

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

---

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI**

**KENJAYEV FARXOD IKRAM O‘G‘LI**

**ISTIQLOL DAVRI O‘ZBEK ROMANLARIDA  
JALOLIDDIN MANGUBERDI OBRAZINING BADIY TALQINLARI**

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

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

**Toshkent – 2025**

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

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

**Content of Dissertation abstract of Doctor of Philosophy (PhD)  
on Philological sciences**

**Kenjayev Farxod Ikram o'g'li**

Istiqlol davri o'zbek romanlarida Jaloliddin Manguberdi obrazining  
badiiy talqinlari ..... 3

**Kenjaev Farkhod Ikram ugli**

Literary Interpretations of the Image of Jaloliddin Manguberdi  
in Uzbek Novels of the Independence Period ..... 25

**Кенжаева Фархода Икрам угли**

Художественные интерпретации образа Джалалиддина Мангуберди  
в узбекских романах периода независимости ..... 47

**E'lon qilingan ishlar ro'yhati**

List of published works  
Список опубликованных работ ..... 52

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

---

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI**

**KENJAYEV FARXOD IKRAM O‘G‘LI**

**ISTIQLOL DAVRI O‘ZBEK ROMANLARIDA  
JALOLIDDIN MANGUBERDI OBRAZINING BADIY TALQINLARI**

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

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

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy attestatsiya komissiyasida B2022.2.PhD/Fil2428 raqami bilan ro'yxatga olingan.**

Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume) veb-sahifaning www.tai.uz hamda "ZiyoNet" axborot-ta'lim portali www.ziynet.uz manziliga joylashtirilgan.

**Ilmiy rahbar:**

**Hamdamov Ulug'bek Abduvohobovich**  
filologiya fanlari doktori, professor

**Rasmiy opponentlar:**

**Jabborov Nurboy Abdulhakimovich**  
filologiya fanlari doktori, professor

**Hamraqulov A'zamjon Shermuxammadovich**  
filologiya fanlari nomzodi, dotsent

**Yetakchi tashkilot:**

**Toshkent davlat pedagogika universiteti**

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.01 raqamli Ilmiy kengashning 2025-yil "23" may soat 16<sup>00</sup> dagi majlisida bo'lib o'tadi. (Manzil:100060, Toshkent, Shahrisabz tor ko'chasi, 5. Tel.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz.

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining Asosiy kutubxonasida tanishish mumkin (\_\_\_ raqami bilan ro'yxatga olingan). Manzil: 100100, Toshkent, Ziyolilar ko'chasi, 13. Tel.: (99871) 262-74-58.

Dissertatsiya avtoreferati 2025-yil "7" may da tarqatildi.

(2025-yil "6" may dagi 6 raqamli reyestr bayonnomasi).



*[Handwritten signatures in blue ink]*

**B. To'xliyev**  
Ilmiy darajalar beruvchi  
ilmiy kengash raisi,  
filol.f.d., prof.

**R. Barakayev**  
Ilmiy darajalar beruvchi  
ilmiy kengash ilmiy kotibi,  
filol.f.n., prof.

**Q.Y. Qahramonov**  
Ilmiy darajalar beruvchi  
ilmiy kengash qoshidagi  
Ilmiy seminar raisi o'rinbosari,  
filol.f.d., prof.

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

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligida roman poetikasiga oid ilmiy tadqiqotlar yaratish, badiiy asar tahliliga doir muammolarni yangicha usullarda tadqiq qilish muhim ahamiyat kasb etib bormoqda. Ayniqsa, tarixiy roman, tarixiy shaxs va voqelikning badiiy adabiyotda talqin etilishi hamda unda adabiy jarayon bilan bog‘liq masalalarning aks ettirilishi o‘ziga xos tarzda yoritilmoqda. Odatda, tarixiy shaxslar, vatan manfaati yo‘lida kurashgan milliy qahramonlar, qomusiy olimlar, avliyolarning tarixiy-badiiy talqini doimiy ravishda adabiy-estetik hodisa sifatida baholanib kelingan. Tarixiy shaxslar obrazining badiiy adabiyotdagi talqinlarini o‘rganish, shakliy-mazmuniy jihatlarini tadqiq etish adabiyotshunoslik fanining dolzarb masalalaridandir.

Dunyo adabiyotshunosligida roman janriga oid asarlar badiiyati muammolariga o‘ziga xos adabiy-estetik hodisa sifatida yondashish, ijodkor badiiy mahoratini ochib berish filologiya sohasidagi muhim vazifalardan hisoblanadi. Tarixiy voqea va badiiy to‘qima o‘rtasidagi uyg‘unlikda tarixiy shaxs obrazi qiyofasini tasvirlash hamda uning ma‘naviy-ruhiy olamini ko‘rsatib berish yozuvchidan katta mahorat talab qiladi. Bunday eng muhim jihat tarixiy asarlar poetikasidagi obraz, tasvir, uslub muammolarini keng miqyosda o‘rganishga e‘tiborning ortganidir. Shu nuqtayi nazardan tarixiy shaxslar obrazining badiiy talqinlarini tadqiq etish alohida ahamiyat kasb etadi.

Istiqlol davri zamonaviy o‘zbek adabiyotida Mahmud Tarobiy, Abu Rayhon Beruniy, Imom Moturidiy, Jaloliddin Manguberdi, Amir Temur, Mirzo Ulug‘bek, Gavharshodbegim, Alisher Navoiy, Zahiriddin Muhammad Bobur, Humoyun, Muhammad Akbarshoh kabi tarixiy shaxslar haqida yirik romanlar yaratildi. Tarixiy shaxslar va voqealarning zamonaviy badiiy talqini sho‘ro davri adabiyotida cheklangan, biryoqlama sovet mafkurasi nuqtayi nazaridan ijtimoiy bosim ostida yaratilgan bo‘lsa, mustaqillik davri adabiyotida yangicha-xolis badiiy talqinlar vujudga keldi. Zero, “Buyuk sarkarda Jaloliddin Manguberdi singari vatanparvar, jasoratli ajdodlarimiz hayoti va faoliyatini chuqur o‘rganish, uni xalqimiz, ayniqsa, yoshlar o‘rtasida keng targ‘ib etish barchamizning katta burchimiz desak, bu ham adolatli haqiqat. Albatta, bu narsaga hammamiz kirishishimiz kerak, ayni vaqtda bu borada fidoyi olim va adiblarimiz tomonidan olib borilayotgan ilmiy-ijodiy ishlarni qo‘llab-quvvatlashimiz, ularni yangi-yangi asarlar yaratishga rag‘batlantirishimiz lozim”<sup>1</sup>. Yoshlarda vatanparvarlik, milliy g‘urur va millatparvarlik ruhini shakllantirishda tarixiy romanlarning o‘rni katta ahamiyatga ega. Aynan shu jihatdan, mustaqillik davri romanchiligida yaratilgan asarlarda mo‘g‘ul bosqinchilariga qarshi kurashgan sarkarda Jaloliddin Manguberdi siymosining badiiy talqinlarini, tarixiy shaxs obrazini o‘rganish adabiyotshunosligimizning dolzarb masalalaridan biridir.

---

<sup>1</sup> Shavkat Mirziyoyev. Yangi O‘zbekiston. www.yuz.uz 29.08.2022.

O‘zbekiston Respublikasi Prezidentining 2021-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘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 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

**Muammoning o‘rganilish darajasi.** Jaloliddin Manguberdi obrazi o‘zbek zamonaviy adabiyotida g‘oyaviy-badiiy jihatdan tarixiy roman janrining imkoniyatlarini ochib berishda alohida ahamiyat kasb etsa-da, obrazning o‘ziga xos mavqeyi, ijodkorlarning badiiy mahorati orqali ifodalangan ma‘naviy olami, badiiylik, tarixiylik va milliy g‘oya nuqtayi nazaridan tahlili hozirga qadar o‘zbek adabiyotshunosligida maxsus tadqiqot obyekti bo‘lmagan.

Jahon adabiyotshunosligida tarixiy roman, tarixiy shaxs obrazi masalalari Valter Skott, Gyorgy Lukacs, Avrom Flishman, Harry E. Shaw, Jo‘rji Zaydoniy, Jerome de Groot, Richard Maxvell kabi olimlar tomonidan tadqiq etilgan<sup>2</sup>.

O‘zbek adabiyotshunosligida tarixiy roman hamda tarixiy obrazlarning xususiyatlari haqida B.Fayziyev, O.Ikramov, S.Shirinov, N.Xudoyberganov, P.Alimov, D.Quronov, A.Rahimov, X.Lutfiddinova, D.To‘rayev, H.Karimov, A.Nosirov, S.To‘laganova, Sh.Isayeva, M.Pirnazarova, M.Hamrayeva, A.Hamraqulov, Sh.Doniyarova, G‘.Murodov, B.To‘rayeva, F.Xajiyeva,

---

<sup>2</sup> Walter Scott. Waverley. – Boston. Estes and Lauriat, 1893. – 512 p.; Gyorgy Lukacs. The Historical Novel. – London: University of Nebraska Press, 1893. – 363 p.; Erich Auerbach. Time, History, and Literature. – Nyu-Jersi: Princeton University Press, 2013 – 336 p.; Avrom Flishman. The English Historical Novel. – London: The Johns Hopkins Press, 1971 – 363 p.; Harry E. Shaw. The Forms of Historical Fiction. – London: Cornell University Press, 1983 – 254 p.; Jirji Zaydan. Tarikh al-Tamaddun al-Islami. Dar al-Hilal, Dar al-Hilal, Birut 1967 p.; Jerome de Groot. The Historical Novel. New York: Roudledge Press, 2009. – 208 p.; Richard Maxvell. The Historical Novel in Europe 1650-1950. Cambridge: Cambridge University Press, 2009. – 323 p.

I.Yakubov, Sh.Davronova, A.Axmedova, A.Allambergenov, M.Omanova, E.Jumayev, A.Uzoqov, N.Matmusayevalarning tadqiqotlarida keng o'rganilgan<sup>3</sup>.

Shuningdek, G'.Karimov, G'.Murodov, M.Sultonova, A.Kattabekov, A.Zayniddinova kabi olimlar tarixiy roman va tarixiy shaxslar haqida fikr bildirilgan bo'lsa<sup>4</sup>, E.Samandarov, M.Vali, M.O'razboyeva, F.Ikramovalarning ilmiy maqolalarida aynan Jaloliddin Manguberdi obrazi tahlil etilganligini kuzatish mumkin<sup>5</sup>.

Ko'rinadiki, o'zbek adabiyotida Jaloliddin Manguberdi obrazining badiiy talqinlari masalasi ilmiy jihatdan yetarlicha tadqiq etilmagan. Chunonchi, istiqlol davri o'zbek adabiyotida tarixiy shaxslarni yangicha talqin qilish tamoyili shakllanmoqda. Bu borada tarixiy obrazlarni xalqchil, chuqur psixologik va tarixiy-realistik yondashuv bilan aks ettirish muhim masala sanaladi. Mazkur tadqiqot istiqlol davri o'zbek nasrida Jaloliddin Manguberdi siymosi aks etgan asarlarni monografik planda o'rganilgani bilan o'zidan avval amalga oshirilgan ishlardan farq qiladi.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti XX asr o'zbek adabiyoti va hozirgi adabiy jarayon bo'limi ilmiy tadqiqot ishlari rejasiga muvofiq bajarildi.

**Tadqiqotning maqsadi.** Istiqlol davri o'zbek romanlarida tarixiy shaxslar obrazini yaratishning badiiy takomili, xususan, Jaloliddin Manguberdi obrazining ilk talqinlari va o'ziga xosliklari, yozuvchilarning tarixiy asarlarida xarakter

---

<sup>3</sup> Fayziyev B. "Navoiy" romanida tarixiy haqiqat va badiiy to'qima: Filol.fan.nomz. ... diss. – Toshkent, 1968. – 185 b.; Xudoyberganov N. Hayot haqiqati va badiiy obraz. Filol.fan.d-ri. ... diss. – Toshkent, 1976. – 384 b.; Quronov D. Cho'lpon poetikasi (nasriy asarlari asosida). Filol.fan.d-ri. ... diss. – Toshkent, 1998. – 284 b.; Karimov H. Tarixiy shaxs va badiiy obraz. Filol.fan.nomz. ... diss. – Toshkent, 1999. – 151 b.; Nosirov A. Tarixiy haqiqat va uning badiiy talqini ("Yulduzli tunlar" romani misolida). Filol.fan.nomz. ... diss. – Toshkent, 1999. – 127 b.; To'laganova S. O'zbek romanchiligida yordamchi qahramon va uning badiiy funksiyasi. Filol.fan.nomz. ... diss. – Toshkent, 1999. – 125 b.; Pirnazarova M. Hozirgi o'zbek romanlarida uslubiy izlanishlar. Filol.fan.nomz. ... diss. – Toshkent, 2006. – 159 b.; Hamrayeva M. Tarixiy haqiqat va badiiy talqin. Filol.fan.nomz. ... diss. – Toshkent, 2008. – 138 b.; Hamraqulov A. O'zbek adabiyotida Mahmud Torobiy qo'zg'olonining badiiy tasviri. Filol.fan.nomz. ... diss. – Toshkent, 2011. – 150 b.; Doniyarova Sh. Istiqlol davri o'zbek romanlarida milliy qahramon muammosi. Filol.fan.d-ri. ... diss. – Toshkent, 2012. – 257 b.; Murodov G'. Tarixiy romanning mushtaraklik va o'ziga xosliklar uyg'unligi. Filol.fan.d-ri (DSc). ... diss. – Toshkent, 2018. – 263 b.; To'rayeva B. Tarixiy romanlarda badiiy zamon muammosi. Filol.fan.nomz. ... diss – Toshkent, 2018. – 147 b.; Yakubov I. Mustaqillik davri o'zbek romanlari poetikasi. Filol.fan.d-ri (DSc). ... diss. – Toshkent, 2018. – 170 b.; Axmedova A. XX asr Amerika va o'zbek realistik romanlarida ideal qahramon obrazi: Filol.fan.b-cha.falsafa d-ri (PhD). ... diss – Toshkent, 2021. – 150 b.; Allambergenov A. O'zbek adabiyotida Abu Rayhon Beruniy obrazi talqinlarining qiyosiy tahlili. Filol.fan.b-cha.falsafa d-ri (PhD). ... diss – Toshkent, 2022. – 152 b.; Omanova O. O'zbek adabiyotida tarixiy haqiqat va badiiy to'qima. Filol.fan.b-cha.falsafa d-ri (PhD) ... diss – Jizzax, 2022. – 154 b.; Jumayev E. Mustaqillik davri o'zbek romanlarida Amir temur obrazi talqinlarining qiyosiy tahlili. Filol.fan.b-cha.falsafa d-ri (PhD). ... diss – Qarshi, 2023. – 150 b.; Uzoqov A. O'zbek prozasida Amir Temur obrazining gavdalanish tamoyillari. Filol.fan.b-cha.falsafa d-ri (PhD). ... diss – Guliston, 2023. – 134 b.

<sup>4</sup> Karimov G'. Prozamizda tarixiy tematika // Sharq yulduzi. 1979. № 3. – B. 194-207; Murodov G'. Badiiy asarda tarixiy va to'qima obrazlar munosabatiga doir // O'zbek tili va adabiyoti. 1985. № 2. – B. 47-54.

<sup>5</sup> Erkinov Samandar. Tarix mas'uliyatni sevadi // O'zbekiston adabiyoti va san'ati. 2008, №28. – 3-4 b.; Muhammad Vali. Munosabat mo'jizasi. – Namangan: Iste'dod ziyo-press, 2022. – 7-23 b.; O'razboyeva M. Xorazm adabiy muhitida Jaloliddin Manguberdi obrazining yaratilishi // "O'zbek adabiyotshunosligining dolzarb masalalari" mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. - Toshkent, 2024. – 209-213 b.; Ikramova F. Maqsud Shayxzodaning dramasi Jaloliddin Manguberdi obrazi / Лучшие интеллектуальные исследования. – (elektron jurnal) Qo'qon, 2024. – 67-70 b.

yaratish mahorati, ijodkorlar uslubi va epik tasvirdagi yangicha yondashuvlar, tarixiy haqiqat hamda badiiy talqin masalalarini o'zbek adabiyoti rivojidagi munosib o'rni va ahamiyatini ochib berishdan iborat.

#### **Tadqiqotning vazifalari:**

o'zbek adabiyotshunosligida tarixiy romanlar tadqiqi va obraz yaratish mahoratining badiiy takomili, uning o'ziga xosliklarilarni ilmiy asoslash;

Jaloliddin Manguberdi badiiy obrazining genezisi hamda talqinlarda uning milliy va universal qahramon sifatidagi timsoli, tarixiy va badiiy qimmatini belgilab beruvchi omillarni aniqlash;

istiqlol davri o'zbek romanlarida Jaloliddin Manguberdi obrazining tasvirlanishi, xarakter darajasiga ko'tarilishi, uslub va epik tasvirning ahamiyatini ko'rsatib berish;

tarixiy roman janri doirasida Jaloliddin Manguberdi obrazini yaratishda adiblarning ifoda usuli, mahorati, tarixiy shaxs obrazining estetik mazmunini ochib beruvchi badiiy vositalarni belgilash;

Jaloliddin Manguberdi obrazining tarixiy va badiiy o'lchovlarini o'zaro uyg'unlashtirgan tarixiy haqiqat hamda badiiy to'qima o'rtasidagi dinamik munosabatlarni ochib berish.

**Tadqiqotning obykti sifatida** Erkin Samandarning "Sulton Jaloliddin", Shahodat Ulug'ning "Jayxun epkinlari yoxud Jaloliddin Manguberdi qissasi", Shahodat Isoxonovanning "Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog'iga tushgan malika", Baxtiyor Abdug'afurning "Sulton Jaloliddin Manguberdi" romanlari tanlandi. Jaloliddin Manguberdi obrazining ba'zi jihatlarini ochib berish, qiyoslash maqsadida boshqa asarlarga ham murojaat qilingan.

**Tadqiqotning predmetini** istiqlol davri o'zbek adabiyotida Jaloliddin Manguberdi siymosi tasvirlangan tarixiy roman janridagi asarlar tashkil qiladi.

**Tadqiqotning usullari.** Tadqiqot mavzusini yoritishda qiyosiy, analitik, biografik, tarixiy-madaniy, sotsiologik, ijodiy-genetik tahlil usullaridan foydalanilgan.

#### **Tadqiqotning ilmiy yangiliklari quyidagilardan iborat:**

Jaloliddin Manguberdi siymosining badiiy talqinlari o'zbek adabiyotida ilk marta tizimli ravishda o'rganilib, tarixiy roman janridagi estetik yondashuvlar, obraz yaratish tamoyillari hamda o'zbek tarixiy romanchiligi xalq og'zaki ijodi va mumtoz adabiyot an'analariga asoslangan holda ilmiy-nazariy jihatdan ochib berilgan;

zamonaviy o'zbek nasrida tarixiy obraz yaratish tajribalari asosida uning badiiy genezisini aniqlash, o'zbek tarixiy romanchiligi taraqqiyoti tamoyillarini belgilash hamda tarixiy obraz yaratish tajribalarida Jaloliddin Manguberdi obrazining milliy va universal qahramon sifatida namoyon bo'lishi dalillangan;

istiqlol davri o'zbek tarixiy asarlarida xarakter yaratish usuli, ijodkor uslubida badiiy mahorat hamda epik tasvir ilmiy tahlil qilinib, yozuvchilarning individual yondashuvi, talqinlararo mushtaraklik va o'ziga xoslik xususiyatlari aniqlangan;

tarixiy romanlarda syujet qurilishi, konfliktning namoyon bo'lish xususiyatlari, badiiy detalining ahamiyati hamda alohida ma'no anglatishi, asar

kompozitsiyasini yaratishda mavjud tarixiy romanlar tajribasidan keng foydalanganligi, tarixiy fakt buzilmagan holda badiiylik ustunlik qilishi asoslangan;

Jaloliddin obrazining turli xil qiyofalari yaratilganligi, obrazning epik, dramatik va lirik turda ifodalanishida emotsional-ekspressivlik kasb etishi, obraz yaratishda janr imkoniyatlari hamda badiiy ifoda vositalarining o'zni, turli xalqlar adabiyotida Jaloliddin obrazining aks ettirilishi ishda tizimli tadqiq etilgan.

**Dissertatsiyaning amaliy natijalari quyidagilardan iborat:**

Jaloliddin Manguberdi obrazini yoritishda fakt va badiiy to'qimaning uyg'unligi, tarixiy va badiiy mazmunning zamon bilan bog'lanishi, shuningdek, yozuvchilarning vatanparvarlik, milliy g'urur va axloqiy qadriyatlarni ifodalashdagi hissasi tizimli ravishda tahlil qilinib, badiiy-estetik yondashuvlarning nazariy asoslari ochib berilgan.

Istiqlol davri tarixiy romanlarida obraz yaratishda janr va ifoda uslublarining takomillashuvi, yozuvchilarning milliy ruhiyat va tarixiy shaxs konsepsiyalariga mos badiiy izlanishlari, badiiy tafakkurdagi yangicha qarashlar asosida namoyon bo'lganligi asoslab berilgan.

**Tadqiqot natijalari** Jaloliddin Manguberdi haqidagi asarlarning qiyosiy tahlili orqali obrazning yangi talqin shakllarini aniqlashga xizmat qilib, milliy adabiyotshunoslik sohasida tarixiy roman janrini o'rganishda yangi yo'nalishlarni belgilagan.

**Tadqiqot natijalarining ishonchliligi** Jaloliddin Manguberdi obrazini talqin qiluvchi asarlarning qiyosiy-tipologik tahlil usuli asosida ilmiy tadqiq qilingani, nazariy ma'lumotlarning ilmiy manbalarga asoslangani, nazariy fikr-xulosalar tarixiy-qiyosiy tadqiq usuli asosida chiqarilgani, ishonchli manbalar va lug'atlardan foydalanilgani, nazariy qarashlarning amaliyotga tatbiq etilgani hamda natijalarning tegishli vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Mazkur tadqiqot natijalari Jaloliddin Manguberdi siymosini badiiy-estetik talqin orqali yaxlit planda ko'rsatishga imkon beradi. Tadqiqot davomida chiqarilgan nazariy xulosalar tarixiy shaxs obrazining o'zbek adabiyotidagi badiiy shakllanish tamoyillarini chuqur anglash va umumlashtirishga xizmat qiladi. Ushbu xulosalardan Jaloliddin Manguberdi hayoti va faoliyatiga bag'ishlangan monografiyalar, o'quv qo'llanmalari, darsliklar, risolalar va adabiy portretlar yaratishda foydalanilish mumkin.

Tadqiqot natijalarining amaliy ahamiyati ushbu dissertatsiya ishi materiallaridan ta'limning turli bosqichlarida, xususan, oliy ta'lim muassasalarining filologiya fakultetlarida o'tiladigan maxsus kurslar va seminar mashg'ulotlarida, "XX asr o'zbek adabiyoti", "Hozirgi adabiy jarayon" va "Badiiy tahlil asoslari" fanlariga oid ma'ruza matnlarini tayyorlashda va ochiq darslarni tashkil etishda ilmiy-metodik manba sifatida xizmat qiladi. Tadqiqotning ilmiy ahamiyati milliy adabiyotda tarixiy shaxslarning haqqoniy va badiiy talqinlarini yoritishga qaratilgan istiqbolli tadqiqotlar uchun nazariy metodik asos yaratadi.

**Tadqiqot natijalarining joriy qilinishi:** “Istiqlol davri o‘zbek romanlarida Jaloliddin Manguberdi obrazining badiiy talqinlari” tadqiqot ishi bo‘yicha olingan ilmiy natijalardan:

istiqlol davri o‘zbek tarixiy romanlarida obrazning tarixiy haqiqat va badiiy to‘qima uyg‘unligidagi ifodasi; tarixiy shaxs siymosini yaratishda janr hamda poetik mahorat tamoyillari; yozuvchilarning obraz orqali milliy g‘urur, ma’naviy va axloqiy qadriyatlarni yoritishdagi hissasi; fan-texnika taraqqiyotining inson tafakkuri, xususan, badiiy adabiyotga ta’siri masalalariga oid xulosalardan O‘zR Fanlar akademiyasi Qoraqalpog‘iston bo‘limi Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutida bajarilgan FA-F1-005 “Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish” (2017-2020-yy.) fundamental loyihasida foydalanilgan (O‘zR Fanlar akademiyasi Qoraqalpog‘iston bo‘limi, Qoraqalpoq gumanitar fanlar ilmiy-tadqiqot institutining 2024-yil 18-noyabrdagi 536/1-son ma’lumotnomasi). Natijada istiqlol davri o‘zbek romanchiligiga doir adabiyotshunoslikdagi mavjud ilmiy mulohazalar, tarixiy shaxs siymosini yaratishda janr va poetik mahorat tamoyillari haqidagi nazariy qarashlar yanada boyitilgan;

mustaqillik davri o‘zbek romanlarida Jaloliddin Manguberdi obrazining badiiy ifodalanishi, milliy o‘zlik va tarixiy qadriyatlarni ifodalash tamoyillari hamda istiqlol davri tarixiy romanchilikdagi yangi uslubiy yondashuvlar haqidagi nazariy masalalar dalillanganligi haqidagi xulosalardan Nukus davlat pedagogika instituti tomonidan bajarilgan DGU14919 va DGU14918 “Adabiy o‘qish (10-sinf O‘zbek tili darsligi asosida)” hamda “Adabiy o‘qish (11-sinf O‘zbek tili darsligi asosida)” (2021-2022-yy.) innovatsion loyihalarida foydalanilgan (Nukus davlat pedagogika institutining 2024-yil 20-noyabrdagi 01-20-09/2243-son ma’lumotnomasi). Natijada istiqlol davri o‘zbek romanlarida obraz yaratish tamoyillarining badiiy adabiyotga ta’siri, yangi manbalarning yuzaga kelishi va ularning romanlarda tarixiy shaxs obrazini tasvirlashda samarali qo‘llanilishi masalalari yoritilganligi, tarixiy shaxs obrazlarini ifodalashda yozuvchilarning ijodiy yondashuvlarini aniqlash hamda tarixiy manbalar va badiiy to‘qimaning o‘zaro bog‘liqligi asosidagi mulohazalar muhim xulosalar chiqarish imkonini bergan;

istiqlol davri yozuvchilari Jaloliddin Manguberdi obrazini milliy g‘urur va o‘zlikni tarannum etuvchi badiiy qiyofa sifatida tasvirlashi, ularning asarlari orqali tarixiy shaxsning vatanparvarlik fazilatlarini zamonaviy o‘quvchiga yaqin badiiy uslublarda yoritilgani, shuningdek, o‘tmish voqealarining bugungi kun bilan bog‘lanishi asarlar mazmunini yanada boyitgani haqidagi ilmiy xulosalaridan O‘zbekiston milliy teleradiokompaniyasi “Xorazm” telekanalida efirga uzatilgan “Assalom Xorazm” ko‘rsatuvining ssenariysini yozishda foydalanilgan (Xorazm milliy teleradiokanalining 2024-yil 5-dekabrdagi 1051-son ma’lumotnomasi). Natijada teletomoshabinlarning istiqlol davri o‘zbek tarixiy romanchiligida tarixiy obrazlarning yangicha talqini va mazmuniy o‘zgarishlari yuzasidan bilimlari boyishiga, tasavvurlari kengayishiga erishilgan;

Jaloliddin Manguberdi obrazining mustaqillik davri o‘zbek romanlarida badiiy ifodalanishi, milliy o‘zlik va tarixiy qadriyatlarni yoritish tamoyillari,

shuningdek, istiqlol davri tarixiy romanchilikdagi yangi uslubiy yondashuvlar bo'yicha olib borilgan tahlillardan "Bedorlik" va "Adabiy jarayon" kabi eshittirishlarda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasining 2024-yil 25-noyabrdagi 04-36-1216-son ma'lumotnomasi). Natijada eshittirishlarning ilmiy-ma'rifiy jihatdan salohiyati ortishiga, badiiy adabiyotning tarbiya vositasi sifatidagi ahamiyatini ochib berishga erishilgan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 7 ta, jumladan, 4 ta xalqaro hamda 3 ta respublika ilmiy-amaliy anjumanlarda qilingan ma'ruzalar va xalqaro saytlarda jamoatchilik e'tiboriga havola qilingan.

**Tadqiqot natijalarining e'lon qilinishi.** Dissertatsiya mavzusi bo'yicha jami 15 ta ilmiy ish chop etilgan, shulardan O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarni chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 5 tasi respublika hamda 3 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya tarkibi kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 153 sahifadan tashkil topgan.

## DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning dastlabki bobi "**O'zbek nasrida tarixiy romanlar tadqiqi va obraz yaratish tajribalari**" deb nomlagan bo'lib, "*Tarixiy roman janrining o'rganilishi va tarixiy shaxslar obrazining badiiy takomili*" sarlavhali birinchi faslida tarixiy romanlarning genezisi, tarixiy takomili, obraz yaratish tajribalari xususida bahs yuritilgan.

O'zbek tarixiy romanchiligida obraz yaratish tajribasi uzoq yillik adabiy an'analarga tayanadi. Adabiyotning turli davrlardagi usullari va poetik xilma-xilligi insoniyatning dunyoni anglash, tasvirlash ehtiyojidan kelib chiqqan. Inson jamiyat sifatida rivojlanar ekan, so'z san'ati o'z davrining ijtimoiy, ma'naviy va estetik talablariga javob beruvchi vosita sifatida shakllandi. U o'z ichki dunyosidagi kechinmalarni tabiat hodisalari va voqealar bog'liqligi bilan bog'lab talqin qilish orqali badiiy ifoda imkoniyatlarini kashf etdi.

Tarixiy roman badiiy adabiyotning muhim janrlaridan biri bo'lib, unda tarixiy voqealar, davrlar va shaxslar badiiy talqin orqali qayta tasvirga ega bo'ladi. Ushbu janr o'zining murakkab tabiati bilan ajralib turadi, chunki undan tarixiy haqiqat va badiiy voqelik birgalikda o'rin oladi. Tarixiy roman adabiy jarayonda ijtimoiy, madaniy va ma'naviy jarayonlarni tahlil qilish hamda o'tmishni badiiylik nuqtayi nazaridan yoritishning samarali vositasi sifatida namoyon bo'ladi. Adabiyotshunos

olimlar ta'kidlaganidek: "...tarixiylik degan so'z tarixiy mohiyatni ochish kerak demakdir. Axborot sifatida keltirilgan fakt badiiy asar uchun kerak emas. Ya'ni shuni ham bilish kerakki, badiiy asarda yozuvchi o'quvchi ixtiyoridan tashqari, biz xohlaymizmi, yo'qmi, to'qima qilishga majbur"<sup>6</sup>.

Tarixiy roman janri tarixiy faktlarni badiiy voqelik orqali ifoda etadi. Bu jarayonda yozuvchi ikki muhim tamoyil – tarixiy faktga sodiqlik va badiiy talqin erkinligini uyg'unlashtirishi zarur. Birinchisi, tarixiy haqiqat: tarixiy roman tarixiy voqealarga asoslangan bo'lib, unda tarixiy davrning real sharoitlari, shaxslar va muhit badiiy shaklda aks ettiriladi. Yozuvchi tarixiy manbalarni noto'g'ri talqin qilishdan qochishi, tarixiy manbalarga sodiqlikni saqlashi lozim. Ikkinchisi, *badiiy to'qima*: tarixiy roman, o'z tabiatiga ko'ra, badiiy talqin erkinligini ta'minlaydi.

Tarixiy romanlar tadqiqotchilar tomonidan turlicha tasniflangan. Xususan, prof. G'.Karimov tarixiy roman janrini tematik asosda "tarixiy-revolyutsion, tarixiy-biografik, tarixiy etnografik, tarixiy-maishiy va boshqa" turlarga bo'linganligi va bo'linishni o'tmishga ijodkorning qanday yondashganligi bilan bog'laydi: "Tarixiy romanlarni yaratishda yozuvchilarning qo'llagan usullari tarixiy faktlarga munosabatlari jihatidan ham tarixiy romanlar bir-biridan farq qiladilar. Chunonchi, umumiy tarixiy fonni asosga olib, yozuvchi fantaziyasida yaratilgan voqealarni tasvir qiluvchi tarixiy romanlar va konkret tarixiy shaxs yoki ayrim tarixiy voqeaga bag'ishlab, butunisicha shuni tasvir qilishga bag'ishlangan tarixiy romanlar"<sup>7</sup>.

Adabiyotshunos G'.Murodov esa bugungi jahon adabiyotidagi tarixiy romanchilikni tadqiq qilar ekan, tarixiy romanlarning ikki asosiy shaklini ajratadi: "an'anaviy tarixiy roman va tarixiy-biografik roman"<sup>8</sup>. Tarixiy romanchiligimiz bo'yicha olib borilgan tadqiqotlardan shuni anglash mumkinki, o'zbek adabiyotida an'anaviy tarixiy va tarixiy-biografik romanlar yetakchilik qiladi va barcha tarixiy romanlar ayni ikki shaklda mujassam bo'ladi. Bu ikki shakldan tashqari, Jaloliddin Manguberdi obrazi tasvirlangan tarixiy romanlarda yana bir jihat mavjudki, u ham bo'lsa, an'anaviylik va zamonaviylikni o'zida uyg'unlashtiruvchi gibril turning shakllanayotganidir. Erkin Samandarning "Sulton Jaloliddin" tarixiy realistik romani garchi tarixiy manbalarga asoslanib yozilgan bo'lsa-da, unda qadim o'tmishdan shakllanib kelayotgan afsonaviy epizodlar tasvirga olinadi: "Shu on Jaloliddin ko'z o'ngida g'aroyib hol ro'y berdi. Saflar ortida bahaybat-bahaybat piyoda yigitlar, ularning orqasida devqomat suvoriylar paydo bo'ldi. Qo'shin ko'paygandan ko'payib bordi...Savash tugagach, Jaloliddin g'oyibdan paydo bo'lgan o'shal suvoriylar va piyodalarni birlashtirmoqchi bo'lib harchand axtardi, topa bilmadi"<sup>9</sup>. Yozuvchi qadimiy afsonalardan foydalangan holda fantastik janrga xos epizodlarni kiritadi va tarixiy-realistik tasvirlar bilan uyg'unlashtiradi. Bu esa tarixiy romanning genezisida epos – tarixiy-ana'anaviy – tarixiy-biografik bosqichlarini belgilaydi. Natijada turli janr va uslublarning uyg'unlashuvi orqali gibril tur vujudga keladi.

---

<sup>6</sup> Rahimjonov N., Qo'bayev Q. Tarixiy qissalar haqiqat izlaydi. – Toshkent: Adolat, 2005. – B. 20.

<sup>7</sup> Karimov G'. Prozamizda tarixiy tematika // Sharq yulduzi. 1979. № 3. – B. 198-199.

<sup>8</sup> Murodov G'. Tarixiy roman: mushtaraklik va o'ziga xosliklarlar uyg'unligi muammolari. Filol. fan. d-ri ... diss. – Toshkent, 2018. – B. 21.

<sup>9</sup> Erkin Samandar. Sulton Jaloliddin. –Toshkent: G'afur G'ulom nomidagi NMIU, 2007. – B. 30-31.

Shuningdek, muayyan tarixiy shaxs siymosini badiiy asarda gavdalantirish prinsiplari, janrlar genezisi va qamrov doirasiga ko'ra ma'lum farqlanishlarga ega. Chunonchi, dastlab xalq dostonlarida madh etilgan, turli qahramonona harakatlari bayon qilingan tarixiy, shuningdek, afsonaviy obrazlarning keyinchalik romanlarda uchrashi epik turning tasvir imkoniyatlari kengligi bilan izohlansa-da, har bir janrning muayyan va o'ziga xos xususiyatlarga ega ekanligini unutmashimiz kerak.

Tadqiqot natijasida ayon bo'ldiki, jamiyatlarning jamoaviylikka ehtiyoji yuqori darajaga yetganda epos paydo bo'lgan, individuallik kurtak ochganda epos dostonlari jadal ortib borgan, individuallik yuqori darajaga yetganda roman, ayniqsa, tarixiy roman janri yuzaga kelgan. O'zbek adabiyotida esa ko'proq tarixiy realistik romanlarga bo'lgan ehtiyojning ortib borayotganligi, ayni xalqning individual, ya'ni o'ziga xos bo'lgan ijtimoiy-siyosiy erkinlikni qayta qo'lga kiritishga intilishi va kiritganligi, ayni istiqlolni mustahkamlashda ulug' o'tmishimizni millat ruhiga kuch bo'la oladigan shonli tariximizni qayta jonlantirish zarurati sifatida namoyon bo'layotganligi yaqqol ko'zga tashlanmoqda.

Ushbu jarayonni badiiy ehtiyoj doirasidan kelib chiqib talqin qilish orqali xalqlarning madaniy va ma'naviy taraqqiyotidagi umumiy tamoyillarga nisbatan badiiy tashxis qo'yish mumkin. O'zbek adabiyotida roman janrining shakllanishida tarixiy roman alohida o'rin tutgan bo'lib, u mazkur janrning rivojlanishi uchun muhim asos yaratgan.

Bobning "*Jaloliddin Manguberdi obrazining ilk talqinlari*" deb nomlangan ikkinchi faslida Jaloliddin Manguberdi obrazining ilk talqinlari, ya'ni tarixiy manbalar, turli xil janrlarda qahramon obraziga murojaatlarni, davr almashuvi bilan tarixiy shaxslarga bo'lgan munosabatlarning o'zgarish masalasi o'rganilgan. Tarixiy shaxslarning xalq qahramoni sifatida jamiyat ongida shakllangan badiiy obrazlari qadimiy adabiy jarayonda dolzarblik kasb etganidek, zamonaviy adabiyotda ham yangi uslub va kayfiyatdagi asarlarning yaratilishiga ilhom manbayi bo'lmoqda.

Ilk marotaba Jaloliddin Manguberdi obrazi Shihobiddin Muhammad an-Nasaviyning "*Siyrat as-sulton Jalol ad-Din Mengburni*" asarida yuqori darajada reallik, badiiylik va san'atkorona aniqlik bilan tasvirlangan. "U bug'doymag'iz ranglik, o'rta bo'ylik, turkiy qiyofalik va turkiyda gapiradigan odam edi, shu bilan birga, forsiyda ham so'zlasha olardi. Uning mardligi, jasurligiga kelsak, yuqorida hikoya qilganim janglardagi faoliyatini eslab o'tishning o'zi kifoya qiladi. U sherlar orasida eng zo'r sher edi, qo'rqmas chavandoz, lashkarlar orasida eng botir edi. U yuvosh, muloyim odam edi, jahldor emasdi, haqoratomuz so'zlarni aytmasdi. Jaloliddin nihoyatda jiddiy edi, kulmasdi, faqat jilmayib qo'yardi, kam gapirardi. U haqgo'ylikni, adolatni ulug'lardi, ammo u yashagan davrdagi g'alayonlar, alg'ov-dalg'ovlar fe'l-atvorini o'zgartirdi. Jaloliddin qo'l ostidagi odamlarning og'ir hayotini yengillashtirishni xohlardi, ammo u yashagan davr qonunlari uni zulm qilishga majbur etardi"<sup>10</sup>. Muarrix Shihobiddin Muhammad an-Nasaviy qahramon portretini chizishda rang (bug'doy rang), bo'y (o'rta bo'ylik),

---

<sup>10</sup> Shihobiddin Muhammad an-Nasaviy. *Siyrat as-sulton Jalol ad-Din Mengburni*. – Toshkent: O'zbekiston, 2009. – B. 301.

yuz ko‘rinishi(turkiy qiyofalik), til (turkiyda gapiradigan odam), fe‘l-atvor(yuvosh, muloyim) ta‘riflarini, shuningdek, ruhiy holatlarini tasvirlaydi. Shihobiddin Muhammad an-Nasaviyning asari Jaloliddin Manguberding hayoti va shaxsiyatini haqqoniy yoritish bo‘yicha birinchi muhim fakt hisoblanadi. Muallif qahramonning shaxsiy fazilatlarini, siyosiy qarashlari va jangovar faoliyatini realistik uslubda tasvirlagan. Bu tasvir keyingi asrlarda Jaloliddin obrazining badiiy talqinlarida ishonchli manba sifatida xizmat qilgan. An-Nasaviy Jaloliddinning zamondoshi va shaxsiy munshiyasi bo‘lgani sababli uning ta‘riflari tarixiy faktlarning ishonchlilik va badiiy ifodalilik jihatidan alohida ahamiyat kasb etadi.

Tarixiy manbalar yozilish usuliga ko‘ra bugungi zamonaviy adabiyotning tarixiy-badia asarlariga juda yaqin, shu sababli quyida ulardagi Jaloliddin Manguberdi shaxsining turli xil talqinlariga to‘xtalamiz. Birinchi davrda yozilgan asarlar mualliflarining ko‘pchiligi Sulton Jaloliddin Manguberdi o‘z ko‘zi bilan ko‘rgan, bevosita muloqot qilgan, hatto janglarda birga qatnashgan Sharq muarrixlari hisoblanib, Jaloliddin Manguberdi siyosini, xarakterini, uning mo‘g‘ullar bilan qilgan har bir jangi tafsilotini va siyosiy faoliyatini ochiq-oydin yozib qoldirgan. Alouddin Atomalik Juvayniy o‘zining “Tarixi jahongusho” asarida Jaloliddinga shunday ta‘rif beradi: “Sulton Muhammadning o‘g‘illari orasida yosh jihatidan kattasi, jasorat va bilim jihatidan ustuni, saltanat toji va ilohiyot chirog‘ining nuri Sulton Jaloliddin edi. Boshqa ukalarining vaqtichog‘lik qilishi va dunyo ne‘matlariga berilgan bo‘lishiga qaramasdan, Sulton Jaloliddin hech qachon otasi yonidan ayrilmasdi, davlat ishlarida unga yordam berardi. Otasi to‘g‘ri yo‘ldan uzoqlanganida va xato ishlar qilgan paytlarida ularni yuziga aytardi”<sup>11</sup>. Mazkur ta‘rifdan shuni anglash mumkinki, Jaloliddin obrazidagi qat‘iylik, dunyo noz-ne‘matlariga emas, el-yurt qayg‘usiga otlangan shaxs ekanligini zohir qiladi, shu jihatlardan bu obraz keyinchalik badiiy asarlarda o‘z aksini topdi. Shuni ham ta‘kidlash kerakki, Jaloliddin haqida faqat ijobiy ta‘riflar emas, o‘zgacha fikrlar ham uchraydi. Ayni shunday fikrlardan biri muarrix Ibn al-Asir tomonidan keltirilgan: “Jaloliddin juda johil odam bo‘lib, o‘z davlatini yomon boshqardi. Barcha qo‘shni hukumdorlar bilan dushmanlik munosabatlarida bo‘ldi, ularning mulklariga doimo ko‘z olaytirdi. Shuning uchun ham zarur paytda hech kim unga yordam qo‘lini cho‘zmadi, barcha uni tashlab ketdi”<sup>12</sup>, – degan fikrlaridir.

O‘zbek adabiyotida Jaloliddin Manguberdi siyosining yangi janrlarda aks etishi Maqsud Shayxzodaning “Jaloliddin Manguberdi”<sup>13</sup> dramasi orqali boshlangan bo‘lib, bu asar keyinchalik roman janrida yaratilgan asarlarga poydevor bo‘lib xizmat qildi.

Kuzatishlarimizdan ma‘lum bo‘ldiki, bu davrda Jaloliddin Manguberdi obraziga drama janrida yondashuv muvaffaqiyat qozongan bo‘lsa-da, ijodkorlarning ayni asarlari tufayli ta‘qib qilinishi keyingi yillarda drama va roman kabi asarlarda tarixiy qahramonlar obrazini tasvirlashga to‘siq bo‘lib, endi milliy qahramonlar ko‘proq she‘riy asarlarga ko‘chadi.

<sup>11</sup> Alouddin Atomalik Juvayniy. Tarixi jahongusho. – Toshkent: Mutoz so‘z, 2015. – B. 364-365.

<sup>12</sup> Ibn al-Asir. Al-kamil fi-t-tarix. (Mukammal tarix). – Toshkent: Цюрих, 2005. – С. 399.

<sup>13</sup> Maqsud Shayxzoda. Jaloliddin Manguberdi. Tarixiy drama. – Urganch: Xorazm nashr matbaa, 2022. – B. 12.

Dissertatsiyaning ikkinchi bobi **“Istiqlol davri o‘zbek romanlarida Jaloliddin Manguberdi obrazi”** deb nomlangan. Uning *“Tarixiy asarlarda xarakter yaratish mahorati”* faslida tarixiy-realistik asarlarda obraz xarakteri, asosan, tarixiy shaxs haqida o‘tmishda yozilgan ma’lumotlarga tayanilsa-da, uning to‘liq xarakteri badiiy tarzdagina jonlilik kasb etishiga diqqat qaratilgan. Xususan, yozuvchi tarixiy qahramonning ko‘p qirrali siymosini ochib berishda turli xil manbalarni tahlil qilish, solishtirish va ijodiy yondashuv orqali badiiy maqsadiga mos tasvir yaratishga erishadi. Ushbu yondashuv tarixiy voqealarning badiiy-estetik talqinini nazariy asos bilan boyitib, qahramonning murakkab obrazini shakllantirishga xizmat qiladi.

Erkin Samandar *“Sulton Jaloliddin”* romanida Jaloliddin Manguberdi obraziga yangi xususiyat qo‘shib, uning ruboiylar yaratgani va nazm qoidalariga mos yozganligini tasvirlab, ijodkorlik iste’dodini tasdiqlaydi. U o‘z xarakterida qat’iyatli sarkarda, bilimli hukmdor va ijodiy tafakkurga ega shaxs fazilatlarini uyg‘unlashtirgan obraz sifatlarini mujassam qiladi. Jaloliddin Manguberi hayoti aks etgan boshqa tarixiy romanlarda obrazning bu xarakteri, nozik did sohibi ya’ni *“dilbar shaxs”* ekanligi ko‘zga tashlanmaydi. Rivojlangan o‘rta asrlarda yozilmagan qonunlardan biri – hukmdorlarning shoir-u shuarolar bilan munosabati, nazm bilan shug‘ullanishi butun xalqning boshqaruvchisi sifatidagi shaxsning ijodkorlik salohiyatini belgilab, uning fe’li-faoliyati bilan oddiy xalq o‘rtasidagi munosabatlarda ko‘prik vazifasini bajargan. Shuning uchun ham yozuvchi ayni yangilikni romanga kiritib, uni bosh qahramonning muhim jihati sifatida tasvirlaydi.

Ziddiyatli yoki murakkab xarakter qahramonning ichki kurashini ochib berish uchun muhim hisoblanib, asosan, ikkinchi darajali obrazlarda namoyon bo‘ladi, *“Sulton Jaloliddin”* asarida Alouddin Muhammad obrazida ayni xarakterni kuzatish mumkin. Uning ichki konflikti boshqa obrazlarga qaraganda ziddiyatlarga boy. Roman davomida uning ijobiy yoki salbiy shaxs ekanligini anglash qiyin bo‘lib, jumboqli harakatlarni amalga oshiradi. Masalan, besh yuz ming qo‘shini, to‘rt yuz ellik qal’asi bo‘lgan va Iskandari soniy, ya’ni ikkinchi Iskandar deb ulug‘lanib kelingan xorazmshoh Alouddin Muhammadning o‘g‘li Jaloliddin va sarkarda Xivaqiylarga qat’iy qarshi chiqib, har bir qal’a o‘z-o‘zini himoya qilish haqidagi yoki ko‘p sonli qo‘shin va sadoqatli jangchilari bo‘la turib, umuman jang qilmay qochib yurishi asarda jumboqli bo‘lib, personajning ziddiyatli xarakteriga bog‘lanadi. Romanlarda ziddiyatli xarakter ko‘p holatlarda haddan ziyod ikkilanadi.

Shuningdek, an’anaviy xususiyatlarga ega xarakterlar ham mavjud bo‘lib, oldindan belgilangan an’anaviy xususiyatdagi xarakterli obrazlardir. Ular o‘ziga xos rivojlanishga ega emas. Romanda Chingizxonning shafqatsiz va ayovsiz sifatleri, ba’zi romanlarda esa Turkon Xotun obrazida mujassam bo‘lgan qahri qattiq sifatidagi xarakteri an’anaviy tasvirlanib, ularni ko‘p holatlarda ijodkor asarga kiritganda qayta shu qiyofa takrorlanadi. Buning asosiy sababi ularning tarixiy davrda qoldirgan salbiy harakatlaridir. Shunday bo‘lsa-da, an’anaviy xarakterdagi obrazlar o‘zbek romanchiligida, ayniqsa, bugungi kunimizga yaqin davrda yozilgan tarixiy romanlarda bu an’anaga qisman bo‘lsa-da rioya

qilinmaydi. Masalan, Turkon Xotun obrazi Shahodat Isaxonovanning “Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog‘iga tushgan malika” romanida ijobiy xarakterda tasvirlanadi va uning tarixiy asoslarini ham badiiy yo‘sinda dalillab o‘tadi. Yoki Baxtiyor Abdug‘afurning “Sulton Jaloliddin Manguberdi” roman-dilogiyasida Chingizxon an‘anaviy tarzda jallod, qonxo‘r obraz emas, siyosiy yetuk hukmdor darajasida gavdalanadi.

Tarixiy va badiiy yondashuvning uyg‘unligi Manguberdining xarakterida ota va bola o‘rtasidagi to‘qnashuvning murakkabligini, ammo bu ziddiyatning o‘zaro hurmat asosida hal qilinishini ochib beradi. Erkin Samandar bu jihatlarni badiiy talqin orqali yoritib, qahramon xarakterini tarixiy jarayonlar va ijtimoiy vaziyatlarning ta‘sirida yetuklik darajasiga olib chiqadi. Bu yondashuv qahramonni ijobiy xarakter sifatida ko‘rsatishda muhim omil bo‘lib xizmat qilgan.

Jaloliddin Manguberdi xakteri tarixiy roman doirasida dinamik, ya‘ni o‘zgarib boruvchi obraz bo‘lib yoritilgan. Yozuvchi qahramonni har bir konflikt davomida ruhiy va ma‘naviy jihatdan yuksalib boruvchi lider sifatida tasvirlaydiki, mutolaa davomida o‘quvchi Jaloliddin fe‘l-atvoridagi jiddiylik, mas‘uliyat hissi va maqsadga sodiqlikni anglaydi va shu fazilatlarni qabul qiladi, bu esa asarning tarbiyaviy funksiyasini ham ochib beradi.

Bu davrda yaratilgan tarixiy asarlarda mafkuraviy qoliplardan ozod bo‘lish, badiiy asarlarga yangicha yondashuv, o‘tmishni haqqoniy tasvirlash kabi intilishlarni kuzatamiz. Shunday bo‘lsa-da, o‘zbek adabiy hayoti bu badiiy yuksaklikka keyingi davrlarda erishmoqda. Erkin Samandar, Shahodat Isaxonova, Shahodat Ulug‘, Baxtiyor Abdug‘afur kabi ijodkorlarning Jaloliddin Manguberdi obrazini tasvirlab keluvchi asarlarida bu jihat yaqqol namoyon bo‘ladi.

Kuzatishimizcha, istiqlolning ilk davrlarida, bir tomondan, o‘tish davri murakkabliklari, ikkinchi tomondan, ilmiy-nazariy va badiiy-estetik asoslarni qayta ko‘rib chiqish jarayoni badiiy asarlarda, ayniqsa, xalq o‘tmishini o‘zida mujassam qiluvchi tarixiy asarlarda o‘z aksini topdi.

Bobning “*Romanlarda uslub va epik tasvir*” deb nomlangan ikkinchi faslida bugungi o‘zbek nasrida har bir ijodkorning o‘ziga xos jihati, xususan, istiqlol davrida Jaloliddin Manguberdi obrazi aks etgan romanlarda uslub masalasi o‘rganilgan.

Uslubni belgilovchi asosiy xususiyatlar hisoblangan mavzu, g‘oya, syujet, konflikt, kompozitsiya, badiiy til, badiiy tasvir vositalari kabilar adabiy asarning shakl va mazmuniga singib ketadi. Bu xususiyat orqali yozuvchi-adibning o‘ziga xos uslub belgilari namoyon bo‘ladi. Yozuvchi uslubida dunyoqarashi, adabiy-estetik konsepsiyasi, badiiy fantaziyasi, iste‘dod salohiyati, estetik ideali, hayot materialini qalb prizmasidan o‘tkazish qobiliyati va badiiy to‘qimaga singdirish mahorati, janr imkoniyatlaridan foydalana olish, so‘z tanlash san‘atini kuzatish mumkin. Albatta, ijodkor o‘zining asar yaratish jarayonidagi o‘y-kechinmalari, uning asar bosh qahramonini tasvirlashga bo‘lgan tarixiy haqiqat asosidagi hayotiy voqeeliklar, ruhiy holatlar, psixologik o‘zgarishlar, umuman, barcha tafsilotlarni asarga to‘liq kiritolmaydi.

Shahodat Isaxonovanning “Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog‘iga tushgan malika” nomli romanidagi voqea-hodisalar, personajlarning

xatti-harakatlari Xorazmdek ulkan hududlarni o‘z tegrasida tutgan va kuch-qudrat, ilm-fan jihatdan dunyoga mashhur bo‘lgan qadim davlatning tanazzuliga asosiy sababchilardan bo‘lgan Xorazmshoh Alouddin Muhammad va volidasi Turkon xotun obrazlari atrofida yozuvchi tomonidan original tarzda mujassamlashtirilgan. Boshqa personajlar esa ana shu ikki hukmdorning fojeali, dramatik qismatiga dinamik tarzda tutashadi.

Shuningdek, ijodkorning istiqloldan oldin yozilgan “Intiqom” qissasida bosh qahramon – Jaloliddin Manguberdi. Muallif tarixiy shaxslarni tasvirlashda ularning hayotidagi eng dramatik va fojiviy lahzalarga alohida e’tibor qaratgan. Jaloliddin Manguberdi qobiliyatli va mard sarkarda, shuningdek, or-nomus va sha’nini pok saqlashga intilgan, vatani manfaatlarini uchun fidoyilik ko‘rsatishga tayyor inson sifatida gavdalantiriladi.

Tarixiy roman uslubida maqollar va xalq hikmatlaridan foydalanish obrazlarning shaxsiy xususiyatlarini, ijtimoiy-siyosiy qarashlarini va maqsadlarini chuqurroq yoritadi. Mazkur uslub badiiy detallarni semantik mazmun bilan to‘ldirib, asarning dramatik va estetik ta’sirini kuchaytiradi. Yozuvchi bunday nutqiy uslub orqali obrazlarning ichki olami va ularning tarixiy ahamiyatini kengroq ochib beradi.

Turkon Xotun obrazida momolarga xos an’analar, jumladan, nabiralariga ertak aytish orqali o‘z dunyoqarashi va hayotiy tajribasini yetkazish usuli yoritiladi. Uning nutqida uchraydigan “Har narsaning ozi yaxshi,”<sup>14</sup> “O‘zlik-o‘zlik topishar, yotgan balo yopishar”<sup>15</sup> kabi maqollar obrazning aql-idroki, dunyoqarashi va ijtimoiy hodisalarga bo‘lgan pragmatik yondashuvini namoyon qiladi. Bu usul yozuvchining tarixiy shaxsni milliy-estetik nuqtayi nazardan talqin etish mahoratini ochib beradi.

Ijodkorlarning tarixiy davrlarni tasvirlashda millatlararo konfliktlarni muayyan bir xalqqa emas, balki shaxslarga “aybnoma” sifatida yo‘naltirishiga sabab bo‘lgan tub g‘oya kelajak avlodni badiiy asardagi kabi keskin to‘qnashuvlardan asrash maqsadidir. Bunda konfliktning universal va individual talqini orqali yozuvchilar insoniyatni bunday ziddiyatlardan xoli kelajak sari yo‘naltirishga intilgan.

Tarixiy romanda adibning badiiy g‘oyasini yorqinroq ko‘rsatib turuvchi matnlar ko‘pincha takroriy ravishda uchrashi yoki bir xil ma’no saqlangan holda tasviriy matn almashinib kelgan. Bu uslub badiiy asarda muhim g‘oyani kuchaytirish va o‘quvchining e’tiborini asosiy masalaga qaratishda samarali vosita sifatida xizmat qiladi. Yozuvchining uslubiy mahorati shundaki, takroriy epizodlar yoki fikrlar har gal yangicha badiiy kontekstda qo‘llanib, ular asar mazmunini boyitadi va dramatik ta’sirni kuchaytirgan. Bunday yondashuv nafaqat yozuvchining badiiy mahoratini, balki tarixiy mavzularni badiiy talqin qilishda uslubiy o‘ziga xosligini ham namoyish etadi.

---

<sup>14</sup> Shahodat Isaxonova. Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog‘iga tushgan malika. Sano standart. – Toshkent: nashriyoti. 2018. – B. 56.

<sup>15</sup> O‘sha asar. – B. 72.

Kuzatishimizcha, Erkin Samandar va Shahodat Isaxonava kabi ijodkorlar tarixiy realizm doirasida qahramonlarning ichki ziddiyatlarini va tashqi dunyo bilan munosabatini sinchkovlik bilan tahlil qilgan. Jaloliddin Manguberdi obrazidagi vatanparvarlik, fidoyilik va mas'uliyatini bosqinchilar tomonidan ham e'tirof etilgan jihatlar bilan badiiy tarzda yoritgan. Bu yondashuv tarixiy romanchilikda badiiylik va tarixiy muvofiqlikni uyg'unlashtirishga xizmat qiladi. Shahodat Isaxonova asar qahramonlarining badiiy obrazini ularning dialoglari va nutqlari orqali ochib beradi. Har bir nutq personajning ijtimoiy-siyosiy qarashlarini ifodalaydi va ularni individuallashtiruvchi vosita sifatida xizmat qiladi. Dialoglarning dramatik ta'siri asar g'oyasini kuchaytiradi va uslubiy mahoratni namoyon etadi.

**“Tarix va adabiyot kesimida roman”** nomli uchinchi bobning *“Tarixiy haqiqat va badiiy talqin”* deb nomlangan birinchi faslida tarixiy asar yozilish jarayonida adibning hayot haqiqatini qanchalik teran, haqqoniy aks ettirishi badiiy asarning muhim xususiyati ekanligi haqida mulohaza yuritildi.

Asardagi badiiylikning tasviri, ya'ni yozuvchining tasavvuri o'quvchining tafakkur olamida jonlanadi, qayta shakl topadi. Shuning uchun ham asar qahramonlari har bir o'quvchida yaratilgan badiiy obrazga nisbatan turlicha tasavvur paydo qiladi. Yozuvchi ijodiy fantaziyada xayolga, badiiy to'qimaga qancha boy bo'lsa, u yaratgan obrazlar shu qadar haqqoniy, hayotiy, mukammal chiqadi. Demak, badiiy to'qima qahramon obrazini yaratishda muhim ahamiyat kasb etadi.

Yozuvchi Baxtiyor Abdug'afur badiiy obraz yaratishda xalq og'zaki ijodida uchraydigan qahramonlar Alpomish, Kuntug'mish, Go'ro'g'li, Barchinoy singari epik qahramonlarga monand tarzda tarixiy shaxslar siymosini tasvirlaydi. Bu, birinchidan, Abdulla Qodiriy adabiy maktabi ta'siri, ikkinchidan, ijodkorning estetik ideali asosida vujudga kelgan bo'lsa, yana bir e'tiborli jihati, munshiy Shihobiddin Muhammad an-Nasaviyning *“Siyrat as-sulton Jalol ad-Din Mengburni”* asaridan ilhomlanganligida yaqqol ko'rinadi. Tarixiy fakt va badiiylik, shuningdek, xalq og'zaki ijodi tasviriy an'analari uyg'un holda barcha tarixiy va to'qima obrazlar bilan *“Sulton Jaloliddin Manguberdi”* romanida o'z aksini topgan.

Sulton Jaloliddin Manguberdi obrazining hayotiylik va badiiylik qirralari Baxtiyor Abdug'afur asarida to'la namoyon bo'ladi. Chunki: *“Tarixiy romanning bitta xususiyati bor: bu ham bo'lsa tarixiy voqea bilan roman o'rtasida muvozanatni saqlash va kitobxonni romandagi voqealarga ishonтира olishdir. Yozuvchi mahorati bilan o'quvchi ishonchi uyg'unlashgan nuqta adabiyotning yutug'i sanaladi”*<sup>16</sup>, deya baholash mumkin. Yozuvchi Jaloliddin siymosining turfa xarakterini tasvirlash maqsadida to'qima obrazlarni ham alohida shakllantiradi. Shunday obrazlardan biri Salohiddin obrazidir. Folklor dostonlarida *“keng yelkali”* alplar haqida kuylansa, Salohiddinning *“bug'doyrang chehrasi”*<sup>17</sup> an-Nasaviy *“Siyrat”*ining tasvir qolipidan foydalangan holda roman bosh qahramoni Jaloliddin obraziga hamohang tarzda gavdalantiriladi. Ya'ni yozuvchi obrazning atvorini

---

<sup>16</sup> Rahmonov N. Tarixdan oziqlanib. – Toshkent: Mumtoz so'z, 2019. – B. 15.

<sup>17</sup> Baxtiyor Abdug'afur. Sulton Jaloliddin Manguberdi. – Toshkent: Yangi asr avlodi, 2024. – B. 7.

ifodalashda barcha ijobiy obrazlarni asar bosh qahramoniga uyg'un tarzda tasvirlaydi.

Shuni alohida ta'kidlash kerakki, Jaloliddin Manguberdi haqidagi tarixiy mavzuda yozilgan romanlarda o'zbek, qozoq, turkman, qirg'iz, qoraqalpoq, uyg'ur va boshqa ko'plab turkiy xalqlar alohidalik kasb qilmaydi. Tarixiy asarlarda qahramonning badiiy ustunligi shundaki, u o'z davri zamondoshlariga tanbeh berish fonida bugungi avlodlarga o'tmishdan saboq va murojaat yo'llaydi. Ijodkor bu orqali uning bosh obraz sifatidagi mavqeyini dalillayadi.

Muallif bu fikrlarni asar davomida turli variantlarda qayta keltirib, milliy birlik va birdamlikning ko'plab muammolar yechimi ekanligini badiiy uslub bilan ta'kidlaydi. Ushbu takroriy yondashuv asarning g'oyaviy asosini mustahkamlaydi va o'quvchining e'tiborini tarixiy saboqlarning dolzarbligiga qaratadi. Shu tariqa muallif qahramonlarning so'zlari orqali o'z uslubiy mahoratini ko'rsatib, badiiy va tarixiy mazmunning uyg'unligini ta'minlaydi.

“Sulton Jaloliddin Manguberdi” romani ekspozitsiyasidayoq to'qima obrazlardan bo'lgan Salohiddin va Nuri bibi obrazlari bilan romantik epizodlarga o'rin ajratiladi. Asar boshidayoq tasvirlangan “yovqur jangchi”, “ko'rkam o'g'lon”<sup>18</sup> yigit va “chiroyli charos ko'z”<sup>19</sup> qizning taqdiri o'quvchini mutolaaga yetaklaydi. Romandagi sevgi-muhabbat epizodlari faqat janr talabidan kelib chiqib emas, balki yozuvchi ijodiy niyatini ham anglatadi. Bunday ikki to'qima obraz bosh qahramonning oddiy voqealarga munosabatini yoritish va roman yakunigacha tarixiy obrazni to'liq gavdalantirish maqsadida turli xil voqealarga aralashadi. Chunki to'qima obrazlar tarixiy faktdan xoli bo'lib, ular ijodkor erkinligini ta'minlovchi asar epizodlarida mustaqil harakat qila oladigan harakatchan qatnashuvchidir. Umuman olganda, to'qima obraz ijodkorning “ko'zi”, “qulog'i”, o'rni kelsa, “tili” vazifasini bajaradi. Demak, romandagi to'qima ijobiy qahramon ayni yozuvchining shaxsiga yaqin turadi.

Romanning 9-bobi “Gurganch” deb nomlanib, “undagi Takash va Elarslon hukmfarmonlik qilgan saroy... Shom qorasida huvillab qolayozgan ko'chaning tinchini otlarning asabiy pishqirishlari, aravakashlarning ovozlari buzdi. Usta Jamolning uyini aniq bilib olganidan Salohiddin uning uyini aniq topdi. U otidan tushib, yong'oq daraxti ostidagi eshikni taqqilatdi”<sup>20</sup> voqeasi hikoya qilinadi bu epizodning qiziq tomoni shundaki, tasvirlanayotgan hudud, ya'ni Gurganch (ushbu davrda Xorazm davlatiga, hozirda kunda esa Turkmanistonga tegishli hudud) vohasi azal-azaldan qum ustida joylashgan va bu hududda tabiiy ravishda yong'oq daraxti o'smaydi. Lekin yozuvchining “yong'oq daraxti ostidagi eshikni taqqilatdi” kabi muallif tilidan gapirilishida reallikni chetlab o'tish, tasvirlanayotgan hududning tabiiy xususiyatlarini inobatga olmaslik kuzatiladi.

Zamonaviy yozuvchilar, ayniqsa, tarixiy roman yozishda mayda detallarga ham jiddiy e'tibor bilan yondashmasa, asarning badiiy qimmatini tushirib yuborishi va realistik janrning qonun-qoidalariga putur yetkazishi mumkin.

---

<sup>18</sup> Baxtiyor Abdug'afur. Sulton Jaloliddin Manguberdi. – Toshkent: Yangi asr avlodi, 2024. – B. 8.

<sup>19</sup> O'sha asar. – B. 14.

<sup>20</sup> O'sha asar. – B. 41.

Umuman olganda, Jaloliddin Manguberdi murakkab tarixiy shaxs bo‘lib, uning xarakteri nafaqat tarixiy manbalarda, balki badiiy asarlarda ham murakkab va ko‘p qirrali obraz sifatida tasvirlangan. Tarixiy fakt va badiiy asarlardagi qarama-qarshiliklarning o‘ziy oq uning ruhiy olami cheksizligini tasdiqlaydi. Bir ijodkor Jaloliddin obrazining ichki tomonini yoritgan bo‘lsa, ikkinchisi uning boshqa qirralarini ochib berishga intilgan, ammo bu jarayon o‘zining izchilligi bilan ajralib turadi.

Bobning *“Tarixiy romanlarda fakt va badiiy to‘qima”* nomli ikkinchi faslida tarixiy davrning haqqoniy tasviri va badiiy to‘qima uyg‘unligi, tarixiy faktlarni ijodiy fantaziya orqali badiiylashtirish mahorati haqida so‘z yuritiladi.

Romanchilikda fakt va fantaziyaning o‘zaro uyg‘unligi, asarning badiiyat olamida tutgan o‘rni va muallifning ijodiy yondashuvi adabiy-estetik tajribalarni boyitadi, shuningdek, tarixni badiiy idrok qilishda yangidan yangi yondashuvlarni yuzaga keltiradi. Badiiy to‘qima – “yozuvchining ijodiy tasavvur va taxayyuli mahsuli, voqelikda real asosi yoki to‘liq o‘xshashi mavjud bo‘lmagan badiiy obrazlar, hayotiy holatlar, voqealar va shu kabilarni yaratishda namoyon bo‘luvchi badiiy ijodning muhim komponenti”<sup>21</sup> sanaladi.

Bugungi o‘zbek tarixiy romanchiligi rivojlanish bosqichida bo‘lib, unda ijodkorning milliy va estetik idealni shakllantirishdagi yutuqlari bilan birga hali izlanishni talab qiladigan jihatlari ham mavjud. Ko‘plab tarixiy mavzudagi romanlarda tarixiylik va badiiylik birlashib bir butunlikni tashkil qiladi. Biroq ba‘zan bu muvozanat buzilib, “tarixiylik nuqtayi nazaridan yozuvchi haq, lekin badiiyat nuqtayi nazaridan unga qo‘shilish qiyin”<sup>22</sup> bo‘lishi mumkin. Bunday asarlarda yozuvchi tarixiy faktlarni badiiy to‘qima bilan birlashtirib, ularni o‘quvchiga qiziqarli va izchil tarzda yetkazishni maqsad qilishi lozim. Bu esa tarixiylik va badiiylik o‘rtasidagi muvozanatni saqlashni talab qiladi.

Tarixiy fakt va ijodkor fantaziyasi asosida yaratilgan badiiy obraz, o‘z navbatida, mazmun va shaklning o‘zaro mutanosibligi bilan ajralib turishi lozim. Badiiy obrazning estetik samaradorligi uning ichki mazmuni va tashqi ifodasi o‘rtasidagi uyg‘unlikka bog‘liqdir. Ijodkor tasavvuri tarixiy haqiqatni badiiy talqin orqali boyitishi va uni o‘quvchiga emotsional va intellektual jihatdan ta‘sirchan yetkazishi zarur.

Bunda tarixiy faktlar badiiy obrazni shakllantiruvchi tayanch nuqta sifatida qaraladi, ammo ijodkorning mahorati bu faktlarni fantaziyaga singdirib, obrazni ko‘proq umumlashgan, estetik va ma‘naviy mazmunga ega ifodaga aylantirishda namoyon bo‘ladi. Shu bois, badiiy obraz mazmunan shakl bilan uyg‘un bo‘lishi, o‘quvchida nafaqat estetik qoniqish, balki chuqur tarixiy idrok va falsafiy xulosa shakllantirishi muhim omildir.

Tarixiy materialning ijodiy qayta ishlanishi adibning estetik qarashlari, tarixiy haqiqatga munosabati va uning badiiy tasvirlardagi yondashuvini ifodalaydi. Erkin Samandar, Shahodat Ulug‘, Shahodat Isaxonova, Baxtiyor Abdug‘afur kabi

---

<sup>21</sup> Quronov, D, Mamajonov Z, Sheraliyeva M. Adabiyotshunoslik lug‘ati. – Toshkent: Akademnashr, 2013. – B. 341.

<sup>22</sup> Hamraqulov A. O‘zbek adabiyotida Mahmud Torobiy qo‘zg‘olonining badiiy talqini. – Toshkent: Yangi asr avlodi, 2009. – B. 90.

ijodkorlar asarlarida tarixiy shaxslar obrazlarini yaratishda fakt va fantaziyaning nozik muvozanatini saqlagan holda, davr ehtiyojlariga javob beruvchi badiiy-estetik yondashuvni amalda qoʻllagan. Ularning tarixiy shaxslar hayoti va faoliyatiga murojaat qilishi, aslida, istiqloq davri oʻzbek adabiyotida milliy oʻzlikni anglash, tarixiy merosni qayta kashf etish va uni yangi badiiy shaklda talqin qilishga boʻlgan talab bilan uzviy bogʻliq boʻlib, bu hol ijodkorlarni fakt va fantaziyani oʻzaro uygʻunlashtirish orqali badiiy-estetik jihatdan yuksak asarlar yaratishga undagan. Shuningdek, ayni davr ehtiyoji ijodkorlarni ham shakllantirgan. Ushbu asarlar tarixiy voqelikni badiylashtirish orqali nafaqat tarixiy faktlarni jonlantirishga, balki milliy maʼnaviyat va qadriyatlarni targʻib qilishga zamin yaratdi.

Jaloliddin Manguberdi obrazi bosh qahramon sifatida tasvirlangan romanlar dastlabki davrda kichik hajmdagi asarlarni tashkil qilgan boʻlsa, bugungi kunga kelib janr koʻlami kengaygan, yaʼni roman-dilogiyalarni tashkil qilib kelmoqda. Yuqorida sanab oʻtilgan barcha romanlarda Jaloliddin Manguberdi obrazini badiiy tasvirlashda anʼanaga aylanib ulgurgan tomonlarni kuzatish mumkin. Masalan, Soburxon epizodi deyarli shu mavzudagi barcha romanlarda keng yoritilib, bu hikoya Turkon Xotun obrazidagi shafqatsizlikning timsoliga aylanib borgan. Uning deyarli xorazmshohlar mavzusidagi barcha asarlarga kiritilishining sababi ham tarixiy manbalarda mavjudligidir. Shuningdek, Jaloliddin va Alouddin Muhammad, Jaloliddin va Turkon Xotun, Jaloliddin va Xonsulton, Jaloliddin va Chingizxon, Jaloliddin va Xalifa munosabatlarida bosh qahramon sanalgan Jaloliddin Manguberdi obrazining turli qirralari ochib berilgan. Bu badiiy tasvirlarning asarlarga atay kiritilishi negizida manba yotadi. Shu bilan birga, bosh qahramonning turli qirralarini ochib berish uchun badiiy ehtiyoj sifatida ham tarixiy manbalar ijodkor fantaziyasi orqali qayta-qayta jonlanaveradi. Bunda Jaloliddin va Turkon Xotun toʻqnashuvida Jaloliddinning birlikni saqlashga intilishi, oʻz yaqinlariga kuyinish sifatleri; Jaloliddin va Xonsulton munosabatida akaning singilga mehribonchiligi, or-nomus sifatleri; Jaloliddin va Muhammad Xorazmshoh munosabatida otaga boʻlgan sharqona ehtiram; Jaloliddin va Chingizxon munosabatida dushmanga nafrat va vatan dushmani bilan hech qachon murosaga bormaslik, ayovsiz kurash sifatleri; Jaloliddin va Xalifa, Alouddin Kaykubod I bilan munosabatlarida esa nafaqat turkiy xalqlar, balki butun musulmon ahlini birlikka chorlash sifatlerini badiiy yoʻsinda obrazlantirish uchun tarixiy realistik roman janri ehtiyoji boʻlib kelgan.

Jaloliddin Manguberdi obrazini yaratishda beshta roman mualliflarining yondashuvlari oʻziga xoslikka ega boʻlsa-da, ular orasida umumiylik sezilarli darajada koʻrinadi. Bu umumiylik, avvalo, ijodkorlarning bir xil asosiy manbalarga tayanishi va obrazlarga nisbatan anʼanaviy yondashuvlarning davom ettirilishidan kelib chiqadi. Jaloliddin Manguberdi obrazida ijtimoiy ideal tushunchasi muhim oʻrin tutadi. Yozuvchilar uni nafaqat oʻtmish qahramoni, balki bugungi kun millat iftixori, jasorat timsoli sifatida tasvirlashga intilganlar. Ularning badiiy tasvirida Jaloliddinning shaxsiy fazilatleri – mardlik, adolatparvarlik, qahramonlik – oʻz xalqining orzu-umidlarini ifodalaydigan ideal obraz sifatida gavdalanadi. Shu tariqa, Jaloliddin Manguberdi oʻz davrining ijtimoiy va siyosiy talablariga mos

ravishda, yozuvchilar tomonidan ma'naviy-ijtimoiy qadriyatlarni aks ettiruvchi badiiy obrazga aylantirilgan. Alouddin Muhammad obrazida esa uchta tarixiy xato uning halokati sababi sifatida tasvirlanadi: Majiddiddin Bag'dodiy – davlatning ichki nizolarini kuchaytirgan shaxs sifatida; O'tror fojiasi – mo'g'ullarning bosqiniga sabab bo'lgan voqea; yurtdan qochish – podshohning xalqni himoyasiz qoldirishi va davlatning tanazzuli ramzi sifatida tushunish mumkin.

Bugungi o'zbek romanchiligida tarixiy mavzudagi asarlar ko'pchilikni tashkil qiladi, bu jarayon yildan yilga oshib borayotganligini yuqorida Jaloliddin Manguberdi obraziga bag'ishlangan romanlardan ham ko'rish mumkin. Bu o'rinda akademik N.Karimovning quyidagi fikrlari asoslidir: "Agar bugungi adabiy jarayonga nazar tashlaydigan bo'lsak, unda tarixiy mavzuning ustuvorlik qilayotganini sezish qiyin emas. Mustaqillik davri adabiyotining bosh qahramonlaridan biri sifatida tarixiy shaxslarning tanlanishi qonuniy jarayon"<sup>23</sup>.

E'tiborlisi, hatto mo'g'ullar homiyligida yozilgan tarixiy asarlarda ham Jaloliddin haqida qalam tebratgan muarrixlar uni qattiq tanqid qilib, qoralashga urinadi. Shunga qaramay, ijod qonuniyatiga ko'ra, bu tanqidlar orasida uning qahramonliklarini e'tirof etishga majbur bo'lishadi. Bu holat qiziq paradoksni yuzaga keltiradi: Jaloliddin siymosi tarixiy yoki badiiy asar bo'lishidan qat'i nazar, muallifni o'ziga rom etib, uni ixtiyorsiz ravishda qahramonlik sifatlarini ochib berishga yetaklaydi.

Bu jarayon tarixchi va adib ijodida birday kuzatiladi. Har ikki holda Jaloliddin Manguberding murakkab shaxsiyati va qahramonlik jihatlari muarrix va adiblarni o'ziga jalb qilib, tarixiy faktlar va badiiy tasvirlar o'rtasida izchil va o'ziga xos uyg'unlik shakllanishiga sabab bo'ladi. Ayni uyg'unlik uning tarixiy ahamiyatini va badiiy-estetik obraz sifatidagi doimiy o'rni va ta'sirini belgilab beradi.

Keyingi davr jahon adabiyoti va o'zbek adabiyotida aynan Jaloliddin Manguberdi obrazi aks etgan badiiy asarlarning ko'payib borayotganligining o'ziga xos sabablari mavjud.

Birinchidan tarixiy manbalarning ortib borayotganligi; Ikkinchidan o'zbek adabiyotiga istiqloqlarning ta'siri va jahon adabiy hayotida esa ijodiy erkinlikning har qachongidan yuksalganligi; Uchinchidan tarixiy shaxsga bo'lgan munosabatni o'zgartirish ehtiyoji, bunda o'tmishda noxolis tasvirlangan millat qahramonlariga qayta baho beriladi.

Umumiy jihat sifatida bu romanlarda Jaloliddin Manguberding siymosi va xarakterida vatanparvarlik g'oyalari, g'animlarga qarshi kurash va milliy manfaatlarini himoya qilish motivlari doimiy ravishda yetakchi mavqeni egallaydi.

## XULOSALAR

Tadqiqot doirasiga jalb etilgan istiqloqlar davri o'zbek romanlarida Jaloliddin Manguberdi obrazining badiiy talqinlari nuqtayi nazaridan o'rganish natijasida quyidagi xulosalarga kelindi:

---

<sup>23</sup> Karimov N. Bugungi kunlar sururi // O'zbekiston adabiyoti va san'ati. gazetasi. 2000. № 7. – 3 B.

1. Tarixiy roman janrida faktlar va badiiy to‘qimani uyg‘unlashtirish mazkur janrning asosiy xususiyati bo‘lib, uning muvaffaqiyatini ta‘minlaydi. Yozuvchi ijodiy talqin orqali tarixiy davr va shaxslarni qadriyatlar bilan bog‘laydi. O‘zbek tarixiy romanchiligi xalq og‘zaki ijodi va mumtoz adabiyot an‘analariga asoslanadi. Abdulla Qodiriy, Oybek kabi ijodkorlarning asarlari tarixiy roman janrining rivojlanishida muhim bosqichlarni belgilab berganligi ta‘kidlandi. Tadqiqotimizda tarixiy roman janri o‘tmish, bugun va kelajak orasidagi badiiy ko‘prik vazifasini bajarganligi ochib berildi.

2. Jaloliddin Manguberdi obrazining ilk talqinlari tarixiy haqiqatga asoslanib, badiiy yondashuv bilan uyg‘unlashtirilgan. Bu talqinlar tarixiy voqealar asosida qahramonning shaxsiy fazilatlarini va liderlik qobiliyatini yoritib, uni milliy qahramon darajasiga ko‘targan. Bu obraz millatning mustaqillik intilishlarini aks ettiruvchi badiiy va tarixiy ramz sifatida shakllanganligi ochib berildi.

3. Tarixiy manbalarda Jaloliddin obrazining ilk badiiy talqinlarida asosiy ilhom manbayi bo‘lganligi, ularning haqqoniyligi Jaloliddin siymosini adolatli, qat‘iyatli va vatanparvar qahramon sifatida yoritishda nazariy asos bo‘lib xizmat qilganligi tahlil qilindi. Jaloliddin Manguberdi obrazining badiiy genezisi keyingi adabiy asarlar uchun nazariy va ijodiy poydevor bo‘lib xizmat qilganligi, dastlabki talqinlarda uning milliy va universal qahramon sifatidagi timsoli shakllanib, keyinchalik bu obraz xalqni ruhlantiruvchi, tarixiy xotirani mustahkamlovchi, badiiy-estetik merosga aylanganligi ochiqlandi.

4. Istiqloq davri tarixiy romanchiligida tarixiy shaxslarning obrazli xarakterini tasvirlash borasida sezilarli yangilanishlar va ijodiy yondashuvlar kuzatilmoqda. Xususan, Erkin Samandar asarlari tarixiy realizmga asoslangan bo‘lib, ularda qahramonlarning ichki ziddiyatlarini chuqur tadqiq etish va ularning tashqi dunyo bilan munosabatlarini o‘zaro aloqadorlikda ko‘rsatishga katta e‘tibor qaratiladi. Jaloliddin Manguberdi obrazining yoritilishida esa vatanparvarlik, fidoyilik va mas‘uliyat kabi xislatlar alohida ajralib turadi. Bu jihatlar nafaqat qahramonning ichki olamida aks ettirilgan, balki bosqinchi mo‘g‘ullar tomonidan ham e‘tirof etilgan fazilatlar sifatida taqdim etilgan. Istiqloq davri tarixiy romanlari nafaqat badiiy yuksaklikka erishmoqda, balki milliy tarixni qayta anglash va uni ilmiy-adabiy yo‘sinda talqin etishning muhim bir shakliga aylanmoqda.

5. Shahodat Isaxonova asarlarida tarixiy qahramonlarining badiiy obrazini ularning dialoglari, nutqlari orqali ochib berilishi, har bir nutq personajning ijtimoiy-siyosiy qarashlarini ifodalashi, ularni individuallashtiruvchi vosita sifatida xizmat qilishi, dialoglarning dramatik ta‘siri asar g‘oyasini kuchaytirishi, uslubiy mahoratni namoyon etishi va tarixiy romanchilikda badiiylik va tarixiy muvofiqlikni uyg‘unlashtirishga xizmat qilishi aniqlandi.

6. Tarixiy romanlarda tarixiy fakt va badiiy to‘qima o‘rtasidagi mutanosiblikni saqlash muhim sanalishi, Jaloliddin Manguberdi badiiy obrazini yaratishda faktlarni ijodiy talqin qilib, qahramonning milliy va ijtimoiy ideallarini o‘quvchiga ta‘sirchan yetkazishi, Jaloliddin Manguberdi obrazi nafaqat badiiy adabiyotda, balki ilmiy-tarixiy manbalarda ham g‘oyat murakkab va ko‘p qirrali shaxs sifatida gavdalanishi ishda o‘z tasdig‘ini topdi.

7. Jaloliddin Manguberdi hayotini tasvirlashga bag'ishlangan tarixiy asarlarda syujet qurilishi, konfliktning barcha turlaridan foydalanish, badiiy detalning o'rni va alohida ma'no anglatishi, asar kompozitsiyasini yaratishda mavjud tarixiy romanlar tajribasidan keng foydalanganligi, badiiylik ustunlik qilishi, tarixiy fakt buzilmagan holda badiiylikka erishilganligi tahlillar jarayonida namoyon bo'ldi.

8. Jaloliddin Manguberdi obrazi nafaqat tarixiy, balki badiiy talqinlarda ham murakkab va ko'p qirrali shaxs sifatida gavdalanadi. Tarixiy asarlarda fakt va to'qimaning uyg'unlashuvi ba'zan ziddiyatli holatlarni yuzaga kelishi, ayniqsa, Turkon Xotun va Alouddin Muhammad obrazlarining barcha jihatlari aniq ko'rsatilgani, ularning tarixiy qiyofasini chegaralab qo'yganligi, shu bilan birga, bu obrazlar Jaloliddinning qahramonliklarini yanada yorqinroq ko'rsatishga xizmat qilganligi ko'rsatib berildi.

9. Jaloliddin Manguberdi obrazi xalqning jasorat, vatanparvarlik va milliy uyg'unish ramzi sifatida aks ettirilgan. Bunday yondashuv orqali o'zbek romanchiligida milliy g'urur va tarixiy xotirani tiklashga bo'lgan intilish ko'zga tashlanishi, ijodkorlar Jaloliddin Manguberdi va boshqa qahramonlarning obrazlarini yaratishda tarixiy manbalar, badiiy to'qima hamda estetik yondashuvni integratsiya qilganligi ishda o'z aksini topdi.

10. Jaloliddin Manguberdi obrazi epik, dramatik va lirik turdagi ko'plab janrlarda turli xil rakurslarda ko'rsatilganligi, ushbu tarixiy shaxs obrazining o'zbek adabiyotda muhim ahamiyatga ega ekanligi, har bir adabiy turda Jaloliddin obrazining turli xil qiyofalari chizilganligi, obraz yaratishda janr imkoniyatlari va badiiy ifoda vositalarining o'rni, turli xalqlar adabiyotida Jaloliddin obrazining aks ettirilishi ishda tizimli tadqiq etildi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES  
DSc.02/30.12. 2019.Fil.46.01 AT INSTITUTE OF UZBEK LANGUAGE,  
LITERATURE AND FOLKLORE**

---

**INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE**

**KENJAYEV FARXOD IKRAM O‘G‘LI**

**LITERARY INTERPRETATIONS OF THE IMAGE OF  
JALOLIDDIN MANGUBERDI IN UZBEK NOVELS OF  
THE INDEPENDENCE PERIOD**

**10.00.02 – Uzbek literature  
(philological sciences)**

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

**Tashkent – 2025**

**The theme of the Doctor of Philosophy (PhD) dissertation is registered in the Higher Attestation Commission of the Republic of Uzbekistan under the number B2022.2.PhD/Fil2428.**

The doctoral thesis was carried out at Institute of Uzbek Language, Literature and Folklore

The abstract of the thesis in three languages (Uzbek, English, Russian (summary)) is logged on the web-sites of the Scientific Council (www.tai.uz) and the information-educational portal www.ziyonet.uz.

**Scientific advisor:** **Hamdamov Ulugbek Abduvakhobovich**  
Doctor of Philological sciences, professor

**Official opponents:** **Jabborov Nurboy Abdulhakimovich**  
Doctor of Philological sciences, professor

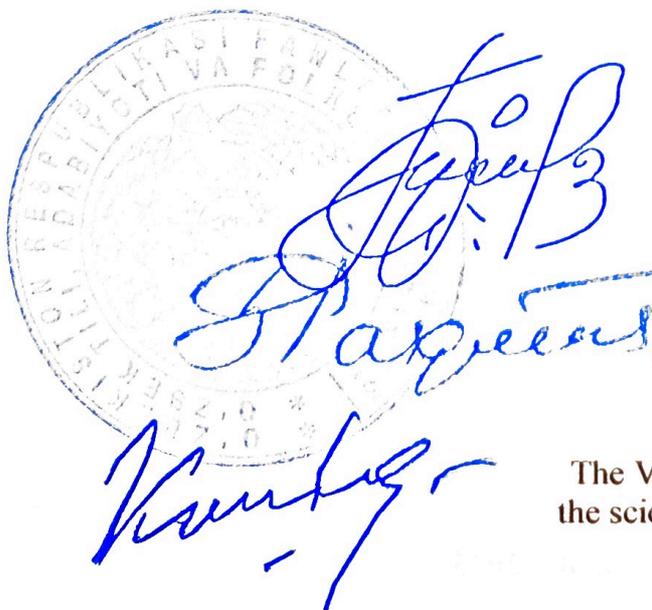
**Hamraqulov A'zamjon Shermuxammadovich**  
Candidate of Philological Sciences, Associate  
Professor

**Leading organization:** **Tashkent State Pedagogical University**

The defense of the dissertation will be held at the meeting of Scientific Council DSc.02/30.12.2019.Fil.46.01 on awarding scientific degrees at the Institute of Uzbek language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan on "23" may 2025, at 4:00 pm (Address: 100060, Tashkent city, Shakhrisabz passage, 5. Tel.: (99871) 233-36-50; 239-18-92; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz).

The dissertation can be viewed at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered under number \_\_\_\_\_). Address: 100100, Tashkent city, Ziyolilar street, 13. Tel.: (99871) 262-74-58.

The abstract of the dissertation was distributed on "7" may 2025.  
(Registered record number 6 dated "6" may, 2025).



**B. Tukhliev**  
Chairman of the Scientific Council  
awarding Scientific degrees,  
Doctor of sciences on Philological, Professor

**R. Barakaev**  
Scientific Secretary of Scientific Council  
on awarding scientific degrees,  
Candidate of Philological Sciences, Professor

**K.Y. Kahramonov**  
The Vice-Chairman of the academic Seminar under  
the scientific council on awarding scientific degrees,  
Doctor of sciences on Philological, Professor

## INTRODUCTION (the abstract of the (PhD) dissertation)

**Topicality and necessity of the thesis.** In the field of world literary studies, creating scientific research on the poetics of novels and exploring problems related to the analysis of literary works through new methods are gaining increasing importance. In particular, the interpretation of historical novels, historical figures, and reality in fiction, as well as the reflection of issues connected to the literary process, are being illuminated in a distinctive manner. Traditionally, the historical and literary interpretation of historical figures, national heroes who fought for the interests of the homeland, encyclopedic scholars, and saints has been consistently evaluated as a literary and aesthetic phenomenon. Studying the interpretations of historical figures' images in fiction and examining their formal and substantive aspects are among the pressing issues in literary criticism.

In world literary studies, approaching the literary aspects of novels as a unique literary and aesthetic phenomenon and revealing the creative mastery of the author are considered important tasks in the field of philology. Depicting the image of a historical figure in harmony with historical events and literary fiction, as well as portraying their spiritual and psychological world, requires great skill from the writer. The most significant aspect here is the increased attention to studying the problems of character, imagery, and style in the poetics of historical works on a broad scale. From this perspective, examining the literary interpretations of historical figures' images holds particular importance.

Modern Uzbek literature of the independence period produced great novels about historical figures such as Mahmud Tarobiy, Abu Rayhon Beruniy, Imom Moturidiy, Jaloliddin Manguberdi, Amir Temur, Mirzo Ulugbek, Gavharshodbegim, Alisher Navoi, Zahiriddin Muhammad Babur, Humayun, Muhammad Akbarshoh. While the modern literary interpretation of historical figures and events in the literature of the Soviet era was limited and created under social pressure from the point of view of the one-sided Soviet ideology, new, objective literary interpretations emerged in the literature of the independence period. So, "It is a fair truth to say that deeply studying the life and work of our patriotic and courageous ancestors, such as the great commander Jaloliddin Manguberdi, and widely promoting it among our people, especially among the youth, is our great duty. Of course, we should all engage in this effort, and at the same time, we should support the scientific and creative work carried out by our dedicated scholars and writers in this regard, encouraging them to create new works"<sup>1</sup>. Historical novels play a significant role in shaping patriotism, national pride, and the spirit of nationalism among young people. In this respect, one of the pressing issues in our literary studies is the examination of literary interpretations of the image of commander Jaloliddin Manguberdi, who fought against the Mongol invaders, and the portrayal of this historical figure in novels created during the period of independence.

---

<sup>1</sup> Shavkat Mirziyoyev. Yangi O'zbekiston. www.yuz.uz 29.08.2022.

Decrees of the President of the Republic of Uzbekistan PF-6108 dated 6 November 2021 “On measures for development of the sphere of education and science in the new period of development of Uzbekistan”, PF-60 dated 28 January 2022 “On development strategy of the new Uzbekistan for 2022-2026”, PF-5847 dated 8 October 2019 “On approval of the concept for development of the higher education system of the Republic of Uzbekistan until 2030”. PF-5847 dated 8 October 2019 “On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030”; This dissertation research will, to a certain extent, serve the implementation of the tasks specified in the resolutions of the Academy of Sciences No. PQ-2789 dated 17 February 2017 “On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work”, No. PQ-2909 dated 20 April 2017 “On measures to further develop the higher education system”, No. PQ-3271 dated 13 September 2017 “On a comprehensive programme of measures to develop the system of publishing and distribution of book products, increase and promote the culture of reading and reading”, as well as other regulatory 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 I of the Republic's science and technology development: “Formation of a system of innovative ideas and ways to implement them in the social, economic, cultural, spiritual, and educational development of an information society and democratic state”.

**The extent of study of the problem.** Although the image of Jaloliddin Manguberdi plays a special role in revealing the ideological and literary possibilities of the historical novel genre in modern Uzbek literature, the unique position of this character, the spiritual world expressed through the literary skills of the creators, and its analysis from the perspective of artistry, historicity, and national ideology have not yet been the subject of special research in Uzbek literary studies.

In world literary studies, issues related to historical novels and the portrayal of historical figures have been examined by scholars such as Walter Scott, György Lukács, Avrom Fleishman, Harry E. Shaw, Jurji Zaydan, Mikhail Bakhtin, Jerome de Groot, and Richard Maxwell<sup>2</sup>.

In Uzbek literary studies, the characteristics of historical novels and historical images have been widely studied in the studies of B.Fayziyev, O.Ikramov, S.Shirinov, N.Xudoyberganov, P.Alimov, D.Quronov, A.Rahimov, X.Lutfiddinova, D.Turayev, H.Karimov, A.Nosirov, S.Tulaganova, Sh.Isayeva,

---

<sup>2</sup> Walter Scott. *Waverley*. – Boston. Estes and Lauriat, 1893. – 512 p.; György Lukács. *The Historical Novel*. – London: University of Nebraska Press, 1893. – 363 p.; Erich Auerbach. *Time, History, and Literature*. – New Jersey: Princeton University Press, 2013 – 336 p.; Avrom Fleishman. *The English Historical Novel*. – London: The Johns Hopkins Press, 1971 – 363 p.; Harry E. Shaw. *The Forms of Historical Fiction*. – London: Cornell University Press, 1983 – 254 p.; Jurji Zaydan. *Tarikh al-Tamaddun al-Islami. Dar al-Hilal, Dar al-Hilal, Beirut 1967 pg*; Михаил Бахтин. *Проблемы творчества Достоевского. Алконост, 1994. – 243 с.*; Jerome de Groot. *The Historical Novel*. New York: Roudledge Press, 2009. – 208 p.; Richard Maxwell. *The Historical Novel in Europe 1650-1950*. Cambridge: Cambridge University Press, 2009. – 323 p.

M.Pirnazarova, M.Hamrayeva, A.Hamraqulov, Sh.Doniyarova, G.Murodov, B.Turayeva, F.Xajiyeva, I.Yakubov, Sh.Davronova, A.Axmedova, A.Allambergenov, M.Omanova, E.Jumayev, A.Uzoqov, N.Matmusayeva<sup>3</sup>.

Furthermore, it can be observed that scholars such as G.Karimov, G.Murodov, M.Sultonova, A.Kattabekov, and A.Zayniddinova have analyzed historical novels and historical figures<sup>4</sup>, while the image of Jaloliddin Manguberdi has been specifically examined in scholarly articles by literary critics like E.Samandarov, M.Vali, M.Urazboyeva, and F.Ikramova<sup>5</sup>.

It is evident that the literary interpretations of Jaloliddin Manguberdi's image in Uzbek literature have not been sufficiently studied from a scientific perspective. Notably, a trend of reinterpreting historical figures is emerging in Uzbek literature of the independence period. In this context, it is crucial to portray historical figures using a populist, deeply psychological and historical-realistic approach. This research distinguishes itself from previous works by providing a monographic study of literary pieces depicting Jaloliddin Manguberdi in Uzbek prose of the independence era.

**The connection of the research with the research work of the research institution where the dissertation was completed.** The dissertation was completed in accordance with the research plan of the Department of 20th Century Uzbek Literature and Contemporary Literary Process at the Institute of Uzbek Language, Literature, and Folklore of the Academy of Sciences of the Republic of Uzbekistan.

---

<sup>3</sup> Fayziyev B. "Navoiy" romanida tarixiy haqiqat va badiiy to'qima: Filol.fan.nomz. ... diss. – Toshkent, 1968. – 185 b.; Xudoyberganov N. Hayot haqiqati va badiiy obraz. Filol.fan.d-ri. ... diss. – Toshkent, 1976. – 384 b.; Quronov D. Cho'lpon poetikasi (nasriy asarlari asosida). Filol.fan.d-ri. ... diss. – Toshkent, 1998. – 284 b.; Karimov H. Tarixiy shaxs va badiiy obraz. Filol.fan.nomz. ... diss. – Toshkent, 1999. – 151 b.; Nosirov A. Tarixiy haqiqat va uning badiiy talqini ("Yulduzli tunlar" romani misolida). Filol.fan.nomz. ... diss. – Toshkent, 1999. – 127 b.; To'laganova S. O'zbek romanchiligida yordamchi qahramon va uning badiiy funksiyasi. Filol.fan.nomz. ... diss. – Toshkent, 1999. – 125 b.; Pirnazarova M. Hozirgi o'zbek romanlarida uslubiy izlanishlar. Filol.fan.nomz. ... diss. – Toshkent, 2006. – 159 b.; Hamrayeva M. Tarixiy haqiqat va badiiy talqin. Filol.fan.nomz. ... diss. – Toshkent, 2008. – 138 b.; Hamraqulov A. O'zbek adabiyotida Mahmud Torobiy qo'zg'olonining badiiy tasviri. Filol.fan.nomz. ... diss. – Toshkent, 2011. – 150 b.; Doniyarova Sh. Istiqloq davri o'zbek romanlarida milliy qahramon muammosi. Filol.fan.d-ri. ... diss. – Toshkent, 2012. – 257 b.; Murodov G'. Tarixiy romanning mushtaraklik va o'ziga xosliklar uyg'unligi. Filol.fan.d-ri (DSc). ... diss. – Toshkent, 2018. – 263 b.; To'rayeva B. Tarixiy romanlarda badiiy zamon muammosi. Filol.fan.nomz. ... diss – Toshkent, 2018. – 147 b.; Yakubov I. Mustaqillik davri o'zbek romanlari poetikasi. Filol.fan.d-ri (DSc). ... diss. – Toshkent, 2018. – 170 b.; Axmedova A. XX asr Amerika va o'zbek realistik romanlarida ideal qahramon obrazi: Filol.fan.nomz. (PhD). ... diss – Toshkent, 2021. – 150 b.; Allambergenov A. O'zbek adabiyotida Abu Rayhon Beruniy obrazi talqinlarining qiyosiy tahlili. Filol.fan.nomz (PhD). ... diss – Toshkent, 2022. – 152 b.; Omanova O. O'zbek adabiyotida tarixiy haqiqat va badiiy to'qima. Filol.fan.nomz (PhD) ... diss – Jizzax, 2022. – 154 b.; Jumayev E. Mustaqillik davri o'zbek romanlarida Amir temur obrazi talqinlarining qiyosiy tahlili. Filol.fan.nomz (PhD). ... diss – Qarshi, 2023. – 150 b.; Uzoqov A. O'zbek prozasida Amir Temur obrazining gavidalanish tamoyillari. Filol.fan.nomz. (PhD). ... diss – Guliston, 2023. – 134 b.; Matmusayeva N. Hozirgi o'zbek tarixiy romanlarida ayol shaxsi va uning badiiy talqini. Filol.fan.nomz. (PhD). ... diss – Namangan, 2024. – 156 b.

<sup>4</sup> Karimov G'. Prozamizda tarixiy tematika // Sharq yulduzi. 1979. № 3. – B. 194-207; Murodov G'. Badiiy asarda tarixiy va to'qima obrazlar munosabatiga doir // O'zbek tili va adabiyoti. 1985. № 2. – B. 47-54; Zayniddinova A. Tarixiy voqelikning badiiy talqini // O'zbek tili va adabiyoti. 2005. № 3. – B. 84-91.

<sup>5</sup> Erkinov Samandar. Tarix mas'ulyatni sevadi // O'zbekiston adabiyoti va san'ati. 2008, №28. – 3-4 b.; Muhammad Vali. Munosabat mo'jizasi. – Namangan: Iste'dod ziyo-press, 2022. – 7-23 b.; O'razboyeva M. Xorazm adabiy muhitida Jaloliddin Manguberdi obrazining yaratilishi // "O'zbek adabiyotshunosligining dolzarb masalalari" mavzusidagi xalqaro ilmiy-amaliy konferensiya, - (onlayn anjuman) Toshkent, 2024. – 209-213 b.; Ikramova F. Maqsud Shayxzodaning dramasi Jaloliddin Manguberdi obrazi / Лучшие интеллектуальные исследования. – (elektron jurnal) Qo'qon, 2024. – 67-70 b.

**The purpose of the research is** to reveal the literary perfection of creating the image of historical figures in Uzbek novels of the independence era, in particular, the early interpretations and peculiarities of the image of Jaloliddin Manguberdi, the skill of creating characters in historical works of writers, the style of creators and new approaches to epic imagery, the issues of historical truth and literary interpretation, their worthy place and significance in the development of Uzbek literature.

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

The scientific justification of the literary development of image creation skills and the peculiarities in the study of historical novels in Uzbek literary studies;

Identification of factors that determine the genesis and interpretation of Jaloliddin Manguberdi's literary image as a national and universal hero, as well as his historical and literary value;

Demonstrating the importance of Jaloliddin Manguberdi's image in Uzbek novels of the independence period, its elevation to the level of character, and the significance of style and epic portrayal;

Within the framework of the historical novel genre, determining the methods of expression and skill of writers in creating Jaloliddin Manguberdi's image, and identifying literary means that reveal the aesthetic content of a historical figure's portrayal;

Revealing the dynamic relationship between historical reality and literary fiction that harmonizes the historical and literary dimensions of Jaloliddin Manguberdi's image.

**The object of the study.** The research focuses on the following novels: "Sulton Jaloliddin" by Erkin Samandar, "Jayxun epkinlari yoxud Jaloliddin Manguberdi qissasi" by Shahodat Ulug, "Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog'iga tushgan malika" by Shahodat Isoxonova, and "Sultan Jaloliddin Manguberdi" by Baxtiyor Abdugafur. Other works were also consulted to reveal and compare various aspects of Jaloliddin Manguberdi's character.

**The subject of research** comprises works in the genre of historical novels depicting the figure of Jaloliddin Manguberdi in Uzbek literature of the independence period.

**Research methods.** Comparative, analytical, biographical, historical-cultural, sociological, and creative-genetic analysis methods were employed to elucidate the research topic.

**The scientific novelty of the research consists from:**

The literary interpretations of Jaloliddin Manguberdi's image were systematically studied for the first time in Uzbek literature, scientifically and theoretically revealing aesthetic approaches in the historical novel genre, principles of image creation, and Uzbek historical novel writing based on folklore and classical literary traditions;

Based on the experience of creating historical images in modern Uzbek prose, it was demonstrated that Jaloliddin Manguberdi's image manifests as both a

national and universal hero, determining its literary genesis and defining the principles of Uzbek historical novel development;

In historical novels, the plot construction, conflict manifestation features, significance of literary details and their specific meanings, extensive use of existing historical novel experiences in creating work compositions, and the predominance of artistry without distorting historical facts were substantiated;

The creation of various portrayals of Jaloliddin Manguberdi's image, its emotional expressiveness in epic, dramatic, and lyrical forms, the role of genre possibilities and literary means of expression in image creation, and the reflection of Jaloliddin's image in the literature of different peoples were systematically studied in the work.

In Vasily Yan's story "On the Wings of Courage," dedicated to the heroism of Jalaluddin Manguberdi, and in Rizoqulikhan Hidoyat's biographical dictionary "Majma ul-fusaho," the presence of a rubai in Persian by Sultan Jalaluddin Manguberdi has been identified and scientifically proven.

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

In illuminating the image of Jaloliddin Manguberdi, the harmony between facts and literary imagination, the connection of historical and literary content with contemporary times as well as the writers' contributions to expressing patriotism, national pride, and moral values were systematically analyzed, and the theoretical foundations of literary and aesthetic approaches were revealed.

It was substantiated that the historical novels of the independence period demonstrated the improvement of genre and expression styles in character creation, the writers' literary explorations aligned with concepts of national spirit and historical personalities, and the manifestation of new perspectives in literary thinking.

**The results of the research** serve to identify new interpretative forms of the character through a comparative analysis of works about Jaloliddin Manguberdi, and establish new directions in the study of the historical novel genre within the field of national literary studies.

**The reliability of the research results** is substantiated by the following factors: the scientific investigation of works interpreting the image of Jaloliddin Manguberdi using comparative-typological analysis methods; the grounding of theoretical information in scientific sources; the derivation of theoretical conclusions based on historical-comparative research methods; the utilization of reliable sources and dictionaries; the practical application of theoretical perspectives; and the validation of results by relevant authorized bodies.

**Scientific and practical significance of research results.**

The results of this research provide a comprehensive view of Jaloliddin Manguberdi's image through literary and aesthetic interpretation. The theoretical conclusions drawn during the study serve to deepen understanding and generalize the principles of literary formation of historical figures' portrayals in Uzbek literature. These conclusions can be used in creating monographs, textbooks, manuals, treatises, and literary portraits dedicated to the life and activities of Jaloliddin Manguberdi.

The practical significance of the research results lies in the potential use of this dissertation's materials at various educational levels, particularly in special courses and seminars conducted in philology departments of higher education institutions. They can serve as a scientific and methodological resource in preparing lecture materials for subjects such as “20th Century Uzbek Literature”, “Contemporary Literary Process”, and “Fundamentals of Literary Analysis”, as well as in organizing open lessons. The scientific significance of the research provides a theoretical and methodological foundation for future studies aimed at illuminating truthful and literary interpretations of historical figures in national literature.

**Implementation of research results.** From the scientific findings obtained through the research work “Literary interpretations of the image of Jaloliddin Manguberdi in Uzbek novels of the independence era”:

The expression of the image in the harmony of historical truth and literary texture in Uzbek historical novels of the independence period; the principles of genre and poetic skill in creating the image of a historical figure; the contribution of writers to illuminating national pride, spiritual and moral values through the image; Conclusions on the influence of scientific and technical progress on human thinking, especially on fiction, were drawn from the basic project FA-F1-005 “Research on the history of Karakalpak folklore and literary studies” (2017-2020), carried out at the Karakalpak Research Institute of Humanities, Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan (reference book of the Karakalpak Research Institute of Humanities, Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan, no. 536/1 dated 18 November 2024). As a result, existing scientific considerations in literary studies of Uzbek novels of the independence period, theoretical views on the principles of genre and poetic skill in creating the image of a historical figure have been further enriched;

The conclusions on the literary expression of the image of Jaloliddin Manguberdi in Uzbek novels of the independence period, the principles of the expression of national identity and historical values, and theoretical issues of new methodological approaches in historical novels of the independence period were used in the innovative projects DGU14919 and DGU14918 “Literary reading (on the basis of the textbook of the 10th grade in the Uzbek language)” and “Literary reading (on the basis of the textbook of the 11th grade in the Uzbek language)” (2021-2022), implemented by the Ministry of Innovative Development of the Republic of Uzbekistan, the Council of Ministers of the Republic of Karakalpakstan, the Ministry of Public Education of the Republic of Karakalpakstan and the Nukus State Pedagogical Institute (reference number 01-20-09/2243 of the Nukus State Pedagogical Institute dated November 20, 2024). As a result, important conclusions have been drawn about the influence of the principles of image creation in Uzbek novels of the independence period on fiction, the emergence of new sources and their effective use in depicting the image of a historical figure in novels, the identification of writers’ creative approaches to expressing the image of historical figures, and considerations based on the interrelation of historical sources and literary texture;

The scientific conclusions that the writers of the independence period presented the image of Jaloliddin Manguberdi as an literary image glorifying national pride and identity, that their works reflected the patriotic qualities of a historical figure in literary styles close to the modern reader, and that the connection of past events with the present further enriched the content of the works, which were used in writing the script for the programme “Assalom Xorazm”, which was broadcast on the “Xorazm” television channel of the National Television and Radio Company of Uzbekistan (reference of the Xorazm National Television and Radio Channel no. 1051 dated 5 December 2024). As a result, television viewers' knowledge of new interpretations and changes in the content of historical images in the Uzbek historical novel of the independence period was enriched and their imagination was expanded;

The literary expression of the image of Jaloliddin Manguberdi in Uzbek novels of the independence period, the principles of emphasizing national identity and historical values, and new methodological approaches in historical novels of the independence period were used in such programmes as “Bedorlik” and “Adabiy jarayon” (Reference Book of the National Television and Radio Company of Uzbekistan dated 25 November 2024, 04-36-1216). As a result, the scientific and educational potential of the programmes was increased and the importance of fiction as an educational tool was revealed.

**Approbation of the research results.** The research results were presented in 7 statements at scientific conferences, including 4 international and 3 republican scientific-practical conferences, and were also made available to the public on international websites.

**Publication of the research results.** A total of 15 scientific works have been published on the dissertation topic, including 8 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations. Among these, 5 were published in national journals and 3 in international journals.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total length of 153 pages.

## MAIN CONTENT OF THE DISSERTATION

**The introduction** substantiates the relevance and necessity of the research topic, describes the aim and objectives, object and subject of the study, and demonstrates its alignment with the priority directions of scientific and technological development in the republic. It outlines the scientific novelty and practical results of the research, elucidates the scientific and practical significance of the obtained results, and provides information on the implementation of research findings into practice, published works, and the structure of the dissertation.

The first chapter of the dissertation is titled “**The Study of Historical Novels and the Experience of Character Creation in Uzbek Prose**”. Its first section, “*The Study of the Historical Novel Genre and the Literary Development of*

*Historical Figures' Portrayals*”, discusses the genesis and historical evolution of historical novels, as well as the experiences in character creation within this genre.

The art of character creation in Uzbek historical novels is rooted in long-standing literary traditions. The methods and poetic diversity of literature across different periods have emerged from humanity's need to understand and depict the world. As human society evolved, the art of words developed as a medium that responded to the social, spiritual, and aesthetic demands of its time. It discovered the possibilities of literary expression by interpreting the experiences of one's inner world in connection with natural phenomena and events.

The historical novel is one of the most important genres of fiction in which historical events, periods and personalities are recreated through literary interpretation. This genre is characterized by its complex nature, as it combines historical truth and literary reality. The historical novel appears in the literary process as an effective means of analyzing social, cultural and spiritual processes and illuminating the past from a literary point of view. As literary scholars have noted: “The word historicity means that the historical essence must be revealed. The fact presented as information is not necessary for a work of fiction. That is to say, it is also necessary to know that in a work of fiction the writer is forced, whether we like it or not, to weave beyond the will of the reader”<sup>6</sup>.

The genre of the historical novel expresses historical facts through literary reality. In doing so, the writer must combine two important principles - fidelity to historical facts and freedom of literary interpretation. The first is historical truth: a historical novel is based on historical events and reflects the real conditions, personalities and environment of the historical period in literary form. The writer must avoid misinterpreting historical sources and be faithful to them. The second is literary structure: a historical novel by its very nature offers freedom of literary interpretation.

Historical novels have been classified in various ways by scholars. In particular, Professor Gulom Karimov divides the genre of historical novels thematically into “historical-revolutionary, historical-biographical, historical-ethnographic, historical-domestic and other” types, linking the division to the author's approach to the past: “Historical novels also differ from each other in terms of the methods used by writers to create historical novels and their relationship to historical facts. For example, there are historical novels that are based on a general historical background and describe events created in the writer's imagination, and historical novels that focus on a specific historical figure or a specific historical event and devote themselves entirely to describing them”<sup>7</sup>.

The literary critic Gayrat Murodov, in his study of historical fiction in contemporary world literature, distinguishes two main forms of historical novel: “The traditional historical novel and the historical-biographical novel”<sup>8</sup>. The research on our historical novel shows that traditional historical and historical-

---

<sup>6</sup> Rahimjonov N., Qo'bayev Q. Tarixiy qissalar haqiqat izlaydi. – Toshkent: Adolat, 2005. – B. 20.

<sup>7</sup> Karimov G'. Prozamizda tarixiy tematika // Sharq yulduzi. 1979. № 3. B. – 198-199.

<sup>8</sup> Murodov G'. Tarixiy roman: mushtaraklik va o'ziga xosliklarlar uyg'unligi muammolari. Filol. fan. dok. ... diss. – Toshkent: 2018. – B. 21.

biographical novels dominate in Uzbek literature, and all historical novels are embodied in these two forms. In addition to these two forms, there is another aspect in the historical novels that depict the image of Jaloliddin Manguberdi, which is the formation of a hybrid type that combines tradition and modernity. Although Erkin Samandar's historical-realist novel "Sulton Jaloliddin" is based on historical sources, it depicts legendary episodes that have been taking shape since ancient times: "Shu on Jaloliddin ko'z o'ngida g'aroyib hol ro'y berdi. Saflar ortida bahaybat-bahaybat piyoda yigitlar, ularning orqasida devqomat suvoriylar paydo bo'ldi. Qo'shin ko'paygandan ko'payib bordi...Savash tugagach, Jaloliddin g'oyibdan paydo bo'lgan o'shal suvoriylar va piyodalarni birlashtirmoqchi bo'lib harchand axtardi, topa bilmadi"<sup>9</sup>. Drawing upon ancient legends, the writer incorporates episodes characteristic of the fantasy genre and harmoniously blends them with historical-realistic depictions. This process defines the epic, historical-traditional, and historical-biographical stages in the genesis of the historical novel. Consequently, a hybrid form emerges through the synthesis of various genres and styles.

Even the principles of embodying the image of a particular historical figure in a work of art have certain differences depending on the genre's genesis and scope. For example, the later appearance in novels of historical and legendary characters who were originally glorified in folk epics and described in various heroic deeds is explained by the breadth of possibilities of the epic genre, but we should not forget that each genre has its own specific and unique characteristics.

The research revealed that epics emerged when societies' need for collectivity reached a high level. As individuality began to sprout, epic poems rapidly increased, and when individuality reached its peak, the novel genre, especially historical novels, came into being. In Uzbek literature, there is a growing demand for historical realistic novels, which clearly reflects the nation's aspiration to regain its unique socio-political freedom and its efforts to do so. This is manifesting as a necessity to revive our great past and glorious history, which can serve as a source of strength for the national spirit in reinforcing independence. By interpreting this process within the framework of literary needs, it is possible to make an literary diagnosis of the general principles in the cultural and spiritual development of peoples. The historical novel has played a significant role in the formation of the novel genre in Uzbek literature, creating an important foundation for the development of this genre.

The second section of the chapter, titled "**Early Interpretations of the Image of Jaloliddin Manguberdi**", examines the initial portrayals of Jaloliddin Manguberdi. This includes historical sources, references to the hero's image in various genres, and the evolving attitudes towards historical figures over time. The literary depictions of historical figures, formed in the public consciousness as folk heroes, have been relevant in the ancient literary process. Similarly, in modern literature, they continue to serve as a source of inspiration for creating works with new styles and moods.

---

<sup>9</sup> Erkin Samandar. Sulton Jaloliddin. –Toshkent: G'ofur G'ulom nomidagi NMIU, 2007. – B.

For the first time, the image of Jaloliddin Manguberdi was depicted with a high degree of realism, artistry and literary accuracy in Shihobiddin Muhammad an-Nasaviy's work "Siyrat as-sulton Jalol ad-Din Mengburni". "He was a man of dark complexion, of medium height, of Turkish appearance, and spoke Turkish, but he could also speak Persian. As for his bravery and courage, it is enough to recall the battles I have described above. He was the best lion among lions, a fearless horseman, and the bravest soldier. He was a gentle, not hot-tempered, and never uttered an insulting word. Jaloliddin was extremely serious, did not laugh, only smiled and spoke little. He praised truth and justice, but the turmoil and unrest of the times in which he lived changed his character. Jaloliddin wanted to ease the difficult lives of his subjects, but the laws of the time forced him to be oppressive"<sup>10</sup>.

The historian Shihobiddin Muhammad an-Nasaviy describes the hero's colour (wheat colour), height (medium height), facial features (Turkish appearance), language (a person who speaks Turkish), character (gentle, kind), and mental state when he draws a portrait of the hero. Shihobiddin Muhammad an-Nasaviy's work is considered to be the first important fact in the truthful reporting of the life and personality of Jaloliddin Manguberdi. The author described the hero's personal qualities, political views, and military activities in a realistic style. This picture served as a reliable source for literary interpretations of Jaloliddin's image in the following centuries. Since an-Nasaviy was a contemporary and personal scribe of Jaloliddin, his descriptions are of particular importance in terms of the reliability of historical facts and literary expression.

Historical sources are very close in style to the historical and literary works of modern literature, so we will focus on the various interpretations of the personality of Jaloliddin Manguberdi in them. Most of the authors of the works written in the first period were Eastern historians who saw Sultan Jaloliddin Manguberdi with their own eyes, communicated directly with him, and even participated in battles with him, and clearly wrote down the figure, character, details of each of his battles with the Mongols, and political activities of Jaloliddin. Alaudin Atomalik Juvayniy in his work "History of the World" describes Jaloliddin as follows: "Sulton Muhammadning o'g'illari orasida yosh jihatidan kattasi, jasorat va bilim jihatidan ustuni, saltanat toji va ilohiyot chirog'ining nuri Sulton Jaloliddin edi. Boshqa ukalarining vaqtichog'lik qilishi va dunyo ne'matlariga berilgan bo'lishiga qaramasdan, Sulton Jaloliddin hech qachon otasi yonidan ayrilmasdi, davlat ishlarida unga yordam berardi. Otasi to'g'ri yo'ldan uzoqlanganida va xato ishlar qilgan paytlarida ularni yuziga aytardi"<sup>11</sup>. From this description it can be seen that the firmness in the image of Jaloliddin shows that he is a person who is not obsessed with worldly pleasures, but with the sorrows of the people and the homeland, and this image was later reflected in works of art. It should also be noted that there are not only positive descriptions of Jaloliddin, but also different opinions. One of these opinions is quoted by the historian Ibn al-Asir: "Jaloliddin

---

<sup>10</sup> Shihobiddin Muhammad an-Nasaviy. Siyrat as-sulton Jalol ad-Din Mengburni. – Toshkent: O'zbekiston, 2009. – B. – 301.

<sup>11</sup> Alouddin Atomalik Juvayniy. Tarixi jahongusho. - Toshkent: Mutoz so'z, 2015. – B. 364-365.

was a very ignorant person and governed his state badly. He was hostile to all the neighbouring rulers and always had an eye on their property. That is why no one helped him in his time of need; everyone abandoned him”<sup>12</sup>.

The reflection of the image of Jaloliddin Manguberdi in new genres of Uzbek literature began with the drama “Jaloliddin Manguberdi”<sup>13</sup> by Maqsud Shayxzoda, which later served as the basis for works created in the novel genre.

From our observations, it became clear that although the approach to the image of Jaloliddin Manguberdi in the drama genre was successful at that time, the persecution of writers because of these works has become an obstacle to the depiction of the image of historical heroes in works such as dramas and novels in recent years, and now national heroes are increasingly moving to poetic works.

The second chapter of the dissertation is titled “**The Image of Jaloliddin Manguberdi in Uzbek Novels of the Independence Period**”. The section “*The Mastery of Creating Character in Historical Works*” emphasizes that while the character portrayal in historical-realistic works is primarily based on information written about the historical figure in the past, the character’s complete essence only comes to life through literary representation. Specifically, the writer achieves the creation of an image that aligns with their literary purpose by analyzing, comparing, and creatively approaching various sources to reveal the multifaceted persona of a historical hero. This approach enriches the literary and aesthetic interpretation of historical events with a theoretical foundation and serves to shape the complex image of the protagonist.

In the novel “Sultan Jaloliddin”, the writer Erkin Samandar adds a new feature to the image of Jaloliddin Manguberdi, describing his creation of rubaiyats and his writing according to the rules of poetry, thus confirming his creative talent. His character embodies the qualities of a determined commander, a knowledgeable ruler, and a person of creative thinking. In other historical novels depicting the life of Jaloliddin Manguberdi, this character, the owner of delicate tastes, i.e. a “charming person” (dilbar shaxs), is not noticeable. One of the unwritten laws of the developed Middle Ages - the relationship of rulers with poets and poets, their involvement in poetry - determined the creative potential of a person as a ruler of the whole people and served as a bridge in the relationship between his actions and activities and ordinary people. Therefore, the writer introduced this innovation into the novel and described it as an important aspect of the main character.

A contradictory or complex character is considered important in revealing the hero’s inner struggle and is mainly found in secondary characters. In the work “Sultan Jaloliddin”, the same character can be observed in the character of Alauddin Muhammad. His inner conflict is more contradictory than that of the other characters. Throughout the novel, it is difficult to understand whether he is a positive or negative person, and he performs enigmatic actions. For example, the son of the Khorezm Shah Alauddin Muhammad, who had five hundred thousand soldiers and four hundred and fifty fortresses and was glorified as Iskandar the

---

<sup>12</sup> Ibn al-Asir. Al-kamil fi-t-ta’rix. (Mukammal tarix). – Toshkent: Цюрих, 2005. – С. 399.

<sup>13</sup> Maqsud Shayxzoda. Jaloliddin Manguberdi. Tarixiy drama. – Urganch: Xorazm nashr matbaa, 2022. – B. 12.

Second, the second Alexander, Jaloliddin, the son of the commander Khivaki, Jaloliddin, the son of the commander Xivaqiy, was firmly opposed to the Xivaqiy and issued a decree saying “Let each fortress defend itself”, or his escape without fighting at all, although he had a large army and loyal warriors, is a mystery in the work and is connected with the contradictory character of the figure. In novels, a contradictory character is often extremely hesitant.

There are also characters with traditional characteristics, which are predetermined traditional character images. They have no development of their own. In the novel, the cruel and ruthless qualities of Chingiz Khan, and in some novels, the fierce and harsh character embodied in the image of Turkon Xotun, are traditionally portrayed, and in many cases when they are included in a creative work, this image is repeated. The main reason for this is the negative actions they left behind in the historical period. However, in Uzbek novels, especially in historical novels written in the contemporary period, this tradition is not followed, though partially. For example, in Shahodat Isakhanova’s novel “Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog‘iga tushgan malika”, the image of Turkon Xotun is portrayed as a positive character and its historical basis is also literaryally substantiated. Or in Bakhtiyor Abdugafur’s novel-dilogy “Sulton Jaloliddin Manguberdi”, Chingiz Khan is portrayed as a politically mature ruler, not as a traditional executioner or bloodthirsty figure.

The harmonious blend of historical and literary approaches reveals the complexity of the conflict between father and son in Manguberdi’s character, while demonstrating that this contradiction is resolved on the basis of mutual respect. Erkin Samandar illuminates these aspects through literary interpretation, bringing the hero’s character to maturity under the influence of historical processes and social situations. This approach serves as a crucial factor in portraying the hero as a positive character.

The character of Jaloliddin Manguberdi is depicted as a dynamic, evolving figure within the framework of the historical novel. The writer portrays the hero as a leader who grows spiritually and morally throughout each conflict. As the reader progresses through the story, they come to recognize and appreciate the seriousness, sense of responsibility, and commitment to purpose in Jaloliddin’s character, which also reveals the educational function of the work.

In historical works created during this period, we observe efforts to break free from ideological constraints, adopt new approaches to literary works, and accurately depict the past. Nevertheless, Uzbek literary life has achieved this literary sophistication in more recent times. This aspect is clearly evident in the works of authors such as Erkin Samandar, Shahodat Isakhanova, Shahodat Ulug, and Bakhtiyor Abdugafur, who portray the image of Jaloliddin Manguberdi.

As we can see, in the early years of independence, the complexities of the transition period, on the one hand, and the process of revising scientific-theoretical and literary-aesthetic foundations, on the other, were reflected in works of art, especially historical works that embodied the people’s past.

The second section of the chapter, titled “**Style and Epic Depiction in Novels**”, examines the unique aspects of each author in contemporary Uzbek

prose, particularly the issue of style in novels portraying the image of Jalaliddin Manguberdi during the period of independence.

The main features that define style, such as theme, idea, plot, conflict, composition, literary language, and means of literary representation, are integrated into the form and content of a literary work. Through these characteristics, the writer's unique stylistic features are manifested. In the writer's style, one can observe their worldview, literary and aesthetic concept, literary imagination, talent potential, aesthetic ideal, the ability to filter life material through the prism of the soul and the skill of incorporating it into the literary fabric, the capacity to utilize the possibilities of the genre, and the art of word choice. Naturally, the creator cannot fully include in the work all the details of their thoughts and experiences during the creative process, the life realities based on historical truth, mental states, psychological changes, and generally all the particulars related to depicting the main character of the work.

The events and actions of the characters in Shahodat Isakhonova's novel "Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog'iga tushgan malika" are embodied by the writer in an original way around the images of Khorezmshah Alauddin Muhammad and his mother Turkon Xotun, who were one of the main reasons for the decline of the ancient state, which surrounded such huge territories as Khorezm and was famous to the world in terms of strength and science. The other characters are dynamically connected to the tragic, dramatic fate of these two rulers.

Also, in the writer's story "Intiqom", written before independence, the main character is Jaloliddin Manguberdi. In describing historical figures, the author pays special attention to the most dramatic and tragic moments in their lives. Jaloliddin Manguberdi is portrayed as a capable and courageous military leader, as well as a man who strives to preserve his honor and dignity, ready to sacrifice for the interests of his homeland.

The use of proverbs and folk wisdom in the style of the historical novel sheds more light on the personal characteristics, socio-political views and goals of the characters. This style fills literary details with semantic content and enhances the dramatic and aesthetic effect of the work. Through this style, the writer reveals the inner world of the characters and their historical significance in a broader sense.

In the image of Turkon Khotun, the traditions inherent in grandmothers are highlighted, including the way in which they pass on their worldview and life experience to their grandchildren through storytelling. Proverbs such as "A little of everything is good" ("Har narsaning ozi yaxshi")<sup>14</sup>, "They find each other, and the trouble that lies ahead is over" ("O'zlik-o'zlik topishar, yotgan balo yopishar")<sup>15</sup> found in her speech demonstrate the character's intelligence, worldview and pragmatic approach to social phenomena. This style reveals the writer's ability to interpret a historical figure from a national aesthetic point of view.

---

<sup>14</sup> Shahodat Isaxonova. Sulton Jaloliddin Manguberdi yoxud Chingizxon tuzog'iga tushgan malika. Sano standart. – Toshkent: nashriyoti. 2018. – B. 56.

<sup>15</sup> That work. – B. 72.

The main idea that led the creators to direct the inter-ethnic conflicts not to a specific nation, but to individuals in the description of historical periods as an “indictment” is the goal of protecting future generations from sharp conflicts, as in a work of art. Through a universal and individual interpretation of the conflict, writers sought to guide humanity towards a future free of such conflicts. In a historical novel, texts that illustrate the writer’s literary idea more vividly are often repeated or alternated with descriptive texts, while retaining the same meaning. This method is an effective way of emphasizing an important idea in a work of art and drawing the reader’s attention to the main theme. The writer’s stylistic skill is to use repeated episodes or thoughts in a new literary context each time, enriching the content of the work and enhancing its dramatic effect. This approach not only shows the writer’s literary skill but also his stylistic originality in the literary interpretation of historical themes.

As we can see, writers such as Erkin Samandar and Shahodat Isakhanova carefully analysed the inner conflicts of the characters and their relationship with the outside world within the framework of historical realism. They literaryly illuminated patriotism, devotion and responsibility in the image of Jaloliddin Manguberdi with aspects that were recognised even by the invaders. This approach serves to combine artistry and historical consistency in historical fiction. Shahodat Isakhanova reveals the literary image of the characters of the work through their dialogues and speeches. Each speech expresses the socio-political views of the character and serves as a means of individualisation. The dramatic effect of the dialogues reinforces the idea of the work and demonstrates stylistic skill.

In the first part of the third chapter, “**The Novel in the Context of History and Literature**”, entitled “*Historical Truth and Literary Interpretation*”, it was said that an important feature of a work of art is how deeply and truthfully the writer reflects the reality of life in the process of writing a historical work.

The image of art in the work, that is, the writer’s imagination, comes to life and takes a new form in the reader’s mind. That is why the heroes of the work arouse different ideas in each reader in relation to the literary image created. The richer the writer’s imagination and literary texture are in his creative imagination, the more truthful, vivid and perfect will be the images he creates. Therefore, literary texture plays an important role in creating the image of the hero.

In creating an literary image, the writer Bakhtiyor Abdugafur depicts the image of historical figures in a manner similar to the epic heroes such as Alpomish, Kuntugish, Gorogly and Barchinoy found in oral folk works. This is partly due to the influence of the literary school of Abdulla Qodiriy, partly to the aesthetic ideal of the creator, and partly to the fact that he was inspired by the work of the scribe Shihobiddin Muhammad an-Nasaviy “Siyrat as-sulton Jalol ad-Din Mengburni”. Historical fact and artistry, as well as the pictorial traditions of oral folk works, are harmoniously reflected in the novel “Sulton Jaloliddin Manguberdi” with all its historical and fictional images.

The vitality and literary aspects of the image of Sultan Jaloliddin Manguberdi are fully reflected in the work of Bakhtiyor Abdugafur. In the words of Nasimxon Rahmonov: “A historical novel has one characteristic: it is to maintain a balance

between historical events and the novel, and to convince the reader of the events in the novel. The point where the writer's skill and the reader's trust meet is considered the achievement of literature"<sup>16</sup>. The writer also creates separate interwoven images to describe the multifaceted character of the figure of Jaloliddin. One such image is that of Salahiddin. While folk epics sing of "broad-shouldered" alps, Salahiddin's "wheat-coloured face"<sup>17</sup> is harmoniously embodied in the image of the novel's main character, Jaloliddin, using the pictorial model of al-Nasavi's "Siyrat". That is to say, in expressing the character of the character, the writer describes all positive images in a way that is harmonious with the main character of the work.

It should be noted that in the historical novels about Jaloliddin Manguberdi, Uzbek, Kazakh, Turkmen, Kyrgyz, Karakalpak, Uyghur and many other Turkic peoples do not stand out. The literary advantage of the hero in historical works lies in the fact that, against the background of reprimanding his contemporaries, he sends lessons from the past and appeals to today's generations. In this way, the writer proves his position as the hero.

The writer repeats these ideas in different versions throughout the work, emphasising in an literary manner that national unity and solidarity are the solution to many problems. In this way, the writer demonstrates his stylistic skill through the words of the heroes, thus ensuring the harmony of literary and historical content.

In the exposition of the novel "Sulton Jaloliddin Manguberdi", a place is given to romantic episodes with the images of Salahiddin and Nuri Bibi, who are interwoven characters. The fate of the "tender warrior", the "handsome boy"<sup>18</sup> and the "beautiful cross-eyed girl"<sup>19</sup>, described at the very beginning of the work, makes the reader want to read on. The love episodes in the novel are not only due to the requirements of the genre, but also reflect the writer's creative intention. The two interwoven characters in this work intervene in various events to shed light on the hero's attitude to ordinary reality and fully embody the historical image at the end of the novel. Since the interwoven characters are free from historical facts, they are mobile participants who can act independently in the episodes of the work, which ensures the freedom of the creator. In general, the woven character acts as the creator's "eye", "ear" and, if necessary, "tongue". Thus, the positive character in the novel is close to the personality of the writer himself.

Chapter 9 of the novel is titled "Gurganch" and states that "the palace in which Takash and Elarslon ruled... The silence of the deserted street was disturbed by the nervous snorting of horses and the voices of drivers. Salohiddin knew Jamol's house so well that he could find it. He got off his horse and knocked at the door under a walnut tree"<sup>20</sup> - an interesting aspect of this episode is that the described area, that is, the Gurganch oasis (at that time belonged to the Khorezm

---

<sup>16</sup> Rahmonov N. Tarixdan oziqlanib. – Toshkent: Mumtoz soʻz, 2019. – B. 15.

<sup>17</sup> Baxtiyor Abdugʻafur. Sulton Jaloliddin Manguberdi. – Toshkent: Yangi asr avlodi, 2024. – B. 7.

<sup>18</sup> That work. – B. 8.

<sup>19</sup> That work. – B. 14.

<sup>20</sup> That work. – B. 41.

state, and today belongs to Turkmenistan), has been located on sand since time immemorial, and walnut trees do not naturally grow in this area. However, in the writer's speech in the author's language, such as "he knocked at the door under a walnut tree", there is an omission of reality, a disregard for the natural characteristics of the described territory.

If modern writers, especially when writing historical novels, do not pay serious attention to even the smallest details, they can reduce the literary value of the work and undermine the laws and regulations of the realistic genre.

In general, Jaloliddin Manguberdi is a complex historical figure, whose character is described not only in historical sources, but also in works of art as a complex and multifaceted image. The contradictions in historical facts and works of art themselves confirm the limitlessness of his spiritual world. While one creator illuminated the inner side of the image of Jaloliddin, the other sought to reveal his other aspects, but this process is distinguished by its consistency.

The second part of the chapter, entitled "*Fact and Fiction in Historical Novels*" discusses the harmony of the truthful depiction of the historical period and fiction, the skill of literaryizing historical facts through creative fantasy.

The harmony of fact and fantasy in the novel, the place of the work in the world of art, and the author's creative approach enrich literary and aesthetic experiences, and also create new approaches to the literary perception of history. Fiction is considered to be "a product of the writer's creative imagination and imagination, an important component of literary creativity, manifested in the creation of literary images, life situations, events, and the like that do not have a real basis or complete analogue in reality"<sup>21</sup>.

Today's Uzbek historical novel is in the development stage, and along with the author's achievements in forming the national and aesthetic ideal, there are still aspects that require research. In many historical novels, historicity and artistry combine to form a single whole. However, sometimes this balance is disrupted, and "from the point of view of historicity, the writer is right, but from the point of view of artistry, it is difficult to join him"<sup>22</sup>. In such works, the writer should aim to combine historical facts with an literary texture and convey them to the reader in an interesting and consistent way. This requires maintaining a balance between historicity and artistry.

An literary image created on the basis of historical facts and the author's fantasy, in turn, should be distinguished by the mutual proportionality of content and form. The aesthetic effectiveness of an literary image depends on the harmony between its internal content and external expression. The creative imagination must enrich historical reality through literary interpretation and convey it to the reader in an emotional and intellectually impressive way.

In this case, historical facts are considered as a basis for forming an literary image, but the skill of the creator is manifested in incorporating these facts into

---

<sup>21</sup> Quronov. D, Mamajonov Z, Sheraliyeva M. Adabiyotshunoslik lug'ati. – Toshkent: Akademnashr, 2013. – B. 341.

<sup>22</sup> Hamraqulov A. O'zbek adabiyotida Mahmud Torobiy qo'zg'olonining badiiy talqini. – Toshkent: Yangi asr avlodi 2009 – B. 90.

fantasy, turning the image into an expression with a more generalized, aesthetic and spiritual content. Therefore, it is an important factor that the literary image is harmonious in content with form, and that it creates not only aesthetic satisfaction in the reader, but also a deep historical perception and philosophical conclusion.

The creative processing of historical material expresses the aesthetic views of the writer, his attitude to historical reality, and his approach to literary images. In the works of such creators as Erkin Samandar, Shahodat Ulug, Shahodat Isakhanova, Bakhtiyor Abdugaafur, in creating images of historical figures, while maintaining a delicate balance of fact and fantasy, they practically applied an literary and aesthetic approach that responded to the needs of the era. Their appeal to the lives and activities of historical figures is, in fact, inextricably linked to the need for national identity in Uzbek literature of the period of independence, the need to rediscover historical heritage and interpret it in a new literary form, which encouraged creators to create literary and aesthetically high works by combining fact and fantasy. The needs of the era also shaped the creators. These works, by literaryizing historical reality, created the basis not only for reviving historical facts, but also for promoting national spirituality and values.

If the novels, in which the image of Jalaluddin Manguberdi is depicted as the main character, initially constituted small-scale works, then today the scope of the genre has expanded, that is, they constitute roman-dilogies. In all the above-mentioned novels, one can observe aspects that have become a tradition in the artistic depiction of the image of Jalaluddin Manguberdi. For example, the episode of Saburkhon is widely covered in almost all novels on this topic, and this story has become a symbol of cruelty in the image of Turkan Khatun. The reason for its inclusion in almost all works on the topic of the Khwarazmshahs is also its presence in historical sources. Also, various aspects of the image of Jalal ad-Din and Ala ad-Din Muhammad, Jalal ad-Din and Turkan Khatun, Jalal ad-Din and Khansultan, Jalal ad-Din and Genghis Khan, Jalal ad-Din and Khalifa are revealed. The source underlies the deliberate inclusion of these artistic images in the works. At the same time, historical sources are repeatedly revived through the creator's imagination as an artistic need to reveal various aspects of the main character. In this case, Jalaluddin's striving to preserve unity in the clash between Jalaluddin and Turkan Khatun, the qualities of concern for his loved ones; Kindness of the older brother to the younger sister, qualities of honor in the relationship between Jalal ad-Din and Khansultan; Eastern respect for the father in the relationship between Jalal ad-Din and Muhammad Khwarazmshah; In the relationship between Jalal ad-Din and Genghis Khan, the qualities of hatred for the enemy and never compromising with the enemy of the homeland, ruthless struggle; In his relations with Jalal ad-Din and the Caliph, Ala ad-Din Kayqubad I, the genre of the historical realistic novel became a necessity for the artistic depiction of the qualities of calling not only the Turkic peoples, but also all Muslims to unity.

Although the approaches of the authors of the five novels to the creation of the image of Jalaluddin Manguberdi have their own peculiarities, there is a noticeable commonality between them. This commonality stems, first of all, from the fact that the creators rely on the same main sources and continue the traditional

approaches to images. In the image of Jalaluddin Manguberdi, the concept of the social ideal occupies an important place. Writers sought to portray him not only as a hero of the past, but also as a symbol of national pride and courage. In their artistic depiction, Jalaluddin's personal qualities - courage, justice, heroism - are embodied as an ideal image expressing the hopes and dreams of his people. Thus, Jalaluddin Manguberdi, in accordance with the social and political demands of his time, was transformed by writers into an artistic image reflecting spiritual and social values. In the image of Alauddin Muhammad, three historical errors are depicted as the cause of his death: Majididdin Baghdadi - as a person who exacerbated the internal conflicts of the state; The Otrar tragedy is an event that led to the Mongol invasion; fleeing the country can be understood as a symbol of the emperor's leaving the people defenseless and the state's decline.

In today's Uzbek novels, works on historical themes make up the majority, and this process is increasing from year to year, as can be seen from the novels dedicated to the image of Jaloliddin Manguberdi above. In this regard, the following thoughts of academician Naim Karimov are justified: "If we look at today's literary process, it is not difficult to notice that the historical theme is taking precedence. The selection of historical figures as one of the main characters of the literature of the period of independence is a legitimate process"<sup>23</sup>. It is noteworthy that even in historical works written under the patronage of the Mongols, historians who write about Jaloliddin try to severely criticize and condemn him. Nevertheless, according to the laws of creativity, they are forced to recognize his heroic deeds among this criticism. This situation creates an interesting paradox: the image of Jaloliddin, regardless of whether it is a historical or literary work, captivates the author, leading him to involuntarily reveal his heroic qualities.

This process is observed equally in the work of historians and writers. In both cases, the complex personality and heroic aspects of Jaloliddin Manguberdi attract historians and writers, causing the formation of a consistent and unique harmony between historical facts and literary images. This harmony determines his historical significance and his permanent place and influence as an literary and aesthetic image.

There are specific reasons for the increasing number of works of art in which the image of Jaloliddin Manguberdi is reflected in later world literature and Uzbek literature.

Firstly, the increasing number of historical sources; Secondly, the influence of independence on Uzbek literature and the unprecedented rise of creative freedom in world literary life; Thirdly, the need to change the attitude towards historical figures, reassessing the heroes of the nation, who were depicted biasedly in the past.

As a general feature, in these novels, patriotic ideas, the motives of the fight against enemies and the protection of national interests constantly occupy a leading position in the image and character of Jaloliddin Manguberdi.

---

<sup>23</sup> Karimov N. Bugungi kunlar sururi // O'zbekiston adabiyoti va san'ati. 2000. № 7. – 3 B.

## CONCLUSION

As a result of studying the literary interpretations of Jaloliddin Manguberdi's image in Uzbek novels of the independence period included in the research, the following conclusions were drawn:

1. The integration of facts and literary creation in the historical novel genre is its main characteristic and ensures its success. Through creative interpretation, the writer connects historical periods and individuals with values. Uzbek historical fiction is rooted in folklore and classical literary traditions. It was noted that the works of writers such as Abdulla Qodiriy and Oybek marked significant milestones in the development of the historical novel genre. Our research revealed that the historical novel genre served as an literary bridge linking the past, present, and future.

2. The early interpretations of Jaloliddin Manguberdi's image are grounded in historical truth and harmonized with an literary approach. These interpretations, based on historical events, highlight the hero's personal qualities and leadership abilities, elevating him to the status of a national hero. It was revealed that this image was shaped as an literary and historical symbol reflecting the nation's aspirations for independence.

3. It has been analyzed that Jaloliddin was the primary source of inspiration in the earliest literary interpretations of his image in historical sources. The authenticity of these sources served as the theoretical basis for portraying Jalal ad-Din as a just, determined, and patriotic hero. It was revealed that the literary genesis of Jaloliddin Manguberdi's image served as the theoretical and creative foundation for subsequent literary works. In the initial interpretations, his image as a national and universal hero was formed, and later this image evolved into an literary and aesthetic heritage that inspires people and strengthens historical memory.

4. In the historical novels of the independence period, significant innovations and creative approaches are observed in depicting the character of historical figures. In particular, Erkin Samandar's works are based on historical realism, with great attention paid to the in-depth study of the characters' inner conflicts and the portrayal of their relationships with the external world in their interconnectedness. In illuminating the image of Jaloliddin Manguberdi, qualities such as patriotism, selflessness, and responsibility stand out. These aspects are presented not only as reflections of the hero's inner world but also as traits recognized by the invading Mongols. Historical novels of the independence period are not only reaching literary heights but are also becoming an important form of reinterpreting national history and presenting it in a scientific and literary manner.

5. It has been determined that in Shahodat Isaxonova's works, the literary image of historical characters is revealed through their dialogues and speeches. Each speech expresses the character's socio-political views, serving as a means of individualization. The dramatic impact of dialogues strengthens the work's idea,

demonstrates stylistic mastery, and helps to harmonize artistry and historical accuracy in historical novels.

6. The study confirmed the importance of maintaining a balance between historical fact and literary fiction in historical novels. In creating the literary image of Jaloliddin Manguberdi, facts are creatively interpreted to convey the hero's national and social ideals to the reader impressively. The image of Jaloliddin Manguberdi is portrayed as an extremely complex and multifaceted person not only in fiction but also in scientific and historical sources.

7. The analysis revealed that in historical works depicting Jaloliddin Manguberdi's life, plot construction utilizes all types of conflict, literary details play a significant role and carry special meaning, and the composition draws extensively from the experience of existing historical novels. Artistry predominates while achieving literary quality without distorting historical facts.

8. The image of Jaloliddin Manguberdi is portrayed as a complex and multifaceted figure not only in historical accounts but also in literary interpretations. It has been demonstrated that the intertwining of fact and fiction in historical works sometimes leads to contradictory situations. This is particularly evident in the clear depiction of all aspects of Turkon Xotun and Alouddin Muhammad's characters, which, while limiting their historical image, served to highlight Jaloliddin's heroism more vividly.

9. The image of Jaloliddin Manguberdi is depicted as a symbol of courage, patriotism, and national awakening. This approach reflects the aspiration to restore national pride and historical memory in Uzbek novels. The work showcases how creators have integrated historical sources, literary invention, and aesthetic approaches in crafting the images of Jaloliddin Manguberdi and other heroes.

10. The image of Jaloliddin Manguberdi has been systematically examined in this work, focusing on its portrayal across various genres of epic, dramatic, and lyric types from different perspectives. The study highlights the significance of this historical figure's image in Uzbek literature and explores how different facets of Jaloliddin's character are depicted in each literary genre. The research also investigates the role of genre-specific possibilities and literary means of expression in creating the image, as well as the representation of Jaloliddin's image in the literature of different nations.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ  
УЧЁНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА,  
ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

---

**ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

**КЕНЖАЕВ ФАРХОД ИКРАМ ЎҒЛИ**

**ХУДОЖЕСТВЕННЫЕ ИНТЕРПРЕТАЦИИ ОБРАЗА  
ДЖАЛАЛИДИНА МАНГУБЕРДИ В УЗБЕКСКИХ РОМАНАХ  
ПЕРИОДА НЕЗАВИСИМОСТИ**

**10.00.02 – Узбекская литература  
(филологические науки)**

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

**Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за номером B2022.2.PhD/Fil2428.**

Диссертация выполнена в Институте Узбекского языка, литературы и фольклора.

Автореферат диссертации на трёх (узбекском, английском, русском (резюме)) языках размещён на веб-странице Научного совета [www.tai.uz](http://www.tai.uz) и на информационно-образовательном портале "Ziyonet" ([www.ziyonet.uz](http://www.ziyonet.uz)).

**Научный руководитель:**

**Хамдамов Улугбек Абдувахобович**  
доктор филологических наук, профессор

**Официальные оппоненты:**

**Жабборов Нурбой Абдулхакимович**  
доктор филологических наук, профессор

**Хамракулов Аъзамжон Шермухаммадович**  
Кандидат филологических наук, доцент

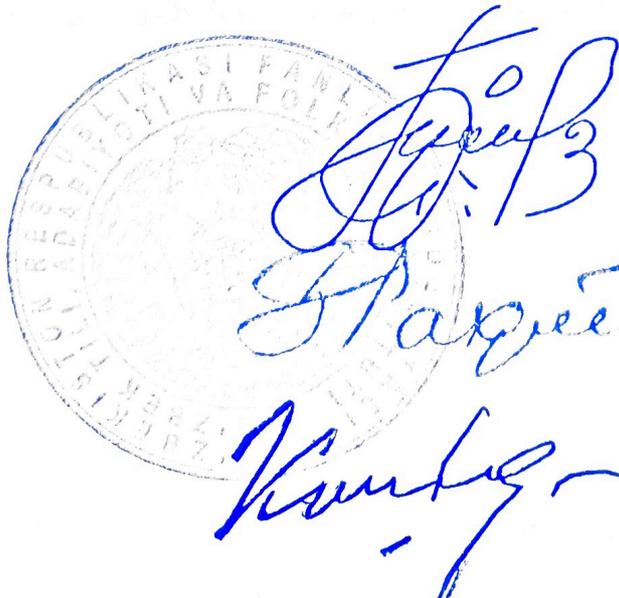
**Ведущая организация:**

**Ташкентский государственный педагогический университет**

Защита диссертации состоится на заседании Научного совета DSc.02/30.12.2019.FIL.46.01. по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан "23" мая 2025 года в 16:00 часов. (Адрес: 100060, город Ташкент, проезд Шахрисабзская, 5. Тел: (99871) 233-36-50; факс: (99871) 233-71-44; e-mail: [uztafi@academy.uz](mailto:uztafi@academy.uz)).

С диссертацией можно ознакомиться в фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № ..... ). Адрес:100100, город Ташкент, улица Зиёлилар, 13. Тел: (99871) 262-74-58.

Автореферат диссертации разослан "7" мая 2025 года.  
(Протокол рассылки №.....6... от "6" мая 2025 года.)



**Б. Тўхлиев**  
Заместитель председателя Научного совета  
по присуждению ученых степеней,  
доктор филологических наук, профессор

**Р. Баракаев**  
Ученый секретарь Научного совета  
по присуждению ученых степеней,  
канд. филол. наук, профессор

**К.Й. Кахрамонов**  
Заместитель председателя Научного семинара  
по присуждению ученых степеней,  
доктор филологических наук, профессор

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

**Цель исследования.** Художественное развитие создания образов исторических личностей в узбекских романах периода независимости, в частности, первые трактовки и особенности образа Джалолиддина Мангуберди, мастерство писателей в создании характеров исторических произведений, стиль создателей и Новые подходы к эпической образности, вопросы исторической правды и художественной интерпретации заслуживают внимания в развитии узбекской литературы, в выявлении ее места и значения.

**Объектом исследования.** В качестве объекта исследования были выбраны романы Эркина Самандара “Султан Джалалиддин”, Шаходат Улуг “Жайхун эпкинлари ёхуд Жалолиддин Мангуберди қиссаси”, Шаходат Исохоновой “Султон Жалолиддин Мангуберди ёхуд Чингизхон тузоғига тушган малика”, Бахтиёра Абдугафура “Султан Джалалиддин Мангуберди”. С целью раскрытия и сравнения некоторых аспектов образа Джалолиддина Мангуберди были также использованы другие произведения.

**Научная новизна исследования** заключается в следующем:

Впервые в узбекской литературе систематически изучены художественные интерпретации образа Джалолиддина Мангуберди, научно-теоретически раскрыты эстетические подходы в жанре исторического романа, принципы создания образа, а также узбекская историческая романистика на основе устного народного творчества и традиций классической литературы;

определен художественный генезис образа Джалолиддина Мангуберди на основе опыта создания исторического образа в современной узбекской прозе, выявлены принципы развития узбекского исторического романа, а также обосновано проявление образа Джалолиддина Мангуберди как национального и универсального героя в опытах создания исторического образа;

научно проанализированы методы создания характера, художественное мастерство в творческом стиле и эпическое изображение в узбекских исторических произведениях периода независимости, выявлены индивидуальный подход писателей, общность и уникальность интерпретаций;

обосновано построение сюжета в исторических романах, особенности проявления конфликта, значение и особый смысл художественной детали, широкое использование опыта существующих исторических романов при создании композиции произведения, преобладание художественности без искажения исторических фактов;

В работе систематически исследованы создание различных образов Джалолиддина, приобретение эмоционально-экспрессивной окраски в выражении образа в эпическом, драматическом и лирическом видах, роль жанровых возможностей и средств художественной выразительности в создании образа, отражение образа Джалолиддина в литературе разных народов.

**Внедрение результатов исследования.** Научные результаты, полученные в результате исследования “Художественные интерпретации образа Джалолиддина Мангуберды в узбекских романах периода независимости”:

Выводы по вопросам выражения образа в гармонии исторической правды и художественного вымысла в узбекских исторических романах периода независимости; принципы жанра и поэтического мастерства в создании образа исторической личности; вклад писателей в освещение национальной гордости, духовных и нравственных ценностей через образ; влияние научно-технического прогресса на человеческое мышление, в частности, на художественную литературу были использованы в фундаментальном проекте ФА-Ф1-005 “Исследование истории каракалпакского фольклора ведения и литературоведения” (2017-2020 гг.), выполненном в Каракалпакском отделении Академии наук Республики Узбекистан, Научно-исследовательском институте гуманитарных наук Каракалпакстана (справка №536/1 от 18 ноября 2024 года Каракалпакского отделения Академии наук Республики Узбекистан, Научно-исследовательского института гуманитарных наук Каракалпакстана). В результате обогащены существующие в литературоведении научные рассуждения об узбекском романе периода независимости, теоретические взгляды на принципы жанра и поэтического мастерства в создании образа исторической личности.

Выводы о художественном выражении образа Джалолиддина Мангуберды в узбекских романах периода независимости, принципах выражения национальной идентичности и исторических ценностей, а также теоретических вопросах о новых стилистических подходах в историческом романе периода независимости были использованы в инновационных проектах DGU14919 и DGU14918 “Литературное чтение (на основе учебника узбекского языка для 10 класса)” и “Литературное чтение (на основе учебника узбекского языка для 11 класса)” (2021-2022 гг.), выполненных Министерством инновационного развития Республики Узбекистан, Советом Министров Республики Каракалпакстан, Министерством народного образования Республики Каракалпакстан и Нукусским государственным педагогическим институтом (справка Нукусского государственного педагогического института от 20 ноября 2024 года № 01-20-09/2243). В результате были освещены вопросы влияния принципов создания образа в узбекских романах периода независимости на художественную литературу, появление новых источников и их эффективное использование в описании образа исторической личности в романах, выявление творческих подходов писателей к выражению образов исторических личностей, а также суждения, основанные на взаимосвязи исторических источников и художественного вымысла, что позволило сделать важные выводы.

Национальная телерадиокомпания Узбекистана опубликовала научный отчет, в котором приведены научные выводы о том, что писатели эпохи независимости создали образ Джалолиддина Мангуберды как художественный образ, воспевающий национальную гордость и самобытность, что их произведения освещают патриотические качества исторического фигура в художественных стилях, близких современному читателю, и что связь прошлых событий с настоящим днем еще больше обогащает содержание

произведений. Это было использовано для написания сценария к программе “Ассалом Хоразм”, которая транслировалась на телеканал “Хоразм” (регистрационный номер 1051 Национального телерадиоканала “Хоразм”, 5 декабря 2024 года). В результате обогатились и расширились знания и воображение телезрителей относительно новых интерпретаций и существенных изменений исторических образов в узбекских исторических романах эпохи независимости;

Анализ художественного выражения образа Джалолиддина Мангуберды в узбекских романах периода независимости, принципов освещения национальной идентичности и исторических ценностей, а также новых стилистических подходов в историческом романе периода независимости использовался в таких передачах, как “Бедорлик” и “Адабий жараён” (справка Национальной телерадиокомпании Узбекистана №04-36-1216 от 25 ноября 2024 года). В результате достигнуто повышение научно-просветительского потенциала передач, раскрытие значения художественной литературы как средства воспитания.

**Структура и объем диссертации.** Диссертация состоит из введения, трёх глав, заключения, списка использованной литературы и приложений, общий объём диссертации составляет 153 страницы.

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

**I bo'lim (I part; I часть)**

1. Kenjayev F. Istiqlol davrida Jaloliddin Mnaguberdi obrazining o'rganilishi // Berdax nomidagi Qoraqalpoq davlat universiteti xabarchisi (VESTNIK). – Nukus: 2021/3. B. 178 -179. (10.00.00; № 12).
2. Kenjayev F. Tarixiy qahramon va badiiy obraz // Tamaddun nuri. – Beruniy: 2023/4. – B. 71-75 (10.00.00; № 26).
3. Kenjayev F. Tarixiy obraz va sun'iy intellekt // O'zbek tili va adabiyoti – Toshkent: 2024/5. – B. 82-86 (10.00.00; №14).
4. Kenjayev F. Tarixiy haqiqat va badiiy talqin // Qo'qon DPI. Ilmiy xabarlar. – Qo'qon. 2024/4. – B. 1582-1586 (10.00.00; №8).
5. Kenjayev F. Interpretations of the Image of Jaloliddin Manguberdi in the Literature of the Independence Period. // Spanish Journal of Innovation and Integrity. Volume: 04. Issue 09-2022. – P. 42-45. <http://sjii.indexedresearch.org>. Journal Impact Factor: 7.235
6. Kenjayev F. Historical Image And Artial Intelligence // American Journal of Philological Sciences. (ISSN – 2771-2273). Volume 04 Issue 09-2024 – P. 115-118. <https://www.theusajournals.com/index.php/ajps/article/view/3668>. Journal Impact Factor: 8.2
7. Kenjayev F. Shaxodat Isaxonova ijodida Jaloliddin Manguberdi obrazi / “O'zbek adabiyotshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari.. – Toshkent: 2024. – B. 555-563.
8. Kenjayev F. Jaloliddin Manguberdi obraziga yondosh to'qima obrazlarning tarixiy haiqaqtga mushtarakligi, sultonning shoh va shoirligi haqida / “O'zbek adabiyotshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. – Toshkent: Afzalzoda books, 2024. – B. 683-687
9. Kenjayev F. Jaoliddin Manguberdi obrazining istiqlol davri adabiyotidagi talqini / “Istiqlol davri o'zbek tilshunosligi, adabiyotshunosligi va folklorshunsoligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy respublika konferensiya materiallari. – Toshkent: 2021. – B. 511-517.

**II bo'lim (II part; II часть)**

10. Kenjayev F. Yavuz Bahodiro'g'lining “Xorazm” asarida Jaloliddin Manguberdi obrazi // Tamaddun nuri. – Beruniy: 2021/4. B. 58-61.
11. Kenjayev F. Sayfiddin Qutuz obrazining qayta kashf qilinishi // O'zbekistondagi islom sivilizatsiyasi. – Toshkent: 2023/2. – B. 94-96.
12. Kenjayev F. Tarixiy qahramon obrazi va yarim bahodirlik timsoli / TDSHU. “Uchinchi renessans poydevorini qo'yishda til va adabiyot fanlarini

o‘qitishning nazariy va amaliy ahamiyati” mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Toshkent: 2023. – B. 9-11.

13. Kenjayev F. The Formation of the Image of Jaloliddin Manguberdi in the Early Periods and its Revival During the Period of Independence // Pindus Journal Of Culture, Literature, and ELT. ISSN: 2792 –1883 (online), Published in Volume: 9 for the month of September-2021. P-12-16.

14. Kenjayev F. Sulton Jaloliddin Manguberdi obrzaining qahramon sifatida tasvirlanishida ot obrazining bog‘liqligi / “Úzliksiz bilimlendiriw sistemasında aralıqtan oqıtıwdıń integraciyası” II Xalqaro ilmiy-nazariy anjuman materiallari. – Nukus: 2022. – B. 184-187.

15. Kenjayev F. Jaloliddin Manguberdi in today's Uzbek literature Figure / International journal of recently scientific researchers theory. 2023. P – 278-282. <https://uzresearchers.com/index.php/ijrs/issue/view/117>

Avtoreferat “O‘zbek tili va adabiyoti” jumali tahririyatida tahrirdan o‘tkazildi.



Bichimi 84/60 116, “Times New Roman” gorniturasi.  
Raqamli bosma usulda bosildi. Shartli bosma tabog‘i:  
3,0625 (54 bet). Adadi 70. Buyurtma №95.

Nashriyot guvohnomasi №AI 242, 04.07.2013 y.  
“VNESHINVESTPROM” MCHJ bosmaxonasida chop etilgan.  
Bosmaxona manzili: Toshkent shahri, Navoiy ko‘chasi, 30.