mustahkamligini ta'kidlay olgan.

1.2 § **“Kuntug‘di va O‘zg‘urmish obrazlari munosabati tasviri” deb nomlangan.** O‘zg‘urmishning doston obrazlari tizimida tutgan o‘rni, bu jarayonda O‘zg‘urmishning Kuntug‘di obrazi bilan munosabatlari hal qiluvchi ahamiyatga ega ekanligi, Kuntug‘di va O‘zg‘urmish obraziga oid tasvirlar zamirida qadimiy shoh va gado ziddiyati tizimi turgani, ularni badiiy aks ettiruvchi o‘rinlar tadqiq etilgan.

Yusuf Xos Hojib qalamga olgan voqealar tizimining markazida Kuntug‘di obrazi turadi. Qolgan barcha voqealar bevosita yoki bilvosita Kuntug‘di obrazi bilan bog‘liq holda rivojlanadi. Boshqa asosiy qahramonlarning asar obrazlar tizimidagi o‘rni va vazifasi ham aynan Kuntug‘di obraziga nisbatan belgilanadi.

Asardagi Kuntug‘di va O‘zg‘urmish munosabatlari tasviriga ikki jihatdan yondashish mumkin:

- 1) folklor motivlari asosida;
- 2) shoh va gado ziddiyati tizimi yoki motivlari asosida.

Kuntug‘di va O‘zg‘urmish munosabatlari tasviriga folklor motivlari asosida qaralsa, voqealar rivojining shu o‘rnida xalq og‘zaki ijodining barcha turlarida kuzatiladigan qahramonlar oldida paydo bo‘luvchi mushkul vazifa va uning yechimini izlashdan iborat voqealar tizimi ko‘zga tashlanadi. Yoki xalq og‘zaki ijodining ko‘plab janrlarida kuzatiladigan shart qo‘yish motivini ham ko‘rish mumkin. O‘zg‘urmishning saroyga taklif etilishi va u bilan bog‘liq boshqa lavhalarning folklor motivlari bilan aloqadorligi masalasini professor Boqijon To‘xliyev o‘z tadqiqotlarida batafsil tadqiq etgan¹¹. E‘tiborli tomoni shundaki, olim O‘zg‘urmishning saroyga taklif etilishi va shu bilan bog‘liq lavharlarni folklor asarlarda tez-tez takrorlanuvchi kurash jarayonlariga ham o‘xshatadi. Faqat bu kurash og‘izda, ya‘ni so‘z orqali bo‘lib o‘tishini aytadi. Asar sujetining bu qismlarida kurash munozara qilmoq shaklida namoyon bo‘lishi ta‘kidlanadi¹².

Kuntug‘di va O‘zg‘urmish munosabatlari tasviriga *shoh va gado ziddiyati tizimi yoki motivlari asosida yondashish* ham masalaning ko‘lami va qadimiy ildizlari bilan tanishish, qiziqarli ilmiy xulosalarga kelish imkonini beradi.

Shoh va gado ziddiyati tasviri adabiyotda o‘zining qadimiy an‘analariga ega. Biroq ushbu ikki tushuncha har bir adabiyotda o‘sha xalqning qadriyatlarini, dunyoqarashidan kelib chiquvchi ma‘nolarni anglatadi. Jumladan, mumtoz adabiyotimizda “shoh dunyoga to‘ymaslik, zulm-u zo‘ravonlik ramzi bo‘lsa, darvesh o‘z xususiyati bilan shohning butunlay aksi – saltanat, taxt-u tojni inkor etish, unga nafrat timsolidir”¹³. Bu ikki muhim obraz asrlar davomida turlicha badiiy talqin etilgan, ularga oid ideallar aks etgan. Mumtoz adiblar nuqtayi nazariga ko‘ra, “Xalqqa rahbar bo‘lish uchun boshni toj bilan emas, balki ilohiyot nuri bilan, ma‘rifat ziyosi bilan bezash kerak. Ma‘rifat esa tojni tark etgan boshga muyassar bo‘ladi”¹⁴.

¹¹ Тўхлиев Б. Юсуф Хос Хожиб ва туркий халқлар фольклори. – Toshkent: Bayoz, 2013. – Б. 42.

¹² Тўхлиев Б. Юсуф Хос Хожибнинг “Кутадғу билиг” асари ва туркий фольклор: Фил. фан. д-ри. дисс. – Тошкент, 1991. – Б. 28.

¹³ Комилов Н. Тасаввуф. – Тошкент: Movarounnahr -O‘zbekiston, 2009. – Б. 163.

¹⁴ O‘sha manba. – Б. 163.

Olimlarning qayd etishicha, tarixan shoh va gado ziddiyati tizimining barqaror motivlari va turg'un qolipi shakllangan. U, odatda, sakkiz barqaror asosga tayanadi:

- 1) shoh donishmand(lar) bilan uchrashadi;
- 2) shoh va donishmand(lar) o'rtasida savol-javob bo'lib o'tadi;
- 3) donishmand oqilligi bilan shohni hayratda qoldiradi;
- 4) shoh unga biror narsa taklif etadi yoki undan istagini so'raydi;
- 5) donishmand u bajara olmaydigan istakni aytadi;
- 6) shoh bajara olmasligini bildiradi;
- 7) donishmand bu uchun shohni malomat qiladi;
- 8) shoh o'z ahvoli, hukmdorligini taqdir vositasida oqlaydi¹⁵.

Tahlillardan ma'lum bo'ldiki, Yusuf Xos Hojib "Qutadg'u bilig"da Kuntug'di va O'zg'urmish munosabatlarini "shoh va gado ziddiyati tizimi"ning barqaror sakkiz negizi asosida tasvirlagan. Asoslarning o'rnini va tartibi ba'zan almashgan bo'lishiga qaramay motivning asosiy xarakteri, mazmuni va detallari konkret saqlanib qolgan. Adib mavzuni elig va zohid ziddiyati fonida tasvirlar ekan didaktik ruhni bo'rttirishga, detallarni keng va batafsil, ayniqsa, islomiy e'tiqod asoslariga muvofiq tasvirlashga harakat qiladi.

"O'zg'urmish obrazining axloqiy-didaktik talqinlari" deb nomlangan ikkinchi bob ham ikki fasldan iborat. 2.1 § **"Zuhd motivi va zohid obrazining o'zbek mumtoz adabiyotidagi talqinlari"** deb nomlangan.

Arab tilida "zahada" (زهد) fe'li bir necha ma'nolarni anglatadi: 1) hech qanday istaklarga ega bo'lmaslik; (nimadandir) voz kechmoq, yuz o'girmoq; 2) mustaqillik, parhezkorlik ko'rsatmoq, mo'tadil, parhez bilan yashamoq; 3) (jamiyatdan, odamlardan) chetda uzilib yashamoq, uzlatda yashamoq; 4) imonli bo'lmoq; din yo'lida fidoyi (riyozat chekuvchi) bo'lmoq¹⁶. "Zuhd" (زهد) so'zi esa "zahada" fe'lining masdari sifatida hosil bo'lgan bo'lib, asos ma'nolarga yaqin, ulardan kelib chiquvchi quyidagi ma'nolarni anglatadi: 1) parhezkorlik, o'zini tutib turish; 2) taqvodorlik, xudojo'ylik, zohidlik; 3) mo'tadil, o'rtamiyona, parhezkorona; 4) oz, oz narsa¹⁷. "Zohid" so'zi lug'atda zuhdni odat qilgan, kasb qilgan odamga nisbatan ishlatiladi. Zohidning hayot tarzi, xulq-atvori va dunyoqarashi jamuljami esa zohidlik deb ataladi.

Zuhd islom ta'limotida maqtalgan va ijobiy fazilatlardan biri hisoblanadi. Shu bois ham musulmonlarning ko'zga ko'ringan siymolarining deyarli barchasi mazkur xulq bilan xulqlanishgan. Chunki Qur'oni karimda zuhd ma'nosida kelgan va zuhd targ'ib etilgan oyatlar¹⁸, shuningdek, hadislar¹⁹ mavjud bo'lib, ularda ushbu sifatning ijobiy mohiyati aniq namoyon bo'lgan.

¹⁵ Ismoilov I. Iskandar va gado ziddiyati: Navoiy tasvirlarining qadimiy asoslari / Filologiya masalalari. Vol. 40. No. 1. 2022. – B. 3-22.

¹⁶ Ан-на'им-ул-кабир. Арабча-ўзбекча луғат. Тузувчилар: О.Носиров ва бошқалар. – Наманган: Наманган, 2014. – Б. 287.

¹⁷ O'sha manba. – B. 287.

¹⁸ Yusuf surasi, 20-oyat; Toha surasi, 130–131-oyatlar; Hadid surasi, 22-23-oyatlar.

Ulamolar ham zuhd sifatining mohiyati, foydasi borasida ko‘plab ta’riflar berishgan, o‘z xulosalarini bayon qilishgan, jumladan, “zuhdning haqiqati haqida imom G‘azzoliy quyidagilarni yozadi:

“Zuhd rag‘batning bir narsadan undan ko‘ra yaxshiroq narsaga burilishidan iborat... Bunda zuhd hosil bo‘lishi uchun yuz o‘girilgan narsa va undan ko‘ra yaxshiroq bo‘lgan rag‘bat qilingan narsa bo‘lishi taqozo qilinadi.

“Yuz o‘girilgan narsa”ning sharti shuki, uning o‘zi ham nimasi bilandir rag‘batni tortadigan bo‘lishi kerak. Rag‘bat qilinmaydigan narsadan yuz o‘girish zuhd hisoblanmaydi”²⁰.

Demak, zuhd sifati yuzaga chiqishi, mohiyati ayon bo‘lishi uchun yuz o‘giriladigan va yuz buriladigan narsalar bo‘lishi, yuz buriladigan narsa avvalgisidan yaxshiroq bo‘lishi, o‘z navbatida, yuz o‘giriladigan narsa ham jozibador bo‘lishi shart qilinadi, chunki undan o‘z-o‘zicha voz kechib bo‘lmasligi lozim. Mana shu ikki narsa orasida tanlov qila olish jur’ati, yomondan yuz o‘girib yaxshiga yuzlana olish holati zuhd deb ataladi.

E’tiborli tomoni shundaki, Imom G‘azzoliy qayd etgan zuhdning mazkur haqiqatlari “Qutadg‘u bilig”da ham badiiy tarzda aynan ifodalangan. Xususan, Yusuf Xos Hojib O‘gdulmishning O‘zg‘urmishni dunyo ishlariga targ‘ib etishini tasvirlar ekan zuhdning ushbu haqiqatlarini aniq qayd etadi:

Қайу нәң булуб қодтың әмди аны,
Қайу тәлвә заҳид атады сәни?
Өгушуг қодыб әр азығ тапласа
Бу әр өтру заҳид болур қур баса
Тиләб булмаса барча заҳид болур
Сабрда адын хийла болмас туруп²¹

Ma’nosi:

Qani sen topib (so‘ng) voz kechgan narsalar,
Qanday tentak seni zohid (deb) atadi?
Er ko‘pni tark etib ozni ixtiyor qilsa,
U er so‘ng zohid bo‘ladi, (zohidlik) kamarini bog‘lasa
(arziydi).

Barcha istab topmasa, zohid bo‘ladi,
(Bu ishning) sabrdan bo‘lak tadbiri bo‘lmaydi²².

Yusuf Xos Hojib zuhdning shartlari sifatida, avvalo, qo‘lda yoki imkonda nimaningdir bo‘lishi, so‘ngra undan voz kechilishini, ko‘pni tark qilib ozga qanoat qilishni ko‘rsatadi. Agar kishi o‘zi yo‘qsil bo‘lsa, “istab topmasa”, u zohid hisoblanmaydi. Bordi-yu bunday kishilar ham zohid hisoblansa, barcha yo‘qsillarni

¹⁹ Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Руҳий тарбия – Тикланиш китоби. – Тошкент: Hilol-Nashr, 2024. – Б. 59.

²⁰ O‘sha manba. – Б. 55.

²¹ Mazkur baytning birinchi misrasi yakunidagi “булур” fe’lini “болур” tarzida o‘qish maqsadga muvofiq, arab grafikasidagi nashr ham bunga imkon beradi.

²² Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаям Каримов. – Тошкент: Фан, 1972. – Б. 534-535.

zohid deyishga to'g'ri keladi. Yusuf Xos Hojib va Imom G'azzoliyning zuhd haqiqatlari borasidagi qarashlari bir xil. Bu Yusuf Xos Hojib islomiy bilimlarni chuqur egallagani, u tayangan asoslar ishonchli ekani va zuhdning badiiy talqinida jiddiy ilmiy manbalarga suyangani tasdiqlaydi.

Zohidlikni hayot tarziga aylantirgan shayxlar keyinroq bu fazilatni chuqur o'rganib uni qismlarga bo'lishgan. Jumladan, Xalloy aytadi: "Dunyoni tashlamoq zuhdi nafsdur, oxiratni tashlamoq zuhdi dildir va o'zni tark qilmoq zuhdi jondir"²³.

Mumtoz adabiyotimiz tarixida yangicha badiiy tasvirlar yaratilishiga zamin bo'lgan omillardan biri aynan zuhd mavzusi bo'ldi. Zuhd motivi va zohidlik g'oyalari ta'sirida turkiy adabiyotda *zuhdiyot* namunalari yoki *zuhd adabiyoti* paydo bo'ldi. Ta'kidlash kerakki, zuhd mavzusi va uning motivlari adabiyotimiz tarixida alohida o'rin tutadi. U butun turkiy adabiyot rivojiga, jumladan, o'zbek mumtoz adabiyoti taraqqiysiga jiddiy ta'sir ko'rsatdi. Umumiy nazar tashlanganda ham bu mavzuning adabiyotimiz tarixida ilk yirik yozma obidalardan boshlab amal ola boshlanganiga guvoh bo'lish mumkin. Mumtoz adabiyot tarixidagi ilk yirik yozma asar sifatida hozircha "Qutadg'u bilig" qayd etiladi. Dostonning kattagina qismi (salkam yarimi) aynan zuhd mavzusi tasviriga bag'ishlangan. "Yusuf Xos Hojib asarida tasavvuf ohanglarining mavjudligi tasodifiy emas: tasavvuf g'oyalari IX asrdan boshlab musulmon dunyosi uzra targ'ib etila boshlagan. Shu jihatdan turkiy va, jumladan, o'zbek tasavvufining ibtidosini Ahmad Yassaviydan emas, Yusuf Xos Hojibdan boshlash mantiqan to'g'ri bo'lardi"²⁴.

Zuhd motivi va zohidlik g'oyalarining mumtoz adabiyotimizdagi keyingi muhim talqinlari Ahmad Yassaviy (XII asr) hikmatlarida, Ahmad Yugnakiyning "Hibbat ul-haqoyiq" asarida hamda Alisher Navoiy ijodida uchraydi.

2.2§ "*O'zg'urmish – komil zohid timsoli*" deb nomlangan. Avvalgi faslda qayd etganimizdek, tasavvuf tarixida zohidlik davri, asosan, VIII asr o'rtalaridan IX asr o'rtalarigacha davom etgani aytiladi. Neslihan Tosunning fikricha, "Yusuf Xos Hojib tasvirlagan bu zohid obrazi (O'zg'urmish – I.J.) jamiyatdan ajralib yashagan zohidlar davrining bir namunasi edi"²⁵. Ayrim mutaxassislarining qayd etishicha, "...Zohidlarni qadam-baqadam ta'qib etgan, hatto, ularni to'ldiruvchi xulqqa ega bo'lgan O'zg'urmishning asl shaxsini anglash uchun zarur bo'lgan ushbu unsurlar mintaqaning hanuz so'fiyona tafakkurning dastlabki bosqichida (zohidlik davrida – I.J.) bo'lganini ko'rsatadi"²⁶.

O'zg'urmish – zohid obrazi. U "shaxsiy axloqi tomondan ham, dunyoqarashi tomondan ham zohid tipining aynan o'zidir"²⁷. Muallifning ijodiy konsepsiyasi, asar qahramonlari tilidan aytilgan fikrlar, qolaversa, mavjud tadqiqotlar ham buni tasdiqlaydi. O'zg'urmish borasida turli-tuman fikrlarning vujudga kelishi, aslida, zuhdning mohiyati, zohidlikning martabalari va zohidning turlari haqidagi qarashlarning xilma-xilligi bilan bog'liqdir. Sirri Saqatiy aytganidek: "Zohidning

²³ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 6. – Tehron: Zavvor, 1380 (h.). – S. 188.

²⁴ Кароматов Х. Ўзбек адабиётида Қуръон мавзулари. Фил. фан. д-ри. дисс. – Тошкент, 1993. – Б. 185.

²⁵ Tosun N. Karahanli dönemi edebî eserlerinde islâmî unsurlar. – Konya, 2019. – S. 86.

²⁶ Şeker F. M. Kutadgu Bilig Tasavvufi Açıdan Nasıl Okunabilir?. *İslam Araştırmaları Dergisi* (24), 2010. – S. 31.

²⁷ Durmaz Gülay. Kutadgu Bilig'de Zahid // Sosyal Bilimler Dergisi. Yıl: 7, Sayı: 11, 2006/2. – S. 208.

alomati nafsning talabdan orom olishi, toqati yetguncha ochlikka qanoat qilmoq, avratni yopishga rozi bo'lmoq, sergaplikdan tilni tiymoq va xalqni dildan chiqarmoqdir"²⁸. O'zg'urmishda bu belgilarning barchasi mavjud.

Agar Yusuf Xos Hojibning O'zg'urmish obraziga oid barcha talqinlari, munosabatlari, O'zg'urmish obrazining ichki dunyosi, ma'rifiy maqomi, istak va intilishlari umumiy olinsa, dostonida O'zg'urmish – **komil zohid** obrazi sifatida tasvirlangani ma'lum bo'ladi.

Tadqiqotning uchinchi bobi "**O'zg'urmish obrazi tasvirida muallifning poetik mahorati**" deb ataladi. Uchinchi bobning 3.1. § "**O'zg'urmish obrazi va dunyo timsoli**" deb nomlangan.

Yusuf Xos Hojib O'zg'urmish obrazi tasvirida mavzu taqozosi bilan bir necha motiv va timsollar tasviriga ustuvorlik bergan. Shulardan biri dunyo timsoli bo'lib, bu timsolsiz na O'zg'urmish obrazini to'laqonli tasavvur qilib bo'lardi, na zuhd mavzusi to'kis yoritilgan bo'lardi.

"Qutadg'u bilig"da bu dunyo "тунэк" – tunash joyi deb tavsiflanadi. Kim unga ko'ngil bersa, Yaratgan yodidan uzoqlashtiruvchi "дин йўты" – din ofatiga yo'liqadi. O'zg'urmish dunyo kirdikorlari haqidagi tasavvurlarini uni "көлинкә" – ko'lanka, "этинмиш келин" – yasangan kelin, "қуртға йүз" – yuzi ko'xna, qari, "түшүн" – mehmonxona yoki rabot, "татыґсыз сухбат йолы" – behalovat suhbat yo'liga o'xshatish orqali obrazli tarzda tasvirlab beradi.

O'zg'urmish asarda qarindoshiga dunyoning ayblarini batafsil aytib beradi:

Апа йазды эрсә байат қийнады
Бу дунйағ түнэк қылды эрклиг иди.

Ma'nosi:

Odam gunoh qilgach, xudo qiynaydi,
Erkli egam bu dunyoni tunash joyi [ya'ni qo'nib
o'tadigan omonat joy] qildi²⁹.

O'zg'urmishning dunyoqarashiga muvofiq, dunyo – *gunohlarning bosh sababchisi*, gunohlar esa Allohning qahriga mubtalo qiladi. Dunyoning yana bir muhim sifati – *o'tkinchiligi, foniyligidir*. Alloh bu dunyoni inson uchun vaqtinchalik "тунэк" – tunash joyi qilgan. Bunday o'tkinchi joyni orzulash esa ezgulik alomati emas.

Zohid inson kamoloti uchun qanoat eng kerakli fazilatlardan biri, aynan qanoat orqali inson bu dunyo va uning nafsoniy qutqularidan o'zini asrashni o'rgana oladi. "Qanoatning asli nafsiga berilgan nasiba bilan kifoyalanishdir. Uning ko'rinishi toat-ibodatga yuzlanish va odamlardan deyarli behojat bo'lishdir. Qanoatning ziddi – hirs, ya'ni to'yamaslik, qoniqmaslik"³⁰. So'fiy yoki zohidda qanot yoki ofiyatning bo'lishi shart qilingan, busiz ular maqsadga erisha olmasligi aytilgan. "Ofiyatning asli qalbning narsalardan pok bo'lishi va turli

²⁸ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 6. – Tehron: Zavvor, 1380 (h.). – S. 187.

²⁹ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 544-545.

³⁰ Termiziy Abu Abdulloh Muhammad Ibn Ali Hakim. Ma'rifatul Asror (Sirlar ma'rifati). Tarj. A.M.Tursunov. – Toshkent: Movarounnahr, 2018. – B. 67.

ashyolardan xoli bo'lishidir. Uning ko'rinishi rizolik. Ofiyatning ziddi – balo, g'am-anduhdir"³¹. Shu bois zuhdni kasb qilishni istagan, dunyo tashvishidan forig' bo'lishni istagan toifaning asosiy muddaosi – ofiyat sanaladi. Agar O'zg'urmish obrazi aynan qanoat va ofiyat ramzi sifatida talqin etilgani inobatga olinsa, Yusuf Xos Hojibning yuqoridagi fikrlarga to'liq qo'shilishi oydinlashadi.

Xullas, "Qutadg'u bilig"da dunyo timsoli tasviri, aniqroq aytganda, tanqidiga jiddiy e'tibor qaratilgani sezilib turadi.

Uchinchi bobning 3.2. "*Tasvir va talqin badiiyati (irsoli masal, tamsil va tashbeh misolida)*" deb nomlangan.

"Qutadg'u bilig"dagi badiiylikni she'r san'atlari aspektida o'rganishning ham nazariy, ham amaliy ahamiyati beqiyos. Chunki XI asr adabiyotining eng yetuk namunasi bo'lmish bu asar orqali badiiylikning o'ziga xos kriteriyalarini belgilash mumkin bo'ladi. Buning ustiga, ayrim badiiy san'atlarning yuzaga kelishi va takomillashishi protsessi ham xuddi shu davrga to'g'ri keladi"³².

Yusuf Xos Hojib O'zg'urmish obrazi tasviri va unga oid badiiy talqinlarda eng faol murojaat etgan poetik usullardan biri – irsoli masal hisoblanadi. "Qutadg'u bilig"ning badiiy strukturasi bu san'atning alohida o'rni bor. Doston, aslida, hikmatli so'z va iboralarning o'ziga xos to'plami deyilsa ham xato bo'lmaydi. Adib o'z fikrlarini poetik dalillashda ba'zan hikmatlar, ba'zan maqol-u matallardan foydalanadi. Muallif tanlab olgan misollarini qahramonlar tiliga, nutqiga mahorat bilan joylaydi. Jumladan, O'zg'urmish dunyoning ayblarini sanar ekan O'gdulmishni ham tanqid qilib aytadi:

Таң эрмә сәниңдин масалда кәлир
Қамуғ нәң сәвүг болса ғайбы барыр .

Ma'nosi:

Sendan buning uchun ajablanmasa bo'ladi, (chunki) masalda bor,

Hamma narsa sevimli bo'lsa, aybi ko'rinmaydi³³.

Dostonda keltirilgan misollarning hajmi masalasi ahamiyatli bo'lib, ular asarda turli o'rinda xilma-xil hajmda keladi. Misollar, asosan, uch xil hajmga ega:

- 1) bir misraga teng misollar;
- 2) bir baytga teng misollar;
- 3) bir necha bayt davom etadigan misollar.

Yusuf Xos Hojib irsoli masal qo'llashda keltirgan misollarning manbasi masalasi ham alohida e'tiborga molik. Adib har safar mazkur tamsillarning muallifi yoki manbasini aniq ayta bermaydi. Lekin har safar keltrilgan masal yoki misollarning mazmuniga monand tarzda ularning muallifi to'g'risida ishora berib

³¹ O'sha manba. – B. 67.

³² Тўхлиев Б. "Қутадғу билиг"нинг поэтикаси масалалари / Ўлмас обидалар (Ўзбекистон халқларининг қадимги ёзма ёдгорликлари бўйича тадқиқотлар). Муаллифлар: М.Исҳоқов, Н.Раҳмонов, Қ.Содиқов, Б.Тўхлиев. – Тошкент: Фан, 1989. – Б. 385.

³³ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 544-545.

boradi. Bu belgilar, asosan, “билиглиг сөзи” – bilimli so‘zi, “Нәкү тәр эшитгил йағылығ киши” – yovli kishi nima deydi, eshitgin, dono aytadi, zakovatli deydi, ko‘ngli tirikning so‘zi, shoirlar boshi, adolatli beg aytur kabi ifodalar, birikmalardan iborat bo‘ladi.

“Xalq maqollari va hikmatlari “Qutadg‘u bilig” kompozitsiyasida favqulodda ahamiyat kasb etadi. Asardagi maqollar adib olg‘a surgan fikr va g‘oyalarning dalili, tegishli mulohazalarning yakuni, ularning quyma xulosasi sifatida keladi. Maqollar muallif fikrini ta’kidlash, kuchaytirish, asoslash, tasdiqlash vazifalarini bajaradi”³⁴. Alohida ta’kidlash kerakki, irsoli masal imkoniyatlaridan nafaqat O‘zg‘urmish obrazi tasvirida, balki butun dostonida juda faol foydalanilgan.

Yusuf Xos Hojibning poetik tasvir yaratishiga xos yana bir muhim xususiyat tamsildan samarali foydalanishidir. Aslida, tamsil ham badiiy matnda irsoli masal kabi dalillash vazifasini bajaradi, faqat tamsilda irsoli masaldan farqli ravishda hayotiy detal va holatlar bilan asoslash muhim ahamiyat kasb etadi. Bunda mantiqiy dalillash asar qahramonining o‘y-kechinmalari va harakatlarini badiiy asoslashga xizmat qiladi. Tamsilning poetik tafakkur tarzida yuzaga kelishi juda qadimga borib taqaladi. Mutaxassislar uning badiiy matnda muayyan usulga aylanishi turli omillar bilan bog‘liq ekanligini qayd etishadi: “ilmi bade’dagi bir qancha boshqa ma’naviy san’atlar qatori tamsil san’atining paydo bo‘lishi va uning tadrijiy taraqqiyoti, birinchidan, milliy an’ana; ikkinchidan, adabiy ta’sir; uchinchidan esa, individual uslub bilan bog‘liqdir”³⁵.

Tamsil “Qutadg‘u bilig” matnida, xususan, O‘zg‘urmish obrazi tasvirida bir necha poetik funksiyalar bajarib kelgan va adibning poetik tasvir tamoyilida muhim unsur darajasiga ko‘tarilgan. Yusuf Xos Hojib, odatda, dastlab muayyan xulosani bir yoki bir necha baytda ifodalaydi, so‘ngra uni asoslovchi hayotiy misolni bir yoki bir necha baytda keltiradi (3874-3875). Tamsilning badiiy matndagi yana bir funksiyasi ijodkorning hayotni, tabiatni qanchalik o‘zlashtirganini ko‘rsatishi bilan belgilanadi.

Badiiy tasvirda xoh irsoli masal, xoh tamsil bo‘lsin, yuqorida qayd etganimizdek, aksar tasvir vositalari zahirida “tashbihiy munosabat” yotadi.

Yusuf Xos Hojib “Qutad‘u bilig” dostonida, xususan, O‘zg‘urmish obrazi tasvirida tashbehning mazkur imkoniyatlaridan mahorat bilan foydalangan. Darhaqiqat, mavjud tashbehlar O‘zg‘urmish obrazi dunyoqarashi, ma’naviy olamining ko‘zgu sidek namoyon bo‘ladi:

Қуруғ қумқа охшар бу йаңлуқ өзи
Өкүз кирсә толмаз бу сүклуқ көзи.

Ma’nosi:

³⁴ Тўхлиев Б. Юсуф Хос Хожибнинг “Қутадғу билиг” асари ва туркий фольклор. Фил. фан. д-ри. дисс. – Тошкент: 1991. – Б. 112. Бу ҳақда уна қarang: Ҳамро Абдуллаев «Қутадғу билиг»да халқ мақоллари. – Нукус: Билим, 2003. – Б. 15.

³⁵ Ражабова Б. Ўзбек классик шеърятита тaмсил санъати. Фил. фан. номз. дисс. автореф. – Тошкент, 1996. – Б. 13.

Bu odam (degani) o‘zi quruq qumga o‘xshaydi,
Bu suqlik ko‘zi daryo kirsam (ham) to‘lmaydi ³⁶.

Umuman olganda, tashbih “Qutadg‘u bilig” poetikasini shakllantirishda muhim unsur hisoblanadi. Dostonda tashbihning aksar turi (tashbehi sareh (ochiq o‘xshatish), tashbehi mashrut (shartli o‘xshatish), tashbihi musalsal (silsilali tashbih), tashbihi muzmar (yashirin tashbih), tashbihi kinoyat (ishorali tashbih) kabilar)ni, tashbihi tomning ham, to‘liq bo‘lmagan tashbihning ham ko‘plab namunalarini uchratish mumkin³⁷. Yusuf Xos Hojib har bir obraz tasvirida, ayniqsa, O‘zg‘urmish obrazi tasvirida mazkur badiiy tasvir vositasidan samarali foydalangan va u orqali ko‘rkam obrazlilikni yuzaga keltira olgan. Adibning tashbehlari jonli, ishonarli va turkona xarakterlarga ega.

XULOSA

1. “Qutadg‘u bilig” XI asrda yaratilgan bo‘lsa-da, u bu davrdan oldingi turkiy adabiyotning ildizlari, tarixiy taraqqiyoti haqida xabar berishi, ham o‘zidan keyingi davr turkiy adabiyot, xususan, turkiy dostonchilik an‘analari tashakkuli va rivojlanish yo‘llarini belgilab berishi bilan muhim ilmiy ahamiyatga molikdir. Doston XI asrda yuzaga kelgan qomusiy asarlar yaratish an‘anasining turkiy tildagi o‘ziga xos namunasi. Unda axloq va davlat boshqaruvi borasidagi qarashlar islomiy e‘tiqod nuqtayi nazaridan uyg‘unlashtirilgan, ijtimoiy hayot muammolari, inson kamoloti, turkiy urf-odatlar, adolat ustuvor bo‘lgan davlat hamda uning boshqaruvi, bu jarayonda alohida shaxslarning o‘rni, axloqiga oid qarashlar yuksak badiiy talqin etilgan.

2. “Qutadg‘u bilig” sujeti va uning qurilishi Yusuf Xos Hojibning ijodiy niyati – didaktik ruhdagi asar yaratishga muvofiq shakllantirilgan. Asar sujeti ichki harakat dinamikasiga asoslangan sujet tipiga kiradi.

3. “Qutadg‘u bilig”da muayyan voqealar tizimi mavjud. Mazkur voqealarning o‘zaro munosabatiga ko‘ra doston sujetini xronikal-konsentrik sujet deb atash mumkin, chunki asar sujetida ham xronikal, ham konsentrik xususiyatlar aralash holda kelgan.

4. O‘zg‘urmish obrazi Yusuf o‘z dostonida yaratgan voqealar tizimida juda muhim o‘rin tutadi. Muallif ushbu obraz orqali voqealar rivojiga diniy-didaktik tus beradi, ma‘rifiy ruhni yanada kuchaytiradi. Axloqiy masalalar talqiniga keng imkon yaratadi va hayotning, yashashning mazmun-mohiyati haqidagi o‘z irfoniy qarashlarini badiiy tasvirlashga muvaffaq bo‘ladi.

³⁶ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 558-559.

³⁷ Тўхлиев Б. “Қутадғу билиг”нинг поэтикаси масалалари / Ўлмас обидалар (Ўзбекистон халқларининг қадимги ёзма ёдгорликлари бўйича тадқиқотлар). Муаллифлар: М.Исҳоқов, Н.Раҳмонов, Қ.Содиқов, Б.Тўхлиев. – Тошкент: Фан, 1989. – Б. 394-398.

5. “Qutadg‘u bilig”dagi voqealar tizimidagi Kuntug‘di va O‘zg‘urmish munosabatlari tasviriga ikki jihatdan yondashish mumkin: 1) folklor motivlari asosida; 2) shoh va gado munosabati (ziddiyati) motivlari asosida. Chunki Kuntug‘di va O‘zg‘urmish munosabatlari tasvirida mana shu ikki qadimiy an‘ananing izlari yorqin namoyon bo‘lgan.

6. Zuhd inson ruhiy-axloqiy kamolotida muhim o‘rin tutadi. U islom ta‘limotida eng muhim va ijobiy fazilatlardan biri sanaladi. Yusuf Xos Hojib ayni mana shu qadriyatlarni turkiy yozma adabiyotga ilk marta tetbiq etgan alloma ijodkor sifatida alohida hurmat va e‘tirofag sazovordir.

7. Adabiyotda zohidlik g‘oyalarining keng yoyilishi bevosita tasavvuf ta‘limotining zohidlik davri (*VIII asr o‘rtalaridan IX asr o‘rtalarigacha*) bilan bog‘lanadi. Adiblar mashhur zohidlarning g‘ayrioddiy qarashlaridan ilhomlangan yoxud mutasavvif ijodkorlar o‘z asarlarida zohidona qarashlarni keng targ‘ib etishgan. Yusuf Xos Hojibning “Qutadg‘u bilig”da zuhd mavzusi va zohid obraziga katta ahamiyat bergani bu paytda mintaqa so‘fiyona tafakkurning zohidlik bosqichida bo‘lganini tasdiqlaydi.

8. Ahmad Yassaviy o‘z hikmatlarida zuhd mavzusi tasviriga jiddiy ahamiyat berdi, Ahmad Yugnakiy ijodida esa aynan zohid obrazi emas, balki zohidlik mavzusi doirasidagi ayrim motivlar badiiy talqin etilgan. Zuhd motivi va zohid obrazining badiiy tasviri Alisher Navoiy ijodida yuksak darajaga ko‘tarilgan.

9. O‘zg‘urmish haqiqiy zohid obrazi, ammo u badbin, zohirbin, riyokor, johil zohid emas. U dunyoqarashi keng, e‘tiqodda mustahkam, ham dunyoviy, ham diniy ilmlardan boxabar, haqiqat sirlarini kashf etgan, asosiy maqsadi Alloh sevnchi bo‘lgan, zohir-u botinda dunyoni tark qilgan va bundan huzur tuyuvchi zohid. O‘zg‘urmish orifona fikrlashga moyil, u dunyo ishlarini mutlaqo behuda va bema‘ni deb biluvchi ma‘rifatsiz zohid emas, aksincha, dunyo ishlarini ham ahamiyatli, kerakli deb biluvchi, faqat buyurilgan odamlari, bu borada ilmi kishilar adolat bilan tashkil qilishi zarur deb hisoblaydi. Shu ma‘noda, asarda O‘zg‘urmish – *komil zohid* obrazi sifatida tasvirlangan.

10. Dunyo timsoli “Qutadg‘u bilig” timsollari tizimida shu qadar muhim o‘rin tutadiki, ularsiz butun dostonning voqealar tizimini, asar kompozitsiyasini tasavvur qilish mumkin emas. Zero, Kuntug‘di va Oyto‘ldi munosabatlari asosida ham, Kuntug‘di va O‘zg‘urmish, O‘gdulmish va O‘zg‘urmish munosabatlari zamirida ham aynan dunyoga munosabat masalasi yotadi.

11. Asarda dunyo timsoli, asosan, o‘tkinchi, xato-yu gunohlarning bosh sababchisi, Alloh va banda o‘rtasidagi to‘siq, iymon-e‘tiqodga raxna soluvchi, insonni qayg‘uga tashlovchi, kibrga, yomonliklarga boshlovchi sifatida tavsif etilgan. Dunyo timsoliga oid tasvirlarda tazod – zid qo‘yish usuli keng istifoda etilgan. Tasvirdagi ziddiyatni ko‘pincha bu dunyo – u dunyo, gunoh – savob, do‘zax – jannat, boy – kambag‘al, o‘tkinchilik – abadiyat, vafo – jafo tushunchalari yuzaga keltirgan. O‘zg‘urmish dunyo kirdikorlari haqidagi tasavvurlarini uni “тунэк” – tunash joyi, “көлинкэ” – ko‘lanka, “этинмиш келин” – yasangan kelin, “куртға йүз” – yuzi ko‘xna, qarí, “түшүн” – mehmonxona yoki rabot, “татыҕсыз

сухбат йолы”– behalovat suhbat yo‘liga o‘xshatish orqali obrazli tarzda tasvirlab bergan.

12. “Qutadg‘u bilig”da dunyo timsoli tasviri, aniqroq aytganda, tanqidiga jiddiy e‘tibor qaratilgan.

Muxtasar aytganda, Yusuf Xos Hojib O‘zg‘urmish obrazi tilidan eligga, u orqali barcha hukmdorlarga dunyo bilan muomala qanday bo‘lmog‘i kerakligini o‘rgatadi. Davlat va boshqaruvda adolat, zuhd, o‘zlik va nafs tarbiyasi juda muhim o‘rin tutishi badiiy asoslanadi.

13. Yusuf Xos Hojib “Qutadg‘u bilig” dostonini yaratishda yuksak badiiy mahorat ko‘rsatgan. Adibning kuzatuvchanligi, yirik siyosiy masalalarni nozik tuyg‘ular tasviri bilan uyg‘unlashtira olishi, badiiy tasvirdagi jilo va o‘ziga xosliklar o‘quvchini maftun etishga qodir. Doston badiiyatida, bir tomondan, qadimiy turkiy poetik tafakkur, ikkinchi tomondan, arab-fors poetikasining kuchli ta’siri ravshan ko‘rinadi.

14. Yusuf Xos Hojib O‘zg‘urmish obrazini yaratishda sharq mumtoz poetikasining badiiy usullaridan, tasvir vositalaridan juda samarali foydalangan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSC.03/30.12.2019.FIL.19.01 AT ALISHER NAVO'I TASHKENT STATE
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

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

JUMAYEV ILHOM HAMROYEVICH

**THE POETIC INTERPRETATION OF UZGURMISH'S
CHARACTER IN THE WORK "QUTADGU BILIG"**

10.00.02 — Uzbek literature

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

Tashkent – 2025

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
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**Contents of dissertation abstract of doctor of philosophy (PhD) on
philological sciences**
**Оглавление автореферата диссертации доктора философии (PhD) по
филологическим наукам**

Jumayev Ilhom Hamroyevich

“Qutadg‘u bilig” asarida O‘zg‘urmish obrazining poetik talqini3

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The Poetic Interpretation of the Uzgurmish Character in the Work “Qutadgu
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E‘lon qilingan ishlar ro‘uxati

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Institute of Uzbek Language, Literature and Folklore

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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. World literature is composed of the literature of distinct peoples and nations. Turkic literature holds a worthy place and status in this vast literary landscape, as evidenced by its profound content and long historical evolution. In this context, Yusuf Xos Hojib's work "Qutadgu Bilig", which is the earliest example of Turkic fiction, bears special scholarly significance. This work literary reflects the worldview and poetic thinking of Turkic peoples in the 11th century, addressing important issues such as the world and its philosophical essence, human lifestyle, moral norms, happiness, and peace in the country. Studying such ancient monuments in the context of literary studies is extremely relevant, as it allows both for explaining the historical development of Turkic literature and for accurately determining the main patterns characteristic of the development of later Turkic literature, including Uzbek literature.

In global Turkic studies, the epic "Qutadgu Bilig" is being studied from various perspectives as a shared literary monument. The examination of this work based on modern scientific criteria began in the first half of the 19th century. Initial research was primarily tectological in nature: efforts were made to identify the text, copies, and manuscripts of "Qutadgu Bilig", as well as to conduct comparative studies of them. Subsequently, the work became an object of analysis in the fields of linguistics, historiography, literary studies, folklore studies, and cultural studies. Currently, there is a predominant trend of studying the work in the aspects of historical poetics, theoretical poetics and comparativist within literary studies. It should be emphasized that the effective utilization of these approaches is crucial in revealing the artistry of "Qutadgu Bilig".

Significant progress has been made in Uzbek literary studies regarding the investigation of ancient Turkic poetry's content and essence, the manifestations of literary thought within it, and its historical development. Notably, numerous new studies have emerged concerning ancient Turkic literature, Uzbek classical literature, and particularly the lives and works of poets such as Yusuf Xos Hojib, Ahmad Yasavviy, Ahmad Yugnakiy, and Alisher Navo'i. Nevertheless, the work in this field is not yet complete. Therefore, one of the pressing tasks is the objective scientific study of allegorical imagery in rare sources such as "Devonu lugotit-turk", "Qutadgu bilig" and "Hibat ul-haqoyiq", which are considered the initial literary and aesthetic layer in the history of Turkic poetry and vividly reflect the literary thinking of the 11th-12th centuries. Indeed, "we have no right to forget that attention to literature and art, to culture, is first and foremost attention to our people, attention to our future, and that if literature and culture thrive, then a nation can survive"³⁸. In the process of globalisation, the study of the ideological, literary

³⁸ Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Президент Ш.М.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // "Халқ сўзи", 2017 йил, 4 август.

and aesthetic world of our classical literature from a new perspective, in close connection with modern scientific concepts that are becoming more relevant in world literary studies, and the study of the cultural heritage of the past are considered important tasks in educating today's young generation as fully developed human beings. In this regard, literature, especially the literary monuments of the past - the epic poem "Qutadgu bilig" ("Knowledge Leads to Happiness") by Yusuf Xos Hojib, is of particular importance. As the first great monument to the written literature of the Turkic peoples, it contains beautiful examples of high human ideals. The image of Uzgurmish in the work is remarkable as the image that most fully embodies the ideal of the writer. However, this problem has not yet been the subject of a separate monographic study in Uzbek literary studies. However, the literary and aesthetic analysis and interpretation of this image provides a great opportunity for the history of literature, in particular for a deeper understanding of the content and nature of the system of symbolic figurative images in the history of literature, and for understanding the content of the relationship between the teachings of Sufism and Uzbek literature. All this means that the problem is extremely relevant.

Decrees of the President of the Republic of Uzbekistan No. PF-4797 dated May 13, 2016 "On the organization of the activities of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", No. PF-4947 dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan", No. PF-5850 dated October 21, 2019 "On measures to radically increase the prestige and status of the Uzbek language as the state language", No. PQ-2789 dated February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work", No. PQ-2894 dated April 18, 2017 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi" Resolutions No. PQ-2909 dated April 20, 2017 "On measures to further develop the higher education system", No. PQ-2995 dated May 24, 2017 "On measures to further improve the system of preservation, research and promotion of ancient written sources", No. PQ-3271 dated September 13, 2017 "On a comprehensive program of measures to develop the system of publishing and distributing book products, increase and promote the culture of reading and reading", "Development of literature and art, culture is a solid foundation for the elevation of the spiritual world of our people" at a meeting with representatives of the creative intelligentsia of Uzbekistan, and speeches delivered at the 72nd session of the UN General Assembly, and This dissertation research serves to a certain extent in the implementation of the tasks set forth in other regulatory and legal documents related to this activity.

Relevant research priority areas of science and developing technology of the Republic. This research was conducted in accordance with the priority direction of science and technology development of Republic I, “Formation of a system of innovative ideas and ways to implement them in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state”.

The extent of study of the problem. “Qutadgu Bilig” is one of the works that stands at the forefront of global Turkic studies. Since its introduction to the scientific community, an extensive body of research has been conducted on this work. Almost all prominent experts in the field of Turkic studies have engaged with this piece. Among these scholars are: R.R. Arat, A. Bombachi, V.V. Bartold, Y.E. Bertels, A.A. Kononov, S.G. Klyashtorniy, I. Barolina, V.V. Radlov, S.E. Malov, O.A. Valitova, I.V. Stebleva, A. Fitrat, Q. Karimov, A. Aliyev, B. To‘xliyev, Q. Sodiqov, H. Dadaboyev³⁹. The fact that the work has been translated into many languages of the world also helps to imagine the scope of its study. The scientific study of this work in Uzbek literary criticism began with the discovery of the third copy of “Qutadgu bilig” - Namangan (Tashkent). This was first reported in the newspaper “Turkiston”, then articles by A.Fitrat⁴⁰ and A.Sa’diy⁴¹ were published. A. Fitrat’s

³⁹ Arat R.R. Kutadgu bilig. I. Metin. – Istanbul, Milli Egitim Basimevi. 1947. – 45 s; o’sha muallif. Kutadgu bilig. III. Indeks. 1979. – 565 s; o’sha muallif. Kutadgu bilig. – Islam ansiklopidisi. 6 cilt. Istanbul. Maarif Basimevi. 1955. 162 s; o’sha muallif. Kutadgu bilig. Tupki basim, I. Viena nushasi. – Istanbul. 1942. – 200 s; o’sha muallif. Kutadgu bilig. Tupki basim, II. Fergana nushasi, Istanbul. 1943. 156 s; o’sha muallif. Kutadgu bilig. Tupki basim, III. Misr nushasi, Istanbul. 1943. 136 s; Bombachi A. Kutadgu Bilig hakkinda bazi mulahazalar. – Fuad Kuprulu armagani. – Istanbul, Osman Yalcin matbaasi. 1953. 206 s; o’sha muallif. Тюркские литературы. Введение в историю и стиль. В. Кн.; Зарубежная тюркология. 1986. – С. 191-293; Бартольд В. В. Богра-хан, упомянутый в “Кутадгу билиг”. Сочинение, Т. V. – М. Наука, 1968. – С. 420; o’sha muallif. Очерк истории Семиречья. Сочинение, Т. II, Ч. 1. – М.: Наука, 1963. – С. 40-47; Бертельс Е.Э. К вопросу о традиции в героическом эпосе тюркских народов. Советское Востоковедение. IV, М. – Л., 1947. – С. 73-79; o’sha muallif. Изречение Ибрахим ибн Адхама в “Кутадгу билиг” // Суфизм и суфийская литература. – М. Наука, 1965. – С. 181-187; o’sha muallif. Подготовка к изданию намаганской рукописи “Кутадгу билиг”. – Литературная газета. 1945, 10 марта; Кононов А.Н. Слово о Юсуфе из Баласагуна и его поэме “Кутадгу билиг”. – Советское Тюркология, 1970, – № 4. – С. 3-12; o’sha muallif. Поэма Юсуфа Баласагунского “Благатное знание”, в кн.: Юсуф Баласагунский. Благатное знание., издание подготовил С. Н. Иванов. – М.: Наука, 1983. – С. 495-517; Кляшторный С. Г. Эпоха “Кутадгу билиг”. – Советское Тюркология. 1970. – № 4. – С. 82 – 86; Баролина И. Поэма “Кутадгу билиг”. В кн.: Наука бытсчастливым ... – С. 101-115; Radloff W. Das Kudatku Bilik des Jusuf Chass- Hadschib aus Bäläsagun. Т. II. Der Text in Transcription. – St. Petersburg. – 2. – 95 p; o’sha muallif. Кутадгу билиг. Факсимила уйгурской рукописи императорской и королевской придворной библиотеки в Вене. СПб: 1990. – С. 220; Малов С.Е. Кутадгу билиг – факсимиле // Советское востоковедение. V. – М., Л.: 1948. – С. 327-329; Валитова А.А. Юсуф Баласагунский и его «Кутадгу билик». Автореф. дисс. канд. филол. наук. – М.: 1951. – С. 11; o’sha muallif. К вопросу о мировоззрении Юсуфа Баласагунского политические поучение среднеазиатского мыслителя XI века. КСИНА, вып., 71. – М.: 1964. – С. 99 -125; o’sha muallif. К изданию Критического текста и перевода “Кутадгу билиг”. КСИНА., т. ХУП. – М. 1961. – С. 77-88; o’sha muallif. Отражение легенды об Александр Македонском и нищем шах-заде в «Кутадгу билиг». // КСИНА, вып. 15. – М. 1964. – С. 40-52; Стеблева И. В. Развитие тюркских поэтических форм в XI веке. – М.: Наука. 1963. – С. 100; o’sha muallif. Поэтика "Кутадгу билиг". – Советская тюркология, 1970, – № 4. – С. 94-100; o’sha muallif. Рифма в тюркоязычной поэзии XI века. – Советская тюркология, 1970, № 1. – С. 93-99; Абдурауф Фитрат. Ўзбек адабиёти намуналари. – Самарканд, 1929. – Б. 128; Каримов К. Категория падежа в языке «Кутадгу билиг». Автореф. дисс. ... канд. филол. наук. – Тошкент, 1962; o’sha muallif. Юсуф Хос Хожиб. Кутадгу билиг (Транскрипция ва ҳозирги ўзбек тилига тавсиф). – Тошкент: Фан, 1971. – 965 б.

⁴⁰ Фитрат А. Танланган асарлар. Масъул муҳар. Б. Қосимов. Ж 4. Илмий мақола ва тадқиқотлар. – Тошкент: Маънавият, 2006. – Б. 336.

⁴¹ Саъдий Абдурахмон. Чигатой ва ўзбек адабиёти ва шоирлари. – Инқилоб, 1923. – 126 б.

“Samples of Uzbek Literature” contains extracts from this manuscript with relevant comments. Our scholars such as A.Qayumov, A.Abdurahmonov, N.Mallayev, Q.Karimov, A.Rustamov, Q.Sodiqov, B.To‘xliyev, Q.Sidiqov, Z.Sodiqov⁴² also made relevant contributions to the study and promotion of the work.

The work has a unique system of images. Nevertheless, apart from the comments made in some studies and articles, special studies on the system of images of the work have not yet been created.

“Qutadgu Bilig” is renowned for its moral and didactic orientation, yet the portrayal of the perfect person within it, the interpretation of the ascetic motif, and the issues concerning the relationship between Sufism and Turkic literature have

⁴² Фитрат. Энг эски турк адабиёти намуналари. Адабиётимизнинг тарихи учун материаллар. Самарқанд-Тошкент: Ўздавнашр, 1927. – Б. 126; Қаюмов А. Эзгулик инжулари // Совет Ўзбекистони. 1966. 30 сентябрь; о‘sha muallif. Кутадғу билиг // Гулистон, 1967. 1-сон. – Б. 9-11; Абдурахмонов Г. Исследование по старотюркскому синтаксису XI в. М.: Наука, 1967. – Б. 52; о‘sha muallif. «Кутадғу билиг» асари ҳақида // Научные труды Ташкентского Государственного университета и Ферганского Госпединститута им. Улугбека к 40 летию Ферганского пединститута им. Улугбека. Вып. 377. Гуманитарные и естественные науки. – Ташкент-Фергана: 1970. – С. 186-190; о‘sha muallif. К переводу «Кутадғу билиг» на русский язык // Советская тюркология. 1970. № 4. – С. 120 – 126; Маллаев Н.М. Ўзбек адабиёти тарихи. Беш томлик. I том. Энг қадимги даврдан XV асрнинг иккинчи ярмигача. – Тошкент: Фан, 1977. – Б. 328; Каримов Қ. Илк бадий дoston. – Тошкент: Фан, 1976. – Б. 223; о‘sha muallif. Категория падежа в языке "Кутадғу билиг". – Ташкент, 1962. – Б. 56; о‘sha muallif. Некоторые вопросы композиции, метра и жанра "Кутадғу билиг". - Советская тюркология, 1973, – № 2. – Б. 45; о‘sha muallif. Юсуф Хос Ҳожиб ва "Шоҳнома". – Общественные науки в Узбекистане, 1965, – № 8. – Б. 26; о‘sha muallif. “Кутадғу билиг” нинг топилиши ва ўрганилиши тарихидан. - В кн.: Адабиётшунослик ва тилшунослик масалалари. 2 китоб. – Тошкент, ЎзФА нашриёти, 1961. – 58 б; о‘sha muallif. «Кутадғу билиг»нинг тузилиши ва вазни. – В кн.: Адабиётшунослик ва тилшунослик масалалари, 2 китоб. – Тошкент: ЎзФА нашриёти, 1961. – 45 б; о‘sha muallif. Юсуф Хос Ҳожиб. Кутадғу билиг (Саодатга йўлловчи билим), транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қ. Каримов. – Тошкент: Фан, 1972. – Б. 965; Рустамов А. Ў некоторых параллелях в “Кутадғу билиг” Юсуфа Баласагуни и средневековой азербайджанской поэзии. – СТ, 1970, – № 4. – С. 119; Содиқов Қ. «Кутадғу билиг»нинг тил хусусиятлари. Ўлмас обидалар. – Тошкент: Фан, 1990. – Б. 229 – 306; о‘sha muallif. Графико-фонетические особенности тюркских уйгурописьменных памятников XI-XV вв. АДД. – Тошкент, 1992. – 26 б; о‘sha muallif. Туркий матннавислик тарихидан. А.Қаюмов, М.Исҳоқов, А.Отаҳўжаев, Қ.Содиқов. Қадимги ёзма ёдгорликлар. “Авесто”, “Занд” китоблари. Сугд фалсафий-ахлоқий ёзма ёдгорликлари. Туркий матннавислик тарихи. – Тошкент: Ёзувчи, 2000. – Б. 117 – 204; о‘sha muallif. Туркий ёзма ёдгорликлар тили: адабий тилининг юзага келиши ва тикланиши. Тошкент давлат шарқшунослик институти. – Тошкент, 2006. – Б. 207; о‘sha muallif. “Кутадғу билиг”нинг уйғур ёзуви Ҳирот нусхаси. Тошкент давлат шарқшунослик институти. – Тошкент, 2010. – Б. 132; Тўхлиев Б. Поэтика “Кутадғу билиг” Юсуфа Хас Хаджиба: Автореф. дисс... канд.филол.наук. – Ташкент, 1983. 45 б; о‘sha muallif. Ўлмас обидалар. – Тошкент: Фан, 1983. – Б. 307-441; о‘sha muallif. Билим - эзгулик йўли. – Тошкент: Фан, 1990. – Б. 56; о‘sha muallif. Юсуф Хос Ҳожибнинг “Кутадғу билиг” асари ва айрим жанрлар такомилли. (Маснавий, тўртлик, қасида). – Тошкент: Аср-Матбуот, 2004. – Б. 63; о‘sha muallif. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Вауoz, 2013. – Б. 114; Сидиқов Қ. “Кутадғу билиг” инглиз тилида // Филология масалалари. – Тошкент, 2005. – № 4. – Б. 173–176; о‘sha muallif. Юсуф Хос Ҳожиб афоризмларининг таржимадаги талқинлари // Шарқшунослик. Тошкент Давлат Шарқшунослик институтининг илмий журнали. – Тошкент, 2007. – № 2. – Б. 366 – 369; о‘sha muallif. Тазод таржимаси. (“Кутадғу билиг” нинг инглизча таржималари мисолида) // Тил ва таржима муаммолари. Халқаро илмий анжуман материаллари. – Тошкент: Фан, 2007. – Б. 55 – 58; Содиқов З. «Кутадғу билиг»даги ўхшатишларни таржима ва табдил қилиш тамойиллари // Ўзбек тили ва адабиёти. – № 3. – Тошкент, 2007. – Б. 15; о‘sha muallif. “Кутадғу билиг” таржималарининг қиёсий-типологик таҳлили. – Тошкент: Фан, 2007. – Б. 171; о‘sha muallif. Юсуф Хос Ҳожиб «Кутадғу билиг» асари олмонча ва инглизча таржималарининг қиёсий таҳлили. Филол. фан. д-ри. дисс. – Тошкент, 2010. – Б. 65.

not been addressed as a separate monographic study. Nevertheless, the scholarly solutions to this problem demonstrate that the concept and mindset associated with the perfect person in Uzbek literature have ancient roots and manifest themselves in a unique form in the context of the eleventh century. *Uzgurmish* represents an entirely new character in literary history, embodying both the ancient value system of Turkic peoples and a series of values related to Islamic religion and culture. Interpretations of this character serve as a crucial literary and aesthetic measure in determining the new status and level of Turkic poetry, and even function as a kind of literary standard in depicting the theme of asceticism. The ideas of tolerance, humanism, goodness, solidarity, and the unity of words and actions underlying this character have practical significance in shaping and further developing the new system of spiritual and educational work emerging in New Uzbekistan. These ideas are also important for increasing young people's interest in literature and other forms of art, elevating their spirituality, and organizing systematic efforts to promote reading widely among them.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed within the framework of the research plan of the Alisher Navoi Tashkent State University of Uzbek Language and Literature on the topic “Current Issues in the Study of the History of Uzbek Literature”.

The purpose of the research is to identify and scientifically substantiate the poetic interpretations of *Uzgurmish*'s character in Yusuf Xos Hojib's work “*Qutadgu Bilig*”.

The tasks of the research. Based on the main goal, the following scientific tasks were set before the research:

Determine the role of *Uzgurmish*'s character in the plot and character system of “*Qutadgu Bilig*”;

Investigate the essence of asceticism, study the history of ascetic ideas based on sources, determine the influence of the ascetic motif on the epic “*Qutadgu Bilig*”, and identify the moral and didactic interpretations of *Uzgurmish*'s character within the framework of asceticism;

Examine the evolution of ascetic character interpretations in classical literature and scientifically and theoretically investigate the relationship between *Uzgurmish*'s character and the ranks of ascetics;

Concretize the poetic function of the world symbol in the work, reveal the author's poetic mastery by illuminating the artistry of *Uzgurmish*'s character depiction and interpretation.

The object of the research was the publication of the epic poem “Qutadgu Bilig” by Yusuf Xos Hojib, published by Kayum Karimov in 1972. Where necessary, reference was made to other publications of the work in our country and abroad.

The subject of the study is the study of the literary value of the epic poem “Qutadgu Bilig”, in particular, the questions of determining the place of the image of Uzgurmish in the system of images and plot of the work, and the identification of its moral-didactic and poetic interpretations.

Methodological basis of research and research methods. Cultural-historical, comparative-historical, linguopoetic-analytical, structural-functional and descriptive methods have been used.

The scientific novelty of the research consists from:

The role of Uzgurmish’s character in the plot and system of images of “Qutadgu Bilig” is established;

The influence of the ascetic motif on the epic “Qutadgu Bilig” and the moral-didactic interpretations of Uzgurmish’s character within the framework of asceticism are revealed based on the essence of asceticism, the history of the ascetic movement, and the views of great ascetics;

It has been proven that Uzgurmish is the image of a perfect ascetic through the study of views on the levels of asceticism and the ranks of ascetics - *zuhdi xoyifon*, *zuhdi rojiyon* and *zuhdi doston*;

Yusuf Xos Hojib’s high poetic mastery in depicting Uzgurmish’s character is demonstrated through the relationship between Uzgurmish’s image and the symbol of the world, as well as through literary devices such as *irsoli masal* (to exemplify a proverb), *tamsil* (exemplification), and *tashbih* (simile).

The practical results of the research are as follows:

It is shown that the composition of the theme was determined by the author’s didactic concept;

By proving the chronicle-concentrated nature of the epic theme and the relationship between the images of Kuntugdi and Uzgurmish, the role and significance of Uzgurmish in the system of themes and images are determined;

The role of the image of Uzgurmish in the history of literature in more accurately depicting the image of a perfect person and the essence of the theme of asceticism is revealed;

The high poetic skill of the writer in interpreting the image of Uzgurmish is demonstrated through the analysis of the image of the world, and the successful use of literary means of depiction such as parable, simile, and metaphor, which are

traditional in classical literary criticism, is demonstrated with the help of concrete examples.

The reliability of the research results. The reliability of the research results is determined by articles published in foreign and republican scientific journals, reports read at scientific and theoretical conferences, published theses, a systematic scientific approach to the object and subject of the research, the correspondence of the methodology used to the research goal, the reliance of evidence, analysis and conclusions on primary and reliable sources, the implementation of theoretical views, solutions and conclusions into practice, and the confirmation of the results by relevant structures.

Scientific and practical significance of research results. The scientific significance of the results of the research is explained by the fact that as a result of the research additional clarifications were made regarding the role and significance of “Qutadgu Bilig” in the history of Turkic literature, the development of poetic thought, the creation of a completely new literary image in the literary and aesthetic sense in Turkic written literature in the form of Uzgurmish; the determination of the plot of the epic and the place of this image in the system of images, and the creation of the image of the perfect ascetic for the first time in the history of Turkic written literature through the image of the writer Uzgurmish.

The practical significance of the research results is determined by the fact that they shed more light on the creative individuality and literary and aesthetic world of Yusuf Xos Hojib, contribute to the scientific understanding of the history of relations between Sufism and Turkic literature, and help in the creation of textbooks and study guides on the history of Uzbek literature and literary theory for undergraduate and graduate levels of higher education.

Implementation of research results. Scientific results on the poetic interpretation of the image of Uzgurmish in the work “Qutadgu Bilig”:

The structure, poetic features, interpretation of images (including the image of Uzgurmish), information on literary originality and scientific conclusions of the work “Qutadgu Bilig” were used in the practical project PF-201912258. “Creation of a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature”, carried out at the Alisher Navo’i Tashkent State University of Uzbek Language and Literature in 2021-2023 (reference of the Alisher Navo’i Tashkent State University of Uzbek Language and Literature 04/1-1148 dated 2 May 2024). As a result, the positions of this platform on the history of Uzbek literature were filled and enriched with new information.

The work “Qutadgu Bilig” is considered a pan-Turkic source of linguodidactic nature. The linguodidactic materials in the work, including proverbs, aphorisms, phrases, and related conclusions, were utilized in the practical project No. PZ-2020042022 titled “Creation of a linguodidactic electronic platform

for Turkic languages”, conducted from 2019 to 2022 at the Alisher Navo’i Tashkent State University of Uzbek Language and Literature (as per reference No. 04/1-1147 dated May 2, 2024, from the Tashkent State University of Uzbek Language and Literature). Consequently, the inclusion of proverbs, aphorisms, and phrases used in the history of Turkic languages on the platform contributed to enriching this electronic program.

Approbation of the research results. The results of this research have been discussed at 7 international conferences and 2 national conferences of scientists and practitioners.

Publication of the research results. A total of 15 scientific works has been published on the topic of the dissertation, of which 5 articles have been published in scientific publications recommended for publication by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan on the main scientific results of doctoral dissertations, including 5 in national and 1 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature. The volume of the dissertation is 187 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the dissertation topic, outlines the research objectives and tasks, its object, subject, scientific novelty, and practical value. It also reveals the scientific and practical significance of the obtained results, provides information on the implementation of the research, publication of the results, and the structure of the dissertation.

The first section of the initial chapter of the dissertation, titled “**The Role of Uzgurmish’s Character in the Plot and Character System of the Work**”, is named “The Role of Uzgurmish’s Character in the Plot of the Work”. It analyzes issues such as the sequence of events in the epic, the function of each character within this sequence of events, including the role of Uzgurmish’s character in the plot of the work.

The system of events of a work of art, that is, “The plot (French: subject, thing based on) is considered one of the most important elements of literary form, and refers to the system of events in the work that are inextricably linked to each other and are composed of the actions of the characters”⁴³. There is also a certain system of events in Qutadgu Bilig. According to the interrelationship of these events, it can be called a “chronic-concentric theme”⁴⁴ because both chronic and

⁴³ Quronov D. Adabiyot nazariyasi asoslari. Toshkent: Akademnashr, 2018. – B. 163.

⁴⁴ Quronov D. Adabiyot nazariyasi asoslari. Toshkent: Akademnashr, 2018. – B. 171-173.

concentric features are mixed in the theme of the work. In the theme of the work, concentricity prevails over the chronic feature. That is, the description of events and phenomena in the epic revolves around one main theme - the perfection of the individual, the attainment of happiness of man and society. The author tries to draw the reader's attention to the main theme. Based on an important conflict (the king and the beggar), the events develop rapidly in a relatively short time. Events develop rapidly in a relatively short time, based on a significant contrast (between king and beggar).

Since Yusuf Xos Hojib's creative intention was to create a work with a political-didactic spirit, the composition of the theme was formed accordingly. The type of theme typical of epic works - the theme of an incident - is created in the epic, but the incident in "Qutadgu Bilig" is different in nature from the incident in other works. Typically, in works of the epic genre, the system of events, their development and twists are quite dense, large-scale, multi-plan (*sertarmoq*). In this work, this feature is not of primary importance. The events in the work are connected with the images of four heroes, who mainly talk, observe the improvement of morals, and the description of practical actions is very rare. The actions of the heroes are often merely mentioned by the author.

Important branches of the "Qutadgu Bilig" event system include

- The relationship between Kuntugdi and Oytoldi;
- The relationship between Kuntugdi and the Ugdulmish;
- The relationship between Kuntugdi and the Uzgurmish;
- The relationship between the Ugdulmish and the Uzgurmish

Considering the development of the relationship between the characters of the work in this way, A. Dilachar compared the work to a four-act play⁴⁵. The image of Kuntugdi is at the centre of the system of events that Yusuf Xos Hojib has created in the work. The rest of the events unfold in direct or indirect relation to the image of Kuntugdi.

The final two narrative lines of the epic are directly connected to the character of Uzgurmish, focusing on the portrayal of events related to socio-spiritual and religious beliefs. Changes in the plot structure become evident from the point Uzgurmish is introduced into the work. The motif of journey is incorporated into the story. Due to Ugdulmish's journey to visit Uzgurmish, the course of events shifts from the palace to Ugdulmish's house and subsequently to Uzgurmish's cave. As the author has thoroughly mastered the oral traditions of

⁴⁵ Dilachar A. Kutadgu Bilig incelemesi. – Ankara: Turk Dil Kurumi yayinlari, 1972. – S. 92.

Turkic peoples, the plot of the work demonstrates a worthy expression of this expertise⁴⁶.

The image of the Uzgurmish occupies a very important place in the system of events created by Yusuf Xos Hojib in his epic. Through this image, the author gives the development of the events a religious-didactic tone, further strengthening the enlightened spirit. He creates ample opportunities for the interpretation of moral issues and achieves a literary depiction of his views on the meaning and essence of life and living.

This creative intention of the author is manifested in the expression of the reasons for the appearance of the image of Uzgurmish in the system of events, which is explained by specific factors. It “appears” in the system of events as a result of social and moral-aesthetic needs. In short, the appearance of the image of Uzgurmish in the work is literarily justified by the socio-political (prosperity of the state) and literary-aesthetic (totality of the plot) necessity in the subject, the loneliness of a noble minister like Uzgurmish and his need for a helper, the personal initiative of *Elig* and the wisdom of Uzgurmish. After the literary basis for the picture has been prepared, a new hero appears in the course of events - the picture of Uzgurmish, who serves to express the above-mentioned creative intentions of the author.

The main task of the Uzgurmish in organising the subject is to create the image of a wise and noble advisor who assists the ruler and ministers in the affairs of state. The image of the Uzgurmish, as a symbol of contentment and well-being, serves to restrain the king's ego, encourage him not to be attached to wealth, and strengthen his faith. The fact that the Uzgurmish leaves his *staff* and *rakva* to the minister after his death, so that he may be contented and well, and become the minister's life partner, also suggests the same meanings.

The image of Uzgurmish creates a contradiction that increases the tension and suspense of the plot. The appearance of such a contradiction in the plot of “Qutadgu Bilig” is directly related to the author's creative concept. Through these characters, Yusuf Xos Hojib literary explores issues that he himself has pondered and struggled with, such as the attitude towards the world, the fulfilment of this worldly affairs and the next worldly deeds, the relationship between the state and the people, and the happiness of the people. Along with the recognized views on these subjects, he also expresses his personal point of view. In short, Uzgurmish, as a symbol of well-being, asceticism and contentment, is portrayed as a person who

⁴⁶ Bu haqda qarang: Б. Тўхлиев. Юсуф Хос Ҳожиб ва туркий халклар фольклори. – Тошкент: Вауоз, 2014. – Б. 114.

strives for worldly affairs and the love of truth, while the other characters are portrayed as people who are more concerned with worldly affairs, but who organize these affairs according to the criteria of goodness. This conflict between the characters not only forms the main plot of the epic, but also determines the further development of events.

The main part of the didactics in “Qutadgu Bilig” is reflected in the scenes related to Uzgurmish. The abundance and significance of such scenes in the work's plot point to several important aspects of the author's creative concept.

Firstly, in the scenes related to Uzgurmish, the writer expressed the teachings he considered necessary and correct, thereby strengthening the didactic spirit of the epic.

Secondly, the intention to understand the essence of the world, to show the benefits, drawbacks, and criteria of engaging in state affairs has been realized through the development of events.

Thirdly, through depictions related to Uzgurmish, the author created conflict and managed to ensure the continuity, tension, and intensity of the plot.

Fourthly, the reader, ruler, or official is offered specific practical guidelines and criteria regarding the relationship between religious and worldly affairs, as the author considers the correct resolution of this issue to be crucial in ensuring peace and prosperity of the country.

Fifthly, the depictions associated with the character of Uzgurmish emphasize the strength of religious foundations in the author's worldview.

The second section, titled “Description of the Relationship Between the Characters of Kuntugdi and Uzgurmish”, examines Uzgurmish’s role in the system of epic characters, the decisive importance of Uzgurmish’s relationship with Kuntugdi in this process, the fact that the depictions related to Kuntugdi and Uzgurmish are based on the ancient system of king and beggar dichotomy, and the passages where they are literary portrayed.

The image of Kuntugdi is at the centre of Yusuf Xos Hojib’s system of events. All other events develop directly or indirectly in relation to the image of Kuntugdi. The role and function of the other main characters in the system of images in the work are also determined precisely in relation to the image of Kuntugdi.

The depiction of the relationship between Kuntugdi and Uzgurmish in the work can be approached from two perspectives:

- 1) on the basis of folklore motifs;
- 2) based on the system or motifs of the conflict between the king and the beggar.

If we look at the depiction of the relationship between Kuntugdi and Uzgurmish based on folklore motifs, we can see a system of events consisting of a difficult task faced by the heroes and the search for its solution, which is observed in all types of folk oral literature. Or we can see the motif of setting a condition, which can be observed in many genres of oral folk literature. The question of the invitation of Uzgurmish to the palace and the connection of other scenes related to it with folklore motifs has been studied in detail by Professor Boqijon Tukhliyev in his research⁴⁷. It is noteworthy that the scholar compares the invitation of the Uzgurmish to the palace and the related tablets with the processes of struggle that are often repeated in folklore works. He only says that this struggle is carried out orally, i.e., through words. It is emphasized that in these parts of the theme of the work, the struggle is manifested in the form of discussion⁴⁸.

Approaching the depiction of the relations between Kuntugdi and Uzgurmish on the basis of the system or motifs of the conflict between the king and the beggar also allows us to get acquainted with the scope and ancient roots of the problem and to come to interesting scientific conclusions.

The representation of the conflict between the king and the beggar has its own ancient traditions in literature. However, these two concepts in any literature represent meanings that arise from the values and world view of the people. For example, in our classical literature, “if the king is a symbol of worldly insatiability, oppression and violence, the dervish is the exact opposite of the king in his nature - a symbol of rejection of the kingdom, the throne and the crown, hatred for them”⁴⁹.

These two important images have been interpreted in different literary ways over the centuries, reflecting the ideals associated with them. According to the great poets, “to lead the people, one must not adorn one’s head with a crown, but with the light of theology, with the illumination of enlightenment. And enlightenment is available to the head that has renounced the crown”⁵⁰.

Scholars note that historically, a stable pattern of motifs has formed within the system of conflict between the king and the beggar. It typically relies on eight consistent elements:

- 1) The king meets with the sage (s);
- 2) A question-and-answer exchange takes place between the king and the sage (s);
- 3) The sage astonishes the king with his wisdom;
- 4) The king offers the sage something or asks him about his wish;

⁴⁷ Тўхлиев Б. Юсуф Хос Хожиб ва туркий халқлар фольклори. – Toshkent: Bayoz, 2013. – Б. 42.

⁴⁸ Тўхлиев Б. Юсуф Хос Хожибнинг “Кутадғу билиг” асари ва туркий фольклор. Фил. фан. док-ри. дисс. – Тошкент: 1991. – Б. 28.

⁴⁹ Комилов Н. Тасаввуф. – Тошкент: Moʻvarounnahr-Oʻzbekiston, 2009. – Б. 163.

⁵⁰ Комилов Н. Тасаввуф. – Тошкент: Moʻvarounnahr-Oʻzbekiston, 2009. – Б. 163.

- 5) The sage expresses a wish that the king cannot fulfill;
- 6) The king indicates that he cannot fulfill it;
- 7) The sage reproaches the king for this;
- 8) The king justifies his position and rule through fate⁵¹.

The analysis revealed that Yusuf Xos Hojib described the relationship between Kuntugdi and Uzgurmish in “Qutadgu Bilig” on the basis of the eight stable principles of the “system of the conflict between the king and the beggar”. Although the place and order of the principles sometimes changed, the main character, content and details of the motif remained concrete. In describing the theme against the background of the conflict between the *Elig* and the *Zohid*, the writer tries to emphasise the didactic spirit, to describe the details in a broad and detailed manner, especially in accordance with the foundations of the Islamic faith.

The second chapter, titled “**Moral and Didactic Interpretations of the Image of Uzgurmish**”, also consists of two sections. The initial section is titled “The Motif of Zuhd and Interpretations of the Zohid Image in Uzbek Classical Literature”.

In Arabic, the verb “zahada” (زهد) has several meanings: 1) to have no desires; to renounce or turn away from something; 2) to show independence or abstinence, to live moderately or with restraint; 3) to live in seclusion (from society or people); 4) to be faithful; to be devoted (ascetic) in the path of religion⁵². The word “zuhd” (زهد) is derived as the verbal noun of “zahada” and carries meanings closely related to the root verb: 1) abstinence, self-restraint; 2) piety, godliness, asceticism; 3) moderate, balanced, abstemious; 4) little, small amount⁵³. The term “zohid” is used in the dictionary to refer to a person who has made zuhd their habit or practice. The lifestyle, behavior, and worldview of a zohid are collectively called zohidlik (asceticism). The life style, behavior, and worldview of a zohid are collectively called asceticism.

Zuhd is considered one of the praised and positive virtues in Islamic teachings. For this reason, almost all prominent Muslim figures have embodied this moral quality. This is because there are verses in the Quran⁵⁴, that convey the

⁵¹ Ismoilov I. Iskandar va gado ziddiyati: Navoiy tasvirlarining qadimiy asoslari / Filologiya masalalari. Vol. 40. No. 1. 2022. – B. 3 – 22.

⁵² Ан-на‘им-ул-кабир. Арабча-ўзбекча луғат. Тузувчилар: О.Носиров ва бошқалар. – Наманган: Наманган, 2014. – Б. 287.

⁵³ Ан-на‘им-ул-кабир. Арабча-ўзбекча луғат. Тузувчилар: О.Носиров ва бошқалар. – Наманган: Наманган, 2014. – Б. 287.

⁵⁴ Yusuf surasi, 20-oyat; Toha surasi, 130-131-oyatlar; Hadid surasi, 22-23-oyatlar.

meaning of zuhd and promote it, as well as hadiths⁵⁵ in which the positive essence of this quality is clearly manifested.

Scholars have also provided numerous definitions regarding the essence and benefits of zuhd, expressing their conclusions. For instance, Imam Gazzoliy writes the following about the truth of zuhd: “Zuhd rag‘batning bir narsadan undan ko‘ra yaxshiroq narsaga burilishidan iborat... Bunda zuhd hosil bo‘lishi uchun yuz o‘girilgan narsa va undan ko‘ra yaxshiroq bo‘lgan rag‘bat qilingan narsa bo‘lishi taqozo qilinadi.

“Yuz o‘girilgan narsa”ning sharti shuki, uning o‘zi ham nimasi bilandir rag‘batni tortadigan bo‘lishi kerak. Rag‘bat qilinmaydigan narsadan yuz o‘girish zuhd hisoblanmaydi”⁵⁶. (“Zuhd consists in turning one’s desire away from something to something better... For zuhd to occur, there must be something to turn away from and something better than that to which one turns away. The condition of the “thing to be turned away from” is that it must itself attract the desire in some way. Turning away from something that is not attracted is not considered “*zuhd*”).

Therefore, for the quality of *zuhd* to manifest and its essence to become apparent, there must be things to turn away from and things to turn towards. The thing turned towards should be better than the former, while the thing turned away from should also be attractive, as it should not be easily abandoned on its own. The courage to choose between these two things, the ability to turn away from the bad and face the good, is called *zuhd*.

It is noteworthy that these truths of *zuhd* mentioned by Imam Gazzoliy are also expressed literarily and accurately in “Qutadgu Bilig”. In particular, Yusuf Xos Hojib clearly notes these truths of zuhd while describing Ugdulmish’s encouragement of Uzgurmish to engage in worldly affairs:

Қайу нәң булуб қодтың әмди аны,
Қайу тәлвә захид атады сәни?
Өгушуг қодыб эр азығ тапласа
Бу эр өтру захид болур қур баса
Тиләб булмаса барча захид болур
Сабрда адын хийла болмас туруп⁵⁷

Meaning in uzbek:

Qani sen topib (so‘ ng) voz kechgan narsalar,

⁵⁵ Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Рухий тарбия – Тикланиш китоби. – Тошкент: Hilol-Nashr, 2024. – Б. 59.

⁵⁶ Шайх Муҳаммад Содиқ Муҳаммад Юсуф. Рухий тарбия – Тикланиш китоби. – Тошкент: Hilol-Nashr, 2024. – Б. 55.

⁵⁷ Mazkur baytning birinchi misrasi yakunidagi “булур” fe’lini “болур” tarzida o‘qish maqsadga muvofiq, arab grafikasidagi nashr ham bunga imkon beradi.

Qanday tentak seni zohid (deb) atadi?
Er ko‘pni tark etib ozni ixtiyor qilsa,
U er so‘ng zohid bo‘ladi, (zohidlik) kamarini bog‘lasa
(arziydi).
Barcha istab topmasa, zohid bo‘ladi,
(Bu ishning) sabrdan bo‘lak tadbiri bo‘lmaydi⁵⁸.

Yusuf Khas Hojib defines the conditions of *zuhd* (asceticism) as, firstly, having something in one’s possession or within one’s means, and then renouncing it, forsaking abundance and being content with little. If a person is already poor and “cannot obtain what they desire”, they are not considered an ascetic. If such people were to be considered ascetics, then all poor people would have to be called ascetics. The views of Yusuf Khas Hojib and Imam Gazzoliy on the truths of *zuhd* are identical. This confirms that Yusuf Xos Hojib had a deep understanding of Islamic knowledge, that the foundations he relied upon were credible, and that he based his literary interpretation of *zuhd* on serious scholarly sources.

Sheikhs who made *zohidlik* a way of life later studied this virtue in depth and divided it into parts. For example, Halloj says: “Renunciation of the world is asceticism of the soul, renunciation of the hereafter is asceticism of the heart, and renunciation of oneself is asceticism of the soul”⁵⁹.

In the history of our classical literature, one of the factors that laid the foundation for the creation of new literary images was the theme of *zuhd*. Under the influence of the motive of *zuhd* and the ideas of asceticism, examples of *zuhdat* or *zuhd* literature appeared in Turkic literature. It should be noted that the theme of *zuhd* and its motives occupy a special place in the history of our literature. He had a significant influence on the development of all Turkic literature, including Uzbek classical literature. Overall, it can be observed that this topic began to take shape in the history of our literature, starting with the first large written monuments. As the first large written work in the history of classical literature, “Qutadgu Bilig” is currently noted. A large part (almost half) of the epic is dedicated to the depiction of the theme of *zuhd*. “The presence of Sufi tones in Yusuf Xos Hojib’s work is not accidental: Sufi ideas began to be propagated throughout the Muslim world from the 9th century. In this regard, it would be logical to begin the beginning of Turkic and, in particular, Uzbek Sufism not with Ahmad Yasavviy, but with Yusuf Xos Hojib.

Further important interpretations of the motive of asceticism and the ideas of asceticism in our classical literature are found in the wisdom of Ahmad Yasavviy (XII century), in the work of Ahmad Yugnakiy “Hibbat ul-haqoyiq” and in the work of Alisher Navoi.

⁵⁸ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 534-535.

⁵⁹ Guharin Sayyid Sodiq. Sharhi istilohoti tasavvuf. J. 6. – Tehron: Zavvor, 1380 (h.). – S. 188.

The second paragraph of the chapter is titled “**Uzgurmish - a Perfect Zohid**”. As we noted in the previous paragraph, it is said that the period of asceticism in the history of Sufism mainly lasted from the middle of the 8th century to the middle of the 9th century. According to Neslihan Tosun, “This image of the ascetic (Uzgurmish - I.J.), portrayed by Yusuf Xos Hojib, was an example of the period of ascetics who lived isolated from society”⁶⁰. According to some experts, “these elements necessary for understanding the true personality of Uzgurmish, who persecuted the Zohid step by step and even had a behavior that complemented them, show that the region was still at the initial stage of Sufi thinking (during the period of Zohidism - I.J.)”⁶¹.

Uzgurmish is the image of a zohid. He is “the same type of ascetic, both in terms of his personal morality and worldview”⁶². The author’s creative concept, the thoughts expressed by the characters in the work and the existing research confirm this. The emergence of different opinions on the transformation is actually related to the diversity of views on the nature of asceticism, the ranks of asceticism and the types of ascetics. As Sirri Saqatiy said: “*Zohidning alomati nafsning talabdan orom olishi, toqati yetguncha ochlikka qanoat qilmoq, avratni yopishga rozi bo‘lmoq, sergaplikdan tilni tiymoq va xalqni dildan chiqarmoqdir*”⁶³. All these characteristics are present in Uzgurmish.

Ozgurmish represents the image of a true *zohid*, but he is not a pessimistic, superficial, hypocritical, or ignorant one. He possesses a broad worldview, unwavering faith, and knowledge of both secular and religious sciences. He has uncovered the secrets of truth, with his main goal being the joy of Allah. He has renounced the world both outwardly and inwardly, finding pleasure in this renunciation. Ozgurmish is inclined towards enlightened thinking; he is not an uneducated ascetic who views worldly affairs as completely futile and meaningless. On the contrary, he considers worldly matters important and necessary, but believes that only those who are commanded and knowledgeable in this regard should organize them justly.

According to Aziziddin Nasafiy’s classification, the ranks of zuhd (asceticism) or ascetics are divided into three types:

- 1) zuhdi xoyifon - the asceticism of those who fear the torment of hell;
- 2) zuhdi rojixon - the asceticism of those who hope for the blessings of paradise;

⁶⁰ Tosun N. Karahanli dönemi edebî eserlerinde islâmî unsurlar. – Konya, 2019. – S. 86.

⁶¹ Şeker F. M. Kutadgu Bilig Tasavvufi Açıdan Nasıl Okunabilir?. *İslam Araştırmaları Dergisi* (24), 2010. – S. 31.

⁶² Durmaz Gülay. Kutadgu Bilig’de Zahid // *Sosyal Bilimler Dergisi*. Yıl: 7, Sayı: 11, 2006/2. – S. 208.

⁶³ Guharin Sayyid Sodiq. *Sharhi istilohoti tasavvuf*. J. 6. – Tehron: Zavvor, 1380 (h.). – S. 187.

3) zuhdi duston - the asceticism of those who have befriended Alloh and removed fear and hope from their hearts.

When considering all of Yusuf Xos Hojib's interpretations and perspectives regarding the character of Uzgurmish, including his inner world, intellectual status, desires, and aspirations, it becomes evident that Uzgurmish is portrayed in the epic as the epitome of a *zohid*. Although Uzgurmish possesses qualities characteristic of the first two levels, his rank corresponds to the third level in Nasafiy's classification. Indeed, throughout the epic, Uzgurmish repeatedly emphasizes that his sole purpose is to bring joy to Allah, that the remembrance of Truth has completely consumed him, and that he has no other goal than to attain the vision of Allah (for instance, in verses 4657-4660). It is precisely this quality that reminds one of the Arifs (knowers of Alloh). In essence, when all the depictions and interpretations related to Uzgurmish in the work are consolidated, it becomes clear that Uzgurmish represents the image of a perfect *zohid* or an *zohid* Sufi.

If all the interpretations and relationships of Yusuf Xos Hojib regarding the image of Uzgurmish, the inner world of the image of Uzgurmish, his educational status, desires and aspirations are taken as a whole, it becomes clear that Uzgurmish is depicted in the epic as an ideal ascetic.

The third chapter of the study is titled "The Author's Poetic Mastery in the Description of the Image of Uzgurmish".

Yusuf Xos Hojib prioritized the depiction of several motifs and symbols in the depiction of the image of Uzgurmish. One of them is a symbol of the world, without which it would be impossible to fully imagine the image of Uzgurmish, nor would the topic of the *zuhd* be fully illuminated.

In "Qutadgu Bilig", this world is described as "тунэк"- a temporary resting place. Whoever becomes attached to it will encounter "дин йүты" - a calamity of faith that distances one from the remembrance of the Creator. Uzgurmish vividly portrays his perceptions of worldly affairs through figurative comparisons, likening the world to "көлинкэ" - a shadow, "этинмиш келин" - an adorned bride, "күртға йүз" - an aged face, "түшүн" - a guesthouse or caravanserai, and "татыґсыз сухбат йолы" - a path of restless conversation.

In the work, Uzgurmish elaborates on the faults of the world to his relative:

Апа йазды эрсэ байат қийнады
Бу дунйағ тунэк қылды эрклиг иди.

Meaning in uzbek:

Odam gunoh qilgach, xudo qiynaydi,
Erkli egam bu dunyoni tunash joyi

[ya'ni qo'nib o'tadigan omonat joy] qildi⁶⁴.

According to Uzgurmish's worldview, the world is the main cause of sins, and sins incur Allah's wrath. Another important characteristic of the world is its transience and impermanence. God has made this world a temporary "түһәк" - a place of overnight stay for humans. Desiring such a transitory place is not a sign of virtue.

Zohidism is one of the most necessary qualities for human perfection, and it is through contentment that a person can learn to protect themselves from this world and its lustful pursuits. "The essence of contentment is to be satisfied with the portion given to one's soul. His appearance is to turn to prayer and be almost helpless to people. The opposite of contentment is greed, that is, insatiability, dissatisfaction"⁶⁵. It was stated that a Sufi or ascetic must possess wings or well-being, without which they cannot achieve their goal. "The essence of well-being is the purity of the heart from worldly things and the absence of various objects. Its manifestation is contentment. The opposite of well-being is calamity and sorrow"⁶⁶. Therefore, the main objective of those who wish to embrace asceticism and free themselves from worldly concerns is considered to be well-being. If we take into account that the character of Uzgurmish is interpreted as a symbol of contentment and well-being, it becomes clear that Yusuf Xos Hojib fully agrees with the aforementioned ideas.

In "Qutadgu Bilig", it is evident that serious attention is given to the depiction of the world, or more precisely, to its critique.

The second section of the third chapter is titled "The Artistry of Depiction and Interpretation (exemplified by Irsoli Masal, Tamsil, and Allegory)".

The theoretical and practical significance of studying the artistry in "Qutadgu Bilig" from the perspective of poetic arts is immeasurable. This work, being the most mature example of 11th-century literature, allows for the determination of specific criteria of artistry. Furthermore, the process of emergence and refinement of certain literary techniques also coincides with this period"⁶⁷.

One of the poetic methods most actively employed in depicting Yusuf Xos Hojib's character Uzgurmish and related literary interpretations is the use of examples from proverbs (irsoli masal). This literary device holds a special place in the literary structure of "Qutadgu Bilig". It would not be an exaggeration to say that the epic is essentially a unique collection of wise words and phrases. In poetically substantiating his ideas, the author sometimes uses aphorisms and

⁶⁴ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 544-545.

⁶⁵ Termiziy Abu Abdulloh Muhammad Ibn Ali Hakim. Ma'rifatul Asror (Sirlar ma'rifati). Tarj. A.M.Tursunov. – Toshkent. Movarounnahr, 2018. – B. 67.

⁶⁶ Termiziy Abu Abdulloh Muhammad Ibn Ali Hakim. Ma'rifatul Asror (Sirlar m'rifati). tarj. A.M.Tursunov. – Toshkent. Movarounnahr, 2018. – B. 67.

⁶⁷ Тўхлиев Б. "Қутадғу билиг"нинг поэтикаси масалалари / Ўлмас обидалар (Ўзбекистон халқларининг қадимги ёзма ёдгорликлари бўйича тадқиқотлар). Муаллифлар: М.Исҳоқов, Н.Раҳмонов, Қ.Содиқов, Б.Тўхлиев. – Тошкент: Фан, 1989. – Б. 385.

sometimes proverbs. The writer skillfully incorporates his chosen examples into the language and speech of the characters. For instance, when Uzgurmish enumerates the faults of the world, he also criticizes Ugdulmish, saying:

Таң эрмә сэниндин масалда кэлир
Қамуз нәң сәвүг болса ыйбы барыр .

Meaning in uzbek:

Sendan buning uchun ajablanmasa bo'ladi, (chunki) masalda bor,
Hamma narsa sevimli bo'lsa, aybi ko'rinmaydi ⁶⁸.

The question of the size of the examples given in the Epic is significant, and they are of different sizes at different points in the work. There are three main sizes of examples:

- 1) Examples equal to one verse;
- 2) Examples of one verse;
- 3) examples of several verses.

The question of the source of the examples given by Yusuf Xos Hojib in his use of parables is also of particular interest. The author does not always clearly indicate the author or source of these parables. However, each time he gives a clue as to their author in a manner similar to the content of the parable or example given.

These expressions mainly consist of phrases and combinations such as “билиглиг сөзи” - words of wisdom, “Нәкү тәр эшитгил йағылығ киши” - listen to what a hostile person says, a wise person speaks, a clever one says, the words of one with a living heart, the chief of poets, a just ruler says.

“Folk proverbs and sayings are of great importance in the composition of “Qutadgu Bilig”. The proverbs in the work are evidence of the thoughts and ideas put forward by the writer, the conclusion of the relevant considerations, and their final conclusion. Proverbs perform the functions of emphasizing, reinforcing, justifying, and confirming the author's opinion⁶⁹. It should be noted that the possibilities of the hereditary parable are very actively used not only in the depiction of the image of Uzgurmish, but also throughout the epic.

Another important characteristic of Yusuf Xos Hojib's poetic imagery creation is the effective use of allegory. In fact, allegory serves the function of providing evidence in a literary text, similar to a parable. However, in allegory, unlike in a parable, it is crucial to support the narrative with life details and

⁶⁸ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 544-545.

⁶⁹ Тўхлиев Б. Юсуф Хос Ҳожибнинг “Қутадғу билиг” асари ва туркий фольклор. Фил. фан. док-ри. дисс. – Тошкент: 1991. – Б. 112. Ву haqda уана qaғang: Ҳамро Абдуллаев «Қутадғу билиг»да халқ мақоллари. Нукус: Билим, 2003. – Б. 15.

situations. In this case, logical reasoning serves to literary justify the thoughts and actions of the work's protagonist. The emergence of *Tamsil* (*an event as an example*) as a form of poetic thinking dates back to ancient times. Experts note that its transformation into a specific technique in literary texts is linked to various factors: "The emergence of the art of *tamsil*, along with several other spiritual arts in literary science, and its gradual development are connected, firstly, to national tradition; secondly, to literary influence; and thirdly, to individual style"⁷⁰.

In literary depiction, whether it is a parable or a *tamsil*, as we noted above, most of the means of representation are based on a "comparative relationship".

Yusuf Xos Hojib skillfully utilized these possibilities of comparison in the epic "Qutadgu Bilig", particularly in the portrayal of the character Uzgurmish. Indeed, the existing comparisons are reflected as a mirror of Uzgurmish's worldview and spiritual realm:

Қуруғ қумқа охшар бу йаңлуқ өзи
Өкуз кирсә толмаз бу суқлуқ көзи.

Meaning in Uzbek:

Bu odam (degani) o'zi quruq qumga o'xshaydi,
Bu suqlik ko'zi daryo kirsa (ham) to'lmaydi⁷¹.

Overall, simile is an important element in shaping the poetics of "Qutadgu Bilig". In the epic, one can find most types of similes (such as *tashbehi sareh* (explicit simile), *tashbehi mashrut* (conditional simile), *tashbihi musalsal* (chain simile), *tashbihi muzmar* (hidden simile), *tashbihi kinoyat* (allusive simile), and others), as well as numerous examples of both complete and incomplete similes⁷². Yusuf Xos Hojib effectively used this literary device in depicting each character, especially the character of Uzgurmish, and was able to create beautiful imagery through it. The author's similes are vivid, convincing, and Turkic in nature.

⁷⁰ Ражабова Б. Ўзбек классик шеърятисида тамсил санъати. Фил. фан. номз. дисс. автореф. – Тошкент, 1996. – Б. 13.

⁷¹ Юсуф Хос Ҳожиб. Қутадғу билиг. Транскрипция ва ҳозирги ўзбек тилига тавсиф. Нашрга тайёрловчи Қаюм Каримов. – Тошкент: Фан, 1972. – Б. 558-559.

⁷² Тўхлиев Б. "Қутадғу билиг"нинг поэтикаси масалалари / Ўлмас обидалар (Ўзбекистон халқларининг қадимги ёзма ёдгорликлари бўйича тадқиқотлар). Муаллифлар: М.Исҳоқов, Н.Раҳмонов, Қ.Содиқов, Б.Тўхлиев. – Тошкент: Фан, 1989. – Б. 394-398.

CONCLUSION

1. Although “Qutadgu Bilig” was created in the 11th century, it holds great scientific significance as it provides information about the roots and historical development of Turkic literature prior to this period, while also shaping the formation and development paths of subsequent Turkic literature, particularly the traditions of Turkic epic poetry. The epic is a unique example of the tradition of creating encyclopedic works in the Turkic language that emerged in the 11th century. It harmonizes views on morality and state governance from the perspective of Islamic beliefs, literarily interpreting social issues, human perfection, Turkic customs, a state where justice prevails and its governance, the role of individuals in this process, and views on morality through a high literary lens.

2. The plot of “Qutadgu Bilig” and its structure were shaped in accordance with Yusuf Xos Hojib’s creative intention - to create a work with a didactic spirit. The plot of the work belongs to the type based on the dynamics of internal action.

3. “Qutadgu Bilig” contains a specific system of events. Based on the interrelationship of these events, the epic’s plot can be described as chronological-concentric, as both chronological and concentric features are interwoven in the work's plot.

4. The character of Uzgurmish plays a crucial role in the system of events created by Yusuf in his epic. Through this character, the author imparts a religious-didactic tone to the development of events, further strengthening the enlightening spirit. He creates ample opportunities for the interpretation of moral issues and succeeds in literarily portraying his mystical views on the meaning and essence of life and existence.

5. The relationship between Kuntugdi and Uzgurmish in the system of events in “Qutadgu Bilig” can be approached from two perspectives: 1) based on folklore motifs; 2) based on the motifs of the king and beggar relationship (contrast). This is because the traces of these two ancient traditions are vividly manifested in the depiction of the relationship between Kuntugdi and Uzgurmish.

6. Asceticism plays an important role in the spiritual and moral development of a person. It is considered one of the most important and positive virtues in Islamic teachings. Yusuf Xos Hojib deserves special respect and recognition as a scholar who first introduced these values into Turkic written literature.

7. The widespread dissemination of ascetic ideas in literature is directly linked to the ascetic period of Sufism (from the middle of the 8th century to the middle of the 9th century). Writers were inspired by the extraordinary views of

famous ascetics, or Sufi creators widely promoted ascetic views in their works. The fact that Yusuf Xos Hojib attached great importance to the theme of asceticism and the image of an ascetic in “Qutadgu Bilig” confirms that at that time, the region was in the ascetic stage of Sufi thought.

8. Ahmad Yasavviy placed serious importance on depicting the theme of asceticism in his wisdom, while in Ahmad Yugnakiy’s work, not the image of the ascetic itself, but certain motifs within the framework of the asceticism theme are literaryally interpreted. The motif of asceticism and the literary portrayal of the ascetic image reached a high level in the work of Alisher Navoi.

9. Uzgurmish is the image of a true ascetic, but he is not a pessimistic, superficial, hypocritical, or ignorant ascetic. He has a broad worldview, strong faith, knowledge of both secular and religious sciences, has discovered the secrets of truth, and his main goal is to rejoice in Allah. He has renounced the world both outwardly and inwardly and finds pleasure in this. Uzgurmish is inclined to enlightened thinking; he is not an uneducated ascetic who sees worldly affairs as completely useless and meaningless. On the contrary, he believes that worldly affairs are important and necessary, but they must be organized fairly by those who are appointed and knowledgeable in this regard. In this sense, Uzgurmish is depicted in the work as a perfect ascetic.

10. The symbol of the world occupies such an important place in the system of symbols in “Qutadgu Bilig” that without it, it is impossible to imagine the sequence of events of the entire epic or the composition of the work. After all, the question of the relationship to the world lies at the heart of both the relationship between Kuntugdi and Oytoldi, and the relationships between Kuntugdi and Uzgurmish, and Ugdulmish and Uzgurmish.

11. In the work, the image of the world is mainly depicted as transient, the primary cause of mistakes and sins, a barrier between Alloh and man, a threat to faith and belief, a source of sorrow for people, and a path leading to arrogance and evil. The method of contrast is widely used in portraying the image of the world. The conflict in the depiction is often created by the concepts of this world versus the afterlife, sin versus virtue, hell versus paradise, rich versus poor, transience versus eternity, and loyalty versus suffering. Uzgurmish figuratively described his ideas about the world’s deeds by comparing it to “тунак” - a place to sleep, “көлинкә” - a shadow, “этинмиш келин” - a dressed-up bride, “күртға йүз” - an ancient, old face, “түшүн” - a guesthouse or caravanserai, and “татыҕсыз сухбат йолы” - a path of restless conversation.

12. In “Qutadgu Bilig”, serious attention is paid to the portrayal of the world’s image, or more precisely, to its criticism. In brief, Yusuf Xos Hojib, through the character of Uzgurmish, teaches the ruler, and by extension all rulers, how to properly interact with the world. It is literaryally substantiated that justice, asceticism, self-awareness, and control of desires play a crucial role in state and governance.

13. Yusuf Xos Hojib demonstrated exceptional literary mastery in creating the epic “Qutadgu Bilig”. The author's observant nature, ability to harmonize major political issues with the portrayal of subtle emotions, and the brilliance and uniqueness of literary depiction are capable of captivating the reader. In the artistry of the epic, the influence of ancient Turkic poetic thought on one hand, and Arabic-Persian poetics on the other, is clearly evident.

14. Yusuf Xos Hojib very effectively utilized the literary methods and means of depiction from Eastern classical poetics in creating the character of Uzgurmish.

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УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

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

ЖУМАЕВ ИЛҲОМ ҲАМРОЕВИЧ

**ПОЭТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ОБРАЗА УЗГУРМИША В
ПРОИЗВЕДЕНИИ “КУТАДГУ БИЛИГ”**

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

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Введение (аннотация диссертации доктора философии (PhD))

Актуальность и необходимость темы диссертации. Мировая литература складывается из литературы отдельных народов и наций. Тюркская литература занимает достойное место и положение в этом огромном литературном пространстве, а глубина ее содержания и длительный путь исторического развития подтверждаются древними памятниками. В этом отношении произведение Юсуфа Хос Хаджиба “Кутадгу билиг”, являющееся первым образцом тюркской художественной литературы, имеет особое научное значение. В этом произведении художественно отражены мировоззрение и поэтическое мышление тюркских народов XI века по таким важным вопросам, как мир и его философская сущность, образ жизни человека, нравственные нормы, счастье и мир в стране. Исследование таких памятников древности в контексте литературоведения чрезвычайно актуально, поскольку позволяет как объяснить историческое развитие тюркской литературы, так и правильно определить основные закономерности, характерные для развития тюркской литературы последующего периода, в том числе узбекской литературы.

В мировой тюркологии дастан “Кутадгу билиг” изучается в различных аспектах как общее художественное наследие. Исследование произведения на основе критериев современной науки началось в первой половине XIX века. Первоначальные исследования носили преимущественно текстологический характер: были проведены работы по определению текста, списков и рукописей “Кутадгу билиг”, их сравнительному изучению. Впоследствии произведение стало объектом анализа в области лингвистики, историографии, литературоведения, фольклористики и культурологии. В настоящее время преобладает тенденция исследования произведения в аспектах исторической поэтики, теоретической поэтики и компаративистики литературоведения. Следует подчеркнуть, что для раскрытия художественности “Кутадгу билиг” крайне важно эффективно использовать возможности этих направлений.

В узбекском литературоведении достигнуты серьезные успехи в изучении содержания и сущности древнетюркской поэзии, форм проявления в ней художественного мышления, а также ее исторического развития. В частности, появилось множество новых исследований, посвященных древнетюркской литературе, узбекской классической литературе, а именно жизни и творчеству таких поэтов, как Юсуф Хос Хаджиб, Ахмад Яссави, Ахмад Югнаки, Алишер Навои. Несмотря на это, работа в данном направлении еще не завершена. Следовательно, объективное научное исследование образных выражений в таких уникальных источниках, как “Девону луғотит-турк”, “Кутадгу билиг”, “Хибат ул-хакойик”, которые рассматриваются как первый литературно-эстетический пласт истории тюркской поэзии и ярко отражают художественное мышление XI-XII веков,

является одной из актуальных задач. Ведь “мы не имеем права забывать, что внимание к литературе и искусству, культуре - это, прежде всего, внимание к нашему народу, внимание к нашему будущему, и что только при живой литературе и культуре может жить нация”⁷³. В процессе глобализации исследование идейного, литературно-эстетического мира нашей классической литературы с новой точки зрения, в неразрывной связи с современными научными концепциями, приобретающими актуальность в мировом литературоведении, а также изучение культурного наследия прошлого являются важными задачами в воспитании современного молодого поколения как всесторонне развитых личностей. В этом отношении особое значение имеет художественная литература, особенно памятники прошлого - поэма Юсуфа Хос Хаджиба “Кутадгу билиг” (“Знание, ведущее к счастью”). Как первый крупный памятник письменной литературы тюркских народов, она содержит прекрасные образцы высоких человеческих идеалов. Образ Узгурмыш в произведении заслуживает внимания как образ, в наибольшей степени воплощающий идеал писателя. Несмотря на это, данная проблема до сих пор не стала объектом отдельного монографического исследования в узбекском литературоведении. Однако литературно-эстетический анализ и интерпретация этого образа открывают широкие возможности для истории литературы, в частности, для более глубокого понимания содержания и сущности системы символических образов в истории литературы, осмысления взаимосвязи учения суфизма и узбекской литературы. Всё это свидетельствует о чрезвычайной актуальности данной проблемы.

Цель исследования. Целью исследования является определение и научное обоснование поэтических интерпретаций образа Узгурмиш в произведении Юсуфа Хос Хаджиба “Кутадгу билиг”.

Объектом исследования является издание дастана “Кутадгу билиг” Юсуфа Хос Хаджиба, осуществленное Каюмом Каримовым в 1972 году. При необходимости обращались также к другим отечественным и зарубежным изданиям произведения.

Предметом исследования является изучение художественности дастана “Кутадгу билиг”, в частности, определение места образа Узгурмиша в системе образов и сюжете произведения, выявление нравственно-дидактических и поэтических интерпретаций.

Научная новизна исследования: Научная новизна исследования заключается в следующем:

Обоснована роль образа Узгурмиша в сюжете и системе образов “Кутадгу билиг”;

влияние мотива аскетизма на поэму “Кутадгу билиг” и нравственно-дидактические интерпретации образа Узгурмиша в рамках темы аскетизма

⁷³ Адабиёт ва санъат, маданиятни ривожлантириш – халкимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Президент Ш.М.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси // “Халқ сўзи”, 2017 йил, 4 август.

раскрыты на основе сущности вопроса аскетизма, освещения истории аскетического движения и взглядов великих аскетов;

То, что Узгурмиш является совершенным образом аскета, доказано исследованием взглядов на степени аскетизма и ранги аскетов - зухди хаифан, зухди раджиян и зухди дустан;

Высокое поэтическое мастерство Юсуфа Хос Хаджиба в изображении образа Узгурмиша подтверждено на примере таких художественных средств изображения, как отношение образа Узгурмиша и символа мира, ирсоли масал, тамсил и ташбих.

Внедрение результатов исследования. Научные результаты, полученные на основе поэтической интерпретации образа Узгурмиша в произведении “Кутадгу билиг”:

Сведения и научные выводы о структуре, поэтических особенностях, интерпретации образов (в том числе образа Узгурмиша), художественном своеобразии произведения “Кутадгу билиг” были использованы в прикладном проекте ПФ-201912258 “Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы”, выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 годах (справка No.04/1-1148 Ташкентского государственного университета узбекского языка и литературы от 2 мая 2024 года). В результате были дополнены разделы данной платформы, посвященные истории узбекской литературы, и обогащены новыми сведениями. В результате были дополнены и обогащены новыми сведениями места данной платформы по истории узбекской литературы.

Произведение “Кутадгу билиг” является общетюркским источником лингводидактического характера. Лингводидактические материалы в произведении: пословицы, афоризмы, выражения и выводы по ним были использованы в практическом проекте No. ПЗ-2020042022 “Создание лингводидактической электронной платформы тюркских языков”, выполненном в 2019-2022 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка No. 04/1-1147 от 2 мая 2024 года Ташкентского государственного университета узбекского языка и литературы). В результате отражение пословиц, афоризмов, фразеологизмов, используемых в истории тюркских языков на платформе, послужило обогащению этой электронной программы.

Публикация результатов исследования. По теме диссертации опубликовано всего 15 научных работ, из них 6 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан для публикации основных научных результатов докторских диссертаций, в том числе 5 в республиканских и 1 в зарубежном журналах.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы. Объем диссертации составляет 174 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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