

**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

SHOMURODOVA MAFTUNA UBAYDULLOYEVNA

**SADRIDDIN AYNIY – O‘ZBEK MUMTOZ ADABIYOTI
TADQIQOTCHISI**

10.00.02 – O‘zbek adabiyoti

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

Toshkent – 2025

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
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**Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам**

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

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida ijodkor hayoti va ijodi, badiiy asarlarni o'rganish va tadqiq etishning asos hamda usullarini belgilash hamisha dolzarb mavzulardan sanalgan. Zero, adabiy shaxsiyat hamda asarning shakl va mazmuni milliy-badiiy tafakkur, an'analar, tarixiy davr, e'tiqod uyg'unligida dunyoga keladi. Adabiyotshunoslikdagi yirik tadqiqotlarni yaratish, shubhasiz, qomusiy bilim va katta tajribani talab qiladi. Shu bois ulkan davr ma'naviyatiga daxldor izlanishlar olib borgan olimlarning ma'naviy merosi, ilmiy-nazariy qarashlari mohiyati, asl manba va qo'lyozmalarga asoslangan mustahkam xulosalarga ega boy tadqiqotlari hamda uslubi xususidagi izlanishlar muttasil ortib bormoqda.

Dunyo adabiyotshunosligi o'tmish olimlarning tadqiqotlarini o'rganish orqali adabiyotshunoslikning yutuq va kamchiliklarini belgilash hamda ibratli jihatlarini o'zlashtirishga alohida e'tibor qaratmoqda. Yetuk olimlar izlanishlarida tadqiq etilgan mavzu va tanlangan tamoyil mahorati, asarlar tahlili va talqinidagi yondashuvlar adabiyotshunoslik rivojida muhim ahamiyat kasb etadi.

O'zbek adabiyotshunosligi ham o'zining paydo bo'lish tarixi va takomiliga ega. Albatta, bunda ko'plab zahmatkash olimlarning hissasi bor. Mana shunday adabiyotshunoslardan biri o'zbek va tojik tillaridagi ilmiy, badiiy, tarixiy va adabiy merosining salmog'i va nufuzi jihatdan ajralib turuvchi akademik – Ustod Sadridin Ayniydir. Darhaqiqat, "... milliy adabiyotlarimiz mumtoz namoyandalarimizning nomlari butun dunyoga ma'lum va mashhurdir. Bu birinchi navbatda Xusrav Dehlaviy, Abdurahmon Jomiy, Muhammad Haydar, Maxtumquli, Mirzo G'olib, Abay, Robindranad Tagor, Sadridin Ayniy, Chingiz Aytmatov ijodiga daxldordir. Ular o'lmas asarlari bilan jahon xalqlari o'rtasida tinchlik, ozodlik va insonparvarlik tamoyillarini, do'stlik va o'zaro ishonch g'oyalarini rivojlantirishga ulkan hissa qo'shdilar"¹. Ayniy XX asr boshlarida shakllangan yangi adabiyot vakili, yo'l boshchilaridan biri bo'libgina qolmay, turkiy va forsiy mumtoz adabiyotning yetuk bilimdoni, tadqiqotchisi hamdir. O.Sharafiddinov, A.Hayitmetov, V.Abdullayev, I.Haqqul kabi olimlarimiz ilmiy merosi xususidagi monografik tadqiqotlar yaratildi. Shubhasiz, mazkur olimlar izlanishlarida tayanch manbalardan bo'lgan Ayniyning mumtoz adabiyot tahliliga bag'ishlangan asarlarini yaxlit o'rganish ham adabiyotshunoslik uchun asos qo'llanmalardan biri bo'ladi.

O'zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiqi va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2020-yil 19-oktyabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarorlari,

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "Markaziy va Janubiy Osiyo: mintaqaviy o'zaro bog'liqlik. Tahdidlar va imkoniyatlar" mavzusidagi xalqaro konferensiyadagi nutqi.
<https://president.uz/oz/lists/view/4484>.

O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Jahon adabiyotshunosligida nasr, nazm, adabiyotshunoslik, tilshunoslik, tazkiranavislik, tarix, din, tanqidchilik, tarjima, siyosatshunoslik, elchilik, folklorshunoslik, musiqa, pedagogika, noshirlik kabi bir nechta sohalarni qamrab olgan Sadridin Ayniyning ilmiy-ijodiy merosi o'z davridan tortib hanuzgacha tadqiq va talqin uchun yetarli manba bo'lib kelmoqda. Asarlari turli tillarda salmoqli adablarda nashr etilmoqda. Uning ijodi shoirlikda nom chiqara boshlagan dastlabki davrlardayoq turli tazkira va majmualardan joy olgan².

Ayniy ijodi XX asrning 20-yillardan mahalliy va xorijiy adabiyotshunoslarning e'tiborini tortgan. Ayniyshunoslikda rus va tojik adabiyotshunosligida o'ziga xos maktablar yaratilgan. Jumladan, asrning 30-yillaridayoq Ayniyning adabiy shuhrati sharqshunos Y.E.Bertelsning diqqatini tortgan³. Shuningdek, rus ayniyshunosligida I.S.Braginskiy samarali ish olib borgan. U o'zining ilmiy izlanishlari orqali Ayniy badiiy asarlarining mazmun-mohiyatini rus hamda jahon adabiyotshunosligiga tanitdi, adabiy-estetik qarashlarini ochib berdi va ilmiy asoslar orqali isbotladi. A.A.Semyonov va boshqalar izlanishlari bilan, xususan, Ayniyning badiiy asarlari o'rganildi⁴. Ingliz

² Xoja A'zim Shar'iyning "Tazkirat ush-shuaro"; Afzal Maxdum Pirmastiyning "Afzal ul-tazkor fi zikrushshuaro" (1904), Abdullaxo'ja Abdiyning "Shuaro'i mutaaxxirini Buxoro" (1906); Idrisxo'ja Roziyning "Bayoz"i (1907). Bundan tashqari, Xolida Ayniyning ma'lumoticha, 1909-1914-yillarda yana to'rtta tazkiradan Ayniy lirikasi o'rin olgan. Ular: Ne'matulloh Muhtaranning "Tazkirat ush-shuaro" (1909); Mirmuhammadsiddiq Hashmat Buxoriyning "Tazkirat ush-shuaro" (1905-1914); Sharifjon Maxdum Sadri Ziyoning "Navodir Ziyoiya" (xotiralar, 1910), Mirza Salimbekning "Tuhfat ul-ahbob fi tazkirat ul-as'hob" (1914). (Manba: Xolida Ayniy. Zindaqinoman Sadridin Ayniy – Душанбе: Балогат, 2017. – С. 40-45.)

³ Бертельс Е. Состояние работ по изучению истории таджикской литературы. Записки Института востоковедения АН СССР. – М. 1933. – С. 86-106.

⁴ Брагинский И.С. Садриддина Айни. Материалы к биографии и творческой характеристике. – Сталинабад: Таджикгосиздат, 1948. – 320 с.; O'sha muallif. Опыт исследования элементов народного поэтического творчества в памятниках древней и средневековой таджикской письменности, автореф. докт. дисс., – М. 1954; O'sha muallif. Реализм Садриддина Айни. "Адабиёти совети тоҷик (Маҷмуаи мақолаҳо)". – Душанбе: Нашрдавтоҷик, 1954. – 320 с.; O'sha muallif. Садриддина Айни – основоположени таджикского литературоведения – ВЛ, 1959, № 3; O'sha muallif. Выдающееся произведение [О "Воспоминаниях" С. Айни]. – Душанбе: Таджикгосиздат, 1954; O'sha muallif. Очерк жизни и творчества Садриддина Айни. – Сталинабад, 1954; O'sha muallif. Проблемы творчества Садриддина Айни. – Душанбе, Ирфон, 1974. – 262 с.; O'sha muallif. Из истории персидской и таджикской литератур. Избранные работы. – М. 1972. – 186 с.; O'sha muallif. От Авесты до Айни. – Сталинабад: Ирфон, 1981. – 226 с.; Семенов А. К прошлому Бухары. – Вкн: Айни С. "Воспоминаниях". – М-Л. 1960. – 186 с.

tilida uning asarlari tarjimai va tadqiqi bilan John Perry and Rachel Lehr shug'ullangan⁵. Eronda ayniyshunoslikning ilk tadqiqotchisi Said Nafisiy, Ataxan Sayfullayevlar hisoblanadi. Ayniyshunoslik bo'yicha, hech shubhasizki, asosiy ulkan tadqiqotlar tojik adabiyotshunosligida amalga oshirilgan. Buning isboti o'laroq 1961-yilga qadar yaratilgan ishlar nomi sanog'ining o'zi ikki jildda birlashganini e'tirof etish yetarli⁶. Bu borada adibning farzandlari Kamol Ayniy, Xolida Ayniyning xizmatlari beqiyos⁷. Bundan tashqari, J.Ikromiy, A.Manniyozov, X.Asozoda, S.Ulug'zoda, M.Imomov, S.Tabarov, Z.Mullajonova, R.Hoshimov, M.Shukurov, Sh.Rahmonov kabilar ayniyshunoslikning turli sohalariga oid risolalar, olim ijodining turli qirralariga doir tadqiqotlar yaratishgan⁸. Bevosita N.Aslova, L.Boboyorova, D.Babayeva, D.Bekova, S.Nizomovalarning tojik va rus tillaridagi Ayniy hayoti va ijodiga oid dissertatsiyalari mavjud⁹.

XX asr ikkinchi yarmidan hozirga qadar o'zbek adabiyotshunosligida ayniyshunoslik ma'lum rivojlanish bosqichini bosib o'tmoqda. Jumladan, N.Rahimov, M.Hasanov, M.Qo'shjonov, Y.Is'hoqov, N.Mallayev, A.G'aniyev, G'.Karimov, T.Mirzayev, O.Sharafiddinov, I.Haqqul, B.Valixojayev, R.Vohidov, M.Mahmudov, T.Qorayev, Sanjar Sodiq, O.Safarov, Z.Hamroyeva, E.Ochilov, Sh.Axmedova, B.Rajabova, M.Qo'chqorovalarning izlanishlarida Ayniyning goh ilmiy¹⁰, goh badiiy¹¹ asarlari haqida mulohazalar bildirilgan. Biroq mazkur ishlar

⁵ The Sands of Oxus. Sadriiddin Aini. Translated from Tajik Persian with an Introduction by John R. Perry and Rachel Lehr. 1998. – P. 268.

⁶ Муллоҷонова З., Азизкулов Ж. Феҳристи асарҳои С.Айний ва адабиёт оид ба ӯ (то охири соли 1961). – Душанбе, 1963.

⁷ Камол Айний. Бист гуфтор аз маънавият. – Душанбе: Адиб, 2004. – 240 с; Холида Айний. Зиндагиномаи Садрриддин Айний. – Душанбе: Балогат, 2017. – 106 с.

⁸ Маниёзов А. Публицистика ва назми устод Садрриддин Айний. – Сталинобод: Нашрдавтоҷ, 1958. – 152 с.; O'sha muallif. Марҳалаҳои таҳаввули шеъри С.Айний // Ҷашномаи Айний. Ҷузъи IX. – Душанбе: Дониш, 2002. – 248 с.; O'sha muallif. Мулоҳизаҳо доир ба ташаккули насри С.Айний // Ҷашномаи Айний. Ҷузъи II. – Душанбе: Академияи фанҳои РСС Тоҷикистон, 1963.; Худойназар Асозода. Устод Садрриддин Айний дар шиноҳти С.Улуғзода. – Душанбе, 2001.; Худойназар Асозода. Воқеият, сиёсат ва С.Айний. – Душанбе, 2010.; Худойназар Асозода. Адабиёти тоҷик дар садаи XX. – Душанбе: Маориф, 1999. – 448 с.; Улуғзода С. Субҳи ҷавонии мо. – Сталинобод, 1956.; Икромий Ҷ. Устоди ман, мактаби ман, худи ман. – Душанбе, 1970.; Фиш Р., Ҳошимов Р. Глазами совести. – Душанбе, 1978.; Ҳошимов Р. Сухан аз устод ва дӯстон. – Душанбе, 1971.; Шукуров М. Хусусиятҳои гоҷавию бадеии "Ёддоштҳо"и устоди Айний. – Душанбе, 1968.; Раҳмонов Ш. Шеър ва Айний. Дигаргунҳои сифати сомонӣ дар лирикаи муосири тоҷик. – Душанбе: Маориф, 1994. – 189 с.; Табаров С. Садрриддин Айний – қофиласолори адабиёти советии тоҷик. – Душанбе: Дониш, 1977.; Имомов М. Ҷаҳонбинӣ ва тафаккури Садрриддин Айний. – Душанбе: Адиб, 2000. – 160 с.

⁹ Аслонова Н. Образ Садрриддин Айни в современной таджикской прозе. дисс...канд.филол.наук. – Душанбе, 2004. – 153 с.; O'sha muallif. Литературно-эстетические взгляды Садрриддина Айни. док... фил. наук. дисс. – Душанбе, 2011. – 298 с.; Бобоёрова Л. Айни и таджикская просветительская литература. дисс...канд. фил. наук. – Душанбе, 2010. – 189 с.; Бабаева Д. Садрриддин Айни и французская литература. дисс...канд. фил. наук. – Душанбе, 1996. – 168 с.; Низомова С. Калимасозӣ дар насри бадеӣ ва публицистии Садрриддин Айний. – Душанбе, 2019. – 224 с.

¹⁰ Раҳимов Н. Садрриддин Айний (Танқидий-биографик очерк). – Тошкент, 1954. – 56 б; O'sha muallif. Садрриддин Айний ва миллий адабий традициялар. – Тошкент, 1969. – 40 б.; O'sha muallif. Садрриддин Айний (маҳоратига доир). – Тошкент: Фан, 1970. – 164 б.; O'sha muallif. Садрриддин Айний иҷодига устозлар таъсири. – Тошкент: 1972. – 72 б; Маллаев Н. Устод санъаткор. Садрриддин Айний. Асарлар. I том. Сўз боши. – Тошкент, 1963. – Б. 5-16; Ғаниев А. Садрриддин Айнийнинг педагогик фаолияти. – Тошкент: Ўқитувчи, 1965. – 84 б.; Каримов Ф. Ўзбек адабиёти тарихи. Учинчи китоб. – Тошкент: Ўқитувчи, 1975. – 327 б.; Айний замонадошлари хотирасида. Тўлаб, нашрга тайёрловчи Ҳасанов М. – Тошкент: Адабиёт ва санъат, 1978. – 224 б.; Садрриддин Айний. Танланган илмий асарлар. Нашрга тайёрловчи Исоқов Ё. – Тошкент: Фан, 1978.

zamidra Ayniyning o'zbek mumtoz tadqiqotchisi ekanligi borasidagi nazariy va ilmiy qarashlar sochma tarzda uchraydi yoki nisbatan bir qirrasigagina e'tibor qaratilgan. Sadridin Ayniyning o'zbek mumtoz adabiyoti tadqiqotchisi sifatida olib borgan ishlari yaxlit holda tadqiq etilmagan.

Yurtimizda Sadridin Ayniy asarlarining sakkiz tomli nashri 1963-1967-yillarda amalga oshirilgan. U N.Mallayevning "Ustod san'atkor" nomli kirish so'zi bilan boshlanadi. Mazkur xayrli ishda to'plovchi M.Hasanov, tarjima va tahririda A.Rustamov, R.Komilov, A.Hakimov kabilar ishtirok etishgan. 1978-yilda M.Hasanovning to'plab, nashrga tayyorlashi natijasida Ayniy tavalludining 100 yilligiga bag'ishlab "Ayniy zamondoshlari xotirasida" nomli, shu yili Y.Is'hoqov tahririda "Tanlangan ilmiy asarlar"i kabi to'plamlar chop etiladi. Bundan tashqari, M.Hasanovning ustodga bag'ishlangan "Ayniy chamani" nomli risolasi ham muxlislar e'tiboriga havola etilgan. Buxoroda 2004-yil Ayniy she'riyatiga bag'ishlangan xalqaro konfrensiya bo'lib o'tdi¹². E'tiborlisi, 2023-yildan boshlab "Ayniy vorislari" nomli jurnal tashkil etildi.

O'zbek ayniyshunosligida XX asrning 90-yillariga qadar ko'plab ilmiy-tadqiqotlar amalga oshirilgan bo'lsa-da¹³, bir necha ishlarda o'tgan tuzum mafkurasi, adabiy tanqidiy ruhi yetakchilik qilib, ularda asar poetikasini o'rganishdan ko'ra, olim yozuvchining u yoki bu tuzumga munosabati masalasiga urg'u berilgan. Hozirda Ayniy ijodini tarixiy nuqtayi nazardan o'rganayotgan F.Temirovning ta'kidicha: "Demokratiya va oshkoralik atalgan yillarda ko'plab ijodkorlar qatori S.Ayniy ijodiga ham noxolisona munosabatda bo'lindi, oqibatda bir necha yillar davomida uy muzeyi e'tiborsiz qoldi, asarlari chop etilmay kelindi,

– 335 b.; Xasanov M. Ayniy chamani. – Toshkent: Adabiyot va san'at, 1981. – 176 b.; Valixuayev B., Voxidov P. Navoiy ijodi – ilxom manba'i. – Toshkent: Fan, 1981. – 72 b.; Kuzhjonov M. Ayniy badiyatining evolyutsiyasi. – Toshkent: Fan, 1988. – 160 b.; Voxidov P., Maxmudov M. Ustod Sadridin Ayniy saboklari. – Toshkent: Fan, 2004. – 204 b.; Ibrohim Xakkuul. Takdir va tafakkur. – Toshkent: Shark, 2007. – 279 b.; Qoraev T. Sadridin Ayniyning adabiy tanqidiy karashlari // Uzbek tili va adabiyoti. 1973, №1; Qoraev T. Ayniy va Buxorolik shoirlar / Buxoro haqiqati, 1971, 20 may. Mirzaev T. Sadridin Ayniy ijodini urganishning ayrim masalalariga doir // Uzbek tili va adabiyoti. 2003, № 5. – B. 3-4.; Xakkuulov I. Ayniy abadiyati // Uzbek tili va adabiyoti. 2003, № 5. – B.4-13.; Xayitmetov A. Zabardast navoiyshunos // Uzbek tili va adabiyoti. 2003, № 5. – B. 18-21.; Karimov N. Sadridin Ayniy va Balzak // Uzbek tili va adabiyoti. 2003, № 5. – B. 21-26.; Orzibekov P. Sadridin Ayniy va XIX asr uzbek adabiyoti // Uzbek tili va adabiyoti. 2003, № 5. – B. 26-29.; Sobirov A. Ayniy asarlarida maydon nazariyasidan foydalaniш // Uzbek tili va adabiyoti. 2003, № 5. – B. 29-31.; Sharafigidinov O. Ulkan xatning ilk sahifalari / "Iste'dod jilolari" kitobidan. Adabiy portretlar. – Toshkent: Adabiyot va san'at, 1976. – 232 b.; Saфарov O. Buxoro adabiy harakatчилиги тарихидан лавхалар. – Бухоро: Дурдона, 2015; Sanjar Sodiq. Yangi o'zbek adabiyoti tarixi. Oliy o'quv yurtlari uchun darslik. – Toshkent: O'qituvchi, 2019. – 772 b.; Xamroeva Z. Soktarining fidoiy farzandlari. – Buxoro: 2019.; Axmedova Ш. Mazrifatparvar jadid tanqidchilari. – Buxoro: 2023. – 114 b.; Rajabova B. Temuriylar renessansi va "Boburnoma". – Toshkent: Fan, 2022. – 227 b.; Ochilov E. Ayniy haqidagi hikoyalar: <https://kh-davron.uz/tag/ergash-ochilov> (Fors-tojik tilidagi matnlar tarjimasida yordam bergan mohir mutarjim, adabiyotshunos E.Ochilovga o'z minnatdorчилиgimizni bildiramiz.

¹¹ Qo'chqorova M. O'rta Osiyo xalqlarining Balzagi / "Sudxo'ning o'limi" va "Gobsek" qissalarida tipologik mushtarakliklar. <https://ziyouz.uz/ilm-va-fan/adabiyot/urta-osiyo-xalqlarining-balzagi/>

¹² Barxat sheryat / "Sadridin Ayniy sheryatida an'ana, ijodiylik va badiiylik muammolari" mavzuidagi xalqaro ilmiy konferentsiya materiallari. – Buxoro: 2004. – 112 b.

¹³ Kilychev Э. Архаизмы и историзмы в прозе Садриддина Айна. Автореф. дисс. канд филол. наук. – Toshkent: 1969.; Azimov S. Bliugvizim Sadrididina Ayni i problemi avtorskogo perevoda. – Toshkent: 1986. – 164 s.

mavjudlari darsliklardan chiqarildi”¹⁴. Hozirgi vaqtda esa Ayniy hayoti va ijodiga doir adabiy, tarixiy, tilshunoslik, qiyosiy adabiyotshunoslik doirasida anchagina tadqiqotlar olib borilmoqda. Ular orasida bevosita olim ijodiga bag‘ishlangan maxsus izlanishlar T.Choriyev, R.Jumayev, S.Toxirovalar tomonidan amalga oshirilgan. A.Hayitov, N.Bekova, T.Shaymardonovlarning¹⁵ dissertatsiyalari ma’lum fasllari tarkibida Ayniy ijodining o‘zbek mumtoz adabiyotiga daxldor izlanishlari borasida ba’zi mulohazalar bor. Tadqiqot jarayonida o‘zbek va xorij ayniyshunoslari izlanishlaridan foydalanildi. O‘zbek mumtoz adabiyoti tadqiqotchiligini o‘rganish borasidagi mazkur ish ham ilk bora monografik tarzda o‘rganilayotgani bilan o‘zbek adabiyotshunosligidagi, xususan, ayniyshunoslikdagi muhim bo‘shliqni to‘ldiradi.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasi, ilmiy-tadqiqot ishlari bilan bog‘liqligi. Dissertatsiya O‘zR FA O‘zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, “To‘rt jildlik “Alisher Navoiy ensiklopediyasi”ni nashr etish” (2021-2023-yy.) mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi. Sadridin Ayniyning Sharq, asosan, o‘zbek mumtoz adabiyotiga bag‘ishlangan ilmiy va amaliy tadqiqotlarini yaxlit holda tahlil etish, o‘zbek adabiyotshunosligi rivojidadagi hissasi, shuningdek, Alisher Navoiyga bag‘ishlangan izlanishlari, “Xamsa” asarining Tanlanma nashri va tadqiqotining o‘ziga xosligini asoslab berishdan iborat.

Tadqiqotning vazifalari.

mumtoz adabiyotni o‘rganishdagi asos mezonlarni Sadridin Ayniy ilmiy merosi asosida ochib berish, olimning Sharq, xususan, o‘zbek adabiyotshunosligi rivojida tutgan o‘rnini aniqlash;

Sadridin Ayniyning badiiy, tarixiy, diniy, pedagogik, lug‘atshunoslikka oid asarlarida keltirilgan adabiyotshunoslikka doir fikr-qarashlarini to‘plash va ularni tadqiq etish asosida adabiyotshunoslikda Ayniy mahorati va u yaratgan tamoyillarning yosh olimlar uchun ibratini ko‘rsatib berish;

shogirdlar yetishtirishdagi jonkuyarligi, zamondoshlari bilan aloqasi, maktublari orqali bildirgan keskin munosabatlarini ochib berish, turkiy zullisonayn ijodkorlarni o‘rganishda “Namunai adabiyoti tojik” tazkirasining muhim manba ekanligini dalillash, shuningdek, Ayniyning matnshunoslik, lug‘atshunoslik sohasidagi xizmatlarini nazariy asoslarini belgilash;

XX asr navoiyshunosligi rivojida Ayniyning hissasi, murabbiylik ko‘rsatmalari, amaliy faoliyati to‘g‘risidagi ma’lumotlarni to‘plash va tahlil etish;

olimning Alisher Navoiy hayoti va ijodiga oid tadqiqotlarining o‘zbek

¹⁴ Temirov F. Mustaqillik yillarida Sadridin Ayniy ilmiy-adabiy merosining o‘rganishi // Ta’lim va innovatsion tadqiqotlar, 2023. № 2. – B.18-22.

¹⁵ Хайитов А. Алишер Навоий “Хамса”сини насрийлаптириш: анъана, табдил ва талқин. Филол. фан. номз.... дисс. – Тошкент: 2000. – 168 б.; Чориёв Т. Забон ва услуби асарҳои публицисти Садриддин Айнӣ. – Тошкент: Мухаррир, 2014. – 111 с.; Bekova N. Alisher Navoiy forsiy merosining janriy xususiyatlari va badiiyati. Filol. fan. d-ri (DSc)...diss. – Buxoro, 2021. – 275 b.; Shaymardonov T. Siddiqiy-Ajziy asarlarining qiyosiy-matniy tadqiqi. Filol. fan. b. fals. d-ri (PhD)...diss. – Toshkent, 2023. – 148 b.; Jumayev R. Sadridin Ayniyning tojik va o‘zbek tillaridagi asarlari toponimlari tadqiqi. Filol. fan. b. fals. d-ri (PhD)...diss. – Toshkent, 2024. –145 b.; Toxirova S. Sadridin Ayniy asarlarining Yevropa adabiyotiga ta’siri va tarjimasi. Filol. fan. b. fals. d-ri (PhD)...diss. – Buxoro, 2024. – 138 b.

navoiyshunosligidagi o'rnini aniqlash, jumladan, ilk marotaba Ayniy tahririda nashr etilgan Alisher Navoiy "Xamsa"si tabdilini yaratishdagi tamoyillarni aniqlashdan iborat.

Tadqiqotning obykti sifatida Sadridin Ayniyning mumtoz adabiyot tadqiqotchisi sifatida olib borgan barcha ilmiy tadqiqotlari va amaliy faoliyati, shuningdek, adabiyotshunoslikka oid qarashlari aks etgan badiiy, tarixiy, ilmiy asarlari hamda darsliklari belgilab olindi.

Tadqiqotning predmetini Sadridin Ayniyning o'zbek va tojik tillarida nashr etilgan asarlari, maqolalari va ilmiy tadqiqotlari, monografiyalari, asosan, asarlarining qisqartirilib tayyorlangan o'zbek tilidagi 8 tomlik nashri, tojik tildagi "Namunai adabiyoti tojik" antologiyasi, 15 tomlik "Kulliyot"i, Ayniy ijodiga bag'ishlab olib borilgan o'zbek va tojik tillaridagi tadqiqotlar, to'plamlar tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda biografik, kontekstual tavsiflash, tasniflash va adabiy tahlil usullari qo'llanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Sadridin Ayniyning o'zbek mumtoz adabiyoti tadqiqotchisi va targ'ibotchisi sifatida shakllanishi uchun ta'sir ko'rsatgan ijtimoiy, madaniy, adabiy omillar tarjimai holi, ilmiy-badiiy asarlari, tarixiy manbalar asosida oydinlashtirilib, adibning ijodiy merosiga tayangan holda turkiy adabiyot namunalarini g'oyaviy-badiiy jihatdan tadqiq etish hamda ijodkorlar hayot yo'lini o'rganish mezonlari asoslangan;

adabiyotshunos Ayniyning o'zbek mumtoz adabiyoti tadqiqiga bag'ishlangan ilmiy qarashlari, xususan, adabiyot ravnaqi, adabiyotshunoslik rivoji uchun yozilgan maktublaridagi taklif hamda xulosalarining qimmatini yoritilib, olimning mavzu va uslub tanlash mahorati dalillangan;

mumtoz asarlar tahliliga, turkiy va mumtoz adabiyot vakillari ijodiga bag'ishlangan tadqiqotlari, lug'atshunosligi, "Namunai adabiyoti tojik" tazkirasida keltirilgan zullisonayn turkiy ijodkorlar hayoti va ijodiga doir ma'lumotlar, adabiy tahlillarning ahamiyati ko'rsatilib, olimning mavzu hamda ifoda tanlashdagi mahorati ilmiy izlanishlari asosida isbotlangan;

Sadridin Ayniyning navoiyshunosligi maqolalari, "Alisher Navoiy" monografiyasining tahlili orqali belgilanib, matnshunoslik, targ'ibotchilik faoliyati, shuningdek, tabdil va talqindagi mahorati tanlanma "Xamsa" nashri asosida ochib berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

Sadridin Ayniyning "Namunai adabiyoti tojik" tazkirasidan o'rin olgan zullisonayn ijodkorlarga bag'ishlangan tadqiqotlari orqali matnshunoslik masalalari, adabiy-estetik qarashlar mohiyati, irfoniy tahlil usullari yoritib berilgan. Navoiy "Xamsa"si nashridagi o'ziga xos yondashuvi, "Alisher Navoiy" monografiyasidagi adabiy-estetik qarashlari, tahlil tamoyili navoiyshunoslikda muhim ahamiyat kasb etishi aniqlangan;

Sadridin Ayniyning "Qisqacha tarjimayi holim", "Esdaliklar", "Buxoro inqilobi uchun tarixiy materiallar" kabi asarlari orqali ijodkorda shakllangan adabiyotga ixlosmandlik, olimning ta'lim jarayonlari vositasidagi yetuklik mumtoz adabiyot tadqiqotchisiga xos xislatlar xususidagi nazariy qarashlarni boyitadi;

Ayniyning Hamid Olimjon, Olim Sharafiddinov, Lohutiy, jumladan, Navoiy komiteti a'zolariga yo'llagan maktublari, mumtoz janrlarda bitgan lirikasi, Behbudiy vafotiga atab yozgan marsiyalari asosida o'zbek adabiyotining jonkuyari ekanligi ilmiy dalillangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilganligi, chiqarilgan xulosalarning biografik, tarixiy-qiyosiy, kontekstual, adabiy tahlil, tavsiflash va struktural tahlil kabi usullari vositasida asoslangani, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, ishonchli manbalar hamda lug'atlardan foydalanilganligi, nazariy qarashlarning amaliyotga tatbiq etilgani, natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan nazariy xulosalar nafaqat o'zbek, balki jahon adabiyotshunosligida, ayniqsa, navoiyshunoslik va ayniyshunoslikda, adabiy janrlar, ularning poetik xususiyatlari, mavzu-mundarijalar yuzasidan mavjud ma'lumotlarni kengaytiradi va to'ldiradi.

Tadqiqot natijalarining amaliy ahamiyati ushbu dissertatsiya ishi materiallaridan ta'limning turli bosqichlarida, xususan, oliy o'quv yurtlarining filologiya fakultetlarida maxsus kurslar: "Jahon adabiyoti", "Adabiyot nazariyasi", "O'zbek adabiyoti tarixi", "Navoiyshunoslik" yoki seminar mashg'ulotlarini o'tkazishda, umumiy o'rta ta'lim hamda ixtisoslashtirilgan maktablarda o'qitiladigan adabiyot darslaridagi navoiyshunoslik, she'riy janrlar va san'atlar bobida, shuningdek, mavzuga oid darslik, qo'llanma va risolalar yaratishda material bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. "Sadridin Ayniy – o'zbek mumtoz adabiyoti tadqiqotchisi" mavzusi bo'yicha olingan ilmiy natijalar asosida:

Sadridin Ayniyning o'zbek mumtoz adabiyoti tadqiqotchisi va targ'ibotchisi sifatida shakllanishi uchun ta'sir ko'rsatgan ijtimoiy, madaniy, adabiy omillar tarjimai holi, ilmiy-badiiy asarlari, tarixiy manbalar asosida oydinlashtirilib, adibning ijodiy merosiga tayangan holda turkiy adabiyot namunalarini g'oyaviy-badiiy jihatdan tadqiq etish hamda ijodkorlar hayot yo'lini o'rganish mezonlari asoslangani bilan bog'liq xulosalardan Buxoro davlat universitetida 2024-yilda bajarilgan AL-662204396 "Buxoro adabiy muhiti ijodkorlarining ilmiy-adabiy merosi bo'yicha elektron platforma yaratish" mavzusidagi amaliy loyihasida foydalanildi (2025-yil 19-martdagi 01-04/1821-son ma'lumotnomasi). Natijada Ayniyning Buxoro adabiy muhitida Sadri Ziyo, Ahmad Donish, Hayrat kabi ziyolilar ta'sirida, noyob kutubxonalardan foydalanishi kabi omillar bilan mohir o'zbek mumtoz adabiyoti tadqiqotchisi bo'lib yetishganligi, unda shakllangan adabiyot tadqiqotchisi uchun zarur me'zonlar hozirgi davr izlanuvchilari uchun ham o'rnatilgan bo'la olishi kabi masalalar asoslangan.

adabiyotshunos Ayniyning o'zbek mumtoz adabiyoti tadqiqiga bag'ishlangan ilmiy qarashlari, xususan, adabiyot ravnaqi, adabiyotshunoslik rivoji uchun yozilgan maktublaridagi taklif hamda xulosalarining qimmatini yoritilib, olimning mavzu va uslub tanlash mahorati dalillanganligi, mumtoz asarlar tahliliga bag'ishlangan tadqiqotlari, lug'atshunosligi, "Namunai adabiyoti tojik" tazkirasida keltirilgan zullisonayn turkiy ijodkorlar hayoti va ijodiga doir ma'lumotlar, adabiy

tahlillarning ahamiyati ko'rsatilib, olimning mavzu hamda ifoda tanlashdagi mahorati ilmiy izlanishlari asosida yoritilganligi bilan bog'liq xulosalardan Qo'qon davlat pedagogika institutida 2022-yilda bajarilgan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha web sayt va platforma yaratish" mavzusidagi amaliy loyihada foydalanilgan (Muqimiy nomidagi Qo'qon davlat pedagogika institutining 2024-yil 12-dekabrda 1622/04-son ma'lumotnomasi). Natijada Ayniy tazkirasida keltirilgan muhim ma'lumotlar, Muhammad Aminxo'ja Muqimiy haqidagi maqolasi tahlili yoritilgan o'rinlar orqali Qo'qon adabiy muhiti yaxlit planda aks etganligi hamda asar o'zbek mumtoz adabiyoti uchun qimmatli manba ekanligi kabi masalalar ilmiy dalillar asosida ochib berilgan;

Sadriddin Ayniyning navoiyshunosligi maqolalari, "Alisher Navoiy" monografiyasining tahlili orqali belgilanib, matnshunoslik, targ'ibotchilik faoliyati, shuningdek, tabdil va talqindagi mahorati tanlanma "Xamsa" nashri asosida ochib berilganiga oid xulosalardan "O'zbekiston" teleradiokanali DM tomonidan tayyorlangan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning ssenariylarida foydalanilgan, 2025-yil yanvar, fevral oylari sonlarida Ayniy ilmiy va ijodiy merosini O'zbek mumtoz adabiyotshunosligi nuqtayi nazaridan baholash kabi masalalar borasida tadqiqotchi bilan bevosita suhbat olib borilgan (O'zbekiston" teleradiokanali" DMning 2025-yil 20-martdagi 05-09-354-son ma'lumotnomasi). Natijada Amiriy, Nodira, Shavqiy Kattaqo'rg'oniy, So'fi Olloyor, xoja Ismat Buxoriy, Shermuhammad Akmal, Maxmur, Gulxaniy va boshqa ko'pgina Qo'qon adabiy muhiti vakillari haqidagi Sadriddin Ayniy mulohazalari va ular ijodidan "Namunai adabiyoti tojik" tazkirasida keltirilgan namunalar, mumtoz an'analar doirasida qilingan tahlillar radiotinglovchilar uchun muhim ahamiyat kasb etishiga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta, jumladan, 3 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 1 ta monografiya, 14 ta ilmiy maqola chop etilgan, jumladan, O'zR Vazirlar Mahkamasi huzuridagi Oliy attestatsiyasi komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta, jumladan, xorijiy jurnalda 2 ta maqola nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa foydalanilgan adabiyotlar ro'yxati va ilovalardan iborat. Ishning umumiy hajmi 156 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi, zarurati asoslangan, tadqiqotning maqsadi hamda vazifalari, obykti-yu predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy, amaliy ahamiyati ochib berilgan, tadqiqot natijalarini

amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning "O'zbek mumtoz adabiyoti tadqiqotchiligidagi Ayniyga xos tahlil va talqin masalasi" nomli dastlabki bobining "Sadriddin Ayniy ilmiy merosi va o'zbek mumtoz adabiyotining o'rganilish mezonlari" sarlavhali birinchi faslida Sadriddin Saidmurodzoda Ayniyning olimlar ta'kidlaganidek, nafaqat adabiyot, balki XX asr o'zbek va tojik adabiyotshunosligining ham asoschilaridan ekanligi, o'zbek – turkiy va forsiy mumtoz adabiyotning mohir bilimdoni bo'lib yetishishidagi omillar tadqiq qilingan. Tojikcha nashrida muallif marsiya deb atagan "Esdalik"larda muallifning mumtoz adabiyotga oshnolik sirlari ochib beriladi. "Qisqacha tarjimayi holim"da esa Ayniyning madrasadan keyingi hayotidan tortib 1948-yilgacha bo'lgan faoliyati haqida qisqacha ma'lumotlar berilganki, unda olimlik kamoloti yanada yorqin ko'rinadi.

Sadriddin Ayniyda adabiyotga, xalq og'zaki ijodiga bo'lgan qiziqish yoshligidan oilaviy muhitda, tabiatan shoirlikka ishqi baland otasi, shuningdek, "hikoyachilikda o'sha savodsiz sakson yashar kampirni o'zimning birinchi ustozim deb bilaman va har vaqt hurmat bilan eslayman"¹⁶ deya e'tirof etgan To'taposhsha kampir, bayram, sayl va hokazolar tufayli paydo bo'lgan. Ayniy asarlarida o'z ijodiy kamolotiga turtki bo'lgan uch shaxsni urg'ulab ko'rsatadi. Bular, Sharifjon Sadri Ziyo, Ahmad Donish va shoir do'sti Hayratdir. Mumtoz adabiyotda an'ana va ta'sir har sohada ko'rinadi, ayniqsa, maslak, kompozitsiya, badiiyat, uslub – bari-barida arab va fors adabiyotiga izdoshlik bo'lgan. Zullisonaynlik mumtoz adabiyotning o'ziga xos muhim jihatlaridan biridir. Mumtoz adabiyotimizda arabiy va forsiy kalimalarning qo'llanilishi ham ushbu tillarni bilish matn mazmunini to'g'ri tushunish hamda tahlil qilishda birmuncha qulayliklar tug'diradi. Ayniyning Sharq adabiyoti an'anelarini puxta o'rganganligi asarlari orqali dalillandi. Mumtoz adabiyot asrorlarini anglash uchun zamin arab tilining sarf-u nahvi, mantiq, aqoidi islomiy (ilmi kalom), hikmat (tabiiy va ilohiy), fiqhi islomiy, ilmi bade' o'qitilgan Buxoro madrasalarda egallangan.

Ayniyning aqida ilmlari o'z aksini topgan "Zaruriyyoti diniyya" "Tartil-ul Qur'on", "Tahzib us-sibyon" nomli darsliklari muallifning nechog'li Qur'oni karim, hadisi sharif va shariat ilmlarining bilimdoni ekanligini dalillashi barobarida uning adabiyotshunosligini ham ko'rsatadi. Birgina "Zaruriyyoti diniyya" yakunida to'rtta she'r keltiriladi. Birinchisi muallifsiz arabiy qasida bo'lib, u Rasululloh s.a.v.ga bag'ishlangan na't – 9 bayt; Abdurahmon Jomiyning forsiy na'ti – 18 bayt; "Tuhfat-ul-ahror"dan munojot – 15 bayt; shu asardan olingan 16 baytli na'tlardir. Ayniyning fors adabiy tili lug'ati, Navoiy asarlariga tuzilgan lug'at uchun ham o'z maslahatlarini ayamaganligi forsiy, arabiy, qadimgi turkiy tillar bilimdoni ekanini ko'rsatadi. Ayniyning *matnshunoslik* borasidagi ko'nikma va bilimlari, deyarli, har bir ilmiy asarida o'z aksini topgan. Ahmad Donishning "Navodir ul-vaqoe" asari asliyati nuxxalashda ishtirok etgan, qolaversa, aksariyat qismini zullisonayn ijodkorlar tashkil etgan "Namunai adabiyoti tojik" nomli antologiyasini tuzishda 80 ga yaqin qo'lyozma tazkiralar va asarlardan foydalangan. Ayniyning o'zbek mumtoz adabiyot tadqiqotchiligidagi

¹⁶ Айнӣ С. Асарлар. Саккиз томлик, бешинчи том. – Тошкент. Бадий адабиёт, 1965. – Б. 44.

muvaffaqiyati omillaridan yana biri mumtoz adabiyotshunoslikning she'r va shoirlik haqidagi talab va mezonlarini ham mukammal tarzda o'rganganligi va o'zining ham bu borada barakali ijod qilganligi bilan belgilanadi. Chunonchi, u 152 ta g'azal, 25 ta qit'a, 48 ta ruboiy, 5 ga yaqin muvashshah, 10 ta qasida, 12 ta masnaviy, 20 ta fard, 10 dan ziyod muxammas, 3 ta musaddas-tarkibband, musaddas-marsiya, tarje'band, muammo, chiston, tuyuq kabi janrlarda ijod qilgan. Behbudiy vafotiga atab Fitrat, Cho'lpon kabi safdoshlari marsiya va maqolalar bitishadi. Yozilgan marsiyalar orasida Ayniy nazmi mumtoz ruhning ufurib turishi bilan boshqalaridan ajralib turadi.

Bobning "*Ayniy asarlarida ilm va ijod uyg'unligi masalasi*" deb nomlangan ikkinchi faslida XX asr adabiy tanqidchiligida Sadriddin Ayniyning o'zbek mumtoz adabiyotshunosi sifatidagi o'rni maktublari, she'riyati, ustozlik faoliyati va maslahatlari asosida oydinlashtirilgan. Adabiyotshunos Majid Hasanov Ayniy maktublari borasida atroflicha izlanish olib borib, ulardan bir nechtasini o'z kitobi tarkibida nashr ettiradi¹⁷, o'zbek tilidagi Ayniy asarlarining sakkizinchi tomida ham xatlaridan namunalar mavjud. Majid Hasanov tadqiqotlarining birida Ayniyning Hamid Olimjon, Abdulla Qodiriy, G'afur G'ulom bilan yozishmalariga alohida e'tibor qaratiladi. Tilshunos Sobirjon Ibrohimovning xotirlashicha: "Navoiy lug'atining I tomi (70 bosma varaq hajmida) qo'lyozmasi tuzildi. Uni Ayniyning ko'ruvidan o'tkazish lozim bo'ldi ...qo'lyozmaning bir nusxasini men Samarqandga oborib domlaga topshirib keldim. U qo'lyozmani ko'rib, bir qancha qimmatli mulohazalari bilan bizga qaytardi"¹⁸, – deydi. M.Hasanovning akademik shoir G'afur G'ulom bilan bo'lgan suhbatlarida ham shu mavzuda so'z boradi. G'.G'ulom: "Ayniy domla *iz'on* – bo'ysunish, *g'ulf* – quvur, *g'urfa* – boloxona, *g'usl* – cho'milish, *hajjom* – tomirdan qon oluvchi tabib, *hayjo* – urush, jang; *hayza* – vabo kabi ko'plab so'zlarning ma'nolarini yozib yuborganlari hali esimda. Ayniyning arab, fors va turkiy tillarning ajoyib bilimdoni, mashhur sharqshunos va adabiyotshunos olim ekanligiga yana bir marta qoyil qolgan edik"¹⁹, – deydi. Sadriddin Ayniyning Hamid Olimjonga yo'llagan bir maktubini yozishiga Abdurahmon Sa'diyning "O'zbek adabiyoti va san'ati" jurnalining 1939-yil, 9-sonida chop etilgan maqolasi sabab bo'ladi²⁰. "Bu to'g'rida bu maqolada tafsilli misollar keltirish uchun hozir fursat va hafsalam bo'lmasa ham kichkina bir hisobot yozishga majburman", – deya Ayniy maktubda yozadi: "Sa'diy o'z maqolasida 120 ta lug'atga izoh yozgan bo'lsa-da, ularning 25 tasi xato. "Navoiy she'rini tamoman ma'nosiz bir narsa qilib yuborgan. 15 joyda Navoiy tekstlarini xato o'qib, xato ko'chirgan... vazn qofiyalarni buzib yuborgan... Bir joyda Navoiy "Saddi Iskandariy"ning oxiridagi o'z ukasi Darvesh Aliga xitob yozgan bir parchadan misra ko'chirib, u misralarni Navoiy Husayn Boyqaroga xitob qilib yozgan, degan... "Saddi Iskandariy"dan ko'chirilgan bir parchani "Sab'ai sayyor"dan deb yuborgan", – deydi. Sharq klassik adabiyotining mohir bilimdoni bo'lmish Sadriddin Ayniy ular xususida qilingan noto'g'ri tahlillarga, asl matnlar

¹⁷ Qarang: Hasanov M. Ayniy chamani. – Toshkent: Adabiyot va san'at, 1981. – B. 150-160.

¹⁸ Ayniy zamondoshlari хотирасида. – Toshkent: Adabiyot va san'at, 1978. – B. 45.

¹⁹ Hasanov M. Ayniy chamani. – Toshkent: Adabiyot va san'at, 1981. – B. 84.

²⁰ Shu asar. – B. 155-158.

bilan ishlanmay chiqarilgan xulosalarga jim qarab turolmaydi. Ishda boshqa maktublar ham shu tarzda izchil tekshirildi va olim Ayniyning xizmatlari yoritildi.

“Ayniy ilmiy merosida adabiyotshunoslik muammolari”ga bag‘ishlangan ikkinchi bobning ilk fasli “*Ayniyning tadqiqot uchun mavzu va usul tanlash mahorati*” deya nomlanadi. Olimning mumtoz adabiyotshunos sifatidagi zahmatlaridan biri “Namunai adabiyoti tojik” tazkirasining yaratilishidir. 1926-yilda Moskvada arab imlosida nashr etilgan mazkur asar yangi tojik adabiyotining ilk namunasi sifatida qabul qilindi va tarixiy-siyosiy jihatdan alohida qimmatga ega bo‘ldi. Unda adabiyotshunoslikning asosiy uch qismi: adabiyot tarixi, adabiyot nazariyasi, adabiy tanqidiga doir muhim ma‘lumotlar va muallifning nazariy xulosalarini topish mumkin. Qisqa muddat ichida ham katta makon, ham katta zamonga oid materiallarni o‘zida jamlagan ushbu tazkira ma‘lum kamchiliklardan xoli bo‘lmasa-da, yirik ming yillik, ma‘naviy jamlanma edi. Kitob uch qismga bo‘lingan bo‘lib, ijodkorlarning, avvalo, yashagan davri hisobga olingan. “Tazkira”da obyektiv sabablar va geografik chegaralar tufayli Movarounnahr va Turkistonda yashagan va bu joylar bilan aloqador bo‘lgan 222 nafar shoir, yozuvchi, tazkiranavis, ijodkor olimlar kiritilgan. Ularning aksariyati zullisonayn bo‘lib, ustoz Ayniyning o‘zi kabi tojik va o‘zbek xalqlari adabiyotiga teng xizmat qilganlardandir. Tazkiranavis “Namunai adabiyoti tojik” majmuasiga bir nechta tasavvuf allomalari (Najmiddin Kubro, Kamol Xo‘jandiy, Pahlavon Mahmud, So‘fi Olloyor, Hasanxo‘ja Nisoriy kabilarning) nomini kiritishga, ularning ijodidan namunalar, maslagiga ishoralar berishga muvaffaq bo‘lgan. Ayniy “Namunalar”ning birinchi bobini yakunlashdan oldin Movarounnahr va Turkistonda yashagan yoki shu joylar bilan aloqasi bo‘lgan 5 nafar shoirlar nomini keltiradi. Ijodkorlar tarjimayi holi, kezi kelganda, bir emas, bir nechta manbalar qiyosi asosida shakllantiriladi. Asarda XV-XX asrlar orasida faoliyat ko‘rsatgan hokim-shoh-amir ijodkorlardan ayrimlari ham kiritilgan. Ayniy tazkirasidan o‘rin olgan shoh va shahzodalar ijodi jamlanib tartiblansa, tasavvurimizda “muxtasar tazkirayi salotin” vujudga keladi. Ayniy tadqiqotida, deyarli, har bir ijodkor nomiga uning qayerdanligini (ba‘zan unvonini: voliy, qozikalon, maxdum) anglatib turuvchi so‘zlarni taxallusining bir qismi sifatida qo‘shimcha qilgan. Ushbu hol (Buxoriy, Xo‘jandiy, Xo‘qandiy kabi), aksariyat tazkiralarda uchramaydi. Bu o‘z navbatida, aniqlikni xush ko‘ruvchi tuzuvchining o‘ziga xos yo‘sini bo‘lib, mutolaa jarayonida kitobxon uchun hududiy jihatdan tasavvurini tiniqlashtirib borishda kompas vazifasini o‘taydi.

Tazkirada Qo‘qon adabiy muhiti vakillari haqida ham qimmatli ma‘lumotlar uchraydi. Jumladan: Amir Umarxon – voliyi Farg‘ona, Nodira Andijoniy, Zokirxo‘ja Namangoniy, Ramzi Xo‘qandiy, Rindiy Namangoniy, Fazliy Namangoniy, Kasrati Namangoniy, Mirsaidg‘ozi Nolai Xo‘qandiy, Gulxaniy Namangoniy, Behchati Farg‘onagiy, Mulloshermuhammad Akmalii Xo‘qandiy kabi ijodkorlar haqidagi ma‘lumotlar “adabiyotning chinakam ixlosmand”larini befarq qoldirmasligi tayin. Shu o‘rinda, olim Sharq adabiyotida avvaldan mavjud bo‘lgan radifgo‘ylik an‘anasi aynan Amiriy davrida ravnaq topganligiga e‘tibor qaratadi. Ayniy tadqiqotlarida qaysi bir ijodkor haqida gap ketsa, uning hayoti, asarlaridagi mavzu va g‘oya, badiiy ijodi jarayonining rivojlanish qonuniyatlari, badiiy asar tili mushtarak o‘rganiladi. Zabardast, daho adabiyotshunoslarga xos

muhim bir xususiyat, fazilat bor. Bu adabiyotning ustun ijodkorlari, bosh g'oyalar, tayanch badiiyat asoslarini tadqiq markazi sifatida tanlab olishdir. Ayniyning 1940-yilda yaratilgan "Ustod Rudakiy" nomli risolasi; 1940-yilda "Firdavsiy va uning "Shohnoma"si to'g'risida"gi risolasi; 1939-yilda yozilgan "Shayx ul-ra'is abu Ali ibn Sino" nomli, 1954-yilda Bedil haqidagi – "Mirzo Abdulqodir Bedil" monografiyasi fikrimizni dalillaydi. Shuningdek, "1939-yil, 28-mart, Samarqandda" imzosi bilan yozilgan "Kamol Xo'jandiy"; 1942-yilda alohida kitobcha shaklida chop etilgan "Shayx Muslihiddin Sa'diy Sheroziy" nomli risolalari, "Muqimiy va uning davri" nomli maqolasi 1943-yil, 1946-yilda "Zayniddin Vosifiy (uning "Badoe ul-vaqoe"asari haqida)" nomli tadqiqotlarini yaratgan. Ayniyning adabiyotshunoslikdagi muvaffaqiyati omillaridan biri so'z sehrini anglashida ko'rinadi. Asarning g'oyasi, badiiyatidan bahs yuritarkan, til xususiyatlariga ham diqqat qaratadi. Ayniy kimning izlanishlari bo'lmasin, xato va dalili noaniq ma'lumotlarni tuzatishni olimlik burchi sanagan. O'ziga ham shunday talab qo'ygan. Biroq har sohada asliyat va aniqlikka muhim ahamiyat qaratadigan Ayniy o'zbek adabiyotshunosligi uchun tarixiy manba hisoblangan Vosifiyning "Badoe ul-vaqoe"si tabdilida chekinish qilgan. Asarni, avvalo, tarixiy-xronologik jihatdan qayta tartibga solgan, axloq me'yorlariga zid, o'z holicha beparda tasvirlangan voqealar bayonini tushirib qoldirgan, arabcha misra, hadis, she'r va maqollarni batafsil izohlagan. Ayniy jahon bedilshunosligi tan olgan darajada katta bir tadqiqot yaratgan. Mustashriq Y.E.Bertels Ayniyning "Mirzo Abdulqodir Bedil" monografiyasiga yozgan muqaddimasida "Bedil hayotiga oid ilk mufassal asar", deya haqqoniy baho beradi. Ayniyning ilmiy merosidagi yana bir muhim tadqiqot – tilshunoslik va adabiyotshunoslik uchun ham birday qimmatli lug'atshunoslik faoliyatidir. U "1936-38-yillar orasida 15000 so'zdan iborat tojik adabiy tili lug'atini tuzdim"²¹ deydi. Alisher Navoiy, Bedil, Soib kabi qator shoirlar lirikasidan misollar ham o'rin olgan, ushbu lug'atdagi arabiy, forsiy so'zlarning aksariyati o'zbek mumtoz adabiyotida ham mavjud. Masalan, kitobning birinchi sahifasidan o'rin olgan 19 so'zning 11 tasi: *abu, abad, abadulabad, abgor(afgor), abd, abdol, abr, ablah, abno(i), abo, abrapo'stin* o'zbek mumtoz adabiyotida ham keng qo'llaniladi. Ularning arab yozuvida ham berib, asl, istilohiy, majoziy ma'nolarining uyg'un holda izohlanishi asarning ahamiyatini oshirgan. O'zbek adabiyotshunoslari uchun ham ushbu lug'at muhim manba ekanligiga shubha yo'q.

Bobning "*Fors-tojik adabiyoti va Navoiy ijodiyoti*" nomli ikkinchi faslida Ayniy ijodining salmoqli qismi Navoiyga bag'ishlangani, shoirning forsiy merosi haqidagi izlanishlari tadqiq etilgan. Olim, dastlab, "Namunalar"da Alisher Navoiy ijodiga murojaat qilgan. Adabiyotshunos Abduqodir Hayitmetov Ayniyning ushbu amaliy izlanishi orqali: "O'tgan asrning yigirmanchi yillarida o'zbek adabiyotshunoslari orasida: "Navoiy biz uchun kerakmi yoki kerak emasmi?" – degan masala yuzasidan bahs borar ekan, "Namunai adabiyoti tojik" tazkirasiga Navoiynining "Tuhfat ul-afkor" qasidasini ham kiritib, uning faqat o'zbek adabiyotining emas, balki fors-tojik adabiyotining ham buyuk namoyandasi ekanini ko'rsatgan va yuqoridagi mantiqsiz zararli bahsga amaliy javob bergan

²¹ Айний С. Асарлар. Саккиз томлик, биринчи том. – Тошкент: Бадний адабиёт, 1963. – Б. 102.

edi”²², – deya Ayniyning navoiyshunoslikdagi ulkan xizmatini xolis va to‘g‘ri baholagan. Tazkiraning birinchi bobi 44-raqami ostida “Nizomiddin Amiri Alisheri Navoiy (tavallud 844, vafot 906)”²³ sarlavhasi bilan shoir merosidan parchalar va “Tuhfat ul-afkor” qasidasidan 13 bayt 26 misra beriladi. Uni “Nusxae, ki ba dast aftod, bisyorg‘alat bud, binobarin ba xadre ki xonda shud, intixob yoft”, ya‘ni “Qo‘lga tushgannusxa juda xato edi, shuning uchun o‘qiy olish imkoniyatiga ko‘ra tanlangan” izohi bilan tugatadi. Chunki berilgan 13 bayt ketma-ketlikda, bir o‘rindan olingan emas. Biroq badiiy parchani o‘qiganda mazmuniy yaxlitlik mavjud. Ayniy tazkira, bayoz janrlarining talablarini chuqur anglagan hamda bu me‘yorlarga o‘zi ham rioya qilgan. Barcha parchalarning manbalarini aniq ko‘rsatgan. Masalan, “Az Davlatshohiy”, deya oldin manba berilib, keyin “Tuhfat ul-afkor”dan parcha keltirilgan. “Az “Bahoriston”-i Qomy” manbasi ostida esa Navoiyning uch forsiy ruboiysi berilgan. Ayniy forsiy she‘rda Navoiyning tili umuman sodda, ravon va tabiiyligini ilmiy isbotlaydi. Forsiy g‘azallarini oddiy suhbatda gapirayotganday mohirlik ila yozishi, uning forscha she‘rlarini (“Tuhfat ul-afkor” qasidasidan boshqalarini) nasrga aylantirish kerak bo‘lsa, so‘zlarni oldinma-keyin qilish kifoya ekanligi va tashqaridan boshqa biror so‘z keltirishga ehtiyoj tug‘ilmasligini ham ta‘kidlaydi.

Zullisonayn Sadridin Ayniyning so‘z tanlash salohiyati, jumla qurilishi ham alohida tadqiq mavzusidir. Masalan, Navoiyning Jomiy vafotiga yozgan marsiyasini Ayniy “tojik adabiyotidagi marsiyalarning eng jonso‘zlaridan biri”²⁴ – deydi. Qisqa ta‘rif, ammo birgina “jonso‘z” iborasi bahoning mukammalligini va yetarlicha ta‘sirini ta‘minlagan. Ayniy “jon o‘rtovchi, jonni qiynovchi” ma‘nosidagi forscha “jonso‘z”ni shoirning o‘z asarlaridan olganligi tabiiydir²⁵. Navoiy turli asarlarida bu so‘zga murojaat qilgan. “Lison ut-tayr”da o‘qiyimiz:

*Ishq olamso‘z erur, jonso‘z ham,
Shavq o‘tidin kufru imonso‘z ham*²⁶.

Ayniy tahlillarida mohiyatbinlik barobarida asarning shakliy tomonlarini o‘rganish ham muhim bo‘lgan. Navoiyshunoslik yo‘nalishlarining paydo bo‘lishida ba‘zi olimlarning hissasi ko‘p, Ayniy mana shunday olimlardan. Chunki u Navoiy asarlarining g‘oyasi, janriy tuzilishi, badiiy san‘atlari, matniy tomonlari, qo‘lyozma nusxalari haqida birday akademik uslubda izlanishlar olib boradi.

Dissertatsiyaning uchinchi bobi “Sadridin Ayniy – navoiyshunos” deya nomlanadi. Bobning “Alisher Navoiy” monografiyasida ilmiy tizim va ko‘lamdorlik” nomli birinchi faslida olimning “Alisher Navoiy” monografiyasida yoritilgan masalalar o‘z davri navoiyshunosligidagi izlanishlar bilan mushtaraklikda tahlil etilgan. Ayniy Alisher Navoiy hayoti, ijodi va shaxsiyatini keng miqyosda o‘rgandi va “Alisher Navoiy” nomli salmoqli monografiyasini yaratdi. 1948-yilda chop etilgan bu ilmiy tadqiqot Ayniyga katta shuhrat keltiradi, shu yili himoyasiz filologiya fanlari doktori ilmiy darajasi hamda professor ilmiy unvoni bilan munosib ravishda taqdirlanadi.

²² Хайитметов А. Забардаст навойишунос // Ўзбек тили ва адабиёти, 2003. № 5. – Б. 18

²³ Садриддин Айнӣ. Намунаи адабиёти тоҷик. – Душанбе: Адиб, 210. – С. 79

²⁴ Айнӣ С. Асарлар Саккиз томлик, саккизинчи том. – Тошкент: Бадий адабиёт, 1967. – Б. 29.

²⁵ Навоий асарлари лугати. Тузувчилар П. Шамсиев ва С. Иброҳимов. – Тошкент: Адабиёт ва санъат, 1973.

²⁶ Аlisher Navoiy. Lison ut-tayr. MAT. 12-том. – Тошкент: Фан, 1996.

Ushbu davr navoiyshunosligida ko'proq shoir haqida ma'lumot beruvchi forsiy va turkiy asarlarning tarjimasini orqali yuzaki tanishib, baho bergan fransuz, rus, ingliz turkologlarining xulosalari dasturilamal qilib olingan edi. Navoiy siymosini yaratishda ular, asosan, eng ishonchli hisoblangan mutafakkirning o'z asarlariga asoslanishning o'rniga, uning asarlari haqida yozilgan izlanishlarning ham asliga emas, balki ko'p hollarda tarjimasiga tayanishgandi. Ayniy esa fors, arab tillarini mukammal bilgan teran adabiyotshunos o'laroq Navoiyning o'z asarlari va shoirga bag'ishlangan kitoblarning asliga murojaat qildi. Ta'kidlash joizki, monografiya yaratilgan XX asrning 30-40-yillarida Navoiyning ko'pgina merosi hali qo'lga kiritilmagan edi. Shu sababli olim izlanishlarida ba'zi tahrirtalab o'rinlar ham uchraydi, lekin bu Ayniy tadqiqoti yutuqlari ko'lamiga rahna solmaydi. Navoiy hayot yo'li va ijodiyoti haqida yaxlit ma'lumot beruvchi dastlabki monografiya Olim Sharafiddinov tomonidan yaratilgan va 1939-yilda bosilib chiqqan bo'lsa-da muallif Ayniydan maslahat olib turgan. Bu haqda turmush o'rtog'i Sh.Abdullayeva: "O.Sharafiddinov ilm va adabiyot ahllari bilan, ayniqsa, Sadridin Ayniy bilan yaqindan aloqa tutdi, ko'rishib, xat yozishib turdi"²⁷ - deydi. Shu davrda Y.E.Bertelsning shu nomdagi monografiyasi ham chop etildi. Mazkur uchala monografiyalarning o'xshash va o'ziga xosliklari dissertatsiyada jadval shaklida berilgan. Navoiyshunoslikdagi Ayniyning eng katta yutuqlaridan biri matnshunosligi va turkiy-forsiy lug'atshunoslikning mohir sohibi ekanligida edi. Ayniy Navoiy haqidagi ma'lumotlarni faqat saralamaydi. Ularni bir-biriga bog'lash, aniq xulosalar chiqarishda ham tengsiz zakoga ega bo'lgan. Olimning qarashlari shuning uchun keyingi davr navoiyshunoslari uchun yangiligi bilan ham ahamiyatini yo'qotmagan. Ayniy kitobxon shuurida Navoiy yashagan davr, uning oilasi, bolalik, yigitlik, tahsil yillari, jamoat arbobi sifatidagi faoliyati to'g'risida tasavvur hosil qilgach, uning adabiy hayoti va ijodiga atroflicha to'xtaladi. O'sha paytlarda Navoiyni bilmay turib, uni taqlidchi deb atagan ba'zi sharqshunoslarga javoban: "...syujeti va dostonlarning ijtimoiy mazmuni jihatidan tamoman o'zgacha asar yozdi, ya'ni Navoiy "Xamsa"si Nizomiy va Xisrav "Xamsa"larining tarjima yo taqlidi bo'lmasdan, butunlay yangi va ijodiy asardir"²⁸ kabi mulohazalar yuqorida aytganimizdek, hozirgi zamon ilm ahli uchun oddiy haqiqatdek tuyular, ammo Ayniy davri uchun go'yo bir tomonga qarab oqayotgan daryoga to'g'on bo'lish va o'zanini boshqa yoqqa burishdek buyuk gap, ulug' jasorat edi.

Ayniyning "Alisher Navoiy" monografiyasini yaratishdan eng asosiy muddaosi Navoiyning g'azal va dostonlari sharhini ko'pchilikka tushunarli bo'lishini ta'minlash, yozma navoiyshunoslikni shakllantirish hamda rosmiyanavoiyga qaytish uchun dastlabki tashlangan shaxdam qadam edi.

Bobning "Alisher Navoiyning "Xamsa" asari: nashr, tabdil va talqin masalasi" deb nomlangan ikkinchi faslida S.Ayniy tomonidan 1939-yili nashrga tayyorlangan va 1940-yili lotinlashtirilgan o'zbek alifbosida hamda 1948-yili qayta kiril alifbosida chop etilgan Navoiy "Xamsa"si nusxalarining o'ziga xosliklari

²⁷ Шарифиддинов О. Аlisher Navoiy – Тошкент: Бадний адабиёт, 1971. – Б. 5.

²⁸ Аyniy С. Асарлар. Саккиз томлик, саккизинчи том. – Тошкент: Бадний адабиёт, 1967. – Б. 299.

ochib berilgan. Ma'lumki, "Xamsa"ning ba'zi dostonlari Mulla Siddiq Yorkandiy, Umar Boqiy, Mahzunlar tomonidan nasriy bayon qilingan bo'lsa-da, ammo Sadridin Ayniy tayyorlagan nashr "Xamsa"ning beshala dostonini qamrab olgan ilk tabdildir. Ayniy "Xamsa" nashrida yozgan kichik so'zboshisi orqali shoirning xamsachilikdagi beqiyos o'rnini ko'rsata olgan va u boshdan oyoq Navoiyning xamsachilikdagi novatorligini ochib berishga qaratilgan. Olim "Xamsa" tadqiqotini amalga oshirishdagi o'zining qisqa vaqt va kitobxon saviyasini inobatga olgan holda kelgan qarori hamda tamoyilini tushuntirib beradi: "Navoiyning "Xamsa"si 50 ming misradan ortiq she'r bor. Keng o'quvchilar ommasi uchun uni bir butun holda tezda egallash ancha og'ir bo'ladi. Shuning uchun men bu qiyinchiliklarni nazarga olib, Navoiy Yubiley komiteti topshirig'i bilan qo'lingizdagi bu tanlanma nusxani vujudga keltirdim. Bu nusxani tartibga solishda har bir doston va bo'limlaridan xarakterli bo'lgan parcha va misralarni terib oldim. Ammo har bir doston va boblardan ayrim tashlangan parcha va misralarning mazmunini bayon qildim". Ko'rinib turibdiki, "Xamsa"day muhtasham asarning jami dostonlarini tahlil qilish, uni butunicha xalqqa yetkazish jasoratini Ayniyday yetuk olimgina zimmasiga olishi mumkin. Adabiyotshunos birgina dostonni nashr etsa ham hech qanday e'tiroz bo'lmasdi. Ammo Ayniyda har bir narsaga kompleks – yaxlitligicha qarash bor. Shu nuqtayi nazardan qaralganda, maslakda bir-birini to'ldiruvchi dostonlarning barchasini jamlash Ayniyning o'ziga xosligi barobarida navoiyshunoslikdagi jur'atini ham yaqqol ko'rsatadi. Ayniy qisqartiruvchi va tabdilidagi Alisher Navoiy "Xamsa"sining ikki nashri 1940-yildagi (keyingi o'rinlarda "avvalgi nashr") va 1947-yildagi ("keyingi nashr" deb yuritiladi) orasidagi tafovutlar aniqlandi. Sadridin Ayniy tomonidan tayyorlangan Navoiy "Xamsa"si sharhida undan keyin bir necha o'n yillar davomida qilingan sharhlarda, deyarli, uchramaydigan bir xususiyatni alohida urg'ulash o'rinlidir. Olim dostonlarning asl mohiyati va Navoiyning tasavvufiy qarashlarini o'zida jam etgan "hamd", "munojot" va "na't" kabi boblari mavjudligi haqida qisqagina bo'lsa-da aytib o'tish bilan o'quvchining asar haqidagi tasavvurlarini tiniqlashtiradi. Qisqartma nashrinining o'ziga xosligi shundaki, u tuzilishi jihatidan xalq dostonlarini yodga soladigan nasr va nazm uyg'unligida shakllantirilgan edi. Bu o'z navbatida, turmush-tarzi xalq dostonlari bilan hamohang kechayotgan millat manfaatlariga mos, tushunib uqishlariga monand usul edi. Qisqartirilgan qismlarini esa nasriy yo'l bilan o'zi mazmunini qayta yozadi. Dastlabki nashrda havolada 444 ta izoh keltirgan. U izohlarda imkon doirasida turkiy so'zlarni qo'llaydi. Ayniyning san'atkorligi o'zbekcha istilohlar yaratgani bilan ham belgilanadi. Arab va forsiy tildagi badiiy atamalarni aynan emas, balki "bu yerda to'la o'xshatma san'ati ishlatilgan...", "tizma (nazm)ning sochma(nasr)dan ko'ra afzalligi to'g'risida..." kabi o'zbekcha muqobilini tanlashga harakat qilgan. Kitob so'ngida Jomiy, Vosifiy, Zindapil Ahmadi Jom, Zunnuni Misriy, Sa'diy Sheroziy, Sanoiy kabi 21 ta tarixiy shaxslar nomiga izoh beradi. Dostonlardan aynan iqtiboslar asl matnning to'rtidan birini ya'ni: "25502 baytdan – 5875 bayti yoki 23% olingan"²⁹. Ayniy tahriridagi Navoiy "Xamsa"si yakunida 1500 atrofidagi (aniqrog'i 1940-yil

²⁹ Хайитов А. Алишер Навоий "Хамса"сини насрийлаштириш: анъана, табдил ва талқин. Филол. фан. номз. дисс. – Тошкент, 2000. – Б. 53.

nashridagi 1572 ta; 1947-yildagi nashrda 1495 ta) soʻzdan iborat lugʻat mavjud. 1972-yilda “Navoiy asarlar lugʻati” nashr etilgunga qadar Ayniy tahriridagi “Xamsa” tarkibidagi lugʻat ham kitobxonlar uchun asosiy qoʻllanma boʻlib xizmat qilgani tayin³⁰. Masalan, Ayniy tomonidan “qora rangli” deya izohlangan forsiy “qirgun” kalimasi hozirgi lugʻatlarda ham yoʻq. Bu soʻz “Layli va Majnun”da uchraydiki, uning maʼnosini lugʻat koʻrmay anglash mushkul:

*Men gumbazi qirgunda mahbus,
Ul qir etibon eshikni madrus³¹.*

Ayniy xizmatlari natijasida xalq orasida asar keng tarqaldi, ammo dostonlarning orginalligi, estetik va maʼnaviy qimmatini saqlab qolishi alohida eʼtiborga molik. Ayniy tanlagan nasr va nazm uygʻunligidagi uslub boʻlmaganda Navoiyning sanʼatkorlik mahorati kitobxon uchun sezilmay qolardi. Maʼlumki, Navoiy dostonlar bobi avvalida sarlavha yangligʻ nasriy kirish izohlari bergan. Ayniy esa har bir dostonni boblarsiz yaxlit bir butunlikda shakllantirib, Navoiyning nasriy soʻzboshilarini ham umumlashmaga singdirgan. Tagsatlarda shunday soʻzlar izohi borki, ular orqali shorihning qomusiy olim va hayotiy tajribaga boyligini koʻramiz. Ayniy oʻquvchiga shu darajada yengillik tugʻdiradiki, dostonda uchragan tarixiy, afsonaviy shaxslar, joy nomlari haqida havolada maʼlumot beradi. Olim nashrda juda erkin yondashadi. Maʼlumotlarni oʻzining nasriy izohlari bilan berib, mazmuniy butunlikni taʼminlashga harakat qiladi. Ushbu nashrda hikoyachilik, sharh, tahlil va talqin mushtaraklashadi. Har bir dostonning gʻoya va tuzilishidan kelib chiqqan holda Ayniy har birida oʻziga xos uslub tanlaydi. Baʼzisida izohlar, baʼzisida nasriy bayonlar, baʼzisida asl matndan parchalar beriladi. Masalan, “Sabʼai sayyor” dostonida hikoyatlar koʻpligi bois ularni oʻzining tilidan olim aniq va loʻnda hikoya qilib beradi. Natijada, ushbu dostonda nasriy qism koʻp. Ammo hech bir doston voqealari tizimiga putur yetmagan holda gʻoya birlamchiligini ham unutmaydi. Ayniy tadqiqotchigina emas, Navoiy asarlarining jonkuyar targʻibotchisi ekanligi bilan ham ajralib turadi. Muhtasham navoiyshunoslik dunyosida lugʻatshunoslik, matnshunoslik, shorihlik, nazariyotchilik, talqinchilik, targʻibotchilik kabi bir necha yoʻllarga bevosita Ayniy tadqiqotlari orqali boriladi.

XULOSA

1. Sadridin Ayniyning oʻzbek mumtoz adabiyoti haqidagi izlanishlarini chetlab oʻtib, XX asr adabiyotshunosligi haqida tiniq tasavvurga ega boʻlish imkonsiz. Bolaligidan otasi, mahalla ulugʻlaridan eshitgan xalq doston, qoʻshiqdari, kubraviya tariqatiga daxldor oila tarbiyasi, Mir Arab, Olimjon Badalbek, Hoji Zohid, Koʻkaldosh madrasalari, fitratdagi qobiliyat, tarixiy sharoit Sadridin Ayniyday barkamol adabiyotshunosni dunyoga keltirdi.

2. Sadridin Ayniy ilmiy merosi asosida mumtoz adabiyotni oʻrganish mezonlari va tadqiqotchiga qoʻyiladigan muhim talablar koʻrsatildi. Yirik monografik tadqiqotlari, tazkisasi, tarixiy risolalari, mumtoz adabiyotga muhiblik

³⁰ Navoiy asarlar lugʻati. Tuzuvchilar: P. Shamсиеv va S. Иброҳимов. – Тошкент: Адабиёт ва санъат, 1972.

³¹ Алишер Навоий. Лайли ва Мажнун. МАТ. – Тошкент: Фан, 1992. – Б. 44.

va unga oid turli qarashlari sochilib ketgan “Esdaliklar”, “Tarjimai holim” kabi badiiy asarlari; Nizomiy, Dehlaviy, Alisher Navoiy, Bedil, Soib kabi qator shoirlar lirikasidan misollar jamlangan, 15000 soʻzning asliy, istilohiy, majoziy maʼnolari berilgan “Tojik adabiy tili lugʻati”; Jomiy, Alisher Navoiy, Bedil asarlaridan parchalar oʻrin olgan “Zaruriyyoti diniyya” asarlari; Ayniyning xalq kitoblari, din, tasavvuf, sharq mumtoz adabiyoti anʼanalari, til imkoniyatlarini puxta egallagan, tom maʼnoda mumtoz adabiyot tadqiqotchisi ekanligini dalillaydi.

3. Ayniyning olim va adib shaxsiyati, murabbiy va jamoatchilik faoliyati bir-birini toʻldirgan va har sohada muvaffaqiyatni taʼminlagan. Davrining maʼrifatparvarlari Sadri Ziyo, Behbudiy, Abdulvohid Munzim, Abduqodir Shakuriy, Vadud Mahmud, Siddiqiy-Ajziy, Fitrat, Abdulla Qodiriylar bilan suhbatdoshligi va darddoshligi uning ilmiy va badiiy asarlariga mavzu hamda gʻoya tanlashida taʼsirini oʻtkazgan. Ayniyning tadqiqotchilik va targʻibotchilikdagi uygʻun saʼy-harakatlari maktublarida yorqin koʻrinadi.

4. Ayniy merosini fors-tojik yoxud oʻzbek adabiyoti toʻgʻrisidagi tadqiqotlarga ajratmasdan oʻrganish maqsadga muvofiq. Zero, “Tojik adabiyoti namunalari”da keltirilgan aksariyat shoirlar ikki tilda ijod qilgan. 10 asrdan ortiqroq davr adabiyoti qamrab olingan ushbu tazkiraning 3 qismga ajratilishi, foydalanilgan adabiyotlarning noyobligi, ijodkorlarning hayotiga oid yangi maʼlumotlarning berilishi, rivoyatlar keltirilishi bilan yuzaga chiqqan manolibiy uslub, har bir ijodkor nomiga uning qayerdanligini (Buxoriy, Samarqandiy, Xoʻqandiy) kabi, baʼzan unvonini (voliy, qozikalon, maxdum) anglatib turuvchi soʻzlarni taxallusining bir qismi sifatida qoʻshimcha qilinishi kabi qator yutuqlar barobarida adabiyot tarixiga oid ilmiy-nazariy xulosalarning berilishi ahamiyatga molik.

5. “Namunalar” vositasida Buxoro, Samarqand, Qoʻqon va Xiva adabiy muhitiga mansub ijod namunalarining bir qismini yaxlit holda koʻrish imkoniyati yaratilgan. Tazkiralardagi ijodkorlar hayotiga oid maʼlumotlar, asarlaridan berilgan namunalar bugungi oʻzbek adabiyotshunosligi uchun ham tazkiraning muhim manba ekanligini koʻrsatadi.

6. Ayniyning tadqiqotchilikdagi mahorati, avvalo, tanlagan mavzu va muammolarni erinmasdan, “kunjkov”lik bilan yoritish uslubidan ayon boʻladi. Mirzo Bedil shaxsiyati va asarlarining irfoniy mohiyatidan soʻz yuritgan oʻzbek adabiyotshunoslari sanoqli. Ayniyning tasavvufiy istiloh, obraz, ramzlar mohiyatini chuqur anglashi, tariqat odob-arkonlari haqidagi maʼrifati “Mirzo Bedil” monografiyasi bilan ham belgilanadi. Olim ijodkorlarning hayoti va ijodini tarixiy davr, adabiy muhitni oʻrganishdan boshlaydi. Asarlarning nusxalari, til xususiyatlari, maqsadi, sheʼriy sanʼatlar yaxlit tarzda ochib beriladi. Mana shunday uslub asosida Ayniyning Rudakiy, Ibn Sino, Firdavsiy, Kamol Xoʻjandiy, Saʼdiy Sheroziy, Muqimiy haqida tadqiqotlari yaratilgan.

7. Sadridin Ayniy ilmiy izlanishlari jarayonida qoʻllagan faol usullardan biri umumiylikdan xususiylikka qarab yoʻnalishidir. Avvalo, tanlangan mavzu yoki masala yuzasidan umumiy maʼlumotlar jmlab, fikr mulohazalarini qisqagina maqola tezis shaklida eʼlon qilgan. Keyinchalik esa ularning aksariyati ustida jiddiy izlanish olib borib, yirik monografiya tarzida kitobxonlarga havola qilgan.

Dastlab “Namunalar”ga kiritilgan Rudakiy, Ibn Sino, Alisher Navoiy, Vosifiy kabi sharq mutafakkirlariga atalgan tadqiqotlari bunga yaqqol misoldir.

8. Bugun ham qimmatini yo‘qotmagan “Alisher Navoiy” monografiyasida qariyb bir davrda yaratilgan O.Sharafiddinov hamda Ye.Bertels kitoblaridan tahlil, talqin, ifoda uslubdagina emas, mundarijadayoq tafovut ko‘rinadi. “Muammo janri”, “Alisherning kadr tayyorlashi”, “Alisher Navoiy va nafis san’atlar”, “Alisherning kirim-chiqimi”, “Alisherning shaxsiy hayoti”, “Navoiy zamonida hajv-satira va yumor” singari bo‘limlar Ayniyga xosdir.

9. Ayniy tadqiqotlari uchun Alisher Navoiy har doim bosh mavzu bo‘lgan va umrining oxirigacha izlanishlari davom etgan. Navoiyshunoslik taraqqiyotidagi munaqqidlik faoliyati ham alohida hodisa. Olimning zamonasidagi, deyarli, har bir tadqiqotga jur‘at bilan bergan ijobiy yoki salbiy asosli munosabati bugun uchun ham ibratdir. Ayniy mutafakkir shoir asarlarini ommaga yetkazish maqsadidan hech qachon chekinmagan. Jumladan, “Devoni Foni” orqali yoritilgan Alisher Navoiyning shoirlik mahorati muallifning ham uslubidagi tizimlilik, aniqlik, she‘rning shakliy jihatlari va ma‘no qatlamlarini anglashdagi fasohati, asl manbalar bilan ishlashdagi bilim va matonatini belgilaydi.

10. 1939-yilda Tanlanma “Xamsa” tabdil va talqinining yaratilishi bugun ham navoiyshunoslikdagi takrorlanmas hodisadir. Qisqa fursatda muhtasham besh dostonning mazmun-mundariyasi, janriy xususiyati, ulug‘ g‘oya va oliy badiiyati, go‘zal axloq, nafs tarbiyasidagi ahamiyati, adabiy zavqi, til jozibasi – xullas, shoir maslagini saqlab qolgan holda nashrga tayyorlanishi Sadriddin Ayniy zakosining sarhadini namoyon qiladi. Zamon talablarini his qilganda, tushirib qoldirilgan hamd, na‘t, munojotlar haqidagi qisqa ma‘lumotlar, istiloh ma‘nosi, tarixiy shaxs, joy va hokazolar to‘g‘risidagi 444 o‘rinda keltirilgan havolalar, dostonning nasriy hamda nazmiy o‘rinlarini ba‘zan aslyatga mos, ba‘zan qisqartirishlar yoki batafsil sharhlar bilan berilishi, doston ichida keltirilgan hikoyatlarni aksariyat sodda tilda nasriy bayon qilinishi kabi qator uslublari keyinchalik navoiyshunoslikda katta yo‘nalishlarni paydo qildi.

11. “Xamsa” nashri so‘nggida berilgan 1500 atrofidagi so‘zdan iborat lug‘at P.Shamsiyev, S.Ibrohimovlar tomonidan 1972-yilda “Navoiy asarlari lug‘ati” chop etilguniga qadar iste‘moldagi asosiy lug‘at hisoblangan. Ushbu manba Navoiy asarlari lug‘atini yaratishda poydevor bo‘lgan, ammo qiyosiy o‘rganishdan ma‘lum bo‘ldiki, ba‘zi so‘zlar hatto keyingi lug‘atda uchramaydi. Shuningdek, ayrim so‘zlarning izohida Ayniyga xos aniqlik, soddalik hamda atroflicha yondashuv seziladi. Olimning lug‘atshunoslik faoliyati alohida tadqiqni talab qiladi. Ta‘kidlash joizki, “Tojik adabiy tili lug‘ati”da keltirilgan so‘zning yarmidan ko‘prog‘i turkiy adabiyotda ham qo‘llaniladi.

12. Sadriddin Ayniyning ijodiy va ilmiy faoliyati hamisha bir-birini to‘ldirgan, mumtoz adabiyot haqidagi ilmiy qarashlari, o‘sha davr o‘zbek xalqining adabiyotga naqadar oshnoligi badiiy asarlarida ham o‘z ifodasini topgan. Badiiy, tarixiy, diniy asarlaridagi mavzu va ifoda tanlash mahorati, keltirilgan she‘riy parchalar ham Ayniyning mumtoz adabiyotni puxta o‘rganganligi bilan belgilanadi. Olim va adib shaxsiyati, ilm va ijod uyg‘unlikda birlashib, har sohada muvaffaqiyatni ta‘minlagan, tadqiqotchilik faoliyati bilan birga mumtoz janrlarda ijod qilib, o‘zbek adabiyotini boyitdi.

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INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

SHOMURODOVA MAFTUNA UBAYDULLOYEVNA

**SADRIDDIN AYNI – RESEARCHER OF UZBEK CLASSICAL
LITERATURE**

**10.00.02 – Uzbek Literature
(Philological Sciences)**

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

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INTRODUCTION

(annotation of the doctor of philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the life and creative work of writers, as well as the methods and principles for analyzing literary works, have always been among the most relevant topics. This is because a literary personality and a work's form and content are shaped by the synthesis of national artistic thinking, traditions, historical period, and belief systems. Producing major scholarly research in literary criticism undoubtedly requires encyclopedic knowledge and extensive experience. Therefore, the spiritual legacy, scientific-theoretical views, and thoroughly substantiated research of scholars who conducted studies related to the spiritual heritage of great historical periods especially those based on authentic texts and manuscripts, are attracting increasing interest.

World literary studies are paying special attention to studying the research of past scholars and taking a look at the history of the field in order to determine the achievements and shortcomings of literary criticism and to absorb its exemplary aspects. In research, the mastery of the studied topic and the chosen principle, as well as the approaches to the analysis and interpretation of works, play an important role in the development of literary criticism.

Uzbek literary studies also have their own history of origin and development. Undoubtedly, many dedicated scholars have contributed to this. One such literary scholar, whose scholarly, artistic, historical, and literary legacy in the Uzbek and Tajik languages stands out from other contemporaries in terms of weight and influence, is the academician – Ustod Sadriddin Ayni. Indeed, "...the names of the classical representatives of our national literatures are known and famous throughout the world. This primarily refers to the creative works of Khusrav Dekhlavi, Abdurakhmon Jami, Mukhammad Haydar, Makhtumquli, Mirzo Ghalib, Abay, Rabindranath Tagore, Sadriddin Ayni, and Chingiz Aitmatov. With their immortal works, they made a significant contribution to the development of the principles of peace, freedom, and humanism, as well as the ideas of friendship and mutual trust among the¹ peoples of the world".

Ayni was not only one of the leaders and representatives of the new literature formed at the beginning of the 20th century, but also a profound expert and researcher of classical Turkic and Persian literature. Monographic studies have been written on the scholarly heritage of our scholars such as Olim Sharafiddinov, A.Khayitmetov, V.Abdullayev, and I.Khaqqulov. Without doubt, a comprehensive study of Ayni's works dedicated to the analysis of classical literature, which served as fundamental sources for the above-mentioned researchers, will become one of the essential resources for literary studies.

Decree of the President of the Republic of Uzbekistan No. PD-2789 dated february 17, 2017 year, "On measures to further improve the activities of the

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "Markaziy va Janubiy Osiyo: mintaqaviy o'zaro bog'liqlik. Tahdidlar va imkoniyatlar" mavzusidagi xalqaro konferensiyadagi nutqi.
<https://president.uz/oz/lists/view/4484>.

academy of sciences, the organization, management, and financing of scientific research”, decree of the President of the Republic of Uzbekistan No. PD-2995 dated May 24, 2017, “On measures to further improve the system for the preservation, study, and promotion of ancient written sources”, decree of the President of the Republic of Uzbekistan No. PD-4865 dated October 19, 2020, “On the wide celebration of the 580th anniversary of the great poet and thinker Alisher Navoi”, The Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F dated February 16, 2018, “On holding the international conference on the topical issues of studying and promoting Uzbek classical and modern literature at the international level,” as well as other relevant normative-legal documents, outline specific tasks. This dissertation research contributes, to a certain extent, to the implementation of those objectives.

Compliance of the research with the priority areas of development of science and technology in the Republic. This research has been carried out in accordance with the priority area of scientific and technological development of the Republic “Development and implementation of a system of innovative ideas for the social, economic, cultural, and spiritual-educational advancement of an information-based society and a democratic state”.

The degree of study of the problem. In world literary studies, the scholarly and creative legacy of Sadriiddin Ayni, which encompasses multiple fields such as prose, poetry, literary criticism, linguistics, biographical writing, history, religion, literary criticism, translation, political science, diplomacy, folklore studies, music, pedagogy, and publishing, continues to serve as a rich source for research and interpretation from his time to the present day. His works are published in significant quantities in various languages. His literary talent was already recognized in his early creative period, with his poetry being included in various biographical anthologies and collections².

Ayni’s creative work began to attract the attention of both local and foreign literary scholars from the 1920s onward. In the field of Ayniy studies, distinct schools emerged within Russian and Tajik literary scholarship. Notably, as early as the 1930s, Ayni’s literary fame drew the attention of the prominent orientalist Yevgeniy Bertels³. Furthermore, in Russian Ayniy scholarship, I.S. Braginsky conducted productive research. Through his academic studies, he introduced the themes and ideas of Sadriiddin Ayni’s prose to Russian and world literary criticism, elucidated his literary and aesthetic views, and substantiated them on a scholarly basis.

² Xoja A’zim Shar’iyning “Tazkirat ush-shuaro”; Afzal Maxdum Pirmastiyning “Afzal ul-tazkor fi zikrushshuaro” (1904); Abdullaxo’ja Abdiyning “ShuaroI mutaaxxirini Buxoro” (1906); Idrisxo’ja Roziyning “Bayoz”i (1907). Bundan tashqari, Xolida Ayniyning ma’lumoticha, 1909-1914-yillarda yana to’rtta tazkiradan Ayniy lirikasi o’rin olgan. Ular: Ne’matulloh Muhtaramning “Tazkirat ush-shuaro” (1909); Mirmuhammadsiddiq Hashnat Buxoriyning “Tazkirat ush-shuaro” (1905-1914); Sharifjon Maxdum Sadri Ziyoning “Navodir Ziyoiya” (xotiralar, 1910); Mirza Salimbekning “Tuhfat ul-ahbob fi tazkirat ul-as’hab” (1914). (Manba: Xolida Ayni. Zindaqinoman Sadriiddin Ayni. – Душанбе: Балогат, 2017. – С. 40-45.)

³ Бертельс Е. Состояние работ по изучению истории таджикской литературы. Записки Института востоковедения АН СССР – М. 1933. – С. 86-106.

Through the research conducted by A.A. Semyonov⁴ and others, in particular, Ayni's literary works were studied. The translation and study of his works in English have been carried out by John Perry and Rachel Lehr⁵. The earliest researchers of Ayniy studies in Iran are considered to be Said Nafisi and Atakhan Sayfullayev. Without doubt, the most extensive and fundamental research in the field of Ayniy studies has been conducted within Tajik literary scholarship. As evidence of this, it is sufficient to note that by 1961, the number of works produced on the subject had already been compiled into two full volumes⁶. In this regard, the contributions of the writer's children Kamol Ayni, Lutfiya Ayni, and Khalida Ayni are invaluable⁷. In addition, scholars such as J. Ikromi, A. Maniyozov, Z. Rajabov, Kh. Asozoda, S. Ulugzoda, J. Azizqulov, S. Tabarov, Z. Mullojonova, R. Khoshim, M. Shukurov, and Sh. Rahmonov have authored monographs and conducted studies on various aspects of Ayniy's scholarship across different fields. Furthermore, there are dissertations written in Tajik and Russian languages by researchers such as A. Maniyozov, N. Arslonova, N. Qalandarov, N. Akhmarovich, L. Boboyorova, D. Babayeva, M. Imomov, M. Sayfullayeva, and M. Temirova, all of which are dedicated to the life and creative legacy of Sadriiddin Ayni. In addition, scholars such as J. Ikromi, A. Maniyozov, Z. Rajabov, Kh. Asozoda, S. Ulugzoda, J. Azizqulov, S. Tabarov, Z. Mullojonova, R. Khoshim, M. Shukurov, and Sh. Rakhmonov⁸ have produced monographs and studies exploring various aspects of Ayniy studies and different dimensions of the scholar's creative legacy. There are dissertations written in Tajik

⁴ Брагинский И.С. Садриддина Айни. Материалы к биографии и творческой характеристике. – Сталинабад: Таджикгосиздат, 1948. – 320 с.; O'sha muallif. Опыт исследования элементов народного поэтического творчества в памятниках древней и средневековой таджикской письменности, автореф. докт. дисс., – М. 1954.; O'sha muallif. Реализм Садриддина Айни. "Адабиёти совети тоҷик (Маҷмуаи мақолаҳо)". – Душанбе: Нашрдавтоҷик, 1954. – 320 с.; O'sha muallif. Садриддина Айни – основоположени таджикского литературоведения. – ВЛ, 1959, № 3.; O'sha muallif. Выдающееся произведение [О "Воспоминаниях" С. Айни]. – Душанбе: Таджикгосиздат, 1954.; O'sha muallif. Очерк жизни и творчество Садриддина Айни. – Сталинабад, 1954.; O'sha muallif. Проблемы творчества Садриддина Айни. – Душанбе, Ирфон. 1974. – 262 с.; O'sha muallif. Из истории персидской и таджикской литератур. Избранные работы. – М. 1972. – 186 с.; O'sha muallif. От Авесты до Айни. – Сталинабад, из Ирфон, 1981. – 226 с.; Семенов А. К прошлому Бухары. – Вкн. Айни С. "Воспоминаниях". – М-Л. 1960. – 186 с.

⁵ The Sands of Oxus. Sadriiddin Aini. Translated from Tajik Persian with an Introduction by John R. Perry and Rachel Lehr. 1998. – P. 268.

⁶ Муллоҷонова З, Азизқулов Ж. Феҳристи асарҳои С.Айни ва адабиёт онд ба ӯ (то охири соли 1961). – Душанбе: 1963.

⁷ Камол Айни. Бист гуфтор аз маънавият. – Душанбе: Адиб, 2004. – 240 с; Холида Айни. Зиндагиномаи Садриддин Айни. – Душанбе: Балогат, 2017. – 106 с.

⁸ Маниёзов А. Публицистика ва назми устод Садриддин Айни. – Сталинобод: Нашрдавтоҷ, 1958. – 152 с.; O'sha muallif. Марҳалаҳои таҳаввули шеъри С.Айни // Ҷашнномаи Айни. Ҷузъи IX. – Душанбе: Дониш, 2002. – 248 с.; O'sha muallif. Мулоҳизаҳо доир ба ташаккули насри С.Айни // Ҷашнномаи Айни. Ҷузъи II. – Душанбе: Академияи фанҳои РСС Тоҷикистон, 1963.; Худойназар Асозода. Устод Садриддин Айни дар шинохти С.Улуғзода. – Душанбе, 2001; Худойназар Асозода. Воқеият, сиёсат ва С.Айни. – Душанбе, 2010; Худойназар Асозода. Адабиёти тоҷик дар садан XX. – Душанбе: Маориф, 1999. – 448 с.; Улуғзода С. Субҳи ҷавонии мо. – Сталинобод, 1956.; Икромий Қ. Устоди ман, мактаби ман, худи ман. – Душанбе: 1970.; Фиш Р., Ҳошимов Р. Глазами совести. – Душанбе, 1978.; Ҳошимов Р. Сухан аз устод ва дӯстон. – Душанбе, 1971.; Шукуров М. Хусусиятҳои гоҷавию бадени "Ёддоштҳо"и устоди Айни. – Душанбе, 1968; Раҳмонов Ш. Шеър ва Айни. Дигаргуниҳои сифатӣю созмонӣ дар лирикаи муосири тоҷик. – Душанбе. Маориф, 1994. – 189 с.; Табаров С. Садриддин Айни – қофиласолори адабиёти советии тоҷик. – Душанбе: Дониш, 1977; Имомов М. Ҷаҳонбинӣ ва тафаккури Садриддин Айни. – Душанбе. Адиб, 2000. – 160 с.

and Russian languages by A. Maniyozov, N. Arslonova, N. Qalandarov, N. Akhmarovich, L. Boboyorova, D. Babayeva, M. Imomov, M. Sayfullayeva, and M. Temirova⁹, which are specifically dedicated to the life and creative legacy of Sadriiddin Ayni.

From the second half of the 20th century to the present day, Ayniy studies have undergone a certain stage of development within Uzbek literary scholarship. In particular, scholars such as N. Rakhimov, M. Khasanov, M. Qoshjonov, Y. Is'khaqov, N. Mallayev, A. Ghaniyev, G. Karimov, T. Mirzayev, O. Sharafiddinov, I. Khaqqul, B. Valikhojayev, R. Vokhidov, M. Makhmudov, T. Qorayev, Sanjar Sodiq, O. Safarov, Z. Khamroyeva, E. Ochilov, Sh. Akhmedova, B. Rajabova, and M. Quchqorova have provided scholarly reflections on various aspects of Ayni's scientific¹⁰ and literary works¹¹. However, in the aforementioned works, theoretical and scholarly considerations regarding Ayni as a researcher of classical Uzbek literature are found only sporadically or are limited to a single aspect of his activity. The comprehensive analysis of Sadriiddin Ayni's contributions as a scholar of classical Uzbek literature has yet to be systematically undertaken.

⁹ Аслонова Н. Образ Садриддин Айна в современной таджикской прозе. дисс...канд.филол.наук. – Душанбе, 2004. – 153 с.; O'sha muallif. Литературно-эстетические взгляды Садриддина Айна. док... фил. наук. дисс. – Душанбе, 2011. – 298 с.; Бобоёрова Л. Айна и таджикская просветительская литература. дисс...канд.фил.наук. – Душанбе, 2010. – 189 с.; Бабаева Д. Садриддин Айна и французская литература. дисс...канд.фил.наук. – Душанбе, 1996. – 168 с.; Низомова С. Калимасозий дар насри бадеъ ва публитсистиин Садриддин Айна. – Душанбе, 2019. – 224 с.

¹⁰ Рахимов Н. Садриддин Аиний (Танкидий-биографик очерк). – Тошкент, 1954. – 56 б.; O'sha muallif. Садриддин Аиний ва миллий адабий традициялар. – Тошкент, 1969. – 40 б.; O'sha muallif. Садриддин Аиний (махоратига доир). – Тошкент: Фан, 1970. – 164 б.; O'sha muallif. Садриддин Аиний ижодига устозлар таъсири. – Тошкент: 1972. – 72 б.; Маллаев Н. Устод санъаткор. Садриддин Аиний. Асарлар. I том. Сўз боши. – Тошкент, 1963. – Б. 5-16; Ғаниев А. Садриддин Аинийнинг педагогик фаолияти. – Тошкент: Ўқитувчи, 1965. – 84 б.; Каримов Ғ. Ўзбек адабиёти тарихи. Учинчи китоб. – Тошкент: Ўқитувчи, 1975. – 327 б.; Аиний замондошлари хотирасида. Тўплаб, нашрга тайёрловчи Ҳасанов М. – Тошкент: Адабиёт ва санъат, 1978. – 224 б.; Садриддин Аиний. Танланган илмий асарлар. Нашрга тайёрловчи Исҳоқов Ё. – Тошкент: Фан, 1978. – 335 б.; Ҳасанов М. Аиний чамани. – Тошкент: Адабиёт ва санъат, 1981. – 176 б.; Валихўаев Б., Воҳидов Р. Навоий ижоди – илҳом манбаи. – Тошкент: Фан, 1981. – 72 б.; Қўшжонов М. Аиний бадиятининг эволюцияси – Тошкент: Фан, 1988. – 160 б.; Воҳидов Р., Махмудов М. Устод Садриддин Аиний сабоқлари. – Тошкент: Фан, 2004. – 204 б.; Иброҳим Ҳаққул. Тақдир ва тафаккур. – Тошкент: Шарқ, 2007. – 279 б.; Қорасев Т. Садриддин Аинийнинг адабий танқидий қарашлари // Ўзбек тили ва адабиёти, 1973, №1; Қорасев Т. Аиний ва Бухоролик шоирлар / Бухоро ҳақиқати, 1971, 20 май.; Мирзаев Т. Садриддин Аиний ижодини ўрганишнинг айрим масалаларига доир // Ўзбек тили ва адабиёти, 2003, № 5. – Б. 3-4; Ҳаққулов И. Аиний абадияти // Ўзбек тили ва адабиёти, 2003, № 5. – Б.4-13; Ҳайитметов А. Забардаст навоийшунос // Ўзбек тили ва адабиёти, 2003, № 5. – Б. 18-21; Каримов Н. Садриддин Аиний ва Балзак // Ўзбек тили ва адабиёти, 2003, № 5. – Б. 21-26; Орзибеков Р. Садриддин Аиний ва XIX аср ўзбек адабиёти // Ўзбек тили ва адабиёти, 2003, № 5. – Б. 26-29; Собиров А. Аиний асарларида майдон назариясидан фойдаланиш // Ўзбек тили ва адабиёти, 2003, № 5. – Б. 29-31; Шарафиддинов О. Улкан ҳаётнинг илк саҳифалари / “Истеъдод жилolari” китобидан. Адабий портретлар. – Тошкент: Адабиёт ва санъат, 1976. – 232 б.; Сафаров О. Бухоро адабий ҳаракатчилиги тарихидан лавҳалар. – Бухоро: Дурдона, 2015; Sanjar Sodiq. Yangi o'zbek adabiyoti tarixi. Oliy o'quv yurtlari uchun darslik. – Тошкент: O'qituvchi, 2019. – 772 б.; Ҳамроева З. Соқтарининг фидойи фарзандлари. – Бухоро 2019; Ахмедова Ш. Маърифатпарвар жадид танқидчилари. – Бухоро: 2023. – 114 б.; Ражабова Б. Темурийлар ренессанси ва “Бобурнома”. – Тошкент: Фан, 2022. – 227 б.; Ochilov E. Ayniy haqidagi hikoyalar: <https://kh-davron.uz/tag/ergash-ochilov> (Fors-tojik tilidagi matnlar tarjimasida yordam bergan mohir mutarjim, adabiyotshunos E. Ochilovga o'z minnatdorchiligimizni bildiramiz.

¹¹ Qo'chqorova M. O'rta Osiyo xalqlarining Balzagi / “Sudxo'ning o'limi” va “Gobseck” qissalarida tipologik mushtarakliklar. <https://ziyouz.uz/ilm-va-fan/adabiyot/urta-osiyo-xalqlarining-balzagi/>

In Uzbekistan, the eight-volume collection of Sadriiddin Ayni's works was published between 1963 and 1967. It begins with an introductory essay titled "The Master Artist" written by N. Mallayev. This significant endeavor involved the efforts of compiler M. Khasanov and contributors to translation and editing such as A. Rustamov, R. Komilov, and A. Khakimov. In 1978, on the occasion of the 100th anniversary of Ayni's birth, M. Khasanov compiled and prepared for publication the collection "In the Memory of Ayni's Contemporaries", while "Selected Scholarly Works" was edited by Y. Is'khaqov and also published the same year. Additionally, M. Khasanov's booklet dedicated to the writer, entitled "The garden of Ayni", was made available to readers. In 2004, an international conference dedicated to Ayni's poetry was held in Bukhara¹². Notably, since 2023, a scholarly journal titled "Ayni's heirs" (Ayniy vorislari) has been established.

Although numerous scholarly studies were carried out in Uzbek Ayniy studies up to the 1990s¹³, many of these works were influenced by the ideological framework and literary-critical spirit of the former regime. As a result, greater emphasis was placed on the writer's attitude toward a particular political system rather than on analyzing the poetics of his works. According to F. Temirov, who is currently studying Ayni's work from a historical perspective, "During the period known as democracy and openness, S. Ayni, like many other writers, was treated with bias. As a result, for several years, his house-museum was neglected, his works were not published, and the existing ones were removed from school textbooks"¹⁴. At present, a considerable number of studies are being conducted on the life and work of Sadriiddin Ayni within the fields of literature, history, linguistics, and comparative literary studies. Among them, specialized research directly dedicated to Ayni's oeuvre has been carried out by T. Choriyev, R. Jumayev, and S. Tokhirova. In addition, the dissertations of A. Hayitov, N. Bekova, and T. Shaymardonov¹⁵ contain certain reflections on Ayni's engagement with classical Uzbek literature within specific chapters. During the course of this research, the works of both Uzbek and foreign Ayni scholars were utilized. This study is also significant in that it is the first to explore Ayni's role as a researcher of classical Uzbek literature in a monographic format, thereby addressing an important gap in Uzbek literary scholarship, and particularly in Ayniy studies.

¹² Барҳаёт шеърят ("Садриддин Айний шеърятида анъана, ижодийлик ва бадийлик муаммолари" мавзuidaги халқаро илмий конференция материаллари). – Бухоро: 2004. – 112 б.

¹³ Киличев Э. Архаизмы и историзмы в прозе Садриддина Айни. Автореф. дисс. канд. филол. наук. – Тошкент: 1969; Азимов С. Блингвизим Садриддина Айни и проблемы авторского перевода. – Тошкент: 1986. – 164 с.

¹⁴ Temirov F. Mustaqillik yillarida Sadriiddin Ayniy ilmiy-adabiy merosining o'rganishi // Ta'lim va innovatsion tadqiqotlar. 2023. № 2. – В.18-22.

¹⁵ Хайитов А. Алишер Навоий "Хамса"сини насрийлаштириш: анъана, табдил ва талқин. Филол. фан. номз... дисс. – Тошкент, 2000. – 168 б.; Чориев Т. Забон ва услуби асархон публицисти Садриддин Айни. – Тошкент: Муҳаррир, 2014. – 111 с.; Bekova N. Alisher Navoiy forsiy merosining janriy xususiyatlari va badiiyati. Filol. fan. d-ri (DSc)...diss. – Buxoro: 2021. – 275 b.; Shaymardonov T. Siddiqiy-Ajziy asarlarining qiyosiy-matniy tadqiqi. Filol. fan. b. fals. d-ri (PhD)...diss. – Toshkent, 2023. – 148 b.; Jumayev R. Sadriiddin Ayniyning tojik va o'zbek tillaridagi asarlari toponimlari tadqiqi. Filol. fan. b. fals. d-ri (PhD)...diss. – Toshkent, 2024. – 145 b.; Toxirova S. Sadriiddin Ayniy asarlarining Yevropa adabiyotiga ta'siri va tarjimasini. Filol. fan. b. fals. d-ri (PhD)...diss. – Buxoro, 2024. – 138 b.

The relevance of the research to the scientific-research activities and institutional framework of the academic institution where the dissertation was conducted. The dissertation has been carried out within the framework of the research plans of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, specifically under the theme "Publication of the Four-Volume Alisher Navoi Encyclopedia" (2021–2023).

The aim of the research. The aim is to comprehensively analyze Sadriddin Ayni's scientific and practical research devoted to Eastern classical, mainly Uzbek classical literature, his contribution to the development of Uzbek literary studies, as well as his research dedicated to Alisher Navoi, the Select Edition of the work "Khamsa" and the uniqueness of the study.

Research tasks.

to explain the basic criteria for studying classical literature based on the scientific heritage of Sadriddin Aini, to determine the place of the scientist in the development of Eastern, and in particular, Uzbek, literary studies;

to collect and study the views on literary studies presented in Sadriddin Aini's artistic, historical, religious, pedagogical, and lexicographic works, and to demonstrate Aini's mastery of literary studies and the principles he created as an example for young scholars;

To reveal his enthusiasm for cultivating followers, his connections with contemporaries, and the intense relationships he expressed through letters, to prove that the commentary "Samples of Tajik Literature" is an important source in the study of Turkic-speaking writers, as well as to establish the theoretical foundations of Aini's contributions in the fields of textual studies and lexicography;

Collect and analyze information about Aini's contribution to the development of Navoi studies in the 20th century, his mentoring instructions, and his practical activities;

The aim of this study is to determine the place of the scholar's research on the life and work of Alisher Navoi in Uzbek Navoi studies, including the principles behind the creation of the translation of Alisher Navoi's "Khamsa", which was first published in the Ainiy edition.

The object of the research is defined as the totality of Sadriddin Ayni's scholarly investigations and practical activities as a researcher of classical literature, as well as his literary, historical, and scientific works and textbooks that reflect his views on literary criticism.

The subject of the research consists of Sadriddin Ayni's works, articles, and scholarly studies published in Uzbek and Tajik, including his monographs; the abridged eight-volume Uzbek-language edition of his works; the Tajik-language anthology *Namuna-i adabiyoti Tojik*; the fifteen-volume *Kulliyot*; as well as Uzbek and Tajik studies and collected works dedicated to Ayni's literary legacy.

Research methods. In the course of examining the research topic, biographical, contextual-descriptive, classificatory, and literary-analytical methods were employed.

The scientific novelty of the research lies in the following:

The social, cultural, and literary factors that influenced Sadriddin Ayni's development as a researcher and promoter of Uzbek classical literature have been elucidated based on his biography, scientific and artistic works, and historical sources. Criteria for studying the life paths of creators and conducting ideological and artistic research of Turkic literature examples, based on the writer's creative heritage, have been established;

The literary scholar Ayni's scientific views on the study of Uzbek classical literature, particularly the value of his proposals and conclusions in letters written for the advancement of literature and literary studies, are highlighted. The scholar's skill in selecting topics and styles is substantiated;

The significance of his research dedicated to the analysis of classical works, the creations of Turkic and classical literature representatives, his lexicographical work, information on the life and works of bilingual Turkic creators presented in the anthology "Namunai adabiyoti tojik," and the importance of his literary analyses are demonstrated.

The practical outcomes of the research are as follows:

Ayni's research on zullisonayn (bilingual) poets included in the anthology *Namuna-i adabiyoti Tojik* illuminates key aspects of textual criticism, literary-aesthetic principles, and interpretative methods rooted in spiritual (irfoni) analysis. His unique editorial approach in the published edition of Navoi's *Khamsa* and the aesthetic-literary methodology presented in his monograph *Alisher Navoi* have been shown to hold significant value for Navoi studies;

Through Sadriddin Ayni's works such as *My Short Autobiography*, *Memoirs*, and *Historical Materials on the Bukhara Revolution*, the research enriches theoretical understanding of literary devotion and the qualities typical of a classical literature scholar as shaped through educational and intellectual development;

Based on Ayni's letters addressed to literary figures such as Khamid Olimjon, Olim Sharafiddinov, Lahuti, and members of the Navoi Committee, as well as his lyrical poetry composed in classical genres and elegies dedicated to Behbudiy's death, it has been scientifically substantiated that Ayni was a devoted advocate of Uzbek literature.

The reliability of the research findings is explained by the clear formulation of the research problem; the substantiation of conclusions through biographical, historical-comparative, contextual, literary-analytical, descriptive, and structural methods; the grounding of theoretical information in scholarly sources; the use of verified references and dictionaries; the practical application of theoretical positions; and the validation of results by authorized academic institutions.

The scientific and practical significance of the research findings is as follows:

The scientific significance of the research lies in the fact that the theoretical conclusions drawn in the study not only expand and enrich existing knowledge in Uzbek literary criticism, but also contribute to global literary scholarship

particularly in the fields of Navoi studies and Ayniy studies. The findings offer new perspectives on literary genres, their poetic characteristics, and thematic content.

The practical significance of the research is that the materials of this dissertation can be effectively utilized at various levels of education. In particular, they may serve as content for special courses such as World Literature, Literary Theory, History of Uzbek Literature, and Navoi Studies in philology faculties of higher educational institutions, as well as in seminar sessions. Moreover, the findings can be applied in teaching literature in general secondary schools and specialized academic institutions, especially in sections related to Navoi studies, poetic genres, and literary techniques and can serve as a valuable resource for the development of textbooks, teaching manuals, and educational booklets on the topic.

Implementation of the research findings. Based on the scientific findings obtained under the theme "Sadridin Ayni as a Researcher of Classical Uzbek Literature":

The factors that served the development of Sadridin Aini, the historical environment and the analysis of his scientific and artistic works, the ideological and artistic study of folk oral works, traditions in Arabic and Persian literature, samples of Turkish literature influenced by religious sources, and the criteria for studying classical literature, Aini's Navoi studies were determined through the analysis of his articles and monographs dedicated to Alisher Navoi, and his activities in textual studies, lexicography, as well as his skills in translation and interpretation were revealed with the publication of the Selection "Khamisa" The scientific and theoretical conclusions were used in the practical project AL-662204396 "Creating an electronic platform on the scientific and literary heritage of the creators of the Bukhara literary environment" completed in 2024 at Bukhara State University (reference number 01-04/1821 dated March 2025). As a result, it is believed that Ayni, under the influence of intellectuals such as Sadri Ziyo, Ahmad Donish, and Hayrat in the Bukhara literary environment, and under the influence of factors such as access to unique libraries, became a skilled researcher of Uzbek classical literature, and that the necessary criteria for a literary researcher formed in him can serve as an example for contemporary researchers.

Sadridin Aini's comments on the study of classical literature, in particular, the value of the proposals and conclusions in his letters for the development of literature and literary studies, and the conclusions that highlight the scholar's skill in choosing topics and methods, were used in the practical project AL-322103020 "Creating a website and platform on the life and work of the creators of the Kokand literary environment" carried out at the Kokand State Pedagogical Institute in 2022 (reference number 1622/04 of the Kokand State Pedagogical Institute named after Mukimi dated December 12, 2024). As a result, issues such as the important information presented in Aini's commentary, the analysis of the article about Muhammad Aminkhodja Mukimi, and the fact that the work reflects the Kokand literary environment in a holistic way and is a valuable source for Uzbek classical literature, have been revealed based on scientific evidence;

The information about the life and work of the famous Turkic writers mentioned in the "Samples of Tajik Literature" commentary, the importance of literary analysis, including the conclusions that the scientist's skill in choosing topics and expressions was proven based on scientific research, were used in the scripts of the programs "Ghazal Bostoni" and "Education and Development" prepared by the "Uzbekistan" TV and Radio Channel, and in the January and February 2025 issues, a direct interview was conducted with the researcher on issues such as assessing Ayni's scientific and creative heritage from the point of view of Uzbek classical literary studies (reference book of the "Uzbekistan" TV and Radio Channel dated March 20, 2025 No. 05-09-354). As a result, Amiriy, Nodira, Shavqiy Kattakurgoniy, Sufi Olloyor, Khoja Ismat Bukhariy, Shermuhammad Akmal, Makhmour, Gulkhaniy and others Sadriddin Aini's comments on many representatives of the Kokand literary environment and the examples of their work presented in the commentary "Samples of Tajik Literature", as well as the analyses made within the framework of classical traditions, have become of great importance to radio listeners.

Research Findings Approval. The results of the research were presented and publicly discussed in a total of 6 academic conferences, including 3 international and 3 national (republic-level) scientific-practical forums.

Publication of the Research Findings. On the topic of the dissertation, 1 monograph, 14 scientific articles have been published, including 5 articles in scientific publications recommended by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, including 2 in foreign journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of references and appendices. The total volume of the work is 156 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the research topic are substantiated, the purpose and objectives of the research, as well as its object and subject, are described, the correspondence to the priority directions of the development of science and technologies of the Republic is indicated, the scientific novelty and practical results of the research are presented, the scientific and practical significance of the obtained results are disclosed information is provided on the practical implementation of the research results, the published works, and the structure of the dissertation.

In the first chapter of the dissertation titled "The issue of Ayni's analysis and interpretation in the study of Uzbek classical literature", in the first section entitled "Sadriddin Ayni's scientific legacy and the criteria for studying Uzbek classical literature", it is examined that, as emphasized by scholars, Sadridin Saidmurodzoda Ayni was not only a literary figure, but also one of the founders of 20th-century Uzbek and Tajik literary studies, and the factors that contributed to his becoming a skillful expert in both Uzbek-Turkic and Persian

classical literature are explored. In the Tajik version, in the memoirs titled "Esdalik" (which the author refers to as "marsiya"), the secrets of his closeness to classical literature are revealed. In "Qisqacha tarjimayi holim" ("My Brief Autobiography"), brief information is provided about Ayni's life from his time after the madrasa up until the year 1948, in which his scholarly maturity is reflected even more vividly.

Sadriiddin Ayni's interest in literature and folk oral creativity arose from an early age within the family environment due to his father's natural passion for poetry, as well as thanks to festivities, celebrations, and so on, and the eighty-year-old illiterate woman named Tutaposha whom he referred to by saying, "In storytelling, I consider that illiterate eighty-year-old woman my first teacher and always remember her with respect"¹⁶ In his works, Ayni emphasizes three individuals who inspired his creative development. They are Sharifjon Sadri Ziyo, Akhmad Donish, and his poet friend Khayrat.

In classical literature, tradition and influence are visible in every aspect, especially in ideology, composition, artistic expression, and style in all of these, there was a continuity with Arabic and Persian literature. Likewise, bilingualism is one of the distinctive important features of classical literature. The use of Arabic and Persian words in our classical literature also provides certain conveniences in correctly understanding and analyzing the content of the texts. Ayni's deep study of Eastern literary traditions is evidenced through his works. In order to comprehend the secrets of classical literature, a foundation was established in the madrasas of Bukhara where Arabic grammar (*sarf and nahv*), logic, Islamic creed (*'ilm al-kalam*), wisdom (both natural and divine), Islamic jurisprudence (*fiqh*), and rhetorical sciences (*'ilm al-badi'*) were taught.

Ayni's textbooks titled "*Zaruriyyoti diniyya*", "*Tartil-ul Qur'an*", and "*Tahzib us-sibyon*", in which the sciences of Islamic creed are reflected, serve as evidence of the author's profound knowledge of the Holy Qur'an, Hadith, and Islamic jurisprudence. At the end of "*Zaruriyyoti diniyya*", four poems are presented. The first is an anonymous Arabic qasida dedicated to the Messenger of Allah (peace be upon him) a na't consisting of 9 couplets; the second is a Persian na't by Abdurahman Jami 18 couplets; the third is a supplication (*munajat*) from "*Tuhfat-ul-ahrar*" 15 couplets; and the last is also a 16-couplet na't from the same work. Ayni's contributions to a Persian literary dictionary, as well as his advice for the compilation of a dictionary for Navoi's works, prove that he was a scholar of Persian, Arabic, and Old Turkic languages. Ayni's mastery in textology is evident in nearly all of his scholarly works. He participated in the transcription of the original manuscript of Ahmad Donish's "*Navodir ul-vaqoe*", and in compiling the anthology titled "*Namunai adabiyoti tojik*", which was largely composed by bilingual authors, he made use of nearly 80 manuscript anthologies and works. One of the main reasons for Ayni's success in studying Uzbek classical literature lies in his thorough understanding of the classical literary criteria and poetic standards, as well as his own fruitful poetic creativity in this field. Specifically, he composed

¹⁶ Айни С. Асарлар Сажинг томлик, бешинчи том – Тошкент: Бадий адабиёт, 1965. – Б.44.

152 ghazals, 25 qit'as, 48 rubaiys, around 5 muwashshahs, 10 qasidas, 12 masnavis, 20 fards, more than 10 mukhammasas, 3 musaddas-tarkibbands, a musaddas-marsiya, a tarji'band, muammos, riddles (chistons), and tuyuks across various genres and forms. Following Behbudi's death, his contemporaries such as Fitrat and Cho'lpon, composed elegies and articles in his memory. Among those elegies, Ayni's poetic tribute stands out for its deep reflection of the spirit of classical verse.

In the second section of the chapter, entitled *"The issue of the harmony of science and creativity in his works"*, the role of Sadridin Ayni as a scholar of Uzbek classical literature in the literary criticism of the 20th century is clarified through his letters¹⁷, poetry, mentorship, and advice. The literary scholar Majid Hasanov conducted comprehensive research on Ayni's letters and published several of them within his book; samples of these letters are also included in the eighth volume of Ayni's works in Uzbek. In one of Majid Hasanov's studies, under the section titled "Letters – the Poles of the Heart", special attention is given to Ayni's correspondence with Khamid Olimjon, Abdulla Qodiriy, and Gafur Gulom. According to the recollections of the linguist Sobirjon Ibromkhonov: "The first volume of the Navoi dictionary (comprising 70 printed sheets) was compiled. It was necessary to have it reviewed by Ayni... I took a copy of the manuscript to Samarkand and handed it over to the professor. He reviewed the manuscript and returned it to us with a number of valuable comments,"¹⁸ he says. In M. Khasanov's conversations with the academic poet Gafur Gulom, this topic is also discussed. G. Gulom says: "I still remember how teacher Ayni wrote down the meanings of many words such as *iz'on* – obedience, *g'ulf* – pipe, *g'urfa* – upper room, *g'usl* – ritual washing, *hajjom* – a doctor who draws blood from veins, *hayjo* – war, battle; *hayza* – plague. We once again greatly admired Ayni's profound knowledge of Arabic, Persian, and Turkic languages, and his reputation as a famous orientalist and literary scholar,"¹⁹ he says. Sadridin Ayni's writing of a letter to Khamid Olimjon was prompted by Abdurakhmon Sa'diy's article published in issue 9 of the journal "Uzbek literature and art" in 1939²⁰.

"In this regard, although I do not have the time or energy at the moment to provide detailed examples in this article, I am obliged to write a brief report," Ayni writes in the letter: "Although Sa'diy provided explanations for 120 words in his article, 25 of them are incorrect. He has rendered Navoi's poetry completely meaningless in places. In 15 instances, he misread and miscopied Navoi's texts... he distorted the meter and rhyme... In one case, he copied a couplet from the end of Navoi's *Saddi Iskandariy* addressed to his brother Darvesh Ali and claimed that those verses were addressed by Navoi to Husayn Bayqara... He took a passage from *Saddi Iskandariy* and wrongly attributed it to Sab'ai Sayyor," he says. Sadridin Ayni, a masterful scholar of classical Eastern literature, could not remain silent in the face of incorrect analyses and conclusions made without working with

¹⁷ Qarang Xasanov M. Айний чамани. – Тошкент: Адабиёт ва санъат, 1981.

¹⁸ Айний замондошлари хотирасида. – Тошкент: Адабиёт ва санъат, 1978. – Б. 45.

¹⁹ Xasanov M. Айний чамани. – Тошкент: Адабиёт ва санъат, 1981. – Б. 84.

²⁰ Shu asar. – B. 155-158.

original texts. In the work, other letters were also examined in this manner, and the scholarly contributions of Ayni were highlighted.

The first section of the second chapter, dedicated to *“Issues of literary studies in Ayni’s scholarly legacy”*, is entitled *“Ayni’s Skill in Choosing a Subject and Method for Research”*. One of the significant contributions of the scholar as a classical literary researcher is the compilation of the anthology *“Namunai Adabiyoti Tojik”*. Published in Arabic script in Moscow in 1926, this work was accepted as the first example of new Tajik literature and gained special historical and political value. In it, one can find important information and the author’s theoretical conclusions related to the three main fields of literary studies: the history of literature, literary theory, and literary criticism. Although not free of certain shortcomings, this anthology, which in a short time covered a vast expanse of space and time, became a major spiritual compilation spanning over a millennium. The book is divided into three parts, based primarily on the era in which the authors lived. Due to objective reasons and geographical limitations, the Tazkira includes 222 poets, writers, compilers, and scholar-creators who lived in or were connected to Movarounnahr and Turkistan. The majority of them were bilingual and, like Ayni himself, served both Tajik and Uzbek literatures equally. Sadridin Ayni succeeded in including in *“Namunai Adabiyoti Tojik”* the names of several prominent Sufi scholars (such as Najmiddin Kubro, Kamol Khojandiy, Pahlavon Makhmud, So’fi Olloyor, and Khasankho’ja Nisoriy), providing examples from their work and references to their doctrines. Before concluding the first chapter of *“Namunalar,”* Ayni lists the names of five female poets who lived in or were connected with Movarounnahr and Turkistan. The biographical details of the authors are, when necessary, compiled based on a comparative analysis of multiple sources. The work also includes some rulers, kings, and amirs who were active as creators between the 15th and 20th centuries. If the works of kings and princes included in Ayni’s Tazkira were to be compiled and organized, a conceptual *“brief tazkira of the sovereigns”* would emerge in our imagination. In his research, Ayni often added to the names of almost every author words indicating their place of origin (and sometimes their title, such as vali, qozikalon, makhdum) as part of their pen name. This feature (e.g., Bukhariy, Khojandiy, Khoqandiy) is not commonly found in most other tazkiras. This approach, unique to the compiler who valued precision, serves as a kind of compass for the reader in the reading process, helping to clarify the geographical background of the authors.

Valuable information about representatives of the Kokand literary environment can also be found in the Tazkira. In particular, details are given about such literary figures as Amir Umar Khan the ruler of Fergana, Nodira Andijoniy, Zokirkhoja Namangoniy, Ramzi Khoqandiy, Rindiy Namangoniy, Fazliy Namangoniy, Kasrati Namangoniy, Mirsaidghozi Nolai Khoqandiy, Gulkhaniy Namangoniy, Behchati Ferganagiy, and Mulloshermuhammad Akmal Khoqandiy, which undoubtedly will not leave true admirers of literature indifferent. At this point, the scholar draws attention to the fact that the tradition of using radif in Eastern literature, which had existed since earlier times, particularly flourished during the era of Amiriyy. In Ayni’s research, whenever a certain author is

discussed, he reflects on their life, the themes and ideas in their works, the developmental patterns of their creative process, the language of their literary output, and the interconnections between these elements. There is an important trait specific to powerful and great literary scholars: the ability to select for study the leading literary figures, major ideas, and foundational aspects of artistic expression. Among such works are his treatise “Ustod Rudakiy” written in 1940; his 1940 treatise “Firdawsiy and His ‘Shahnameh’”; the work “Shaykh al-Ra’is Abu Ali Ibn Sina” written in 1939; the monograph “Mirzo Abdulqadir Bedil” written in 1954; the article “Kamol Khojandiy” dated March 28, 1939, signed in Samarkand; the separate booklet “Shaykh Muslihiddin Sa’diy Sheroziy” published in 1942; the article “Muqimiy and His Era” in 1943; and his 1946 study titled “Zayniddin Vosify (about his work ‘Badoe’ al-vaqoe)”. One of the reasons behind Ayni’s success in literary studies lies in his understanding of the magic of the word. While discussing the idea and artistry of a work, he also pays close attention to its linguistic features. Ayni considered it a scholarly duty to correct mistakes and unsubstantiated claims in anyone’s research and he demanded the same of himself. However, despite his usual emphasis on originality and accuracy in all fields, Ayni made certain concessions in the adaptation of Vosify’s “Badoe’ al-vaqoe”, a historical source for Uzbek literary studies. He restructured the work chronologically, omitted passages that were explicitly depicted and contradicted moral norms, and provided detailed commentary on Arabic verses, hadiths, poems, and proverbs. Ayni created such a significant study that it was recognized by global Bedil scholars. The orientalist I. E. Bertels, in his foreword to Ayni’s monograph “Mirzo Abdulkadir Bedil”, justly described it as “the first comprehensive work on Bedil’s life.” Another major aspect of Ayni’s scholarly legacy is his lexicographic activity, which holds equal value for both linguistics and literary studies. He stated, “Between 1936 and 1938, I compiled a dictionary of the Tajik literary language consisting of 15,000 words”²¹.

Examples from the lyrics of several poets such as Alisher Navoi, Bedil, and Saib are also included, and the majority of the Arabic and Persian words found in this dictionary are also present in Uzbek classical literature. For instance, out of the 19 words listed on the first page of the book, 11 *abu*, *abad*, *abadulabad*, *abgor* (*afgor*), *abd*, *abdol*, *abr*, *ablah*, *abno(i)*, *abo*, *abrapo‘stin* – are widely used in Uzbek classical literature as well. Providing them in Arabic script along with explanations of their literal, terminological, and figurative meanings in a coherent manner has increased the significance of the work. There is no doubt that this dictionary is also an important source for Uzbek literary scholars.

In the second section of the chapter, titled “Persian-Tajik Literature and Navoi’s Creativity”, it is explored that a significant portion of Ayni’s creative work was dedicated to Navoi, and his research on the poet’s Persian legacy is examined. The scholar initially referred to Alisher Navoi’s work in “*Namunalar*”. Literary scholar Abduqodir Hayitmetov, commenting on this practical scholarly endeavor of Ayni, noted, “In the 1920s, a debate arose among Uzbek literary

²¹ Айний С. Асарлар. Сақиз томлик, биринчи том. – Тошкент: Бадий адабиёт, 1963. – Б 102

scholars around the question, “Do we need Navoi or not?” In response to this harmful and illogical discussion, Ayni included Navoi’s ‘Tuhfat ul-afkor’ qasida in the ‘Namunai adabiyoti tojik’ anthology, thereby demonstrating that Navoi was not only a great figure of Uzbek literature, but also of Persian-Tajik literature giving a practical answer to the above-mentioned debate”²² thus offering a fair and accurate assessment of Ayni’s significant contribution to Navoi studies. In the first chapter of the Tazkira, under entry number 44, passages from the poet’s legacy are presented under the title “Nizomiddin Amiri Alisheri Navoi (born 844, died 906)”²³, including 13 couplets (26 lines) from the “Tuhfat ul-afkor” qasida. The section concludes with the note: “Nusxae, ki ba dast aftod, bisyor g’alat bud, binobarin ba xadre ki xonda shud, intixob yoft,” meaning “The copy obtained contained many errors, therefore, the selection was made based on what could be read.” This is because the 13 couplets were not taken consecutively or from a single location. However, when reading the artistic passage, a meaningful coherence is present. Ayni had a profound understanding of the requirements of the tazkira and bayoz genres, and he personally adhered to these standards. The sources of all excerpts are clearly indicated. For example, the phrase “Az Davlatshohiy” precedes the excerpt from “Tuhfat ul-afkor”. Under the source “Az ‘Bahoriston’-i Jami”, three Persian rubaiyat (quatrains) of Navoi are provided. Ayni scientifically proves that Navoi’s language in Persian poetry is generally simple, fluent, and natural. He emphasizes that Navoi wrote his Persian ghazals with such conversational ease that if one were to convert his Persian poems (excluding the “Tuhfat ul-afkor” qasida) into prose, simply rearranging the words would suffice, and there would be no need to insert any additional words from outside. Thus, Ayni offered a fair and accurate evaluation of Navoi’s significant contribution to literature and made a great scholarly service to Navoi studies. The bilingual scholar Sadriddin Ayni’s ability in word choice and sentence construction is itself a separate subject of research. For example, Ayni refers to Navoi’s elegy written upon the death of Jami as “one of the most heartfelt elegies in Tajik literature.”²⁴ A brief description, yet the single expression “jonsōz” ensures the completeness and emotional depth of the evaluation. It is natural that Ayni derived the Persian term “jonsōz”, meaning “soul-piercing” or “soul-tormenting”²⁵ from the poet’s own works. Navoi himself used this word in various writings. We read it, for instance, in “Lison ut-Tayr”:

*Love is a world-burning force, and soul-consuming too,
It erases both disbelief and faith with the fire of longing*²⁶.

In Ayni’s analyses, along with a focus on the essence, the study of the formal aspects of a work was also of great importance. In the development of Navoi studies as a scholarly field, the contributions of certain scholars have been significant, and Ayni is among such scholars. This is because he conducted

²² Хайитметов А. Забардаст навоийшунос // Ўзбек тили ва адабиёти, 2003. № 5. – Б. 18.

²³ Садриддин Айний. Намунаи адабиёти тоҷик. – Душанбе: Адиб, 210. – С. 79

²⁴ Айний С. Асарлар. Саккиз томлик, саккизинчи том. – Тошкент: Бадиий адабиёт, 1967. – Б. 29.

²⁵ Навоий асарлари луғати. Тузувчилар: П. Шамсиев ва С. Иброҳимов. – Тошкент: Адабиёт ва санъат, 1973.

²⁶ Алишер Навоий. Лисон ут-тайр. МАТ. 12-том. – Тошкент: Фан, 1996.

academic research with equal rigor on Navoi's ideas, genre structures, literary devices, textual features, and manuscript versions.

The third chapter of the dissertation is titled "Sadridin Ayni – a scholar of Navoi". In the first paragraph of the chapter, entitled "Scientific System and Scope in the Monograph "Alisher Navoi", the issues covered in the scholar's monograph "Alisher Navoi" are analyzed in conjunction with research in Navoi studies of his time. Ayni extensively studied the life, creative works, and personality of Alisher Navoi and authored the substantial monograph "Alisher Navoi." This scholarly work, published in 1948, brought Ayni great recognition, and in the same year, he was rightfully awarded the academic degree of Doctor of Philological Sciences and the title of Professor without a formal defense.

During this period of Navoi studies, the prevailing approach largely relied on the translations of Persian and Turkic works that provided biographical information about the poet. Many French, Russian, and English Turkologists based their evaluations on such translations and adopted the conclusions drawn from them as foundational. In creating an image of Navoi, these scholars often referred not to the original sources but to secondary studies about Navoi's works—and even then, mostly through translations rather than the original texts. In contrast, Ayni, as a profound literary scholar with a strong command of Persian and Arabic, turned directly to Navoi's own works and to the original versions of writings dedicated to the poet. It is worth noting that at the time Ayni wrote his monograph in the 1930s and 1940s a significant portion of Navoi's literary legacy had not yet been recovered. For this reason, certain parts of the work may require revision or editorial attention, but this in no way diminishes the scope and significance of Ayni's scholarly achievements. Although the first monograph that presented a comprehensive account of Navoi's life and literary career was written by Olim Sharafiddinov and published in 1939, it is known that the author consulted with Ayni throughout the process. His wife, Sh. Abdullayeva, states: "O. Sharafiddinov maintained close contact with scholars and literary figures, especially with Sadridin Ayni; they met and corresponded regularly."²⁷ During this period in the field of Navoi studies, conclusions drawn by French, Russian, and English Turkologists who had become superficially acquainted with the poet primarily through translations of Persian and Turkic texts providing information about him were taken as guiding references. In constructing the image of Navoi, these scholars relied not on the original works of the thinker himself, which are considered the most reliable sources, but rather on studies about his works, and even then, in most cases, on their translated versions. Sadridin Ayni, on the other hand, as a profound literary scholar with a perfect command of Persian and Arabic, turned directly to Navoi's original works as well as to the original versions of studies dedicated to the poet. It is worth emphasizing that in the 1930s and 1940s, when the monograph was being prepared, a significant part of Navoi's literary legacy had not yet been recovered. For this reason, certain editorial adjustments might be required in places; however, this does not detract from the overall

²⁷ Шарифиддинов О. Алишер Навоий. – Тошкент: Бадний адабиёт, 1971. – Б. 5

significance and scholarly achievement of Ayni's research. Although the first comprehensive monograph presenting a holistic view of Navoi's life and literary career was authored by Olim Sharafiddinov and published in 1939, the author regularly sought guidance from Ayni. In this regard, Sharafiddinov's wife, Sh. Abdullayeva, noted, "O. Sharafiddinov maintained close contact with scholars and literary figures, especially with Sadridin Ayni; they met and corresponded regularly." During that same period, Y. E. Bertels's monograph of the same name was also published. A comparative table outlining the similarities and differences between all three monographs is included in the dissertation. One of Ayni's greatest contributions to Navoi studies lies in his mastery of textual analysis and Turkic-Persian lexicography. Ayni did not merely compile information about Navoi; he also demonstrated exceptional insight in connecting sources and drawing precise conclusions. His ideas, therefore, have retained their value for subsequent generations of Navoi scholars due to their originality. In the reader's mind, Ayni first forms a vivid understanding of Navoi's era, family, childhood, youth, years of education, and public activity, and only then does he turn to a detailed exploration of the poet's literary life and creative output. Responding to certain Orientalists of the time who, without proper knowledge, hastily labeled Navoi an imitator, Ayni remarked: "...in terms of plot and social content, he wrote completely different works Navoi's Khamsa is neither a translation nor an imitation of the Khamsas of Nizami and Khusraw; it is an entirely new and creative literary achievement"²⁸. Such an assertion, which today may seem self-evident to scholars, in Ayni's time was nothing short of intellectual heroism comparable to building a dam across a river flowing in one direction and redirecting its course entirely.

In the second section of the chapter, titled "Alisher Navoi's Khamsa Epics: Issues of Publication, Adaptation, and Interpretation", the distinctive features of various editions of Navoi's Khamsa, prepared by Sadridin Ayni in 1939 and published in the Latinized Uzbek script in 1940, and later in the Cyrillic script in 1948, are explored. As is known, although some parts of Khamsa had previously been narrated in prose by Mulla Siddiq Yorkandiy, Umar Boqiy, and Mahzun, Ayni's edition stands as the first comprehensive adapted version to include all five epics of Khamsa. In a brief preface to the edition, Ayni emphasized Navoi's unmatched position in the tradition of khamsa writing and aimed to reveal the poet's innovative contribution to the genre. Explaining the principles that guided his approach, particularly considering the limited time and the general readership's level of preparation, Ayni wrote: "Navoi's Khamsa contains more than 50,000 lines of verse. For the wider reading public, mastering it in its entirety within a short period is quite difficult. Therefore, taking these difficulties into account and following the instructions of the Navoi Jubilee Committee, I compiled this selected edition. In preparing this version, I chose characteristic passages and verses from each epic and its sections. However, for the excluded parts, I provided explanatory summaries of their content." As is evident, undertaking the task of adapting and presenting the entirety of such a grand literary work as Khamsa was a challenge

²⁸ Айний С. Асарлар. Саккиз томлик, саккизиичи том. – Тошкент: Бадий адабиёт, 1967. – Б. 299.

only a mature and courageous scholar like Ayni could embrace. Publishing even a single epic would have sufficed, yet Ayni's holistic view compelled him to include all five. From this perspective, his decision to compile all the epics, which complement one another in their thematic unity, is not only a hallmark of Ayni's comprehensive approach but also a testament to his scholarly bravery in the field of Navoi studies. The dissertation identifies clear differences between the two adapted editions of Navoi's Khamsa prepared by Ayni: the first from 1940 (referred to as "the earlier edition") and the second from 1947 ("the later edition"). One noteworthy feature of Ayni's commentary—rarely found in subsequent decades of analysis—is his attention to spiritual and symbolic elements in the poems. In particular, he makes brief but clear references to the presence of chapters such as hamd, munajat, and na't within the epics, which express Navoi's Sufi worldview and the essence of the texts, thereby offering readers a more transparent understanding. A unique characteristic of the adapted version is its structure: shaped in a style reminiscent of folk epics, it blends prose and verse harmoniously. This form resonated well with the socio-cultural context and the mindset of the people, making the content more accessible and comprehensible to a broad readership. The omitted parts were paraphrased in prose by Ayni himself. In the initial edition, he included 444 explanatory notes. Where possible, he used Turkic equivalents and made a conscious effort to create Uzbek literary terminology. Rather than simply adopting Arabic and Persian literary terms, he sought Uzbek counterparts for instance: "Here, the figure of full simile has been employed...", "About the superiority of verse (nazm) over prose (nasr)..." At the end of the book, he provided brief descriptions of 21 historical figures, including Jami, Vosifi, Zindapil Ahmadi Jom, Zunnun al-Misri, Sa'di Shirazi, and Sanai. The selected quotations from the epics made up approximately one-fourth of the full text 5,875 out of 25,502 lines, or roughly 23%²⁹.

At the end of Navoi's Khamsa, edited by Ayni, there is a glossary containing approximately 1,500 words (more precisely, 1,572 words in the 1940 edition and 1,495 words in the 1947 edition). Prior to the publication of the "Dictionary of Navoi's Works"³⁰ in 1972, the glossary included in Ayni's edition of the Khamsa undoubtedly served as a primary reference for readers. For example, the Persian word "qirgun," which Ayni explained as meaning "black-colored," appears in Layli and Majnun. Understanding its meaning without consulting a glossary would be quite difficult.

Men gunbazi qirgunda mahbus (I am imprisoned beneath the dome of the dark sky).

Ul qir etibon eshikni madrus (While that cruel one has tightly sealed the door)³¹.

The scholar approaches the publication with notable freedom. As a result of Ayni's efforts, the work became widely disseminated among the public; however,

²⁹ Хайитов А. Алишер Навоий "Хамса"сиби насрийлаштириш: анъана, табдил ва талқин. Филол. фан. номз. ... дисс. – Тошкент, 2000. – Б 53.

³⁰ Навоий асарлари лугати. Тузувчилар: П. Шамсиев ва С.Иброҳимов. – Тошкент: Адабиёт ва санъат, 1972.

³¹ Алишер Навоий Лайли ва Мажнун. МАТ. – Тошкент: Фан, 1992. – Б 44.

it is especially noteworthy that the originality, aesthetic, and spiritual value of the epics were preserved. Without Ayni's chosen method of blending prose and poetry, Navoi's artistic mastery might have gone unnoticed by readers. It is well known that at the beginning of each epic, Navoi provided prose prefaces resembling introductory titles. Ayni, on the other hand, structured each epic as a unified whole without subdividing it into chapters, integrating Navoi's prose introductions into the overall composition. The footnotes contain explanations of such richness that they reflect the commentator's encyclopedic scholarship and profound life experience. Ayni makes the work significantly more accessible to the reader by providing contextual information about historical and legendary figures, as well as geographical names encountered throughout the epics. The scholar engages with the material in a highly flexible manner. He supplies information through his own prose commentaries, striving to maintain thematic and semantic coherence. In this edition, narrative storytelling, commentary, analysis, and interpretation are interwoven. Based on the idea and structure of each epic, Ayni selects a unique approach for each: in some, explanatory notes dominate; in others, prose summaries; and in some, direct quotations from the original text. For example, in the Sab'ai Sayyor epic, where there are numerous embedded tales, Ayni concisely and clearly retells them in his own words. As a result, the prose portion in this epic is relatively substantial. However, at no point does he compromise the narrative integrity or the primacy of the central ideas.

CONCLUSION

1. It is impossible to get a clear picture of 20th-century literary criticism bypassing Sadriiddin Aini's research on Uzbek classical literature. Folk epics and songs heard from his father and neighborhood elders since childhood, family upbringing related to the Kubrawiya order, Mir Arab, Olimjon Badalbek, Haji Zohid, Kukaldosh madrasas, natural talent, and historical conditions gave birth to a perfect literary scholar like Sadriiddin Ayni.

2. The work outlines the criteria for studying classical literature and the essential requirements of the researcher. His large-scale monographic studies, anthology (tazkira), historical treatises, artistic works like *Esdaliklar* and *Tarjimai holim*, which are scattered with reflections on classical literature, as well as the Dictionary of the Tajik Literary Language containing the literal, terminological, and metaphorical meanings of 15,000 words, and the religious texts *Zaruriyoti diniya* featuring excerpts from Jami, Navoi, and Bedil all confirm that Ayni was indeed a true scholar of classical literature with profound knowledge of folk literature, religion, Sufism, classical Eastern literary traditions, and linguistic resources.

3. Ayni's personality as a scholar and writer and his role as a mentor and public figure complemented each other and ensured success in all areas. His intellectual and emotional connections with the Enlighteners of his era Sadri Ziyoy, Bekhbudiy, Abdulvohid Munzim, Abduqodir Shakuriy, Vadud Mahmud, Siddiqiy-

Ajziy, Fitrat, and Abdulla Qodiriy influenced his choice of themes and ideas in his scholarly and artistic works.

4 It is advisable to study Aini's legacy without dividing it into studies of Persian-Tajik or Uzbek literature. Most poets featured in Samples of Tajik Literature wrote in both languages. This anthology, which covers over 10 centuries of literature and is divided into three parts, is notable for its use of rare sources, new biographical data, legends, and manaqib-style narratives. The inclusion of origin-indicating words (e.g., Bukhariy, Samarqandiy, Khoqandiy) and titles (e.g., valiy, qozikalon, makhdum) as part of pen names adds to the academic value of its literary-historical conclusions.

5. Through "Namunalar", a unified view of the literary environments of Bukhara, Samarkand, Kokand, and Khiva is provided. Biographical information and literary excerpts from Navoi, Amiriy, Nodira, Mashrab, Gulkhaniy, Kasrat, Fazliy Namangoniy, Rindiy, Zokirkhoja, Fitrat, and Siddiqiy-Ajziy prove the anthology's significance as a source for today's Uzbek literary studies.

6. Ayni's scholarly mastery is evident in his methodical and persistent approach to his chosen themes and problems. Only a few Uzbek scholars have discussed the spiritual-philosophical essence of Mirzo Bedil's works. Ayni's deep understanding of Sufi terms, imagery, and symbolism, as well as his familiarity with the manners and rules of the Sufi orders, is demonstrated in his Mirzo Bedil monograph. He begins his studies by exploring the authors' lives, the historical context, and the literary environment, then moves on to textual variants, linguistic features, aims, and poetic devices. Using this method, he conducted major research on Rudaki, Ibn Sina, Firdawsi, Kamol Khojandiy, Vosifiy, Bedil, Sa'di Shirazi, and Muqimiy.

7. One of the active methods used by Sadriddin Aini in the process of his scientific research was the direction from the general to the specific. First, he collected general information on the selected topic or issue and published his thoughts in the form of a short article-thesis. Later, he conducted serious research on most of them and referred them to readers in the form of a large monograph. His studies on such oriental thinkers as Rudakiy, Ibn Sina, Alisher Navoiy, and Vasifiy, which were initially included in "Examples", are a vivid example of this.

8. The monograph "Alisher Navoi", which has not lost its value even today, differs not only in the style of analysis, interpretation, and expression from the books of O. Sharafiddinov and E. Bertels, which were created at about the same time, but also in the content. Sections such as "Problem genre", "Alisher's preparation of the frame", "Alisher Navoi and the fine arts", "Alisher's income and expenditure", "Alisher's personal life", "Satirical satire and humor in the time of Navoi" are characteristic of Aini.

10. The creation of the adapted and interpreted Tanlanma Khamsa in 1939 remains an unparalleled event in Navoi studies. Preparing five grand epics in a short period preserving their thematic integrity, genre features, moral and spiritual significance, literary charm, and linguistic richness—demonstrates the intellectual scale of Ayni. His methods short explanations of omitted hamd, na't, and munajat

passages, 444 annotated references, a blend of prose and verse with paraphrased storytelling later shaped major directions in Navoi studies.

11. The glossary of approximately 1,500 words at the end of the *Khamsa* edition served as the main reference until the 1972 *Dictionary of Navoi's Works* by P. Shamsiyev and S. Ibrohimov. This source laid the foundation for that dictionary. Comparative studies show that some words explained by Ayni do not appear in later editions. His definitions reflect clarity, simplicity, and thoroughness his lexicographic work deserves a separate study. Notably, more than half of the words in the *Tajik Literary Language Dictionary* are also used in Turkic literature.

12. Ayni's creative and scholarly pursuits always complemented each other. His scientific views on classical literature, and the Uzbek people's literary awareness during his era, found expression in his artistic works. His skill in choosing themes and styles, and his inclusion of poetic excerpts, reflect his deep study of classical literature. The personality of the scientist and writer, science and creativity united in harmony, ensuring success in all spheres, along with research activities, they enriched Uzbek literature by creating works in classical genres.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОР

ШОМУРОДОВА МАФТУНА УБАЙДУЛЛОЕВНА

**САДРИДДИН АЙНИ – ИССЛЕДОВАТЕЛЬ УЗБЕКСКОЙ
КЛАССИЧЕСКОЙ ЛИТЕРАТУРЫ**

10.00.02 – Узбекская литература

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

Ташкент – 2025

Тема диссертации доктора наук (PhD) по филологическим наукам зарегистрирована за номером B2024.2.PhD/Fil4576 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

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

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

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Защита диссертации состоится на заседании Научного совета DSc.27.06.2019.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан "____" _____ 2020 года в _____. (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uzlit.@uzsci.net)

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

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – Целью является комплексный анализ научных и практических исследований Садриддина Айни, посвященных восточной классической, в основном узбекской классической литературе, признание его неопределенного вклада в развитие узбекского литературоведения, обоснование уникальности его исследований по навоиведению, Избранному изданию «Хамсы» и его исследованиям.

Объектом исследования определена вся научно-исследовательская и практическая деятельность Садриддина Айни как исследователя классической литературы, а также его художественные, исторические, научные труды и учебники, отражающие его взгляды на литературоведение.

Научная новизна исследования заключается в следующем:

Социальные, культурные и литературные факторы, повлиявшие на формирование Садриддина Айни как исследователя и популяризатора узбекской классической литературы, были освещены на основе его биографии, научно-художественных произведений и исторических источников. Опираясь на творческое наследие писателя, были обоснованы критерии идейно-художественного исследования образцов тюркской литературы и изучения жизненного пути творцов;

Научные взгляды литературоведа Айни на изучение узбекской классической литературы, в частности, ценность предложений и выводов в его письмах, написанных для развития литературы и литературоведения, были раскрыты, а мастерство ученого в выборе темы и стиля было аргументировано;

Показана значимость анализа классических произведений, исследований, посвященных творчеству представителей тюркской и классической литературы, лексикографической работы, а также информации о жизни и творчестве двуязычных тюркских писателей, представленной в антологии "Намунаи адабиёти тожик," и литературных анализов.

Внедрение результатов исследования. На основании полученных научных результатов по теме «Садриддин Айний – исследователь узбекской классической литературы»:

Определены факторы, послужившие развитию творчества Садриддина Айни, историческая среда и анализ его научных и художественных произведений, идейно-художественное изучение устного народного творчества, традиций в арабской и персидской литературе, образцов турецкой литературы, на которые оказали влияние религиозные источники, а также критерии изучения классической литературы, навоиведения Айни через анализ его статей и монографий, посвященных Алишеру Навои, раскрыта его деятельность в области текстологии, лексикографии, а также его мастерство в переводе и интерпретации с публикацией Избранного «Хамса». Научно-теоретические выводы использованы в практическом проекте AL-662204396 «Создание электронной платформы по научному и литературному наследию творцов бухарской литературной среды»,

завершенном в 2024 году в Бухарском государственном университете (исходный номер 01-04/1821 от 19 марта 2025 года). В результате считается, что Айни под влиянием таких интеллектуалов бухарской литературной среды, как Садри Зиё, Ахмад Дониш, Хайрат, а также под влиянием таких факторов, как доступ к уникальным библиотекам, стал искусным исследователем узбекской классической литературы, и что сформированные у него необходимые критерии литературоведа могут служить примером для современных исследователей.

Комментарии Садриддина Айни по изучению классической литературы, в частности, значение предложений и выводов в его письмах для развития литературы и литературоведения, выводы, освещающие мастерство ученого в выборе тем и методов, были использованы в практическом проекте AL-322103020 «Создание веб-сайта и платформы о жизни и творчестве творцов литературной среды Коканда», выполненном в Кокандском государственном педагогическом институте в 2022 году (справочный номер 1622/04 Кокандского государственного педагогического института им. Мукуми от 12 декабря 2024 года). В результате на основе научных доказательств были выявлены такие вопросы, как важная информация, представленная в комментарии Айни, анализ статьи о Мухаммаде Аминходже Мукуми, а также то, что произведение целостно отражает литературную среду Коканда и является ценным источником по узбекской классической литературе;

Сведения о жизни и творчестве известных тюркских писателей, упомянутые в комментарии «Образцы таджикской литературы», о важности литературного анализа, в том числе выводы о том, что мастерство ученого в выборе темы и выражения доказано на основе научных исследований, были использованы в сценариях передач «Газал Бостони» и «Образование и развитие», подготовленных телерадиоканалом «Узбекистан», а в выпусках за январь и февраль 2025 года было проведено прямое интервью с исследователем по таким вопросам, как оценка научного и творческого наследия Айни с точки зрения узбекского классического литературоведения (справочник телерадиоканала «Узбекистан» от 20 марта 2025 года № 05-09-354). В результате комментарии Садриддина Айни о многих представителях кокандской литературной среды и примеры их творчества, представленные в комментарии «Образцы таджикской литературы», а также анализ в рамках классических традиций приобрели для радиослушателей значительную значимость.

Структура и объём диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы и приложений. Общий объем работы составляет 156 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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