

**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

MAVLANOVA MOXIGUL URALOVNA

**“FARHOD VA SHIRIN”: ADABIY MATN TARKIBI
VA G'OYAVIY-BADIIY TALQIN**

10.00.02 – O'zbek adabiyoti
(filologiya fanlari)

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



Toshkent – 2025

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

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

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

Mavlanova Moxigul Uralovna

“Farhod va Shirin”: adabiy matn tarkibi va g'oyaviy-badiiy talqin 3

Mavlanova Moxigul Uralovna

“Farhad and Shirin”: the structure of the literary text and its ideological
and artistic interpretation 23

Мавланова Мохигул Ураловна

“Фархад и Ширин”: структура литературного текста
и идейно-художественная интерпретация 43

E'lon qilingan ishlar ro'uxati

List of published works

Список опубликованных работ 47

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Alisher Navoiy nomidagi Davlat adabiyot muzeyi

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida Alisher Navoiy adabiy merosi Sharq badiiy-estetik tafakkuri taraqqiyotining eng muhim bosqichi sifatida alohida e'tirof etib kelinadi. Ayniqsa, dunyo ijtimoiy va madaniy-ma'rifiy hayoti bilan uzviy bog'liq bo'lgan umuminsoniy qadriyatlar va ruhiy kechinmalarning teran ifodasi ulug' shoir ijodiyotida, xususan, muazzam "Xamsa" asarida ifoda topgani navoiyshunoslikda amalga oshirilayotgan ilmiy izlanishlar uchun ham muhim ahamiyat kasb etmoqda.

Dunyo adabiyotshunosligida obraz yoki timsollar badiiy asarning estetik ta'sir kuchi va ma'naviy quvvatini oshirib, uning mazmun-mohiyatini atroflicha ochib berishda alohida o'rin tutishiga diqqat qaratilgan. Obrazlar orqali muallifning tasavvur va taxayyul olami, ma'naviy-axloqiy qarashlari, hayotiy xulosalari nihoyatda yorqin, o'ziga xos jonli bir tarzda aks ettiriladi. Ma'lumki, Sharq mumtoz adabiyotining tadrijiy takomili, tarixiy taraqqiyot bosqichlari, xususan, obrazlar olami, ularning ramziylik va majoziylik xususiyatlari jahon adabiyotshunosligida u yoki bu darajada tadqiq etilmoqda.

O'zbek ilm-fanida esa, ayniqsa, bugungi kunda ulug' mutafakkir va shoir Alisher Navoiy asarlari poetikasi, ularning badiiy-estetik xususiyatlarini tadqiq etishga qiziqish yanada ortib bormoqda. Zero, "o'zbek mumtoz va zamonaviy adabiyotni xalqaro miqyosda o'rganish, bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega"¹. Shu ma'noda, o'zbek mumtoz adabiyotida Alisher Navoiy asarlari, xususan, muazzam "Xamsa" asari tarkibidagi "Farhod va Shirin" dostonining ma'no qamrovi, mavzu ko'lami, badiiy xususiyatlarini ilm-fandagi keyingi tahlil va talqinlar asosida ochib berish va dostonning o'rganilish tarixini yetarlicha baholash o'zbek adabiyotshunosligini yangicha qarash va tahlillar bilan boyitishga xizmat qilishi shubhasizdir.

O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi farmonlari, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiq va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida", 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida", 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2020-yil 19-oktabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yillicini keng

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018.

nishonlash to'g'risida"gi qarorlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Ma'lumki, Alisher Navoiy tarjimai holi, ijodiy merosini o'rganish o'zbek adabiyotshunosligining eng asosiy masalalaridan biri sanaladi. Xususan, "Xamsa"ning ikkinchi dostoni – "Farhod va Shirin"ga jiddiy ilmiy munosabat XX asrning birinchi choragidan boshlangan. Professor Abdurauf Fitratning "Farhod-u Shirin" dostoni to'g'risida" nomi bilan chop etilgan maqolasi bu boradagi dastlabki qadamdir². Unda dostonning xalq og'zaki ijodidagi hamda yozma adabiyotdagi variantlari qiyosan o'rganilgan. Shuningdek, Y.E.Bertels, S.Ayniy, O.Sharafiddinov, V.Zohidov, Oybek, H.Olimjon, M.Shayxzoda, T.Jalolov, S.Erkinov, S.G'aniyeva, A.Qayumov, A.Rustamov, T.Ahmedov kabi olim va ijodkorlar dostonning obrazlar genezisiga, jumladan, adabiyotda o'rinish sabablari, shuningdek, g'oyaviy-badiiy xususiyatlariga va ulug' shoirning badiiy mahoratiga e'tibor qaratishgan³. Ular orasida, ayniqsa, S.Erkinovning "Navoiy "Farhod va Shirin"i va uning qiyosiy tahlili" monografiyasi Navoiy dostonining Firdavsiy, Nizomiy, Dehlaviy asarlari bilan qiyosiy tahlil qilingani, Farhod obrazining evolyutsiyasi aniqlangani bilan ahamiyatga molik. T.Jalolovning "Xamsa" talqinlari" risolasida esa "Farhod va Shirin" dostonining obrazlar tizimiga, poetik unsurlari – qofiya, vazn, she'riy san'atlarning qo'llanishiga diqqat qaratilgan.

Istiqoldan keyingi yillarda o'zbek adabiyotiga, o'tmish ajdodlarimizga bo'lgan munosabatning tubdan o'zgarishi natijasida Sharq mumtoz adabiyotining negizini, diniy-irfoniy mohiyatini, qolaversa, ramziy-majoziy ma'nolarini qayta talqin qilish imkoniyati va zaruriyati paydo bo'ldi. Shu ma'noda, N.Mallayev, N.Komilov, A.Abduqodirov, I.Haqqul, M.Asadov, Q.Ergashev, N.Jabborov, S.Rafiddinov, E.Ochilov, B.Rajabova, A.Qurbonov, Z.Rahmonova, O.Madayev,

² Абдурауф Фитрат. "Фарҳоду Ширин" дostonи тўғрисида. Танланган асарлар II жилд. – Тошкент: Маънавият, 2000. – 208 б.

³ Бертельс Е.Э. Избранные труды. Навои и Джамии. – М.: Наука, 1965. – 498 с; Бертельс Е.Э. Навоий. – Тошкент: Тафаккур қаноти, 2015. – 372 б; Айний С. Танланган илмий асарлар. – Тошкент: Фан, 1978. – 336 б; Шарафиддинов О. Алишер Навоий. – Тошкент: Фафур Фулом номидаги НМИУ, 1971. – 192 б; Зоҳидов В. Шеърлий эпик роман. (Сўзбоши) Алишер Навоий. Танланган асарлар. II китоб. Фарҳод ва Ширин. – Тошкент: Ўздавнашр, 1948. – 444 б; Ойбек. Навоий гулшани. – Тошкент, 1967. – 152 б; Олимжон Ҳ. Мукамал асарлар тўплами. Ўн томлик. Бешинчи том. – Тошкент: Фан, 1982. – 248 б; Шайхзода М. Асарлар. Опти томлик. Тўртинчи том. – Тошкент: Фафур Фулом номидаги НМИУ, 1972. – 372 б; Жалолов Т. "Хамса" талқинлари. – Тошкент, 1960. – 143 б; Эркинов С. Навоий "Фарҳод ва Ширин"и ва унинг қиёсий таҳлили. Филол. фан. д-ри... дисс. – Тошкент, 1971. – 276 б; Қасимов А. "Фарҳод ва Ширин" сирлари. – Тошкент: Адабиёт ва санъат, 1979. – 168 б; Маллаев Н. Сўз санъатининг гулгожи. – Тошкент: Адабиёт ва санъат, 1991. – 151 б; Рустамов А. Навоийнинг бадий маҳорати. – Тошкент: Адабиёт ва санъат, 1979. – 216 б; Аҳмедов Т. "Хамса" қаҳрамонларининг характер жозибаси. – Тошкент: Фан, 1986. – 67 б.

B.Erali, X.Xolmurodov⁴ kabi adabiyotshunoslarning risola, maqola va dissertatsiya ishlarida yangicha tahlil va talqinlar ko'zga tashlanadi. Professor N.Komilovning "Suqrot – komil inson timsoli" maqolasida "Farhod va Shirin" dostonining ma'rifiy g'oyalari, pir-u murshidlik tamoyillarining qahramon axloqiy kamolotidagi o'rni yoritilsa, A.Qurbonov asarning sarlavhalar badiiyatini tahlil qilgan. E.Ochilov Farhod obrazining ramziy-majoziy tabiatiga e'tibor qaratgan. B.Eralining izlanishlarida esa dostonning irfoniy ma'no qatlami u yoki bu darajada ochib berilgan.

Qolaversa, rus va qardosh xalqlar olimlarining, jumladan, Y.E.Bertels, K.V.Trever, A.Y.Yakubovskiy, A.K.Borovkov, V.M.Jirmunskiy, G.Yu.Aliyev, G.Begdeli, H.Arasli, Yashar Qosim va boshqalarning ishlarida ham "Farhod va Shirin" dostonining ayrim jihatlari bir qadar tadqiq etilgan⁵.

Dissertatsiyani yozishda o'zbek va chet el adabiyotshunolarining nomlari qayd etilgan tadqiqotlariga tayanildi va zaruriyat darajisida ulardan foydalanildi.

Mazkur tadqiqot "Farhod va Shirin" dostonining ma'naviy-ma'rifiy mohiyati, syujet va obrazlar tizimining qadimiy ildizlari, adabiyotdagi takomili, ramziy-majoziy timsollarning talqini va tahlili, shuningdek, badiiy tasvir vositalarining o'ziga xos xususiyatlari monografik tadqiq etilganligi bilan o'zidan avval amalga oshirilgan ishlardan farq qiladi.

Tadqiqotning dissertatsiya bajarilgan ilmiy tadqiqot muassasasining ilmiy tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya tadqiqoti O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, "To'rt jildlik Alisher Navoiy ensiklopediyasi"ni nashr etish" (2021-2023-yy.) hamda "O'zbek mumtoz adabiyotini tadqiq etish" (2024 – 2028-yy.) mavzulari doirasida bajarilgan.

⁴ Маллаев Н. Сўз санъатининг гултожи. – Тошкент: Адабиёт ва санъат, 1991. – 152 б; Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – 272 б.; Абдуқодиров А. Навоий ва вахдат ул-вужуд таълимоти. – Хўжанд. 1995. – 97 б; Ҳаққулов И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – 184 б; shu muallif. Ирфон ва идрок. – Тошкент: Маънавият, 1998. – 160 б ; shu muallif. Навоийга қайтиш. (4-китоб). – Тошкент: Тафаккур томчилари, 2020. – 240 б; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 168 б; Очлов Э. Бир ховуч дур. – Тошкент: O'zbekiston, 2011. – 240 б; shu muallif. Муборак сарчашмалар. – Тошкент: Ўқитувчи, 1997. – 88 б; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б; shu muallif. Ошиқлик тарихи ва лирик қаҳрамон характери // Ўзбек тили ва адабиёт. 2021. №1. – Б. 91; shu muallif. Маънавий камолот манзиллари / Ҳуррият, 2025. №8.; Эргашев К. Некоторые аспекты государственной деятельности Алишера Навои. – Ташкент: Фан, 2009. – 56 с; shu muallif. Алишер Навоий асарларида комил инсон тушунчаси //Ўзбек тили ва адабиёти. 2023. №1. – Б.10-15; Ражабова Б. Шоҳғариб Мирзо Навоий таърифида //Ўзбек тили ва адабиёти. 2024. №1. – Б. 41-49; shu muallif. Муштарак адабий ҳодисалар. – Тошкент: Mihaqiq, 2019. – 180 б; Раҳмонова З. Ишқ, ирфон ва иршод. – Тошкент: Tafakkur tomchilari, 2021. – 264 б; Қурбонов А. "Хамса" сарлавҳалари бадияти. – Тошкент: Meriyus, 2016. – 188 б; Мадаев О. Навоий суҳбатлари. – Тошкент: O'qituvchi, 2018. – 248 б; Эрали Б. Мажозий муҳаббат ҳақиқатлари / Истиклол даври ўзбек навоийшунослиги. Ўттиз жилдлик. Ўнгирма иккинчи жилд. – Тошкент: Tamaddun, 2021. – Б. 210-232; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Adabiyot, 2021. – 256 б; Холмуродов Х. Алишер Навоий шеърятда образ-тисмоллар трансформацияси (Фарход ва Ширин мисолида). Филол. ф.б.ф.д-ри (PhD) дисс. – Жиззах, 2022.

⁵ Алиев Г.Ю. Легенда о Хосраве и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960; Жирмунский В.М. Сравнительное литературоведение. – Л.: Наука, 1979; Конрад Н.И. Средневосточное возрождение и Алишер Навои / Литература и театр. – М.: Наука, 1978; Бегдели Г. Тема "Хосров и Ширин" в Восточной литературе. – Баку: Elm, 1970. – 372 с; Арасли Х. Буюк шоир. Ўн сўз. – Боку, 1968; Қурамбоев К. "Қўнгул бермиш сўзимга". – Тошкент: Адабиёт ва санъат. – 176 б; Yashar Kosim. "Farhad va Shirin" dastaninin qahramanlari Azarbaycan adabiyatshunosliginda / Alisher Navoiy adabiy merosini o'rganish masalalari (№ 69). – Toshkent: Yashil yaproq, 2024. – 424 b.

Tadqiqotning maqsadi “Farhod va Shirin” dostonining o‘rganilishiga doir qarashlarni tizimli tarzda yoritish orqali asarning g‘oyaviy-badiiy xususiyatlarini ilm-fandagi yangi talqinlar asosida atroflicha ochib berishdan iborat.

Tadqiqotning vazifalari:

“Farhod va Shirin” dostonining o‘rganilishiga oid qarashlarni tizimli tarzda tahlil qilish orqali qo‘lga kiritilgan yutuqlar va yo‘l qo‘yilgan kamchiliklarni aniqlash;

dostonning genezisi bilan bog‘liq fikr-mulohazalarni atroflicha tadqiq etish asnosida obrazlar tarixi, ularning yuzaga kelish asoslari va dostonda o‘rinlashish omillarini ochib berish;

dostonning ramziy-majoziy tabiatiga xos jihatlarni adabiy matnning irfoniy, ma‘rifiy ma‘no ifodasiga tayanib dalillash;

“Farhod va Shirin” dostonining obrazlar tizimi, ularning asardagi badiiy vazifasi va muallif ijodiy konsepsiyasini yuzaga chiqarishdagi o‘rmini asoslash;

keyingi yillarda ilm-fan sohasida shakllangan diniy, tasavvufiy, irfoniy yondashuvlar nuqtayi nazaridan “Farhod va Shirin” dostonini chuqur tahlil qilish va atroflicha o‘rganish;

doston badiiyati, jumladan, vazn, qofiya masalalari, tasvir yo‘li, badiiy san‘atlardan foydalanish mahorati va poetik unsurlarning adabiy matn mazmuni bilan o‘zaro uyg‘unligini yoritish;

Tadqiqotning obyekti sifatida Alisher Navoiyning “To‘la asarlar to‘plami” VI jildiga kiritilgan “Farhod va Shirin” dostoni va asarni o‘rganishga doir monografik tadqiqotlar, maqola va tezislar olindi.

Tadqiqotning predmetini Sharq mumtoz adabiyotida “Farhod va Shirin” dostoni va obrazlar genezisi, yozma adabiyotda o‘rinlashish sabablari, obrazlar tizimi va ularga yuklatilgan irfoniy ma‘nolar, asarning kompozitsiyasi hamda g‘oyaviy-badiiy xususiyatlarida aks etgan shoir badiiy mahorati masalalari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, germenevtik, tavsiflash, struktural tahlil va induktiv yondashuv kabi tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Farhod va Shirin” dostonining o‘rganilish tarixiga e‘tibor qaratilib, tadqiqotlardagi yutuq va kamchiliklarni tasniflash orqali ularga munosabat bildirilgan va asarning o‘zbek mumtoz adabiyotida tutgan o‘rni adabiy matn mazmuniga tayanib dalillangan;

“Farhod va Shirin” dostonining shakllanish omillari aniqlanib, genezisi, obrazlarning tarixiy asoslari, yozma adabiyotda o‘rinlashish tamoyillarini yoritish asosida muallifning ijodiy konsepsiyasi ochib berilgan;

dostonning ramziy-majoziy tabiati obrazlar tizimi orqali tahlil qilinib, uning diniy, irfoniy ma‘no qamrovi buyuk mutafakkirning dunyoqarashiga uyg‘un holda yoritilgan hamda g‘oyaviy-badiiy xususiyatlarining o‘ziga xosligi isbotlangan;

dostonning kompozitsiyasi, vazn, qofiya, radif kabi poetik unsurlarning adabiy matn mazmuni bilan mushtarakligi, shuningdek, Alisher Navoiyning she'riy san'atlarni qo'llash bilan bog'liq badiiy mahorati ochib berilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat: "Farhod va Shirin" dostonining tarixiy ildizlari, obrazlar tizimining tarixiy takomili, yozma adabiyotda shakllanish tamoyillari, asar qahramonlari zimmasiga yuklatilgan badiiy vazifalarini aniqlash orqali chiqarilgan xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy ma'lumotlar berishi, o'zbek adabiyoti tarixi, adabiyot nazariyasi kabi fanlardan yaratiladigan darslik va qo'llanmalarning mukammallashuviga xizmat qilishi asoslangan;

"Farhod va Shirin" dostonida ifodalangan g'oyalar hamda Farhod timsolining badiiy adabiyotdagi ma'naviy qiyofasi bugungi kun o'quvchisining tafakkurini, dunyoqarashini rivojlantirishda hamda jamiyatning ma'naviy-axloqiy tamoyillarini takomillashtirishda muhim ahamiyat kasb etishi aniqlangan.

Tadqiqot natijalarining ishonchliligi ilmiy muammoning izchil, aniq, muayyan tarzda qo'yilgani, adabiyotshunoslikning so'nggi ilmiy yutuqlari va ishonchli manbalar hamda lug'atlarga tayanilganligi, tahlillar va ulardan chiqarilgan xulosalarning aniqligi, fikr va nazariy qarashlarning tizimli yondashuv, qiyosiy-tipologik, tasniflash, ilmiy sharh, tarixiy-qiyosiy metodlar orqali asoslanganligi, nazariy qarash va xulosalarning amaliyotga tatbiq etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan ilmiy-nazariy xulosalar nafaqat "Farhod va Shirin", balki "Xamsa" tarkibidagi boshqa dostonlarning ham poetik xususiyatlari, majoziy tabiati hamda mazmun-mohiyati yuzasidan mavjud ma'lumotlarni kengaytiradi va to'ldiradi. "Farhod va Shirin" dostoni badiiyatining tasavvufiy-irfoniy jihatdan tadqiq etilishi, obrazlar rang-barangligi va ruhiyat masalalarining o'rganilishi hamda natijalarning mumtoz adabiyot tarixi bo'yicha bilimlarni chuqurlashtirishga hissa qo'shishi, ko'plab ilmiy, amaliy tadqiqotlarda foydalaniish mumkinligi, mazkur natijalar o'zbek adabiyoti tarixi, o'zbek adabiyotshunosligi tarixi va adabiyotshunoslik nazariyasi kabi fanlarning rivojlanishi uchun xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati mazkur dissertatsiyadagi ilmiy xulosalar va tahlillaridan Alisher Navoiy "Xamsa"si va xamsanavislik an'alarini chuqurroq anglashda, buyuk ijodkorlarning ma'rifiy va estetik mafkurasini keng qamrovli yoritishda, mavzuga oid darslik, qo'llanma va risolalar yaratish jarayonida, shuningdek, ta'limning turli bosqichlarida, xususan, oliy ta'lim muassasalarining filologiya fakultetlarida maxsus kurs yoki seminar mashg'ulotlarini tashkil etishda, ixtisoslashtirilgan maktablar va umumiy o'rta ta'lim muassasalarida o'qitiladigan adabiyot darslarini boyitish maqsadida qo'shimcha manba sifatida qo'llanilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Dissertatsiyada ishlab chiqilgan nazariy va amaliy xulosa, tavsiya hamda ishlanmalar asosida Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2023-2024-yillarda bajarilgan AL-662205561 raqamli "Alisher Navoiy mualliflik korpusini yaratish ("Xazoyin ul-maoniy" kulliyotidagi g'azallar asosida)" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 26-iyundagi №01/4-2761-son ma'lumotnomasi). Natijada mualliflik korpusi ma'lumotlar bazasi "Farhod va Shirin" dostonining g'oyaviy-badiiy xususiyatlariga oid nazariy ma'lumotlar bilan boyishiga erishilgan.

O'zbek mumtoz adabiyotida "Farhod va Shirin" dostonidagi ramziy poetik timsollarning ko'chma, majoziy ma'nolarining ifoda imkoniyatlari va g'oyaviy-badiiy xususiyatlarining o'ziga xos jihatlarini asoslash bilan bog'liq ilmiy xulosalardan Qo'qon davlat pedagogika institutida 2022-yilda bajarilgan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb sayt va platforma yaratish" mavzusidagi amaliy loyihada foydalanilgan. (Qo'qon universitetining 2025-yil 14-noyabrdagi №01/03-3007-son ma'lumotnomasi). Natijada Navoiy ijodida ifodalangan irfoniy ma'nolarning Qo'qon adabiy muhiti vakillari she'riyatida davom etganligini ko'rsatib berishdagi ahamiyati ilmiy dalillar asosida o'z isbotini topgan.

Ilmiy tadqiqot ishi xulosalari yuzasidan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning 2023-2024-yillar hamda 2025-yil yanvar va fevral oylari sonlarida, jumladan, "Farhod va Shirin" dostonidagi irfoniy, tasavvufiy va rindona mavzular, muallif g'oyasi, an'anaviy obrazlar tizimi, asar strukturasi, syujet va kompozitsiyaning o'rni kabi masalalar borasida tadqiqotchi bilan bevosita suhbat olib borilgan. ("O'zbekiston" radiokanali DMning 2025-yil 11-iyuldagi 05-09-1125-son ma'lumotnomasi). Natijada "Farhod va Shirin" dostonining obrazlar talqinidagi an'anaviylik, asar g'oyasi va badiiy xususiyatlaridagi o'ziga xosliklar haqida bildirilgan fikrlar radiotinglovchilar uchun muhim ahamiyat kasb etishiga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta, jumladan, 5 ta xalqaro va 3 ta respublika anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 13 ta ilmiy ish nashr etilgan, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, jumladan, 4 tasi respublika hamda 1 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat. Dissertatsiyaning hajmi 154 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning *“Farhod va Shirin” dostonining o'rganilish tarixi va genezisi* nomli dastlabki bobining birinchi fasli *“Farhod va Shirin” dostonining o'rganilishi* deb ataladi. Unda dostonning ilmiy jihatdan tekshirilishi va o'rganilishi xususidagi fikr-mulohazalar bildirilgan. Dostonni o'rganish borasidagi birinchi tadqiqot professor Abdurauf Fitratning *“Farhod-u Shirin” dostoni to'g'risida* (*“Alanga”* jurnali, 1930)gi maqolasidir. Shuningdek, Y.E.Bertels, S.Ayniy, O.Sharafiddinov, Oybek, H.Olimjon, M.Shayxzoda, T.Jalolov, S.Erkinov, S.G'aniyeva, A.Qayumov, T.Ahmedov kabi olim va ijodkorlar dostonning g'oyaviy-badiiy xususiyatlariga e'tibor qaratishgan. Abdurauf Fitrat tomonidan asarning xalq og'zaki ijodi hamda yozma adabiyotdagi variantlari qiyosan o'rganilgan. Dramaturg va tarjimon Xurshid 1925-yilda *“Farhod va Shirin”* dostoni asosidagi opera librettosini yaratadi. Xurshidning talqiniga ko'ra, asar voqealari Turkistonda bo'lib o'tgan⁶. Dramaturg Shirinning yurtini ham *“Arman otinda qishloq”* bo'lib, xalqi ham *“bari o'zbek”*dir, – deydi.

Abdurauf Fitratning yozishicha, Xurshidning bu fikrlari haqiqatdan ancha uzoq. Farhod tog'i, Shirin soyi deb atalgan joylarning doston genezisiga u qadar aloqasi yo'q, aksincha, tog' va soy nomlari keyinchalik Navoiy dostoni ta'sirida paydo bo'lgan. Fitratning maqolasi yuqoridagi kabi yanglish tushunchalarga aniqlik kiritish, tarix haqiqatini to'g'ri yoritish va *“Farhod va Shirin”* dostonini tahlil qilish maqsadida yozilgan. Qolaversa, professor S.Erkinovning *“Navoiy “Farhod va Shirin”i va uning qiyosiy tahlili”* nomli monografiyasi dostonni atroflicha tadqiq etgan eng muhim ilmiy tadqiqotlardandir. Monografiya qiyosiy tahlillar va aniq manbalarga tayanib, qahramonlar xarakteriga yangicha yondashuvlarni o'rta tashlagani bilan navoiyshunoslikda alohida o'rin tutadi.

Mustaqillikdan keyingi yillarda doston tadqiqi bo'yicha olib borilgan ilmiy izlanishlarda ko'proq uning tasavvufiy tomoniga e'tibor qaratildi. Shu ma'noda, N.Mallayev, N.Komilov, A.Abduqodirov, A.Qurbonov, O.Madayev, B.Erali kabi adabiyotshunoslarning risola, maqola va dissertatsiyalarida yangicha tahlil va talqinlar ko'zga tashlanadi. Xususan, professor N.Komilovning *“Tasavvuf”* risolasidagi *“Suqrot – komil inson”*⁸ maqolasi *“Farhod va Shirin”* dostoni tahliliga bag'ishlangani bilan diqqatga molikdir. Unda asardagi ishq talqini, Farhod va Xusrav timsollari orqali ifodalangan tasavvufiy ma'nolar, aql va donishmandlik

⁶ Абдурауф Фитрат. Танланган асарлар. II жилд. – Тошкент: Маънавият, 2000. – Б. 105.

⁷ Эркинв С. Навоий “Фарход ва Шири”и ва унинг қиёсий тахлили. – Тошкент: Фан, 1971. – 276 б.

⁸ Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – 272 б.

ramzi bo'lgan Suqrot obrazi hamda dostonning g'oyaviy mazmuni atroflicha yoritilgan. Muallifning fikricha, shoirning asosiy maqsadi haqiqiy ishqning mazmun-mohiyatini ochib berishdan iborat. A.Qurbonov asarning sarlavhalar badiiyatini tahlil qilgan bo'lsa, B.Eralining izlanishlarida irfoniy ma'no qatlami ochib berilgan. Xulosa qilib aytganda, Fitrat, H.Olimjon, Oybek, O.Sharafiddinov, S.Ayniy, S.Erkinov, A.Qayumov kabi olimlar tomonidan olib borilgan qator ilmiy izlanishlar "Farhod va Shirin" dostonining o'ziga xos xususiyatlari va ulug' shoirning badiiy mahoratini ochib berishga xizmat qiladi. Shuningdek, uning adabiy, ma'rifiy hamda axloqiy ahamiyatini teranroq anglashimizga yordam beradi.

Bobning "*Farhod va Shirin*" dostoni genezisi" sarlavhali ikkinchi faslida dostonning genezisi, tarixiy takomili, badiiy adabiyotga o'rinlashishi xususida bahs yuritilgan. Alisher Navoiy o'z "Xamsa"si bilan, eng avvalo, Sharq adabiyotida Nizomiy Ganjaviy boshlab bergan adabiy an'analarni badiiy-estetik jihatdan yangi pog'onaga yuksaltirdi. Shuningdek, "Muhokamat ul-lug'atayn" asarida yozilishicha, "Yana chun "Farhod va Shirin" shabistonig'a xayolim yuz tutubdur. Mir Xusravdami "Shirin va Xusrav" o'tidin charog'imni yorutubdur"⁹. Ma'lum bo'ladiki, ulug' shoir o'z dostonini yaratishda, xususan, bosh qahramon Farhod obrazini tasvirlashda bevosita Xusrav Dehlaviy asaridan asosiy badiiy manba sifatida foydalangan.

Afsona tarzida keng tarqalgan "Xusrav va Shirin" mavzusi yozma adabiyotga dastlab Firdavsiyning "Shohnoma" asari orqali kirib keldi. Asarda ko'proq Xusravning sulolaviy tarixiga, hukmdorlik faoliyatiga va harbiy yurishlariga e'tibor qaratilgan. Ma'lumki, Sharq adabiyotida XI-XII asrlardan boshlab qahramonlik talqinining o'mini inson ruhiy holatini tasvirlashga asoslangan ishqiy-romantik dostonchilik an'analari egallay boshlagan. "Xusrav va Shirin" syujeti ana'nalari bo'yicha monografik tadqiqot olib borgan G'.Begdeli ham Nizomiydan keyin fors-tojik, hind va turkiy adabiyotda ko'plab asarlar yozilganini ta'kidlaydi¹⁰. G.Aliyev, G'.Begdeli¹¹ va S.Erkinovlarning¹² tadqiqotlarida doston genezisi borasida qimmatli ma'lumotlar berilgan.

Ozarbayjon olimi G.Aliyev Xusrav va Shiringa oid afsona va rivoyatlar, tarixiy ma'lumotlarni ikki guruhga – Suriya, Vizantiya va arman tarixchilari tomonidan yozilgan ma'lumotlarni birinchi guruhga, arab va fors manbalarini esa ikkinchi guruhga bo'lib o'rganadi¹³. Ularda Xusrav haqida keltirilgan fikrlarning aksariyati bir-biriga o'xshash¹⁴. Aniqrog'i, Xusrav obrazi davrlararo tarix zarvaraqlaridan adabiyot olamiga o'tib, o'zining hayotiy asosi – prototipidan ancha

⁹ Аlisher Navoiy. Тўла асарлар тўплами. Ўн жилдлик. Ўнинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 527.

¹⁰ Бегдели Г. Тема "Хосров и Ширин" в Восточной литературе. – Баку: Елм, 1970. – 372 с.

¹¹ Алиев Г.Ю. Легенда о Хосраве и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – 170 с.

¹² Эркинов С. Navoiy "Farhod va Shirin"ni va uning kissey taхlili. – Тошкент: Fan, 1971. – 276 b.

¹³ Маллаев Н. Алишер Navoiy va халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 115.

¹⁴ Маллаев Н. Алишер Navoiy va халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 155.

uzoqlashadi. Odil shoh g'oyasini ilgari surgan Nizomiy o'z dostonida Xusravni Shirin orqali "qayta tarbiyalab", adolatli shoh va sadoqatli, vafodor inson sifatida tasvirlaydi. Alisher Navoiy esa bu obraz borasida biroz boshqacha fikr yuritgan. N.Mallayevning yozishicha, "Navoiy Xusravning tamomila aksi bo'lgan, ya'ni xalq ertaklaridagi "Bir bor ekan, bir yo'q ekan, zolim bir podshoh bo'lgan ekan..." qabilidagi o'nlab, yuzlab zolim podshohlarni jamlovchi obrazni yaratadi"¹⁵. Shunisi ham borki, Xusrav obraziga nisbatan bu kabi yondashuv biryoqlamalikni keltirib chiqaradi. Sababi, dostonida Xusrav ham uzoq yillar mamlakatni boshqarib, uni har sohada rivojlantira olgan, qo'l ostidagilarning hurmat-ehtiromiga sazovor bo'lgan ulug'vor podshoh edi. U o'z sulolasining bardavom bo'lishi, o'zidan keyin mamlakat taqdiri ishonchli qo'llarda qolishi haqida haqli tarzda qayg'uradi. "Farhod va Shirin"da Xusrav faqatgina "zolim shoh" sifatida tasvirlanmagan, aksincha, unda davr va zamon hukmdorlarida bo'lgan kamchiliklar-u fazilatlar ham ifoda topgan.

Shirin haqidagi dastlabki ma'lumot Vizantiya tarixchisi Feofelakt Simokattaning "Tarix" asarida uchraydi. Kitobda u Seyrem nomi bilan tilga olingan¹⁶. VII asrda yashagan arman tarixchisi Sebeos ham Shirin haqida ayrim ma'lumotlar keltirib, "malikalar malikasi" deb tavsiflagan¹⁷. N.V.Pigulevskaya Shirinning vatani Xujiston ekanini yozadi¹⁸. Uning "Sosoniylar davrida Suriya anonim xronikasi" asarida Shirinning Xusravdan Mardonshoh ismli o'g'il ko'rgani qayd etiladi¹⁹. "Avesto"da Ardivisura (Nohid) – suv ma'budasi sohibjamol ayol qiyofasida tasvirlangan. Ayrim ma'lumotlarga ko'ra, Ardivisura Sura – Sira ko'rinishlarida o'zgarib, Shirin shakliga kelgan. Vizantiya va Eron manbalarida Xusrav Parvezning xotini Shirin emas, Sira tarzida uchrashini K.Trever²⁰ ham, Eron tarixiga oid manbalarni o'rgangan olim Y.Gibbon²¹ ham tasdiqlaydi. G.Aliyevning fikri esa ularning qarashlaridan sezilarli darajada farq qiladi: Shirin, agar biror so'zning o'zgargan shakli bo'lmasa, "ta'm" (shirin) ma'nosini ifodalaydi. Shirin so'zining kelib chiqishi fors tilidagi shir – "sut" ma'nosi bilan ham bog'langan. Aytish joizki, bu tarzda Shirin "tarixi"ni tiklashga intilish, shubhasiz, foydasiz, natijasizdir. Chunki Shirin allaqachon yakka shaxslikdan chiqib obrazga, go'zallik, sadoqat, aql-idrok timsoliga, xalqning suv haqidagi g'oyasi va orzusi tajassumiga aylangan²².

Farhod to'g'risidagi nisbatan to'liqroq ma'lumotlar esa X asrda yaratilgan "Tarixi Tabariy" asarida keltirilgan. Kitobda yozilishicha, Farhod Shirinni sevib qoladi, bundan xabar topgan Xusrav unga zulm qilish uchun Besutun tog'ini kesib,

¹⁵ Маллаев Н. Алишер Навоий ва халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 164.

¹⁶ Qarang: Feofilakt_Simokatta – Istorii (libcats.org).pdf – Б. 88. dl.libcats.org www.NataHaus.ru

¹⁷ История епископа Себеоса. Под редакцией С. Малхасянца. – Ереван: АрмФан-а, 1939. – С. 43.

¹⁸ Пигулевская Н.В. Византия и Иран на рубеже VI и VII веков. – М.: Академии наук СССР, 1946. – Б. 241.

¹⁹ Пигулевская Н.В. Анонимная Сирийская хроника о времени сасанидов. – М.: Ленинград: Издательство Академии наук СССР, 1939. Вып VII – С. 66.

²⁰ Эркинов С. Навоий "Фарход ва Ширин"и ва унинг қиёсий талқини. – Тошкент: Фан, 1971. – Б. 22.

²¹ Эркинов С. Навоий "Фарход ва Ширин"и ва унинг қиёсий талқини. – Тошкент: Фан, 1971. – Б. 22.

²² Qarang: Маллаев Н.Сўз санъатининг гултожи. – Тошкент: Фафур Фулом номидаги НМИУ, 1991. –Б. 37.

suv chiqarishini buyuradi²³. “Shohnoma”da Kaykovusning jangovar qo‘shin boshliqlaridan birining ismi ham Farhod bo‘lgani yozilgan²⁴. G.Aliyevning aniqlashicha, Farhod tarixiy shaxs sifatida mavjud bo‘lmagan. U haqida Vizantiya, Suriya, arman, arab va fors manbalarida hech qanday ma’lumotlar uchramaydi. Fors yilnomasi – “Mujmal at-tavorix val-qisas”da Farhod Xusrav Parvezning sarkardasi bo‘lgani yozilgan²⁵.

Ilmda Farhodni tarixiy shaxs sifatida talqin qilishlar ham ko‘p kuzatiladi. Jumladan, ayrimlar badiiy adabiyotda Farhod obrazining prototipi Xusrav Parvezning sarkardasi – Shahrbaraz bo‘lganini aytishsa, boshqalar Shahrbaraz nomini Farruxon deb ko‘rsatishgan. “Tarixi Tabariy”da bu ism Farhon shaklida uchraydi²⁶. G.Aliyev ana shu mulohazalarga tayanib, “Farrux yoki Farhon so‘zi Farhod tarzida yozilgan bo‘lishi mumkin” degan xulosaga keladi²⁷.

Dostondagi obrazlardan biri Sheruya (Qubod ibn Xusrav)dir. U asar syujetida o‘zining tarixiy prototipiga ancha yaqin bo‘lgan yagona obraz sifatida ahamiyatli. Shu sababli Sheruyaning tarixiy shaxs va adabiy qahramon sifatidagi talqinlarini qiyoslab o‘rganish u haqida muayyan tasavvurga kelish imkonini beradi. “Qadimgi xalqlardan qolgan yodgorliklar” asarida yozilishicha, Sheruya otasini o‘ldirib, sakkiz oy taxtda o‘tirgan (Vaboda halok bo‘lgunicha)²⁸. Abu Mansur as-Saolibiyning tazkirasida berilishicha, ham ota, ham ona tomondan podshoh oilasiga mansub bo‘lgani uchun Sheruya jamiki tabaqalarning eng irqilari (zotlilari)dandir, biroq otasi Parvizni o‘ldirib, podshohligini egallaydi va undan keyin olti oy yashaydi²⁹. Darhaqiqat, yuqoridagi ma’lumotlar ham Sheruya obraziga xos jihatlarning shakllanishiga yordam bergan.

Dostonda Mehinbonu obrazi ham alohida ahamiyatga ega. “Mehinbonu” so‘zi lug‘aviy jihatdan “ulug‘ xotun”, “ulug‘ beka” ma’nolarini bildiradi³⁰. Nizomiy asarida u Shamira tarzida tilga olinadi:

Shamira adlanur o go‘ychak kadin,
Buyukdur ma‘nasi bu go‘zal adin.
Jur‘etde kishiden hech geri durmur,
Buyuk oldugundan Mahin Banudur³¹.

Professor Y.E.Bertelsning ta’kidlashicha, Nizomiy asaridagi Shamira ko‘plab afsonalarda qayd etilgan Semiramida bilan o‘xshashdir³².

²³ <https://Islomiy.info/kitoblar/tabariy.pdf> – B. 489. (Turk tilidan Abu Muslim tarjimasi)

²⁴ Эркин С. Навоий “Фарход ва Ширин”и ва унинг қиёсий таҳлили. – Тошкент: Фан, 1971. – Б. 179.

²⁵ Qarang: Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 76.

²⁶ <https://Islomiy.info/kitoblar/tabariy.pdf> – B. 490.

²⁷ Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 77.

²⁸ Абу Райхон Беруний. Танланган асарлар. I том. – Тошкент: Фан, 1968. – Б. 144.

²⁹ Абу Мансур ас-Саолибий. Китоб лагониф ал-маориф. – Тошкент: Фан, 1987. – Б. 32.

³⁰ Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 84.

³¹ Низами Гяنجави. Хосров и Ширин. – Бакы: Лидер няшрийат, 2004. – Сях. 64.

³² Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 82.

Dissertatsiyaning ikkinchi bobi “G‘oya, mavzu va ma’no mushtarakligi” deb nomlanadi. Uning “Dostondagi g‘oya, mavzu va muallif konsepti uyg‘unlashuvi” faslida “Farhod va Shirin” dostonida ilgari surilgan g‘oya, mavzu hamda ularning muallif konsepti bilan mushtarakligi masalalari tahlil qilingan. Alisher Navoiy Yaqin va O‘rta Sharq xalqlari o‘rtasida mashhur bo‘lgan Xusrav, Shirin va Farhod haqidagi afsonalardan ilhomlanib, qolaversa, Nizomiy Ganjaviy, Xusrav Dehlaviy kabi mumtoz so‘z san‘atkorlarining adabiy an‘analarini davom ettirib, o‘z dostonini milliy-ma’naviy qadriyatlar va insonparvarlik g‘oyalari bilan boyitdi. Shunga ko‘ra, dostonning markaziy g‘oyasi haqiqiy ishq orqali inson ruhining ma’naviy poklanishi hamda komillik sari yuksalishidir. Muallifning talqinicha, haqiqiy ishq insonni nafs, manfaat, mol-dunyo vasvasasidan xalos qilib, ruhiy yetuklik tomon eltuvchi kuchdir. Mazkur g‘oya dostonning barcha boblarida, jumladan, obrazlar tizimida ham ifodalanib, Navoiyning ijtimoiy, axloqiy, irfoniy qarashlari bilan uyg‘unlik kasb etadi. Xususan, bosh qahramon Farhodning Shiringa bo‘lgan sevgisi zohirda dunyoviy – majoziy muhabbat kabi ko‘rinsa ham, botinan u ishq ilohiyga insonning ruhiy safarini ifodalaydi. Farhod tog‘- u toshlarni kesib suv chiqarish, mehnat bilan xalqning og‘irini yengil qilish va yaratuvchanlik orqali o‘z nafsi ustidan g‘alaba qozonib, ma’naviy poklikka erishadi. Demak, haqiqiy ishq mehnat, mashaqqat, sabr, iroda va sadoqat bilan hamohang bo‘lgandagina insonni kamolot sari yetaklaydi, – deydi shoir. Shirin obrazi esa zohiran Farhodning majoziy muhabbatini anglatsa ham, botinan “mazhar” – “ilohiy jamol” ma’nosini ifodalaydi. Voqealar rivojida Farhod o‘z muhabbatini nafaqat Shiringa, balki uning “Husni”, “jamoli” orqali Allohga izhor etadi. Shu ma’noda, Farhod Haq ma’rifatini anglashga intilayotgan yo‘lchi – solikdir. Mehinbonu obrazi ham dostonda nafaqat hukmdor, balki yetuk kamolot egasi va Farhodga ma’naviy yo‘l ko‘rsatuvchi, yo‘lboshchi sifatida gavdalanadi. Jumladan:

Ki, ey farzand, bir dam tut o‘zungni,
Dame asra ko‘ngul birla ko‘zungni³³.
Bu yanglig‘ ko‘p sabaq irshod qildi,
Muassir ko‘p qasam ham yod qildi³⁴.

Ushbu satrlarda Mehinbonuning ma’naviy rahnamolik maqomi yoritilgan. “Bir dam tut o‘zungni” iborasi nafsni jilovlash, qalb xotirjamligiga ishora qiladi. Tasavvufda “dam”, “nafas”, “vaqt” deganda solik har bir nafasni Alloh yodi bilan o‘tkazishi lozimligi ham tushuniladi. Abu Ali ad-Daqqoqqa ko‘ra, orifning nafasi erkin chiqmaydi (ya’ni orif Xudosiz nafas olmaydi), chunki unga ruxsat etilmaydi³⁵. “Ko‘ngul birla ko‘z”ni “asrash” iborasi esa naqshbandiya tariqatidagi “nazar bar qadam”ning dostonidagi shoirona talqinidir. “Nazar bar qadam” – “qadamga nazar”ning zohiriy ma’nosi shuki, solik yo‘lda yurganda nazari doim oyoq panjalarining ustida bo‘lsin, uning nazari sochilmasin va keraksiz joyga

³³ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 538.

³⁴ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 539.

³⁵ Kuşeyri. Risale-i Kuşeyri. – Istanbul, 1978. – S. 163.

tushmasin³⁶. Adabiyotshunos S.Rafiddinovning qarashlari ham bu fikrni quvvatlaydi: “Solik agar naqshbandiya yo‘lida yurishni qasd qilib, rag‘bat ko‘rsatsa, har bir qadamini bilib bosishi, undan nazarini uzmasligi, g‘aflatda qolmasligi kerak”³⁷. Botiniy ma‘noda esa solik bajarayotgan har bir xatti-harakatida o‘z qadamlariga nazar solib, niyati va maqsadini nazorat qilishi anglashiladi. Nafsnı tiyib, bir lahza, bir nafas bo‘lsa ham, Alloh roziligi uchun qadam bosish – “nazar bar qadam”dir. Mehinbonudan farqli ravishda asarda Xusrav – haqiqiy ishq sirini bilishdan mahrum, dunyoparast hukmdor timsoli. Shuningdek, Xusravni mutlaq ishqsizlikda ham ayblab bo‘lmaydi. Unda ham muhabbat tuyg‘usi bor, biroq bu muhabbatning mohiyati va holati Farhodning ishqidan sezilarli darajada farq qiladi. Xusravning ishqı – avom ishqiga mansub. Qolaversa, u dunyoviy va shaxsiy manfaatlarini muhabbat kechinmalari bilan aralashtirib yuboradi. Xusrav muhabbatga zo‘rlık bilan erishishga harakat qiladi. Vaholanki, haqiqiy ishq yo‘lida zo‘rlık yo‘q, balki zorlık va taslimiyat bor. Junayd Bag‘dodiyga ko‘ra, Olloh yomonlikni ko‘zlagan kishiga muhabbatni harom qildi. Har muhabbat bir narsaning javobidir. U narsa zoil qilinganda muhabbat ham zoil bo‘ladi³⁸. Ishqning mohiyati esa poklık, tiyraklık va yuksaklıkni talab qiladi. Shuning uchun ham ishq mol-dunyo, hirs, nafs hamda tubanlıkka mag‘lub bo‘lgan qalbdı bo‘y ko‘rsatmaydi.

Bobning “*Irfoniy ma‘no, talqin va tasvirdagi yangilanishlar*” deb nomlangan ikkinchi faslıda “Farhod va Shirin” dostonidagi irfoniy g‘oyalarning yangicha talqini borasida bahs yuritilgan. Ma‘lumki, irfoniy adabiyotda ishq Haqiqatga, asl muhabbatga eltuvchi yo‘ldir. Ishq insonga ma‘naviy toj bo‘lib, hayotiga mazmun bag‘ishlaydi, qalbiga ilohiy nur indiradi. Yor vasliga esa sinovlarsiz, balo va mashaqqatlarsiz erishib bo‘lmaydi. Shu jihatdan dostonda ifodalangan mehnat va riyozat tasodifiy emas. Navoiy Farhodning ruhiy safari to‘siq va qiyinchiliklarsiz yuzaga chiqmasligini ko‘rsatish uchun voqea-hodisalarni sevgi uchrashuvidan emas, balki bosh qahramon yengib o‘tishi lozim bo‘lgan mashaqqatli sinov hamda sarguzashtlardan boshlaydi. N.Komilov “Nega Navoiy voqealarni to‘g‘ridan to‘g‘ri Shirin bilan uchrashishdan boshlamagan, asarning teng yarmi afsonaviy sarguzashtlar tasviriga bag‘ishlangan?” – deya savol qo‘yadi³⁹. Fikrimizcha, doston syujetining bu taxlit boshlanmasligiga bir nechta sabablar bor: 1. Agar voqealar Farhod va Shirinning uchrashuvidan boshlansa, Farhodning ma‘naviy maqomi, ishqning mukammal jozibası, oshiq kayfiyatining tadrijiy takomili haqida tizimli tasavvurga ega bo‘lish qiyin bo‘lar edi. 2. Balog‘at yoshiga yetgan qalbdı, odatda, avom ishqı yetakchilik qiladi. Qolaversa, Navoiy inson haqiqiy ishqni kichikligidanoq taniy bilishi kerakligini ta‘kidlamoqchi bo‘ladi. 3. Farhodning ruhiy kamoloti bosqichma-bosqich tasvirlanishi zarur edi.

³⁶ Абул Муҳсин Муҳаммад Боқир ибн Муҳаммад Али. Баҳоуддин Балогардон. – Тошкент: Ёзувчи, 1993. – Б. 10.

³⁷ Alisher Navoiy ensiklopediyasi. To‘rt jildlik. Birinchi jild. – Toshkent: O‘zbekiston, 2024. – Б. 168.

³⁸ Абу Хомид Ғаззолий. Мукошафат ул-кулуб. Иккинчи китоб. – Тошкент: Минҳож, 2004. – Б. 204.

³⁹ Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – Б. 203.

4. Farhodning afsonaviy sarguzashtlari dostonning estetik ta'sirchanligini oshirib, Navoiyning irfoniy qarashlarini tushunishga keng yo'l ochadi.

Ishq Farhodning tan-u ruhiga ibtidodan singgan. "Ishq doyasi" uni parvarishlab, bu yo'lda duch keladigan mashaqqat va qiyinchiliklarni yengib o'tishga ruhan tayyorlaydi. Farhodning ma'naviy holini teranroq idrok qilish uchun uning Xusrav bilan bo'lgan munozarasiga diqqat qilish lozim. Farhod o'zining ishqdagi maqomini quyidagicha ifodalaydi:

Dedi: Qay chog'din o'lding ishq aro mast?

Dedi: Ruh ermas erdi tang'a payvast⁴⁰.

Bu bilan Qur'oni karimning "A'rof" surasi 172-oyatiga ishora qilinadi. Unda alast kuni, ya'ni ruhlar o'z Parvardigoriga imon keltirgan vaqtda Allohning ishq bilan "mast" bo'lganlari aytiladi. Azaldan oshiqlik motivi – Farhod ruhiyatining o'zagidir. Ishq – borliqning asosi, tiriklik mohiyati, insoniy kamolot yo'li. Oshiq uchun yagona maqsad ham, aslida, ana shu – ishqdir⁴¹.

Farhod va Xusrav o'rtasidagi farq, ularning dunyoqarashi, salohiyati, saviyasi orasidagi tafovut, ayniqsa, munozara – dialogda yaqqol namoyon bo'ladi. Darhaqiqat, ushbu munozara asardagi ikki muhim qahramonning hayotiy maqsadlari, xulq-atvor mezonlarini, ya'ni shaxsiyatini namoyish etadi:

Dedi: Qaydin sen ey majnuni gumroh?

Dedi: Majnun vatandin qayda ogoh⁴²?

Javoblardan ma'lum bo'ladiki, Farhodning holati tasavvuf olamidagi mashhur shaxslardan biri – Balx hukmdori bo'lgan Ibrohim Adhamning kayfiyatiga yaqin. Tadqiqotda bu fikrlar misollar vositasida dalillangan. So'fiylarga ko'ra, solik qachonki shaxsiy o'zligini unutsa, haqiqiy o'zlikni topa oladi.

Farhodning har bir harakati tasavvufdagi "go'zal xulq" g'oyasining badiiy ifodasidir. Zero, Qur'oni karimda payg'ambarimiz Muhammad (s.a.v.) haqida: "Va, albatta, sen buyuk xulq ustidasan" [Qalam: 4.] deb zikr qilingan. Farhod obraziga ham fidokorlik, pok niyat, sadoqat kabi go'zal sifatlar singdirilgan. Shubhasiz, Farhod payg'ambarimizning barcha ko'rsatmalari va sunnatlarini qabul qilgan munosib ma'naviy vorislardan biri sifatida gavdalanirilgan. Xulosa shuki, buyuk mutafakkir Alisher Navoiy Farhod obrazi orqali o'zbek mumtoz adabiyotida g'oyatda muhim mavqe tutgan chinakam komil inson siymosini yaratgan.

Uchinchi bob "Farhod va Shirin" dostoni badiiyati haqida bo'lib, bobning birinchi fasli "*Dostonning ramziy-majoziy xususiyatlari*" deb nomlangan. Mazkur faslda dostondagi tuproq, tog', tosh, g'or, suv, qasr, it kabi timsollarning irfoniy ma'nolari o'rganilgan. Ushbu timsollar ichida tuproq alohida diqqatga sazovor. U nafaqat moddiy borliqning to'rt asosiy unsurlaridan biri, balki inson yaralishining manbayi hamdir. Qur'oni karimdagi "Albatta, Biz odamzotni quruq tuproqdan yaratdik". [Hijr:26.] yoki "U sizlarni tuproqdan yaratdi" [G'ofir:67] oyatlari ham

⁴⁰ Аlisher Navoiy. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 594.

⁴¹ Асадов М. Ошиқлик тарихи ва лирик қаҳрамон характери // Ўзбек тили ва адабиёти. 2021. № 1. – Б. 14.

⁴² Аlisher Navoiy. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 593.

ushbu fikrlarni tasdiqlaydi. Mumtoz adabiyotda tuproq siniqlik, xokisorlik, itoat va kamtarlik ma'nolarini bildiradi. Ishq yo'lidagi solik haqiqiy kamolotga erishishi uchun manmanlik, kibr-u havoyilikdan butkul xoli bo'lishi kerak. Farhod ana shunday ulug'vorlikka erishgan chin oshiqdir. U o'zini tuproq bilan teng tutib, tuproq ichida yo'qlikka yuz tutganini aytadi:

Qazodin o'yla tufroq o'ldi zotim,
Kim ul tufroq aro gum bo'ldi otim⁴³.

Insonning asl moyasi – tuproq, so'nggi borar manzili ham tuproq ichidadir. Farhod uchun hukmdorlik ham, podshohlik ham tuproqdan yuqori emas, chunki haqiqiy, chin ma'nodagi qudrat insonning ma'naviy kamolotidir:

Ko'ngul aylab sen ul shahliq bila keng,
Mening ollimda ul tufroq bila teng⁴⁴.

Ta'kidlash joizki, Farhod Navoiy shaxsiyati – axloqiy qiyofasiga nihoyat darajada yaqin bo'lgan betakror obrazdir. Farhoddagi kamtarlik, xokisorlik, mansab va mol-dunyoga befarqlik, aslida, ulug' shoir tabiatiga xos go'zal fazilatlaridir. Dissertatsiyada bu fikrlar shoirning "Vaqfiya" hamda Xondamirning "Makorim ul-axloq" asarlari misolida asoslab berildi.

Dostondagi majoziy timsollardan yana biri – g'or. Farhodning Xusrav tomonidan Salosil g'origa qamalishi tashqi tomondan siyosiy tuzoq bo'lib ko'rinsa ham, aslida, ramziy ma'noga ega. Ya'ni uzlat, xilvat va nafsni jilovlash mazmuni bilan uyg'un. Tariqat yo'liga kirgan solik ma'lum bir hol martabasiga yetganida dunyoviy tashvishlardan yiroqlashib, yolg'iz qolishni, uzlatni ixtiyor etadi. Xo'sh, yolg'iz qolish nima uchun kerak, yolg'izlanishdan maqsad nima? Professor I.Haqqul bu savolga shunday javob beradi: "Ruhni falakka yuksaltirib, ruhoni hayot zavqini surish. Bunda endi to'rt unsur – suv, havo, olov va tuproqlik sifatlaridan ham forig' bo'lish zarur. Poklanish – ruhoni. Yolg'izlanish – samoviy⁴⁵". Farhodning Salosil g'oridagi vaziyati ayni shu uzlat va xilvat tajribasiga ishora qiladi:

Va lekin oh-u faryodidin oning,
Arig' avqot-u avrodidin oning⁴⁶.

Baytda ifodalangan "oh-u faryod" hijron azobidan paydo bo'lgan ruhiy iztirob, alam bo'lsa, "arig' avqot-u avrod" esa Farhodning o'z vaqtini pokizalik va duogo'ylik bilan o'tkazishini anglatadi.

Dostonda hayot, muhabbat, diydor kabi ko'p qirrali majoziy ma'noga ega bo'lgan muhim ramzlardan biri – suv. Suv dunyoning yaralishida muhim ahamiyatga ega bo'lgan to'rt unsur – tuproq, suv, olov va havodan biri ekani ayon. Shuningdek, suv o'zini o'zi poklovchi modda sifatida tasavvufda ruhiy yuksalish va nafsni poklash ifodasi bo'lib keladi. Yana bir tomoni, suv – ne'matlilik jihatidan

⁴³ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 573.

⁴⁴ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 576.

⁴⁵ Ҳаққул И. Сўздаги ўзлик. – Тошкент: Вауоз, 2013. – Б. 101.

⁴⁶ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 605.

ham sutdan ustun. Suv qadimdan Sharq xalqlari uchun eng dolzarb mavzulardan biri bo'lib kelgan. Zotan, Navoiy Samarqanddagi ta'lim yillari davrida Movarounnahrning geografik holatini o'rgana boshlaydi. "Sayhun (Sirdaryo), Jayhun (Amudaryo) va Ko'hak suvi (Zarafshon) daryolarining xo'jalik hayotining rivoji uchun katta ahamiyatga ega ekanini tushundi, daryolardan dehqonchilik ishlari uchun keng foydalanish zaruriyati ustida fikr yuritib, mamlakatni suv bilan ma'mur etishni orzu qildi"⁴⁷. Hirotda ko'plab hovuz va ariqlar qazdirgan Navoiy o'zining suv haqidagi orzu-istaklarini Farhod obraziga singdiradi. Farhod suv chiqarishdek mashaqqatli mehnati bilan o'z muhabbatini isbotlay oldi. Qolaversa, Navoiy suv timsoli orqali Farhodning ijtimoiy ma'suliyatni ham o'z zimmasiga olganiga ishora qiladi.

Dostondagi bob sarlavhalarining birida "Dengizlar to'lib-toshsa" [Takvir. 6.] oyati keltiriladi. Bu oyatda qiyomat kunida sodir bo'ladigan o'zgarishlar haqida fikr yuritilgan. Misralardagi dengiz tasviri ayni suradagi oyatlarni yodga soladi. Aslida, suraning boshlang'ich qismlarida bir nechta olamshumul hodisalar tilga olinadi, ya'ni "quyosh o'ralib qo'yilganda", "yulduzlar yorilib yo'qolganda", "tog'lar siljib ketganda" kabi. "Dengizlar to'lib-toshsa" oyatini mufassirlar turlicha ta'vil qilishadi: 1. Dengizlar to'lib-toshadi. 2. Dengizlar kuydirilganda⁴⁸. 3. Qiyomatning dahshatli holatida dengizlar alanga olib yonadi⁴⁹. Ulug' shoir tabiatdagi ulkan to'fonni Qur'onda keltirilgan oyatlar bilan majoziy ma'noda shunday talqin qiladi: 1. Dengizdagi to'fon – muhabbat to'foni, ya'ni Farhodning Shiringa bo'lgan sevgisi hattoki tabiat tartibini izdan chiqaradigan darajada kuchli. 2. Dengiz – Farhodning ruhiy holati, ya'ni qalb iztiroblari, tuyg'ulari kabi to'lib-toshadi. 3. To'lqinlar esa Farhod qalbidagi hijron to'lqinlari va sevgi shiddatini ifodalaydi. Umuman olganda, "Farhod va Shirin" dostonidagi ramziy-majoziy timsollar orqali Navoiy insonning ma'naviy olamidagi yuksalishni, o'zgarishlarni ifoda etadi.

Bobning ikkinchi fasli "*Badiiy tasvir imkoniyati va ifodadagi o'ziga xosliklar*" deb nomlanadi. Unda muallifning voqelikni ta'sirchan va obrazli tarzda tasvirlash imkoniyatlari – badiiy mahoratiga diqqat qaratilgan. Dostonning kompozitsion tuzilishi, vazn, qofiya, radif va ritmning mutanosibligi, badiiy san'atlarning qo'llanishi o'rganilgan. Ma'lumki, she'riy nutqning o'ziga xos gap qurilishi mavjud bo'lib, bu borada har bir ijodkor o'z uslubiga ega. Uning ta'sirchanligi, hissiy-emotsionalligi va musiqiyligi poetik sintaksisga ko'p jihatdan bog'liq. Badiiy nutq tuzilishida muhim ahamiyat kasb etgan vositalardan biri takroridir. Doston kompozitsiyasida qat'iy tizimli badiiy takrorlarning go'zal namunalari yaratilgan. Jumladan:

Ne tan, ne tanda bosh, ne bosh aro ko'z,

Ne yuz, ne yuzda lab, ne lab aro so'z.

Keltirilgan parchadagi har bir bayt, har bir misra hattoki har bir so'z "ne" inkor yuklamasi bilan boshlanadi va butun she'riy parchada inkor ruhini

⁴⁷ Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент. Ўқитувчи, 1965. – Б. 418.

⁴⁸ Куръони карим. Таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Тошкент: Munir, 2021. – Б. 586.

⁴⁹ Муҳаммад Содик Муҳаммад Юсуф. Тафсири Ҳилол. – Тошкент, 1991. – Б. 58.

kuchaytiradi. Shuningdek, shoir dostonida rang-barang she'riy san'at turlaridan ustalik bilan foydalanib, qahramonlar xarakterini ochishda, asarning badiiy g'oyasini o'quvchiga yetkazishda ulkan mahorat ko'rsatgan. Xususan, iqtibos, talmeh, tazod, mubolag'a, tashbeh, ruju', tashxis kabi badiiy san'atlardan unumli foydalangan. Obrazlar ruhiyatini yoritishda, tabiat manzaralari va jang voqealaridagi taassurotlarni kuchaytirish, hayajonni oshirish hamda qahramon harakatlarini bo'rttirish maqsadida mubolag'a san'ati samarali qo'llanilgan:

Momug'lar tashladi har yon tugandin,
Ochib yuz chashma qon majruh tandin.
Tuganlar momug'die har yon ul tog',
Ochib yuz lola, lekin borcha bedog'⁵⁰.

Farhod o'limi oldidan yaralariga yopishtirilgan paxtalarni olib tashlab, yarali tanidan yuzlab qon buloqlarini ochadi. Qonli paxtalarning ko'pligidan tog' lolazorga aylanadi, ya'ni mubolag'a san'ati orqali Farhodning alam-iztiroblari ta'sirchan ifodalanadi.

Mubolag'a ba'zi hollarda boshqa poetik vositalar, xususan, ruju' san'atining shakllanishiga ham asos bo'ladi. Navoiy bu san'atni qo'llash orqali ifodalayotgan poetik fikrini bosqichma-bosqich kuchaytirib, ma'no ta'sirchanligiga erishadi. Masalan:

Vale yodig'a bu keldikim ul oy,
Dema oy, oftobi olamoroy⁵¹.

Yuqoridagi baytning birinchi misrasida shoir Shirin jamolini oyga qiyoslaydi, biroq bu bilan qanoatlanmay, tashbehdan ruju' hosil qilib, uni mazmunan balandroq, ta'sirliroq bo'lgan oftobga almashtiradi. Shu tariqa Shirin obrazi faqat go'zallik emas, balki olamga nur va hayot bag'ishlovchi oftob sifatida ham talqin qilinadi.

XULOSA

1. "Farhod va Shirin" dostonining ilmiy mezonlar asosida o'rganilishi XX asrning boshlariga to'g'ri keladi. Bu shoir Xurshidning opera librettosiga javob tariqasida yozilgan Fitratning "Farhod-u Shirin" dostoni to'g'risida" maqolasi bilan boshlandi. Fitrat, Hamid Olimjon, Oybeklarning shu nomdagi maqolalarida doston qahramonlarining genezisi, xalq og'zaki ijodidagi variantlari xususida bahs yuritiladi. Maqolalarda Navoiy dostoni "Shohnoma" hamda Nizomiy va Dehlaviy asarlari bilan qiyosan tahlil qilingan. S.Ayniy "Farhod va Shirin" qahramonlari – Sheruya, Buzurg Ummid va makkor kampirni tarixiy shaxslar – Abdullatif, Majididdin, Nizomulmulk va Xadicha begimlar bilan taqqoslagan bo'lsa, V.Zohidov doston janrini "she'riy epik roman" deb baholagan. S.Erkinov esa Nizomiy, Dehlaviy, Orif Ardabiliy asarlari bilan Navoiy dostonini qiyosiy

⁵⁰ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 665.

⁵¹ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 523.

o'rgangan. A.Qayumov, T.Ahmedov, M.Shayxzodalarning bir qator tadqiqotlarida ushbu mavzuning u yoki bu jihatlariga e'tibor berilgan. Istiqloq yillarida dostonning ko'proq irfoniy tomonlariga diqqat qaratildi. N.Komilov, B.Erali, va A.Qurbonovlarning ishlari ana shu jihati bilan ahamiyatlidir.

2. Xusrav va Shirin turkumidagi asarlarda dastlab asosiy e'tibor Xusravning davlatchilik siyosati tarixi va jangovor faoliyatini yoritishga qaratilgan bo'lsa, XII asrdan keyin Sharq yozma adabiyotida insonning ruhiy-ma'naviy dunyosini aks ettiruvchi mavzular yetakchi o'rinni egallay boshlagan. Bir qator tarixiy obrazlar – Xusrav, Shirin, Mehinbonu va Suqrot kabilar o'z prototipidan uzoqlashib, adabiyot olamidagi an'anaviy qahramonlarga aylangan.

3. Farhod obrazining genezisi tarixiy voqelik yoki biron shaxs bilan bog'lanmaydi. Xusrav, Shirin haqidagi manbalarda Farhod to'g'risida ma'lumotlar uchramaydi. Dastlab "Tarixi Tabariy"da nomi zikr etilgan Farhod keyinchalik xalq og'zaki ijodi an'analarida mustaqil obraz sifatida shakllandi va yozma adabiyotga kirib keldi. Ilk bor Nizomiy, keyinchalik Dehlaviy ijodida u hunarmand inson sifatida talqin qilingan. Orif Ardabiliyning "Farhodnoma" dostonida birinchi marta markaziy qahramon darajasiga ko'tarilgan. Navoiy esa bu obrazni yangi falsafiy, irfoniy ma'nolar bilan boyitdi.

4. "Farhod va Shirin" dostonining bosh mavzusi ishqdir. Navoiy majoziy ishqni tong nuriga, ilohiy ishqni esa quyosh nuriga qiyoslaydi. Farhod timsoli orqali insonning ishq yo'lidagi ruhiy taraqqiyot bosqichlari aks ettiriladi. Farhod – ishq farzandi. Doston voqealari Farhodning bolalik davridan boshlanadi. Navoiy bu orqali Farhod qalbidagi ishq tuyg'usining ilk uchqunidan tortib, ma'naviy kamolga yetish jarayonigacha bosqichma-bosqich talqin etadi.

5. Farhodning ilm-u hunar o'rganishi, asosan, ramziy-majoziy ma'noda insoniy kamolot sari "safar"ni bildiradi. Uning bolalikda o'rgangan zohiriy bilimlari botiniy ilmni egallashda ko'prik vazifasini o'taydi. Bu yo'lda Farhod murshid ko'magiga ehtiyoj sezadi. U Iskandar tilsimini yechish uchun ilm-u hikmat vatani qadim Yunon yurtiga xoqon, Mulkoro va katta qo'shin bilan yo'lga o'tlanadi. Dastlab Suhaylo, so'ngra Xizr va yakunda Suqroti hakimlar qahramonni manzilga eltuvchi ruhoniylar rahnamo vazifasini bajarishadi. Hikmat sohiblarining irshodi tufayli Farhod barcha to'siqlarni bartaraf etadi.

6. "Farhod va Shirin" dostonida bir qator ramziy-majoziy timsollar keltirilgan. Xususan, tuproq xoksorlik, siniqlik, itoat va kamtarlik ma'nolarini ifodalsa, tog' o'zlikni topish yo'lidagi – oshiq va ma'shuq o'rtasidagi eng katta g'ov, ya'ni to'siq hisoblanadi. Farhodning tashqi ko'rinishidagi tog'ga o'xshashlik ham uning "ko'hkan" laqabining olishiga bir sababdir. Suv dostonida muhabbat, diydor, iroda, poklik, hayot kabi ramziy ma'nolarni anglatgan. Qasr qurilishi zohiriy ma'noda Farhodning hunar o'rganish jarayonini bildirsa, botinan vujud, tanani ifoda etgan.

7. Dostondagi tush motivi nafaqat ruhiy ma'lumot manbayi, balki ilohiy xabarchi vazifasini ham bajaradi. Qirq nafar g'ayb eranlarining bir xil tush ko'rishlari va uning butun olamga tarqalishi Farhod vasiyatining amalga oshishini tezlashtiradi. Farhod iltiroblarining kuchayishi, qalb kechinmalarining ortishi

natijasida u nafaqat hayvonot va nabotot olami, balki samovot bilan sirlashishga intiladi. Uning bu kabi murojaati tasavvufda Allohga talpinish, ruhiy yuksalish belgisidir.

8. Dostonda poetik sintaksis syujet voqealarining izchilligi va ta'sirchanligini ta'minlashda, asar qahramonlarining his-tuyg'ularini ifodalashda o'ziga xos vazifa bajargan. Xususan, Xusrav va Farhod dialogida qo'llangan inversiya yordamida Xusrav tabiatida kibr, manmanlik va zulm ustunligi ochiladi. Farhodning undan hayiqmay har bir savoliga vazminlik bilan javob berishi esa tamkinlik, xotirjamlik, ruhiy barqarorlik sifatlaridir.

9. Farhod axloqiy yetuklikning mukammal namunasidir. Uning har bir harakati nafsni mag'lub etish, sabr, chidam, mehnat-u mashaqqat bilan sinovlarni yengish hamda ma'naviy poklikka va kamolotga erishishni tamsil qiladi. Farhod dostonda faqat oshiq qiyofasida emas, balki bashariyatni ma'rifat – Haq ishq tomon da'vat etuvchi komil inson sifatida gavdalantirilgan.

**SCIENTIFIC COUNCIL FOR AWARDING ACADEMIC DEGREES
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**INSTITUTE OF THE UZBEK LANGUAGE, LITERATURE
AND FOLKLORE**

MAVLANOVA MOXIGUL URALOVNA

**“FARHOD AND SHIRIN”: THE STRUCTURE OF THE LITERARY TEXT
AND ITS IDEOLOGICAL-ARTISTIC INTERPRETATION**

10.00.02 – Uzbek literature
(Philological sciences)

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

Tashkent – 2025

The topic of the dissertation for the degree of Doctor of Philosophy (PhD) in Philological Sciences was registered with the Higher Attestation Commission of the Republic of Uzbekistan under No. B2023.2.PhD/Fil3342.

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Alisher Navoi

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The dissertation may be consulted at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered under No. 99). Address: 100100, Tashkent, Ziyolilar street, 13. Tel.: (99871) 262-74-58.

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INTRODUCTION

(Annotation to the Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, the literary legacy of Alisher Navoi is recognized as one of the most important stages in the development of the artistic-aesthetic thought of the East. The profound expression of universal values and spiritual experiences, which are inextricably linked with the social and cultural-educational life of the world, is manifested in the works of the great poet, in particular, in his monumental “Khamsa”. This circumstance is of particular significance for ongoing scholarly research in Navoiy studies.

In world literary studies, attention has been drawn to the fact that images and symbols in a literary work enhance its aesthetic impact and spiritual energy, and play a special role in revealing its content and essence in a comprehensive manner. Through images, the author’s world of imagination and fantasy, his moral-ethical views and life conclusions are reflected in an extremely vivid, original and lively way. It is well known that the gradual perfection of classical Eastern literature, its stages of historical development, especially the world of images, their symbolic and allegorical features – have been studied in one way or another in world literary scholarship.

In Uzbek scholarship, and particularly today, interest in studying the poetics and artistic-aesthetic features of the works of the great thinker and poet Alisher Navoi is steadily increasing. Indeed, “it is of great importance to study Uzbek classical and modern literature on an international scale, to analyze it in close connection with the most important processes taking place in the contemporary world literary space, to draw the necessary theoretical and practical conclusions, and to determine our future tasks.”¹. In this respect, to elucidate, based on the latest analyses and interpretations in scholarship, the semantic scope, thematic breadth and artistic features of “Farhod and Shirin”, a poem that forms part of Alisher Navoi’s monumental “Khamsa”, and to adequately assess the history of its study, will undoubtedly contribute to enriching Uzbek literary studies with new perspectives and analytical approaches.

This dissertation research, to a certain extent, serves the implementation of the tasks set forth in the Decree of the President of the Republic of Uzbekistan No. PF-4947 of 7 February 2017 “On the Strategy of Actions for the Further Development of the Republic of Uzbekistan”, the Decree No. PF-5850 of 21 October 2019 “On Measures for the Fundamental Improvement of the Status and Role of the Uzbek Language as the State Language”, the Resolution No. PQ-2995 of 24 May 2017 “On Measures for the Further Improvement of the System of Preservation, Research and Promotion of Ancient Written Sources”, the Resolution No. PQ-2909 of 20 April 2017 “On Measures for the Further Development of the Higher Education System”, the Resolution No. PQ-3271 of 13 September 2017

¹ Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018.

“On the Program of Comprehensive Measures for the Development of the System of Publication and Distribution of Books, Increasing the Culture of Reading and Book-Reading, and Promoting Them”, the Resolution No. PQ-4865 of 19 October 2020 “On the Wide Celebration of the 580th Anniversary of the Great Poet and Thinker Alisher Navoi”, as well as in other normative-legal documents related to this sphere.

Compliance of the research with the priority directions of the development of science and technologies in the Republic. This research has been carried out in accordance with the priority direction I. “Ways of forming and implementing a system of innovative ideas in the social, legal, economic, cultural, spiritual-educational development of an information society and a democratic state” in the development of science and technologies in the Republic.

Degree of elaboration of the problem. It is well known that the study of Alisher Navoi’s biography and creative heritage is one of the key issues of Uzbek literary studies. A serious scholarly attitude to the second poem of the “Khamsa”, “Farhod and Shirin” began in the first quarter of the 20th century. Professor Abdurauf Fitrat’s article “On the Poem ‘Farhod-u Shirin’ constituted the first step in this direction². In this article, the variants of the poem in folk oral creativity and in written literature are studied comparatively. Furthermore, scholars and writers such as Y. E. Bertels, S. Ayniy, O. Sharafiddinov, V. Zohidov, Oybek, H. Olimjon, M. Shayxzoda, T. Jalolov, S. Erkinov, S. G’aniyeva, A. Qayumov, A. Rustamov, T. Ahmedov have turned their attention to the genesis of the poem’s images, including the reasons for their consolidation in literature, as well as to its ideological-artistic features and the great poet’s artistic mastery³. Among these, the monograph by S. Erkinov, “Navoi’s ‘Farhod va Shirin’ and its Comparative Analysis”, is particularly noteworthy for its comparative study of Navoi’s poem with works by Firdavsi, Nizami and Dehlavi, and for tracing the evolution of the image of Farhod. In T. Jalolov’s treatise “Interpretations of the ‘Khamsa’”, special attention is paid to the system of images in “Farhod and Shirin”, as well as to its poetic elements – rhyme, metre and the use of rhetorical devices.

In the post-independence period, as a result of the radical change in attitude towards Uzbek literature and our forebears, the opportunity and necessity arose to reinterpret the foundations, religious-gnostic essence, and symbolic-allegorical meanings of classical Eastern literature. In this respect, new analyses and

² Абдурауф Фитрат. “Фарходу Ширин” достони тўғрисида. Танланган асарлар. II жилд. – Тошкент: Маънавият, 2000. – 208 б.

³ Бертельс Е.Э. Избранные труды. Навои и Джамии. – М.: Наука, 1965. – 498 с; Бертельс Е.Э. Навоий. – Тошкент: Тафаккур қаноти, 2015. – 372 б; Айний С. Танланган илмий асарлар. – Тошкент: Фан, 1978. – 336 б; Шарафиддинов О. Алишер Навоий. – Тошкент: Фафур Гулом номидаги НМИУ, 1971. – 192 б; Зоҳидов В. Шейрий эпик роман. (Сўзбоши) Алишер Навоий. Танланган асарлар. II китоб. Фарход ва Ширин. – Тошкент: Ўздавнашр, 1948. – 444 б; Ойбек. Навоий гулшани. – Тошкент, 1967. – 152 б; Олимжон Ҳ. Мукамал асарлар тўплами. Ўн томлик. Бешинчи том. – Тошкент: Фан, 1982. – 248 б; Шайхзода М. Асарлар. Олти томлик. Тўртинчи том. – Тошкент: Фафур Гулом номидаги НМИУ, 1972. – 372 б; Жалолов Т. “Хамса” талқинлари. – Тошкент, 1960. – 143 б; Эркин С. Навоий “Фарход ва Ширин”и ва унинг қиёсий таҳлили. Филол. фан. д-ри... дисс. – Тошкент, 1971. – 276 б; Қайумов А. “Фарход ва Ширин” сирлари. – Тошкент: Адабиёт ва санъат, 1979. – 168 б; Маллаев Н. Сўз санъатининг гултожи. – Тошкент: Адабиёт ва санъат, 1991. – 151 б; Рустамов А. Навоийнинг бадий маҳорати. – Тошкент: Адабиёт ва санъат, 1979. – 216 б; Аҳмедов Т. “Хамса” қахрамонларининг характер жозибаси. – Тошкент: Фан, 1986. – 67 б.

interpretations can be observed in the pamphlets, articles and dissertations of literary scholars such as N. Mallayev, N. Komilov, A. Abduqodirov, I. Haqqul, M. Asadov, Q. Ergashev, N. Jabborov, S. Rafiddinov, E. Ochilov, B. Rajabova, A. Qurbonov, Z. Rahmonova, O. Madayev, B. Erali, X. Xolmurodov⁴. In Professor N. Komilov's article "Socrates – the Embodiment of the Perfect Man", the educational ideas of the poem "Farhod and Shirin", and the role of the principles of spiritual mentorship in the moral perfection of the hero, are examined, while A. Qurbonov analyzes the poetics of the poem's headings. E. Ochilov focuses on the symbolic-allegorical nature of Farhod's image. In B. Erali's research, the gnostic semantic layer of the poem is revealed to one degree or another.

In addition, certain aspects of the poem "Farhod and Shirin" have been studied to some extent in the works of Russian and fraternal-nation scholars such as Y.E. Bertels, K.V. Trever, A.Yu. Yakubovskiy, A.K. Borovkov, V.M. Zhirmunskiy, G.Yu. Aliyev, G. Begdeli, H. Arasli, Yashar Qosim⁵ and others.

In writing this dissertation, the research of Uzbek and foreign literary scholars mentioned by name has been relied upon and used as needed.

This study differs from previous works in that it undertakes a monographic investigation of the spiritual-educational essence of the poem "Farhod and Shirin", the ancient roots and literary perfection of its plot and system of images, the interpretation and analysis of its symbolic-allegorical figures, as well as the specific features of its artistic means of depiction.

Relation of the research to the scientific plans of the institution where the dissertation was carried out. The dissertation research was conducted within the framework of the scientific-research plans of the Institute of the Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan,

⁴ Маллаев Н. Сўз санъатининг гултожи. – Тошкент: Адабиёт ва санъат, 1991. – 152 б; Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – 272 б.; Абдуқодиров А. Навоий ва ваҳдат ул-вужуд таълимоти. – Хужанд, 1995. – 97 б; Ҳаққулов И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – 184 б; this author. Ирфон ва идрок. – Тошкент: Маънавият, 1998. – 160 б; this author. Навоийга қайтиш. (4-китоб). – Тошкент: Тафаккур томчилари, 2020. – 240 б; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 168 б; Очилов Э. Бир ҳовуч дур. – Тошкент: O'zbekiston, 2011. – 240 б; this author. Муборак сарчашмалар. – Тошкент: Ўқитувчи, 1997. – 88 б; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б; this author. Ошқлик тарихи ва лирик қаҳрамон характери // Ўзбек тили ва адабиёти. 2021. №1. – Б. 91; this author. Маънавий камолот манзиллари / Хуррият. 2025. №8. Эргашев К. Некоторые аспекты государственной деятельности Алишера Навои. – Ташкент: Фан, 2009. – 56 с; this author. Алишер Навоий асарларида комил инсон тушунчаси // Ўзбек тили ва адабиёти. 2023. №1. – Б. 10-15; Ражабова Б. Шоҳғариб Мирзо Навоий таърифида // Ўзбек тили ва адабиёти. 2024. №1. – Б. 41-49; this author. Муштарак адабий ходисалар. – Тошкент: Muhaqqiq, 2019. – 180 б; Раҳмонова З. Ишқ, ирфон ва иршод. – Тошкент: Tafakkur tomchilari, 2021. – 264 б; Қурбонов А. "Хамса" сарлавҳалари бадияти. – Тошкент: Meriyus, 2016. – 188 б; Мадаев О. Навоий суҳбатлари. – Тошкент: O'qituvchi, 2018. – 248 б; Эрали Б. Мажозий муҳаббат ҳақиқатлари / Истиқлол даври ўзбек навоийшунослиги. Ўттиз жилдлик. Йигирма иккинчи жилд. – Тошкент: Tamaddun, 2021. – Б. 210-232; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Adabiyot, 2021. – 256 б; Холмуродов Х. Алишер Навоий шеърятда образ-тимсоллар трансформацияси (Фарҳод ва Ширин мисолида). Филол. фан. б.ф.д-ри (PhD) ... дисс. – Жиззах, 2022.

⁵ Алиев Г.Ю. Легенда о Хосраве и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960; Жирмуцкий В.М. Сравнительное литературоведение. – Л.: Наука, 1979; Конрад Н.И. Средневековое возрождение и Алишер Навои. / Литература и театр. – М.: Наука, 1978; Бегдели Г. Тема "Хосров и Ширин" в Восточной литературе. – Баку: Елм, 1970. – 372 с; Арасли Х. Буюк шоир. Ўн сўз. – Боку: 1968; Қурамов К. "Кўнгул бермиш сўзимга". – Тошкент: Адабиёт ва санъат. – 176 б; Yashar Kosim. "Farhad va Shirin" dastaninin qahramanlari Azarbaycan adabiyatşunasliginda / Alisher Navoiy adabiy merosini o'rganish masalalari (№ 69). – Toshkent: Yashil yaproq, 2024. – 424 b.

in particular within the topics “Publication of the Four-Volume Alisher Navoi Encyclopedia” (2021–2023) and “Study of Uzbek Classical Literature” (2024–2028).

The aim of the research work is to comprehensively reveal, on the basis of new interpretations in scholarship, the ideological-artistic features of the poem “Farhod and Shirin” by systematically elucidating views on its study.

Tasks of the research:

To identify the achievements and shortcomings in the study of the poem “Farhod and Shirin” by systematically analyzing existing views on its investigation;

To elucidate, through a thorough exploration of opinions related to the genesis of the poem, the history of its images, the foundations of their emergence, and the factors behind their consolidation in the poem;

To substantiate the characteristic aspects of the poem’s symbolic-allegorical nature with reference to the spiritual and educational meanings expressed in the literary text;

To justify the role of the system of images in the poem “Farhod and Shirin”, their artistic function in the work, and their place in unveiling the author’s creative concept;

To analyze the poem “Farhod and Shirin” in depth and comprehensively from the standpoint of religious, Sufi and gnostic approaches that have taken shape in recent years in the field of scholarship;

To elucidate the poetics of the poem – in particular, issues of metre and rhyme, modes of depiction, the great poet’s mastery in using rhetorical devices, and the harmony of poetic elements with the content of the literary text;

The object of the research consists of the poem “Farhod and Shirin” included in Volume VI of Alisher Navoi’s “Complete Works”, together with monographic studies, articles and theses devoted to its investigation.

The subject of the research is the poem “Farhod and Shirin” and the genesis of its images in classical Eastern literature, the reasons for their consolidation in written literature, the system of images and the gnostic meanings assigned to them, as well as the issues of the poem’s composition, and the artistic mastery of the poet as reflected in its ideological-artistic features.

Methods of the research. In illuminating the topic of the research, analytical methods such as comparative-historical, hermeneutic, descriptive, structural analysis and inductive approach were employed.

The scientific novelty of the research is as follows:

The history of the study of the poem “Farhod and Shirin” has been examined, and its achievements and shortcomings have been classified and evaluated, while the poem’s place in Uzbek classical literature has been substantiated with reference to the content of the literary text;

the factors in the formation of the poem “Farhod and Shirin” have been identified, and on the basis of elucidating its genesis, the historical foundations of its images and the principles of their consolidation in written literature, the author’s creative concept has been revealed;

The symbolic-allegorical nature of the poem has been analyzed through its system of images, and its religious and gnostic semantic scope has been clarified in harmony with the worldview of the great thinker; the originality of its ideological-artistic features has been demonstrated;

The compositional structure of the poem, and the unity of poetic elements such as metre, rhyme and refrain with the content of the literary text have been revealed, together with Alisher Navoi's artistic mastery in using rhetorical devices.

Practical results of the research are as follows: The conclusions drawn from identifying the historical roots of the poem "Farhod and Shirin", the historical perfection of its system of images, the principles of its formation in written literature, and the artistic functions assigned to its characters provide new theoretical information for literary studies; they may serve to improve the quality of textbooks and manuals in such subjects as the history of Uzbek literature and literary theory.

It has been determined that the ideas expressed in the poem "Farhod and Shirin" and the spiritual image of Farhod in artistic literature play an important role in developing contemporary readers' thinking and worldview, as well as in perfecting the spiritual-moral principles of society.

The reliability of the research results is explained by the fact that the scholarly problem has been posed consistently, clearly and concretely; that the latest theoretical achievements of literary studies, reliable sources and dictionaries have been used; that the analyses and conclusions drawn from them are precise; that the ideas and theoretical views are grounded through systematic approach, comparative-typological, classificatory, scholarly commentary and historical-comparative methods; that the theoretical propositions and conclusions have been applied in practice; and that the obtained results have been approved by competent institutions.

Scientific and practical significance of the research results. The scientific significance of the research results lies in the fact that the theoretical conclusions drawn expand and supplement the existing information not only about "Farhod and Shirin", but also about the poetic features, allegorical nature and content-essence of the other poems within the "Khamsa". The Sufi-gnostic investigation of the poetics of "Farhod and Shirin", the study of its variety of images and psychological aspects, and the contribution of these results to deepening knowledge of the history of classical literature, as well as their applicability in numerous scientific and practical studies, demonstrate their service to the development of such disciplines as the history of Uzbek literature, the history of Uzbek literary studies and literary theory.

The practical significance of the research results is that the scholarly conclusions and analyses in this dissertation can be used in: more deeply understanding Alisher Navoi's "Khamsa" and the tradition of khamsa-writing; comprehensively elucidating the educational and aesthetic ideology of great creators; creating textbooks, manuals and pamphlets on the topic; organizing special courses and seminar sessions in higher education institutions, particularly

in the faculties of philology; and enriching literature classes in specialized and general secondary schools by using the work as an additional source.

Implementation of the research results. The theoretical and practical conclusions, recommendations and developments elaborated in the dissertation were used in the applied project “Creating an Authorial Corpus of Alisher Navoi (Based on the Ghazals in the ‘Khazoyin ul-maoni’ Collection)” (Project No. AL-662205561, 2023–2024) implemented at the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi (Certificate of Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi No. 01/4-2761 dated 26 June 2025). As a result, the database of the authorial corpus has been enriched with theoretical information concerning the ideological-artistic features of the poem “Farhod and Shirin”.

Certain conclusions related to substantiating the specific aspects of the figurative and allegorical meanings and ideological-artistic features of symbolic poetic images in “Farhod and Shirin” in Uzbek classical literature were used in the applied project “Creating a Website and Platform on the Life and Work of Creators of the Kokand Literary Milieu” (Project No. AL-322103020, 2022) carried out at the Kokand State Pedagogical Institute. As a result, the importance of the gnostic meanings expressed in Navoi’s creativity and their continuation in the poetry of representatives of the Kokand literary milieu has been demonstrated on a scholarly basis.

On the conclusions of the scientific research, direct conversations were held with the researcher in the programs “Ghazal Garden” and “Education and Development” in 2023–2024 and in the issues of January and February 2025 on such topics as the gnostic, Sufi and “rindana” themes in “Farhod and Shirin”, the author’s idea, the traditional system of images, and the role of plot and composition in the structure of the work (“O‘zbekiston” Radio, Certificate No. 05-09-1125 dated 11 July 2025). As a result, the views expressed about the traditionalism in the interpretation of images in “Farhod and Shirin”, as well as about the peculiarities of the poem’s idea and artistic features, have been conveyed to radio listeners and acquired practical importance.

Aprobation of the research results. The research results were presented in four reports, including two at international conferences and two at republican conferences, and have been discussed by the scholarly community.

Publication of the research results. A total of 13 scholarly works have been published on the topic of the dissertation; among them, 8 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, including 6 in republican and 2 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion and a list of references. The total volume of the dissertation is 154 pages.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction**, the relevance and necessity of the research topic are substantiated; the aim, tasks, object and subject of the research are described; its compliance with the priority directions of the development of science and technologies in the Republic is indicated; the scientific novelty and practical results of the research are outlined; and information is provided on the scientific and practical significance of the results, their implementation, the published works and the structure of the dissertation.

The first chapter of the dissertation's introductory section, titled **"The History of the Study of the Poem 'Farhod and Shirin' and its genesis"**, is entitled **"The Study of the Poem 'Farhod and Shirin'"**. It presents opinions on the scientific investigation and study of the poem. The first research on the poem was Professor Abdurauf Fitrat's article "On the Poem 'Farhod-u Shirin'" ("Alanga" journal, 1930). Scholars and creators such as Y. E. Bertels, S. Ayniy, O. Sharafiddinov, Oybek, H. Olimjon, M. Shayxzoda, T. Jalolov, S. Erkinov, S. G'aniyeva, A. Qayumov, T. Ahmedov have focused on the ideological-artistic features of the poem. Fitrat comparatively studied the variants of the work in folk oral creativity and written literature. In 1925, the playwright and translator Xurshid wrote an opera libretto based on the poem "Farhod and Shirin". According to his interpretation, the events of the work take place in Turkestan.⁶ The playwright also states that Shirin's land is "a village called Arman" and that its people "are all Uzbek".

As Fitrat writes, Xurshid's views are far from historical truth. The places called Farhod Mountain and Shirin Stream have little to do with the genetics of the poem; on the contrary, these names appeared later under the influence of Navoi's poem. Fitrat's article was written with the aim of clarifying such misconceptions, correctly presenting historical truth, and analyzing the poem "Farhod and Shirin". Furthermore, Professor S. Erkinov's monograph "Navoi's 'Farhod and Shirin' and its Comparative Analysis"⁷ is one of the most important scholarly studies that comprehensively investigates the poem. Drawing on comparative analysis and precise sources, the monograph occupies a special place in Navoiy studies for advancing new approaches to the heroes' characters.

In the post-independence years, scholarly research on the poem has largely focused on its Sufi aspects. In this respect, new analyses and interpretations can be observed in the pamphlets, articles and dissertations of literary scholars such as N. Mallayev, N. Komilov, A. Abduqodirov, A. Qurbonov, O. Madayev, B. Erali. In particular, Professor N. Komilov's article "Socrates – the Perfect Man"⁸ in the pamphlet "Tasavvuf" ("Sufism") is noteworthy in that it is devoted to the analysis of the poem "Farhod and Shirin". In it, the interpretation of love in the work, the Sufi meanings expressed through the images of Farhod and Khosrow, the image of Socrates as a symbol of reason and wisdom, and the ideological content of the

⁶ Абдурауф Фитрат. Танланган асарлар. Иккинчи жилд. – Тошкент: Маънавият, 2000. – Б. 105.

⁷ Эркинوف С. Навоий "Фарход ва Ширин"и ва унинг қиёсий таҳлили. – Тошкент: Фан, 1971. – 276 б.

⁸ Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – 272 б.

poem are comprehensively elucidated. According to the author, the poet's main aim is to reveal the essence and content of true love. While A. Qurbanov analyzes the poetics of the poem's headings, B. Erali reveals its gnostic semantic layer.

In conclusion, numerous scholarly studies carried out by such scholars as Fitrat, H. Olimjon, Oybek, O. Sharafiddinov, S. Ayniy, S. Erkinov, A. Qayumov serve to illuminate the distinctive features of the poem "Farhod and Shirin" and the great poet's artistic mastery. They also help us more deeply comprehend its literary, educational and moral significance.

The second section of the chapter, "The Genesis of the Poem "Farhod and Shirin"", discusses the genesis, historical perfection and consolidation of the poem in artistic literature.

"Farhod and Shirin" was written as a response to the cycle of poems on "Khosrow and Shirin" initiated by the great Azerbaijani poet Nizami Ganjavi. With his "Khamsa", Navoi elevated Nizami's traditions to a new level artistically and aesthetically. At the same time, in his work "Muhokamat ul-lug'atayn", he speaks as follows about the writing of this theme and its source of inspiration: "Yana chun "Farhod va Shirin" shabistonig'a xayolim yuz tutubdur. Mir Xusravdami "Shirin va Xusrav" o'tidin charog'imni yorutubdur"⁹. In fact, in creating his poem, particularly in depicting the main hero Farhod, the great poet drew on the work of Khosrow Dehlavi as a principal artistic source.

The theme of "Khosrow and Shirin", which had widely spread in the form of legend, first entered written literature through Firdavsi's "Shahnameh". In that work, greater attention is paid to the dynastic history of Khosrow, his rule and military campaigns. It is well known that beginning from the 11th–12th centuries in Eastern literature, heroic narratives gave way to romantic-love epics based on the depiction of human emotional states. G.Begdeli, who undertook a monographic study of the "Khosrow and Shirin" plot traditions, notes that numerous works were written in Persian-Tajik, Indian and Turkic literatures after Nizami¹⁰. Valuable information on the genesis of the poem is provided in the studies of G. Begdeli, G. Aliyev¹¹ and S. Erkinov¹². The Azerbaijani scholar G.Aliyev divides legends and narratives, and historical data about Khosrow and Shirin into two groups: the first consists of information given by Syrian, Byzantine and Armenian historians; the second comprises Arab and Persian sources¹³. The majority of opinions about Khosrow found in them resemble one another¹⁴. In other words, the image of Khosrow, passing through the pages of history from era to era, enters the world of literature and moves considerably away from its real-life basis – the prototype.

⁹ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Ўнинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 527.

¹⁰ Бегдели Г. Тема "Хосров и Ширин" в Восточной литературе. – Баку: Елм, 1970. – 372 с.

¹¹ Алиев Г.Ю. Легенда о Хосраве и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – 170 с.

¹² Эрkinov С. Навоий "Фарход ва Ширин"и ва унинг қибсий таҳлили. – Тошкент: Фан, 1971. – 276 б.

¹³ Маллаев Н. Алишер Навоий ва халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 115.

¹⁴ Маллаев Н. Алишер Навоий ва халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 155.

Nizami, who promotes the idea of a just king, “re-educates” Khosrow through the character of Shirin and depicts him as a just ruler and a faithful, loyal person. Alisher Navoi, however, approaches this image somewhat differently. As N. Mallayev writes, “Navoi creates an image that is the complete opposite of Khosrow – one that embodies dozens, even hundreds of tyrannical kings from folk tales beginning “Once upon a time, there was a cruel king...”¹⁵. Yet such an approach to Khosrow’s image leads to a certain one-sidedness, because in the poem Khosrow is also a majestic king who ruled his country for many years, was able to develop it in every respect, and deserved the respect and esteem of his subjects. He is legitimately concerned that his dynasty will continue and that after him the fate of the country will remain in reliable hands. In “Farhod and Shirin”, Khosrow is not depicted solely as a “tyrannical king”; rather, both the shortcomings and the virtues characteristic of rulers of the time are embodied in him.

The earliest information about Shirin is found in the “History” by the Byzantine historian Theophylact Simocatta, where she is referred to under the name Seyrem¹⁶. The 7th-century Armenian historian Sebeos also provides some information about Shirin, describing her as “queen of queens”¹⁷. N.V.Pigulevskaya writes that Shirin’s homeland was Khuzestan¹⁸. In her work “An Anonymous Chronicle of Syria in the Sasanian Era”, it is noted that Shirin bore a son named Mardanshah to Khosrow¹⁹. In the “Avesta”, Ardivisura (Nahid), the goddess of water is depicted in the guise of a beautiful woman. According to some data, Ardivisura changed to Sura-Sira and finally became Shirin. K. Trever²⁰, as well as the historian of Iran Y. Gibbon²¹, confirms that in Byzantine and Iranian sources Khosrow Parviz’s wife appears not as Shirin but as Sira. G. Aliyev’s opinion differs noticeably from theirs: Shirin, if it is not a transformed form of another word, expresses the meaning “sweet”. The origin of the word Shirin has also been associated with the Persian shir meaning “milk”. In fact, such efforts to reconstruct the “history” of Shirin are of little use and remain fruitless, because Shirin has long since ceased to be an individual; she has become an image, the embodiment of beauty, fidelity, intelligence, the people’s concept and dream of water²².

More or less complete information about Farhod is given in the 10th-century work “Tarikh-i Tabari”. According to the book, Farhod falls in love with Shirin, and when Khosrow learns of this, he orders him, as a punishment, to cut through Mount Bisutun and bring out water²³. In the “Shahnameh” there is also a

¹⁵ Маллаев Н. Алишер Навоий ва халқ оғзаки ижодиёти. – Тошкент: Фулом Фулом номидаги НМИУ, 2015. – Б. 164.

¹⁶ Refer to: Feofilakt_Simokatta_-_Istori(libcats.org).pdf – Б. 88. dl.libcats.org www.NataHaus.ru

¹⁷ История епископа Себеоса. Под редакцией С. Малхасянца. – Ереван: АрмФан-а, 1939. – С. 43.

¹⁸ Пигулевская Н.В. Византия и Иран на рубеже VI и VII веков. – М.: Академии наук СССР, 1946. – Б. 241.

¹⁹ Пигулевская Н.В. Анонимная Сирийская хроника о времени сасанидов. – Ленинград: Издательство Академии наук СССР, 1939. Вып VII – С.66.

²⁰ Эркинов С. Навоий “Фарход ва Ширин”и ва унинг қиёсий талқини. – Тошкент: Фан, 1971. – Б. 22.

²¹ Эркинов С. Навоий “Фарход ва Ширин”и ва унинг қиёсий талқини. – Тошкент: Фан, 1971. – Б. 22.

²² Refer to: Маллаев Н.Сўз санъатининг гултожи. – Тошкент: Фафур Фулом номидаги НМИУ, 1991.–Б. 37.

²³ <https://Islomiy.info/kitoblar/tabariy.pdf> – В. 489. (Турк тилидан Абу Муслим таржимаси)

commander of Kay Kavus's army named Farhod²⁴. As G. Aliyev has determined, Farhod did not exist as a historical person; there is no mention of him in Byzantine, Syrian, Armenian, Arab or Persian sources. In the Persian chronicle "Mujmal at-tavarikh val-qisas", however, it is written that Farhod was a commander of Khosrow Parviz²⁵. In scholarship, Farhod is often interpreted as a historical figure. Some researchers claim that the prototype of the literary Farhod is Khosrow Parviz's commander Shahrbaraz, while others present Shahrbaraz's name as Farrukhon. In "Tarikh-i Tabari" this name appears in the form Farhon²⁶. Relying on these opinions, G. Aliyev concludes that "the word Farrukh or Farhon may have been written as Farhod"²⁷.

One of the characters in the poem is Sheruya (Qubod ibn Khosrow). In terms of the plot, he is significant as the only image that is fairly close to its historical prototype. Therefore, a comparative analysis of Sheruya as a historical person and as a literary hero allows one to form a definite conception of him. In the work "Monuments from Ancient Peoples" it is written that Sheruya killed his father and sat on the throne for eight months (until she died of the plague)²⁸. In the tazkira by Abu Mansur as-Saolibi it is reported that, since he belonged to royal lineage on both his father's and mother's side, Sheruya was of the noblest of all classes, but he killed his father Parviz, seized the throne and lived six months after him²⁹. Indeed, these data provide a basis for the characteristics attributed to the image of Sheruya. The image of Mehinbonu also occupies a special place in the poem. Linguistically, the word "Mehinbonu" means "great lady", "great begim"³⁰. In Nizami's work she is referred to as Shamira:

Shamira adlanur o go'yachak kadin,
Buyukdur ma'nasi bu go'zal adin.
Jur'etde kishiden hech geri durmur,
Buyuk oldugundan Mahin Banudur³¹.

According to Professor Y. E. Bertels, Nizami's Shamira bears resemblance to Semiramis encountered in numerous legends³².

The second chapter of the dissertation is entitled "Unity of Idea, Theme and Meaning". Its section, "The Harmonization of Idea, Theme and Authorial Concept in the Poem", analyzes the issues of the idea and theme advanced in "Farhod and Shirin" and their unity with the authorial concept. Alisher Navoi, inspired by legends about Khosrow, Shirin and Farhod that were widely known

²⁴ Эркинов С. Навоий "Фарҳод ва Ширин"и ва унинг қиёсий таҳлили. – Тошкент: Фан, 1971. – Б. 179.

²⁵ Refer to: Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 76.

²⁶ <https://islomiy.info/kitoblar/tabariy.pdf> – В. 490.

²⁷ Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 77.

²⁸ Абу Райхон Беруний. Танланган асарлар. I том. – Тошкент: Фан, 1968. – Б. 144.

²⁹ Абу Мансур ас-Саолибий. Китоб лағоиф ал-маориф. – Тошкент: Фан, 1987. – Б. 32.

³⁰ Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 84.

³¹ Низами Гяنجави. Хосров и Ширин. – Бакы: Лидер пашриййат, 2004. – Сях. 64.

³² Алиев Г. Легенда о Хосрове и Ширин в литературах народов Востока. – М.: Издательство Восточной литературы, 1960. – С. 82.

among Near and Middle Eastern peoples, and continuing the literary traditions of classical masters such as Nizami Ganjavi and Khosrow Dehlavi, enriched his poem with national-spiritual values and humanistic ideas. Accordingly, the central idea of the poem is the spiritual purification of the human soul through true love and its ascent towards perfection. In the author's interpretation, true love is a force that frees a person from the temptations of ego, self-interest and worldly wealth, and leads him toward spiritual maturity. This idea is expressed throughout the poem, including in its system of images, and is in harmony with Navoi's social, ethical and gnostic views.

In particular, although Farhod's love for Shirin appears externally as worldly, allegorical – love, inwardly it expresses the spiritual journey of man toward divine love. By cutting through mountains and rocks to bring forth water, by lightening people's burdens through labor and creativity, Farhod conquers his ego and attains spiritual purity. Thus, the poet says, only when true love is accompanied by labor, hardship, patience, will and fidelity does it lead a person toward perfection.

Though Shirin's image outwardly represents Farhod's allegorical love, inwardly it expresses the meaning of "manifestation" of "divine beauty". In the development of events, Farhod expresses his love not only for Shirin, but through her "beauty" and "radiance" for God. In this sense, Farhod is a traveler-seeker (salik) striving to attain knowledge of God.

Mehinbonu is depicted in the poem not only as a ruler, but also as a complete personality and spiritual guide who shows Farhod the path. For example:

Ki, ey farzand, bir dam tut o'zungni,
Dame asra ko'ngul birla ko'zungni³³.
Bu yanglig' ko'p sabaq irshod qildi,
Muassir ko'p qasam ham yod qildi³⁴.

These lines reveal Mehinbonu's spiritual mentor status. The phrase "Bir dam tut o'zungni" alludes to curbing the ego and attaining inner tranquility. In Sufism, words such as "moment" (dam), "breath", "time" signify that the seeker must take every breath in remembrance of God. According to Abu Ali ad-Daqqoq, the gnostic's breath does not leave freely (that is, the gnostic does not breathe without God), for he is not permitted to do so³⁵. The phrase "Asra ko'ngul birla ko'zungni" is the poetic interpretation in the poem of the Naqshbandi principle "nazar bar qadam" ("gaze upon the step"). In its external meaning, "nazar bar qadam" implies that when the seeker walks along the path, his gaze remains on his feet, his eyes do not wander, and his sight does not fall upon unnecessary things³⁶. As S. Rafiddinov notes, "If the seeker intends to walk on the Naqshbandi path, he must be aware of every step he takes, not take his gaze off it, and must not fall into

³³ Алишер Навоий. Тўла асарлар тўплами. Ҷн жилдлик. Олтинчи жилд. – Тошкент: Фафур Ғулом номидаги НМИУ, 2011. – Б. 538.

³⁴ Алишер Навоий. Тўла асарлар тўплами. Ҷн жилдлик. Олтинчи жилд. – Тошкент: Фафур Ғулом номидаги НМИУ, 2011. – Б. 539.

³⁵ Kuşeyri. Risale-i Kuşeyri. – Istanbul, 1978. – S. 163

³⁶ Абул Муҳсин Муҳаммад Боқир ибн Муҳаммад Али. Баҳоуддин Балогардон. – Тошкент: Ёзувчи, 1993. – Б. 10.

heedlessness”³⁷. In its inner meaning, this principle signifies that in every act he performs, the seeker must observe his own steps, control his intentions and aims. To restrain the ego and take even a single step for the sake of God’s pleasure is “nazar bar qadam”.

In contrast to Mehinbonu, Khosrow is portrayed in the poem as a ruler deprived of the secret of true love and devoted to worldly concerns. At the same time, Khosrow cannot be accused of complete lovelessness; he also has the feeling of love, but the essence and state of this love differ markedly from Farhod’s. Khosrow’s love belongs to the love of the common people. Moreover, he confuses worldly and personal interests with love. He attempts to attain love by force, whereas on the path of true love there is no compulsion, only helpless supplication and surrender. According to Junayd of Baghdad, God has forbidden love to those who intend evil. Every love is a response to something; when that thing disappears, love too disappears³⁸. The essence of love requires purity, clarity and loftiness. Therefore, love cannot manifest in a heart enslaved by wealth, greed, ego and baseness.

The second section of the chapter, **“Renewals in Gnostic Meaning, Interpretation and Depiction”**, examines the updated interpretation of gnostic ideas in the poem “Farhod and Shirin”. In gnostic literature, love is the path leading to Truth, to the primordial love. Love crowns a person spiritually, gives meaning to life, and sends divine light into the heart. The beloved’s union cannot be attained without trials, calamities and hardships. In this respect, the labor and asceticism expressed in the poem are not accidental. To show that Farhod’s spiritual journey cannot take place without obstacles and difficulties, Navoi begins the events not from the meeting of the lovers, but from the arduous trials and adventures that the hero must overcome. N. Komilov poses the question: “Why did Navoi not begin the events directly from the meeting with Shirin, and instead devote half of the work to the depiction of legendary adventures?”³⁹ In our view, there are several reasons why the plot of the poem is not begun in that way: 1. If the events began with the meeting of Farhod and Shirin, it would be difficult to form a systematic concept of Farhod’s spiritual rank, of the complete charm of love and of the gradual perfection of his state as a lover. 2. At the age of maturity, the love that usually prevails in the heart is the love of the common people. Furthermore, Navoi wishes to emphasize that a person must recognize true love from childhood. 3. It was necessary to depict Farhod’s spiritual perfection step by step. 4. Farhod’s legendary adventures increase the aesthetic impact of the poem and open a broad opportunity to understand Navoi’s gnostic views.

Love has been instilled into Farhod’s body and soul from the very beginning. The “nurse of Love” nurtures him and spiritually prepares him to overcome the hardships and difficulties that he will encounter along the way. To grasp Farhod’s spiritual state more deeply, attention should be paid to his debate with Khosrow. Farhod expresses his rank in love as follows:

³⁷ Alisher Navoiy ensiklopediyasi. To‘rt jildlik Birinchi jild. – Toshkent: O‘zbekiston, 2024. – B. 168.

³⁸ Абу Ҳомид Ғаззолий. Мукошафат ул-қулуб. Иккинчи китоб. – Тошкент: Минхож, 2004. – Б. 204.

³⁹ Комилов Н. Тасаввуф. Биринчи китоб. – Тошкент: Ёзувчи, 1996. – Б. 203.

Dedi: Qay chog‘din o‘lding ishq aro mast?

Dedi: Ruh ermas erdi tang‘a payvast⁴⁰.

In this, there is an allusion to verse 172 of the sura al-A‘raf in the Qur‘an, where it is said that on the Day of the Covenant (alast), when souls testified to their Lord, they became “intoxicated” with the love of God. The motif of being a lover from eternity forms the core of Farhod’s psychology. Love is the foundation of existence, the essence of life, the path of human perfection. Indeed, for the lover, the only goal is love itself⁴¹.

The difference between Farhod and Khosrow, the gap between their worldviews, capacities and levels, is especially evident in their debate-dialogue. This debate reveals the life purposes and behavioural criteria of two key characters in the work, that is, their personalities:

Dedi: Qaydin sen ey majnuni gumroh?

Dedi: Majnun vatandin qayda ogoh⁴²?

The answers show that Farhad's situation is close to the mood of one of the famous figures in the world of Sufism - Ibrahim Adham, the ruler of Balkh. The study substantiates these ideas with examples. According to Sufis, when a person forgets his personal identity, he can find his true self. Every act of Farhod is the artistic embodiment of the Sufi idea of “beautiful character”. In the Qur‘an, God says of the Prophet Muhammad (peace be upon him): “And indeed you are upon a great character” [Qalam: 4]. Qualities such as self-sacrifice, pure intention and fidelity are deeply embedded in Farhod’s image. Undoubtedly, Farhod is depicted as a worthy spiritual heir who has accepted all the Prophet’s instructions and sunnahs. In conclusion, it may be said that the great thinker Alisher Navoi, through the image of Farhod, created the truly perfect human figure that occupies an extremely important place in Uzbek classical literature.

The third chapter, “On the Poetics of the Poem ‘Farhod and Shirin’”, in its first section “**Symbolic and Allegorical Features of the Poem**”, explores the gnostic meanings of symbols such as earth, mountain, rock, cave, water, palace, dog and dream. Among these, the symbol of earth is particularly noteworthy. It is not only one of the four fundamental elements of material existence, but also the substance of human creation. Verses of the Qur‘an such as “Indeed We created man from dry clay” [Hijr: 26] and “He created you from earth” [Ghafir: 67] confirm this idea. In classical literature, earth signifies humility, meekness, obedience and modesty. In order to attain true perfection on the path of love, the seeker must be completely free of arrogance and pride. Farhod is a true lover who has attained such loftiness. He equates himself with the earth and declares that his name has disappeared in that earth:

Qazodin o‘yla tufroq o‘ldi zotim,

Kim ul tufroq aro gum bo‘ldi otim⁴³.

⁴⁰ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 594.

⁴¹ Асадов М. Ошиқлик тарихи ва лирик қаҳрамон характери // Ўзбек тили ва адабиёти. 2021. № 1. Б. – 14.

⁴² Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б.593.

Human nature is of earth, and his final resting place is likewise in the earth. For Farhod, kingship and rulership are not greater than earth, for true power in the full sense lies in man's spiritual perfection:

Ko'ngul aylab sen ul shahliq bila keng,
Mening ollimda ul tufroq bila teng⁴⁴.

It should be emphasized that Farhod is an image extremely close to Navoi's personal moral character. The modesty, humility and indifference to status and wealth evident in Farhod in fact reflect the beautiful qualities of the great poet's own nature. In the dissertation, these ideas are substantiated on the basis of Navoi's "Waqfiya" and Khondamir's "Makarim al-akhlaq".

Another symbolic image in the poem is the cave. Although Farhod's confinement by Khosrow in the cave of Salasil appears outwardly as a political trap, in reality it has a symbolic meaning: seclusion, retreat and control of the ego. When the seeker embarks on the path of Sufism and attains a certain spiritual rank, he distances himself from worldly concerns and chooses seclusion. Why is solitude necessary, and what is its purpose? Professor I. Haqqul answers this question as follows: "To elevate the soul to the heavens and taste the delight of spiritual life. Here it is necessary to free oneself even from the qualities of the four elements – water, air, fire and earth. Purification is spiritual; solitude is heavenly⁴⁵". Farhod's state in the cave of Salasil points precisely to such seclusion and retreat:

Va lekin oh-u faryodidin oning,
Arig' avqot-u avrodidin oning⁴⁶.

In this verse, "sighs and cries" are the spiritual suffering and pain arising from the torment of separation, while "pure times and invocations" indicate that Farhod spends his time in purity and prayer.

One of the important symbols in the poem which has a multifaceted allegorical meaning such as life, love and union is water. Water is one of the four elements: earth, water, fire and air, that play a vital role in the creation of the world. As a substance that purifies itself, water in Sufism symbolizes spiritual ascent and purification of the ego. In terms of its bounty, water surpasses even milk. Water has long been one of the most urgent topics for Eastern peoples. When Navoi was studying in Samarkand, he began to explore the geographical features of Movarounnahr. He understood the great significance of the rivers Sayhun (Syr Darya), Jayhun (Amu Darya) and Kohak (Zarafshan) for the development of economic life, reflected on the need to make broad use of rivers for agriculture, and aspired to make the country prosperous through water⁴⁷. In Herat, Navoi had many pools and canals dug and infused his aspirations regarding water into the image of Farhod. By bringing out water through arduous labor, Farhod proved his

⁴³ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 573.

⁴⁴ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 576.

⁴⁵ Хаққул И. Сўздаги ўзлик. – Тошкент: Вауоз, 2013. – Б. 101.

⁴⁶ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 605.

⁴⁷ Маллаев Н. Ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1965. – Б. 418.

love. At the same time, through the symbol of water, Navoi alludes to Farhod's assumption of social responsibility.

One of the headings in the poem includes the Qur'anic verse "When the seas are set boiling (or overflow)" [Takwir: 6]. This verse refers to the changes that will take place on the Day of Judgment. The sea depicted in the verses recalls the words of this sura. In fact, the opening verses of the sura mention several cosmic events: "When the sun is wrapped up", "When the stars fall, dispersing", "When the mountains are removed", and so on. Commentators interpret the verse "When the seas overflow" in different ways: 1. The seas will overflow. 2. The seas will be set ablaze⁴⁸. 3. In the terrible condition of the Day of Resurrection, the seas will ignite and burn⁴⁹. The great poet interprets the vast storm at sea in the poem in a figurative sense in line with these verses as follows: 1. The storm at sea is the storm of love, that is, Farhod's love for Shirin is so powerful that it can even disturb the order of nature. 2. The sea is the spiritual state of Farhod; that is, his heart's sufferings and feelings swell and overflow like the sea. 3. The waves represent the waves of separation and the intensity of love in Farhod's heart. In general, through the symbolic-allegorical images in "Farhod and Shirin", Navoi expresses spiritual ascent and transformation in the human inner world.

The second section of the chapter, "**Potential of Artistic Depiction and Peculiarities of Expression**", focuses on the author's artistic mastery in depicting reality in a powerful and figurative manner. It examines the compositional structure of the poem, the harmony of metre, rhyme, refrain and rhythm, and the use of rhetorical devices.

Poetic speech has its own specific sentence structure, and in this respect every creator has his own style. Its impressive, emotional and musical character largely depends on poetic syntax. One of the devices that plays an important role in the structure of literary speech is repetition. The poem contains beautiful examples of anaphora, a regular, system-forming artistic repetition. For example:

Ne tan, ne tanda bosh, ne bosh aro ko'z,
Ne yuz, ne yuzda lab, ne lab aro so'z.

In this passage, every couplet, every line, and even every word begins with the negative particle "ne", thereby strengthening the mood of denial throughout the entire poetic fragment.

The poet also skillfully uses a wide range of rhetorical devices in the poem to reveal the characters' personalities and convey the artistic idea to the reader. In particular, he makes effective use of quotation (iqtibos), allusion (talmeh), antithesis (tazod), hyperbole (mubolag'a), simile (tashbeh), retreat (ruju') and personification (tashxis). To highlight the heroes' inner worlds, to intensify the impressions in depictions of nature and battle scenes, to heighten emotion and to exaggerate the characters' actions, hyperbole is used with great effect:

Momug'lar tashladi har yon tugandin,
Ochib yuz chashma qon majruh tandin.

⁴⁸ Куръони карим. Таржима ва тафсири муаллифи: Шайх Абдулазиз Мансур. – Тошкент: Munit, 2021. – Б.586.

⁴⁹ Мухаммад Содик Мухаммад Юсуф. Тафсири Ҳилол. – Тошкент, 1991. – Б. 58.

Tuganlar momug'die har yon ul tog',
Ochib yuz lola, lekin borcha bedog'.⁵⁰

Before dying, Farhod removes the cotton covering his wounds, and countless springs of blood burst forth. The blood-soaked cotton turns the mountain into a field of tulips, and this hyperbole powerfully conveys his suffering.

Hyperbole in some cases also serves as the basis for other poetic devices, such as ruju'. By employing this device, Navoi gradually strengthens the poetic thought he is expressing and enhances its emotional impact. For example:

Vale yodig'a bu keldikim ul oy,
Dema oy, oftobi olamoroy⁵¹.

In the first line, the poet likens Shirin's face to the moon, but remains dissatisfied and, by means of ruju', replaces this simile with a loftier and more effective one – the sun. Thus Shirin is interpreted not only as beauty, but also as the sun that gives light and life to the world.

The artistic devices used in the poem thus serve to reveal social and educational meanings as well. The figurative expressions employed by the great poet vividly portray each character's inner world – the joys and delights, pain and suffering that arise through love.

CONCLUSION

1. The scholarly study of the epic "Farhod va Shirin" on the basis of academic criteria dates back to the early twentieth century. It began with Fitrat's article "On the Epic Farhod-u Shirin," written in response to the opera libretto by the poet Xurshid. In articles of the same title by Fitrat, Hamid Olimjon and Oybek, the genesis of the poem's characters and the variants of the story in oral folk creativity are discussed. In these studies Navoi's epic is analyzed comparatively with the "Shahnama" as well as with the works of Nizami and Dehlavi. S. Ayniy compared the characters of "Farhod va Shirin"—Sheruya, Buzurg Ummid and the cunning old woman—with historical figures such as Abdullatif, Majididdin, Nizam al-Mulk and Khadicha begim, while V. Zohidov defined the genre of the epic as a "poetic epic novel." S. Erkinov carried out a comparative analysis of Navoi's epic and the works of Nizami, Dehlavi and Orif Ardabili. In a number of studies by A. Qayumov, T. Ahmedov and M. Shaykhzoda, various aspects of this topic have been examined. In the years of independence, greater attention was directed to the mystical (irfoniy) dimensions of the epic; the works of N. Komilov, B. Erali and A. Qurbonov are significant precisely in this respect.

2. In the early works of the Khosrow and Shirin cycle, the main focus was on depicting Khosrow's history of statecraft and his military campaigns, whereas from the twelfth century onward, themes reflecting the spiritual and inner world of the human being began to occupy a leading place in the written literature of the

⁵⁰ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 665.

⁵¹ Алишер Навоий. Тўла асарлар тўплами. Ўн жилдлик. Олтинчи жилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 523.

East. A number of historical figures—such as Khosrow, Shirin, Mehin Banu and Socrates—gradually moved away from their historical prototypes and turned into conventional literary characters.

3. The genesis of the figure of Farhod is not connected with any concrete historical reality or individual. The sources dealing with Khosrow and Shirin do not contain information about Farhod. First mentioned by name in “*Tarikh-i Tabari*”, Farhod later took shape as an independent figure within the traditions of oral folk creativity and subsequently entered written literature. In the works of Nizami, and later of Dehlavi, he is interpreted as an artisan. In Orif Ardabili’s epic “*Farhodnoma*”, he is for the first time elevated to the rank of central hero. Navoi then enriched this figure with new philosophical and mystical (*irfoniy*) meanings.

4. The central theme of the epic “*Farhod va Shirin*” is love (*ishq*). Navoi likens earthly, metaphorical love to the light of dawn, and divine love to the light of the sun. Through the figure of Farhod, the stages of a person’s spiritual development on the path of love are depicted. Farhod is the child of love. The events of the epic begin with Farhod’s childhood, and in this way Navoi interprets, step by step, the process from the first spark of love in Farhod’s heart to his attainment of spiritual perfection.

5. Farhod’s pursuit of knowledge and craft (*ilm-u hunar*) primarily symbolizes, in an allegorical and metaphorical sense, a “journey” toward human perfection. The exoteric knowledge he acquires in childhood serves as a bridge to his mastery of esoteric knowledge. On this path Farhod feels the need for the help of a spiritual guide (*murshid*). In order to unravel Alexander’s talisman, he sets out, together with the khagan, Mulkoro and a great army, for the ancient land of Greece, the homeland of knowledge and wisdom. First Suhaylo, then Khizr, and finally Socrates assume the role of spiritual mentors who lead the hero to his destination. Thanks to the guidance of these possessors of wisdom, Farhod overcomes all obstacles.

6. The epic “*Farhod va Shirin*” contains a number of symbolic and allegorical images. In particular, earth (soil) signifies humility, brokenness, obedience and modesty, whereas the mountain represents the greatest barrier on the path to self-discovery—the obstacle separating lover and beloved. The resemblance of Farhod’s outward appearance to a mountain is also one of the reasons for his epithet *kohkan* (“mountain hewer”). Water in the epic conveys such symbolic meanings as love, union (*diydor*), will, purity and life. The construction of the palace, in its outward sense, denotes Farhod’s process of learning a craft, while inwardly it represents the body, the human frame.

7. The dream motif in the epic functions not only as a source of psychological information but also as a vehicle of divine communication. The fact that forty men of the unseen world have the same dream, and that this dream spreads throughout the world, hastens the fulfillment of Farhod’s last will. As Farhod’s sufferings intensify and the turmoil of his heart increases, he strives to commune not only with the animal and plant worlds, but also with the heavens. In Sufi thought, such an appeal signifies yearning for God and is a sign of spiritual ascent.

8. In the epic, poetic syntax plays a distinctive role in ensuring the coherence and emotional impact of the plot events and in expressing the feelings of the characters. In particular, the use of inversion in the dialogue between Khosrow and Farhod reveals the predominance of pride, arrogance and tyranny in Khosrow's nature, whereas Farhod's unflinching and measured responses to each of his questions manifest the qualities of composure, calmness and inner stability.

9. Farhod is a perfect exemplar of moral maturity. His every action symbolizes the overcoming of the lower self, the exercise of patience and endurance, the surmounting of trials through toil and hardship, and the attainment of spiritual purity and perfection. In the epic Farhod appears not only in the guise of a lover, but also as a fully realized human being (komil inson) who calls humankind to enlightenment and to the love of the Divine Truth (Haqq).

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ
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ЛИТЕРАТУРЫ И ФОЛЬКЛОР**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОР

МАВЛАНОВА МОХИГУЛ УРАЛОВНА

**“ФАРХОД И ШИРИН”: СТРУКТУРА ХУДОЖЕСТВЕННОГО ТЕКСТА
И ИДЕЙНО-ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ**

10.00.02 – Узбекская литература
(филологические науки)

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

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ВВЕДЕНИЕ (Аннотация диссертации на соискание учёной степени доктора философии (PhD))

Цель исследования – на основе системного освещения взглядов, посвящённых изучению поэмы «Фарход и Ширин», всесторонне раскрыть её идейно-художественные особенности в свете новых интерпретаций, сложившихся в науке.

Задачи исследования:

– посредством системного анализа взглядов, касающихся изучения поэмы «Фарход и Ширин», выявить достигнутые успехи и допущенные недостатки;

– в процессе всестороннего исследования мнений, связанных с генезисом поэмы, раскрыть историю образов, основы их возникновения и факторы их закрепления в поэме; – опираясь на выраженный в литературном тексте ирфанийский и просветительский смысл, доказательно показать характерные черты символично-метафорической природы поэмы;

– обосновать систему образов поэмы «Фарход и Ширин», их художественные функции и роль в выявлении авторской творческой концепции;

– с позиций религиозных, суфийских и ирфанийских подходов, сформировавшихся в последние годы в области науки, глубоко проанализировать поэму «Фарход и Ширин» и всесторонне её изучить;

– раскрыть художественность поэмы, в частности вопросы размера и рифмы, способы изображения, мастерство великого поэта в использовании поэтических фигур и взаимную согласованность поэтических элементов с содержанием литературного текста.

Объект исследования – поэма Алишера Навои «Фарход и Ширин», включённая в VI том «Полного собрания сочинений», а также монографические исследования, статьи и тезисы, посвящённые изучению данного произведения.

Научная новизна исследования заключается в следующем:

– определены факторы формирования поэмы «Фарход и Ширин» и, на основе раскрытия её генезиса, исторических основ образов и принципов их закрепления в письменной литературе, раскрыта творческая концепция автора;

– уделено внимание истории изучения поэмы «Фарход и Ширин», путём классификации достижений и недостатков в исследованиях дана им оценка, а место произведения в узбекской классической литературе обосновано, исходя из содержания литературного текста;

– через систему образов проанализирована символично-метафорическая природа поэмы, её религиозный и ирфанийский смысловой объём освещён в соответствии с мировоззрением великого мыслителя, доказана своеобразность её идейно-художественных особенностей;

– раскрыто внутреннее единство композиции поэмы и таких поэтических элементов, как размер, рифма, радиф, с содержанием

литературного текста, а также художественное мастерство Алишера Навои, связанное с использованием поэтических фигур.

Внедрение результатов исследования. Теоретические и практические выводы, рекомендации и разработанные положения диссертации были использованы в прикладном проекте AL-662205561 «Создание авторского корпуса Алишера Навои (на основе газелей из свода “Хазойин ул-маоний”», выполненном в 2023–2024 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/4-2761 от 26 июня 2025 года). В результате база данных авторского корпуса была обогащена теоретическими материалами об идейно-художественных особенностях поэмы «Фарход и Ширин».

Научные выводы о выразительных возможностях переносных, метафорических значений символических поэтических образов в поэме «Фарход и Ширин» и об оригинальных чертах её идейно-художественной специфики были использованы в прикладном проекте AL-322103020 «Создание веб-сайта и платформы о жизни и творчестве деятелей Кокандского литературного окружения», выполненном в 2022 году в Кокандском государственном педагогическом институте (справка Кокандского университета № 01/03-3007 от 14 ноября 2025 года). В результате на основе научных доказательств показано значение ирфанийских смыслов, выраженных в творчестве Навои, для выявления их продолжения в поэзии представителей Кокандского литературного окружения.

По выводам научно-исследовательской работы в 2023–2024 годах и в январе–феврале 2025 года в выпусках программ «Ғазал бўстони» («Сад газелей») и «Та’лим ва taraqqiyot» («Образование и развитие») были проведены прямые беседы с исследователем по таким вопросам, как ирфанийские, суфийские и риндийские мотивы в поэме «Фарход и Ширин», авторский замысел, система традиционных образов, роль сюжета и композиции в структуре произведения (справка ДМ радиоканала «Ўзбекистон» № 05-09-1125 от 11 июля 2025 года). В результате высказанные мнения о традиционности образной интерпретации, идейном содержании и художественной своеобразности поэмы были донесены до радиослушателей и приобрели для них важное значение.

Апробация результатов исследования. Результаты исследования были вынесены на общественное обсуждение в 8 докладах, представленных на научных конференциях, в том числе на 6 международных и 2 республиканских.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Объём диссертации составляет 154 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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Avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatidan tahrirdan o'tkazildi.



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