

**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

NURBAYEVA MARVARID TAVAKALOVNA

ALISHER NAVOIY IJODIDA MAV’IZA

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**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon ilm-fanida turli yutuqlar, yangiliklar, fan va texnika islohotlari rivoji shiddat bilan amalga oshirilmoqda. Global dunyo voqeligida esa adabiyotning ezgulikka xizmat qiluvchi kuchini anglash va saqlab qolish muhimdir. Insoniyatning kamoloti, bir-biriga va barcha olamlarga oqilona munosabatida adabiyot tayanch manbalardan bo'lgan. Bu borada dunyo adabiyotida pand-nasihat ruhidagi asarlar – pandnomalar juda katta ahamiyatga ega hisoblangan.

Dunyo adabiyotshunosligida asarning mazmuni, makon va zamonga aloqasi, maqsad-mohiyatini belgilash muhimdir, ammo adabiyotning go'zal axloqqa targ'ibi, nafs tarbiyasiga munosabati birlamchi hisoblangan. Shu ma'noda, azaldan pand-nasihat ila odamiylik fazilatlarini kuylagan, yaxshilikni o'zida mujassam qilgan vositalar tadqiqiga keng o'rin ajratish adabiyotning ta'sir kuchini yanada kengaytiradi. Sharq mumtoz adabiyoti asosini tashkil etadigan mav'izalar insoniyatni ma'rifat orqali poklashni, nafs mujodalasida ma'lum tajribalarga tayanishni maqsad qilgan. Mana shu nuqtayi nazardan ham mav'izalar dunyo adabiyotshunosligi tadqiqidagi muhim masalalardan sanalgan.

O'zbek adabiyoti Sharq mumtoz adabiyoti an'alariga hamisha munosib izdosh bo'lgan holda mav'izalarga keng o'rin ajratgan, unda pand-nasihat ruhi har doim ustuvor bo'lgan. Darhaqiqat, "Bizning havas qilsa arziydigan buyuk tariximiz bor, havas qilsa arziydigan ulug' ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyliklarimiz bor..."¹.

Didaktika butun jahon adabiyotining asosidir, faqat bunda millatning e'tiqodiy qarashlari tayanch manbalarni belgilagan. Sharq mumtoz adabiyoti mav'izalari uchun asosiy manba Qur'oni karim va hadisi sharif hisoblanadi. Ularda belgilab berilgan kishilarning yashash tarzi, odob-axloqi, atrof-muhit bilan munosabati, inson va inson, inson va dunyo, dunyo va oxirat, inson va ikki olam masalasi sharq donishmand shoirlari uchun dasturulamal bo'ldi. Asarlarni mav'iza vositasida qurish turkiy adabiyotning ilk namunalaridan tortib hanuzgacha davom etmoqda. Ayniqsa, Yusuf Xos Hojib, Ahmad Yugnakiy, Mahmud Koshg'ariy, Ahmad Yassaviy, Voiz Koshifiy, Alisher Navoiy kabi buyuk allomalar ijodining asosini mav'izalar tashkil etadi. Bu jihatdan Alisher Navoiy asarlari alohida ahamiyatga ega. Mutafakkir Navoiy asarlari, ijodiy merosining turli jihatlarini, obrazlarini tadqiq etish bo'yicha juda katta ilmiy ishlar amalga oshirilgan. Ular orasida asar tili, poetikasi, mavzu ko'lami, tasavvufiy jihatlariga doir izlanishlar talaygina. Shunga qaramay, Alisher Navoiy asarlaridagi mav'iza masalasi o'zbek adabiyotshunosligida shu kunga qadar alohida monografik tadqiqot obyekti sifatida tanlanmagan. Vaholanki, Navoiy mav'izalarini adabiy-estetik jihatdan tahlil qilish adabiyot tarixi uchun, xususan, mumtoz turkiy adabiyotdagi ramziy – majoziy mazmun va mohiyatni teranroq ilg'ash, tasavvuf ta'limoti va mav'izaning o'zaro munosabatini tushunish uchun keng imkoniyat beradi. Shoir asarlarida aks etgan

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

mav'izaomuz g'oyalar hali ham zamonaviy o'quvchi ongida axloqiy mezonlar shakllanishiga xizmat qilmoqda. Bularning barchasi muammoning nihoyatda dolzarb ekanligini anglatadi.

O'zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2017-yil 24-maydagi PQ-2995-son "Qadimiy yozma manbalarni saqlash, tadqiqi va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2020-yil 19-oktabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi Farmoni hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o'rganilganlik darajasi. Tabiiyki, mav'iza ilk bor sahifalar, Zabur, Tavrot, Injil va nihoyat, Qur'oni karimda keldi. Sharq mumtoz adabiyotida mav'iza istilohining vujudga kelishi da'vat va yaxshiliklar asosi Qur'oni karim bilan bog'liq. Turkcha, arabcha, forsha lug'atlar tarkibida mav'iza so'zi izohlangan². Mav'iza xarakterida qalam tebratgan ijodkorlardan az-Zamaxshariy, Kaykovus, Sa'diy, Ibn Sino, Voiz Koshifiy asarlari o'rganilgan. Adabiyotshunoslikda Navoiy mav'izalari degan ibora ishlatilmasa-da, ammo respublikamiz hamda xorijlik olimlarning Navoiy o'giti, didaktikasi degan fikr-qarashlari mavjud. Xususan, A.Fitrat, O.Sharafiddinov, M.Shayxzoda, N.Mallayev, I.Sulton, V.Zohidov, A.Hayitmetov, A.Qayumov, S.G'aniyeva, I.Haqqulov, Sh.Sirojiddinov, B.To'xliyev, M.Muhiddinov, N.Jabborov, E.Ochilov, M.Asadov, Q.Ergashev, S.Rafiddinov, B.Radjabova kabi adabiyotshunoslar Navoiyning pandlari, nasihatlari, hikmatlari, shohbaytlari, so'zlari, so'z muddaolari, shoirning niyati shaklida ma'lum ma'noda ilmiy tadqiqotlarni amalga oshirgan³. Navoiy asarlari va ijodidagi mav'izaga daxldor janrlar, obrazlar,

² Ilhan Ayverdi. *Misalli Büyük Türkçe Sözlük*. – Ankara, 2005. – S. 813; Мухаммад Фиёсуддин. Фиёс ул-луғот. Ибodat аз 3 жилд. Жилди 1. – Душанбе: Адиб, 1987. – С. 157. Uludağ S. *Tasavvuf Terimleri Sözlüğü*. – İstanbul: Marifet Yayınları, 1995. – S. 604.

³ Фитрат А. *Ўзбек адабиёти намуналари*. 1-жилд. Тошкент: Мумтоз сўз, 2013. – Б. 139-252; Фитрат А. *Танланган асарлар*. – Тошкент: Маънавият, 2000; Шарафиддинов О. *Хрестоматия*. – Тошкент: Ўз давлат нашриёти, 1945; Шайхзода М. *Асарлар*. 6 жилдлик. 4- жилд. Нашрга тайёрловчи Маллаев Н. Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1972; Маллаев Н. *Ўзбек адабиёти тарихи*. 1-китоб. (XVII асргача). – Тошкент: Ўқитувчи, 1976. – Б. 349-557; Маллаев Н. *Алишер Навоий ва халқ ижодиёти*. –

tushunchalar, tasavvufiy istilohlar haqida B.Valixo‘jayev, N.Komilov, R.Vohidov, I.Haqqulov, H.Eshonqulov N.Bekova tadqiqot va tahlillarida, B.Radjabova, N.Muxitdinova, M.Sherova, S.Tursunmurodov, Sh.Rayimovalarning maqolalarida ayrim fikrlar aytilgan, ammo mav‘iza va uning o‘zbek adabiyoti, asosan, Alisher Navoiy ijodidagi o‘rni monografik tadqiq etilmagan⁴.

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

Tadqiqotning maqsadi. O‘zbek mumtoz adabiyotdagi mav‘izaning genezisini, mazmun-mohiyatini aniqlash, asosan, Alisher Navoiy ijodiyotida tutgan o‘rnini yoritish orqali mav‘izaning badiiy va g‘oyaviy jihatlarini ochib berishdan iboratdir.

Tadqiqotning vazifalari. Mav‘izalarning paydo bo‘lish omillari, ilk shakllari va tadrijiy takomili, ularni bayon qilish usullarini o‘rganish;

mavoiz va mav‘iza istilohlarining mazmunini lug‘at hamda badiiy matn mushtarakligida izohlash, mumtoz adabiyot maqsadini anglashdagi rolini aniqlash;

turkiy klassik adabiyot namoyandalari asarlarining g‘oyasi, badiiyati va estetik ta‘sirini belgilashda mav‘izalar ahamiyatini ilmiy xulosalash;

Alisher Navoiy asarlaridagi mav‘izalarning qo‘llanish o‘rnini adabiyot-shunoslik nuqtayi nazaridan baholash, usullari va vositalarini tahlil etish, asar syujetida tutgan o‘rnini belgilash;

Тошкент: Адабиёт ва санъат, 1974. Султон И. Навоийнинг қалб дафтари. Масъул муҳаррир Каримов Н. 3-тўлдирилган ва тузатилган нашри. – Тошкент: Гафур Ғулом номидаги НМИУ, 2010. – Б. 376; Зоҳидов В. Улуғ шоир ижодининг қалби. – Тошкент: Ўзбекистон, 1970. Ҳайитметов А. Навоий лирикаси. – Тошкент: Ўзбекистон, 2015. – Б. 62-68; Ҳайитметов А. Навоийхонлик суҳбатлари. – Тошкент: Ўқитувчи. 1993. – Б. 216; Қаюмов А. Алишер Навоий. – Тошкент: Камалак, 1991. – Б. 176; Ғаниева С. Навоий насри нафосати. – Тошкент, 2009. – Б. 164; Ҳакимов М. Шарқ маънашунослиги луғати. – Тошкент: ДАВР ПРЕСС НМУ, 2013. – Б. 496; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983 – Б. 168; Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон, 2014 – Б. 320; Ҳаққулов И. Камол эт касбким. – Тошкент: Чўлпон, 1990. – Б. 240; Сирожиiddинов Ш. Алишер Навоий: манбаларининг қиёсий-типология, текстология таҳлили. – Тошкент: Академнашр, 2011. – Б. 326; То‘хлиев В. Yusuf Xos Hojib. Qutadg‘u bilig (Saodatga eltuvchi bilim). – Toshkent: Cho‘lpon nomidagi nashriyot-matbaa ijodiy uyi, 2007. – Б. 200; Муҳиддинов М. Алишер Навоий ижодида маънавий пок инсон талқини. – Тошкент: Фан, 2000. – Б. 176; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – Б. 254; Очилов Э. Бир ҳовуч дур. – Тошкент: Ўзбекистон, 2011. – Б. 166; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – Б. 352; Эргашев Қ. Алишер Навоийнинг насрий услуби масалалари. – Тошкент: Muharrir, 2022. – Б. 237; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – Б. 154; Ражабова Б. Оналар билан суҳбат. – Тошкент: Турон замин зиё, 2014. – Б. 55.

⁴ Комилов Н. Тасаввуф. Тошкент: Мовароуннаҳр – Ўзбекистон, 2009. – Б. 447; Валихўжаев Б. Низомиддин Мир Алишер Навоий (Даври, замондошлари, ҳаёти, фаолияти, мероси) <https://kh-davron.uz/kutubxona/alisher-navoiy/botirxon-valixojayev-alisher-navoiy-davri-2.html>; Воҳидов Р. Алишер Навоий ва илоҳиёт. Тошкент. – Бухоро, 1994. – Б. 208; Ҳаққулов И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – Б. 184; Воҳидов Р., Эшонқулов Х. Ўзбек мумтоз адабиёти тарихи (Энг қадимги давлардан XVII аср охиригача). – Тошкент: Ўқитувчи, 1999. – Б. 528; Бекова Н. Навоий форсий меросининг жанрий таркиби ва бадияти. – Бухоро: 2022. – Б. 277; Radjabova B. Alisher Navoiy va XXI asr. 9-uluslararo konferansi materiallari. Toshkent-Bersa: 2024, 12-fevral. – Б. 99-104; Мухитдинова Н. Садоний ва Ғозий девонларида Алишер Навоий анъаналари (Ҳамд, наът, муножот ва манқабат мавзуларидаги ғазаллар мисолида) // Алишер Навоий. – Тошкент, 2021. – Б. 138-148; Шерова М. Атвоқу-з-заҳаб фи-л-мавоъиз ва-л-хутаб асарига ёзилган шарҳлар тафсилоти. – Тошкент, 2021 – Б. 122-128; Турсунмуродов Ш. Панднома дostonлар ҳақида баъзи мулоҳазалар // Таълимда рақамли технологияларни татбиқ этишнинг замонавий тенденциялари ва ривожланиш омиллари. 35-тўплам, 1-қисм, 2024; Райимова Ш. Навоий нигоҳи тушган. Шоирлар ижодининг гоъвий-бадий талқини. – Самарқанд, 2023 – Б. 5-12.

lirik janrlarda qo'llangan mav'izalar poetikasini o'rganish, ularning mavzu ko'lamini va asos manbalari haqida mulohaza yuritish, jumladan, Navoiyning nasriy asarlarida mav'izalar va uning qo'llanish o'rinlarini yoritib berish.

Tadqiqotning obyekti sifatida Alisher Navoiyning she'riy va nasriy asarlari, jumladan, "Xamsa" asari, "Lison ut-tayr" dostoni, tarixiy asarlari hamda tazkiralardagi mav'izaga asoslangan boblar, "Arbain" asaridagi pand-nasihatli o'rinlar, "Xazoyin-ul maoniy" devoni belgilab olindi.

Tadqiqotning predmetini mav'izaomuz asarlar badiiyatini tadqiq etish, Alisher Navoiy asarlarida mav'izaning tutgan o'rnini belgilash, axloqiy-didaktik hamda poetik talqinlarini aniqlash masalalari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, kontekstual metod, sistemali yondashuv, germeneytik tahlil, tavsiflash usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

mav'izaning asosi, vujudga kelish tarixi va takomili, qo'llanish o'rinlari hamda sharq adabiyotidagi roli ochib berilgan;

Alisher Navoiygacha bo'lgan o'zbek adabiyotida mav'izaning ahamiyati, asosiy vazifalariga aniqlik kiritilib, tariqat vakillari hamda sohibi devon shoirlar ijodi orqali taraqqiyot tamoyillari asoslangan;

Alisher Navoiy lirik asarlarining janriy tabiatidan kelib chiqqan holda mav'iza talqinidagi o'ziga xosliklar tahlil etilib, xususan, g'azal, qit'a, ruboiy, fard kabi janrlarning g'oya hamda badiiyatini belgilashda mav'izaning o'рни dalillangan;

mav'izalarning ifoda imkoniyatlari Alisher Navoiyning "Xamsa", "Lison ut-tayr", "Nasoyim ul-muhabbat" kabi epik asarlari vositasida ochib berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat: Alisher Navoiy asarlaridagi mav'izaviy unsurlarni tahlil qilish orqali, badiiy matnlardagi axloqiy-ma'naviy g'oyalarning teranligi ochib berildi. Natijada zamonaviy mav'izashunoslik, adabiy-tanqid va diniy-ma'rifiy targ'ibotda foydalanish uchun boy manba yaratildi. Tadqiqot natijasida Navoiy asarlaridagi pand-nasihat shakllari, tasavvufiy va axloqiy g'oyalar, mav'izaning uslubiy xususiyatlari tahlil qilinib, ularni ta'limiy-ma'rifiy jarayonlarga tatbiq etish samaralari ko'rsatildi.

Dissertatsiya natijalari o'zbek tili va adabiyoti o'qituvchilari, diniy-ma'rifiy soha vakillari hamda madaniyat kishilari uchun ma'naviy-ma'rifiy targ'ibot materiallarini tayyorlashda amaliy yordam beradi.

Tadqiqot davomida Navoiy lirikasi va nasriy asarlarida mujassam mav'izaviy g'oyalar poetik ifoda bilan uyg'un holda tahlil qilinib, badiiy asardagi axloqiy-ma'naviy mazmunning estetik yuksaklikda aks etishi aniqlab berildi. Bu holat Navoiy asarlarining didaktik ta'sirini zamonaviy badiiy-estetik talqinlar nuqtayi nazaridan baholash imkonini yaratadi.

Tadqiqot natijalari Alisher Navoiy asarlaridagi mav'izaviy qatlamni o'rganish orqali, ularni o'quv jarayonida (maktab va oliy ta'limda) ma'naviy-ma'rifiy tarbiya vositasi sifatida qo'llashga xizmat qiladi. Shu ma'noda mazkur tadqiqot o'zbek adabiyoti tarixi va tasavvuf tarixi kabi fanlardan yaratiladigan darslik va qo'llanmalarining takomillashuviga xizmat qilishi mumkin.

Tadqiqot natijalarining ishonchliligi turkiy xalqlar, jumladan, o'zbek mumtoz adabiyotining shakllanishi, madaniyatining rivoj topishida muhim rol o'ynagan adabiy manbalarning qiyosiy-tipologik tahlil usuli asosida ilmiy tadqiq qilingani, muammoning aniq qo'yilgani, chiqarilgan xulosalarning kontekstual, adabiy tahlil, tavsiflash kabi usullari vositasida dalillangani, nazariy ma'lumotlarning ilmiy manbalarga asoslangani, ishonchli manbalar hamda lug'atlardan foydalanilgani, nazariy qarashlarning amaliyotga tatbiq etilgani, natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan nazariy xulosalar o'zbek tili va adabiyoti fanini o'qitishda, xususan, Alisher Navoiy ijodini o'rganishda ta'limiy-metodik materiallar ishlab chiqishga asos bo'ladi, adabiyotshunoslik va adabiy janrlar, ularning poetik xususiyatlari, mavzu-mundarijalar yuzasidan mavjud ma'lumotlarni kengaytiradi va to'ldiradi.

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

Tadqiqot natijalarining joriy qilinishi. Dissertatsiyada ishlab chiqilgan nazariy va amaliy xulosa, tavsiya hamda ishlanmalar asosida:

mav'izaning asosi, vujudga kelish tarixi va takomili, qo'llanish o'rinlari hamda sharq adabiyotidagi roli ochib berilgan o'rinlaridan 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 universitetning 2025-yil 25-iyundagi №01/4-2727-son ma'lumotnomasi). Natijada mualliflik korpusi ma'lumotlar bazasi mav'izaga oid nazariy ma'lumotlar bilan boyishiga erishilgan;

Alisher Navoiygacha bo'lgan o'zbek adabiyotida mav'izaning ahamiyati, asosiy vazifalariga aniqlik kiritilib, tariqat vakillari hamda sohibi devon shoirlar ijodi orqali taraqqiyot tamoyillari asoslangan, Alisher Navoiy lirik asarlarining janriy tabiatidan kelib chiqqan holda mav'iza talqinidagi o'ziga xosliklar tahlil etilib, xususan, g'azal, qit'a, ruboiy, fard kabi janrlarning g'oya hamda badiiyatini belgilashda mav'izaning o'rni dalillangan o'rinlaridan O'zbekistondagi Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazi 2021-2024-yillar uchun mo'ljallangan O'A-21-24 raqamli "Turkiy xalqlar, O'zbek-Ozarbayjon adabiy-madaniy aloqalar" mavzusidagi fundamental loyihasida foydalanilgan (Ozarbayjon Respublikasining O'zbekistondagi Elchixonasi huzuridagi Haydar Aliyev nomidagi Ozarbayjon Madaniyati Markazining 23.10.2025 yildagi №154/AZE raqamli ma'lumotnomasi). Natijada loyiha Alisher Navoiy ijodida mav'izaning

o'ziga xos xususiyatlari masalasini yoritishga qaratilgan nazariy tahlillar, shoirning lirik hamda epik asarlaridagi mav'izalarni o'rganish, ularning umumiy manbaini imkon qadar aniqlashga oid tahlil va xulosalar bilan boyigan;

Mav'izalarning ifoda imkoniyatlari Alisher Navoiyning "Xamsa", "Lison ut-tayr", "Nasoyim ul-muhabbat" kabi epik asarlari vositasida olingan xulosalaridan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning ssenariylarida 2023-2024-yillar hamda 2025-yil yanvar va fevral oylari sonlari tadqiqotda aks etgan mav'izaning asosi, vujudga kelish tarixi va takomili, qo'llanish o'rinlari hamda sharq adabiyotidagi roli kabi masalalar borasida tadqiqotchi bilan bevosita suhbat olib borilgan. ("O'zbekiston" radiokanali DMning 2025-yil 16-sentabrdagi 05-09-1452-son ma'lumotnomasi). Natijada Sharq adabiyoti, xususan, o'zbek adabiyotida mav'izaning o'rni va qiymati, uning X-XV asr o'zbek adiblari ijodida akslanishi masalasi "Xamsa", "Mahbub ul-qulub", "Nasoyim ul-muhabbat" kabi asarlari misolida qilingan tahlillar radiotinglovchilar uchun muhim ahamiyat kasb etishiga erishilgan

Tadqiqot natijalarining aprobatyasi. Mazkur tadqiqot natijalari 5 ta, jumladan, 3 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 14 ta ilmiy ish nashr etilgan, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, jumladan, 6 tasi respublika hamda 3 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Ishning umumiy hajmi 145 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 natijalarining ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Ishning **"Mav'iza va uning o'ziga xos xususiyati"** deb nomlangan dastlabki bobining **"Mav'izaning tarixiy asoslari va adabiy-estetik mohiyati"** nomli ilk faslida mav'iza so'zining istilohiy ma'nolari izohlandi. Tilshunoslik, adabiyotshunoslik, tasavvufga oid turli lug'atlarda keltirilgan izohlarga e'tibor qaratilib, badiiy matnlardagi o'rni asoslandi. "Mav'iza" arab tilida "o'git, nasihat, eslatma, yurakka ta'sir qiluvchi pand-nasihat" kabi ma'nolarda keladi. Qur'oni karimda "mav'iza" so'zining turli shakllari 13 marta qo'llanilgan bo'lib, har bir matnda u Alloh taoloning bandalariga hidoyat, eslatma, ta'sirli ogohlantirish va axloqiy pandi sifatida namoyon bo'ladi. Masalan, Baqara surasining 66-oyatida

o'qiymiz: "Biz buni ulardan oldingi va keyingi davr uchun (ibratli) jazo, taqvoli kishilar uchun esa nasihat (manbai) qildik"⁵. Yoki Oli Imron surasining 138-oyatida shunday marhamat qilinadi: "Bu (Qur'on yoki mazkur gaplar) odamlar uchun bayonot hamda taqvodorlar uchun hidoyat va nasihat (manbai)dir". Demak, Alloh taolo o'z kalomi bo'lgan "Qur'oni karimni bandalari uchun bir mav'iza, ya'ni pand-nasihat ekanligini ta'kidlamoqda. Odamzod uchun hidoyat yo'lini ko'rsatuvchi Qur'oni karim amrlariga bo'ysunishga da'vat, amallarni shu asosda bajarish haqidagi mav'izalar adabiyot uchun ham muhim g'oyalarni belgiladi. Payg'ambarimiz (s.a.v.)ning Madina masjididagi juma xutbalari ham mav'izaning eng kuchli shakllaridan biri bo'lgan. U kishining sahobalariga qilgan qisqa va mazmunli nasihatlar ko'plab hadislarda saqlanib qolgan. Hadisi shariflarda Payg'ambar (s.a.v.)ning mav'iza uslubi, uning odoblari va ta'sirchanligi namoyon bo'ladi. Ayniqsa, mav'izaning qisqa, lekin mazmunan chuqur va yurakka ta'sirli bo'lishi Rasululloh (s.a.v.) sunnatlarining muhim jihatlariidan biridir. Bu holat nasihatning nafaqat og'zaki, balki axloqiy namunalar orqali ham ifodalanishini ta'minlaydi. Adabiyot o'zining ifodalari bilan mav'iza, o'git qilishda yengillik tug'dirgan. Adabiyotdagi ohang, badiiyat qalblarga yanada ta'sir etgan. Mana shu nuqtada adabiyotning estetik ta'sir kuchi yana bir bor yaqqol ko'ringan. Natijada, Islom manbalarida *va'z*, *o'git*, *nasihat*, *hidoyat*, *mujda* singari ma'nolarda kelgan mav'iza – adabiyotshunoslikka oid bir atamaga ham aylangan. Alisher Navoiy asarlari lug'atida "*mav'iza*" (*mav'izat*) arabiy kalima sifatida "*va'z*, *o'git*, *pand*, *nasihat*" ma'nosida izohlanadi⁶. Turk tasavvufshunos olimi Sulaymon Uludog' "Tasavvuf terminlari lug'ati"da *va'z* va *voiz* so'zlarini quyidagicha izohlaydi: "Voiz – nasihat, pand, o'git beruvchi. Tasavvufiy ma'noda esa aniq makonlarda, xususan, jome' va masjidlarda o'tirib, xalqqa o'git bergan din odamidir. So'fiylarga ko'ra, bir voizning majlisidan boy o'zini faqir his etib, faqir esa o'zini boy his etib chiqmasa, u voiz emasdir. Insonlarga to'g'ri hamda haqiqatning nima ekanligini aytgan vijdonning ovozi, qalbdan kelgan va insonga o'git bergan Haqning sasidir..."⁷. Mazkur izohlardan mav'izaning mazmun-mohiyati, voizning salohiyati va *va'z*ning insonlarga ta'sir quvvati anglashiladi. Mav'iza axloqni go'zallashtirish, inson o'zining Allohning quli ekanligini anglashi uchun aytiladi. Ma'lum bo'lmoqdaki, keng miqyosdagi *va'z*lar uchun maxsus joylar tanlangan. Mav'izalar insonlarni ma'rifatga yetaklagan. Ularga yo'l boshchilik qilib, irshod vazifasini o'tagan. Behuda so'zdan tiyilgan sahobalardan ibrat olgan allomalar ham faqat hikmat so'zlarni aytishgan. Bunday *va'z*lar, nasihatlar insonning qalbiga ta'sir qilgan. Qalbi sog'lom bo'lgan odamlarning boshqa amallari halollik, to'g'rilikda bo'lgan. Shu bois mav'izalar olimlar, valiy zotlar tomonidan amalga oshirilgan. Mav'izada bilim, ifoda, ohang mushtaraklashadi. Shularning samarasida ta'sirga erishilib, nafs tarbiyaga keladi. Shu bois *va'z* aytish uchun izn olish muhim bo'lgan. Albatta, voiz shaxsi,

⁵ Куръони карим маъноларининг таржима ва тафсири [Матн] / таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Тошкент: Сано-стандарт, 2021. (Қаранг: Куръони каримдан олинган парчалар барчаси мазкур манбадан олинган).

⁶ Алишер Навоий. Маҷолис ун-нафоис. МАТ. 20 жилдлик. 13-жилд. – Тошкент: Фан, 1997. – Б. 43.

⁷ Uludag' S. Tasavvuf terimleri sözlüğü. İstanbul: Marifet yayınları, 1995, – S. 604.

jamiyatdagi ma'naviy mavqei muhim sanalgan. U odamlarni ergashtira olish darajasida ma'rifatli, rostgo'y, halol bo'lishi kerak. Bir so'z bilan aytganda, voizlar o'z davrining eng ibratli shaxslaridan bo'lgan. Voizning ma'naviy martabasi, holi hamda va'z aytishdagi muhim vazifasini ochib beruvchi ushbu ma'lumot ham diqqatga sazavordir: "Naql qilishlaricha, Ahmadning ishi mo'tabar va so'zlari olamda mashhur bo'lib, har tomon yoyildi. Nishopur akobirlari kelib, unga dedilar:

– Sen minbarga chiq, xalqqa va'z aytginki, so'zing odamlarga ta'sir etar!

Ahmad dedi:

– Menga so'zlamog' ravo emas!

So'radilar:

– Nima uchun?

Aytdi:

– Shuning uchunki, ko'nglim dunyo mansabiga mashg'uldir, mening so'zim foyda qilmaydi. So'z, avvalo, odamning o'ziga ta'sir qilishi kerak, shundan so'ng barcha xaloyiqqa ta'sir qiladi. Agar o'ziga ta'sir qilmasa, o'zgaga ham ta'sir qilmaydi. Ta'sirsiz so'zni aytish ilmni xor qilishdir, chunki shariatni masxara qilgandek bo'ladi. So'z aytish shunday kishiga loyiq va sazovordirki, agar u so'zlasa, din salohga keladi, agar so'zlamasa, din fasodga aylanadi! Voiz shunday kishiki, so'zni islomning quvvati, Alloh rizosi uchun so'zlaydi. Biz nafsimiz quvvati va dunyo maslahati uchungina so'zlaymiz!"⁸ Mav'izalar odamlar orasida din salomatligini ta'minlash, ilohiy amrlarni yetkazish uchun qilingan. Ruh ozuqasi bo'lgan suhbatlarga mav'iza sifatida qabul qilingan.

Matnshunos olim M.Hakimov tuzgan "Sharq manbashunosligi lug'ati"da badiiy asar matnidagi mav'izalarni kitobxonga badiiy asarning hikmatomuz o'rinlari deb tushuntirgan va mav'izaga yuksak baho bergan"⁹.

Forscha lug'atlarga murojaat qilganimizda, mav'iza ta'rifiga boshqa lug'atlarda aytilganidek, takror yoki mushtarak jihatlar bor, ammo "Farhangi zaboni tojik"da mav'izaning tavsiya jihati borligiga alohida urg'u berilgan. Fors-tojik tilida ijodkorlar farzandlariga, hukmdorlarga, umuman, keng ommaga mav'iza tarzda yozgan asarlarini andarznomalar ham deb yuritganlar. Abu Abduloh Rudakiy, Umar Xayyom, Abdurahmon Sa'diy, Farididdin Attor kabi ijodkorlarning asarlari orasidan pand-nasihat ruhi bo'rtib turgan o'rinlarni andarznoma tarzida ajratib tadqiq etishgan. Mav'iza xarakteridagi pandnomalar faqat badiiy asargina emas, balki pedagogik ahamiyatga ham egadir. Ularga darslik-qo'llanma sifatida qarashib, ta'lim jarayonlarida foydalanishgan. Shuningdek, o'rganishimizga ko'ra, otalar tilidan aytilgan mav'izalar ko'proq o'g'il farzandlarga qaratilgan. Masalan, Farididdin Attorning "Pandnoma" asarida o'qiymiz:

*Chorlagay ro'zi qiyomat yuz ochib,
Qayga borgaysan Xudoyingdin qochib.
Haq buyurgan yo'lga, o'g'lim, yur mudom,
Ayla tark kibr-u havoyingni tamom*¹⁰.

⁸ Фаридиддин Аттор. Тазкират ул-авлиё. – Тошкент: Ғафур Ғулом НМҲУ, 2012. – Б. 332.

⁹ Ҳакимов М. Шарқ манбашунослиги луғати. – Тошкент: Давр пресс НМУ, 2013. – Б. 148.

¹⁰ Фаридиддин Аттор. Асрорнома. – Тошкент: Тамаддун, 2012. – Б. 422.

Mav'iza asarlarning keng tarqalishiga Tabariston (Mozandaron) hukmdori Shams ul-Maoliy Qobusning nabirasi Unsurul-Maoliy Kaykovus (1021-1098)ning 1082-1083-yillarda yozilgan "Nasihatnomai Kaykovus" asari ham sabab bo'lgan. Fikrimizni "Qobusnoma"ning ilk turkiy tarjimoni Muhammad Rizo Ogahiyning (1809-1874) asar tarjimasida yozgan so'zboshisini "Mav'izanomai Kaykovus" deb nomlashi ham dalillaydi.

Mav'iza xarakteridagi asarlarni darsliklarga kiritish maqsadga muvofiq sanaladi, chunki ularda hamma zamonlarda birday kerakli hisoblangan dunyo va oxirat ilmi mujassam.

Islom g'oyalari targ'ibotiga bag'ishlangan tariqatlar va ularning tasavvuf ta'limotida badiiy-irfoniy asarlar yuzaga kelgan. Ular nafsni poklashga qaratilgan mav'izalarni o'z ichiga olgan asarlardir. Unda komil murshidlarning tarbiyat qanotida muridlar holi o'zgaradi. Fazilatlar kamol topadi. Bunda va'zlarning o'rni beqiyos. Shuning uchun, ayniqsa, tariqat yaratgan komil pirlar o'z ma'ruzalari, qolaversa, asarlari bilan soliklarga, ular orqali butun insoniyatga nasihat qilishgan, o'git berishgan. Kubraviya tariqati asoschisi Najmiddin Kubro, qodiriya tariqati asoschisi Abduqodir Giloniy, yassaviya tariqati asoschisi Xoja Ahmad Yassaviy, naqshbandiya tariqati asoschilari Abduxoliq G'ijduvoniy hamda Bahovaddin Naqshband asarlarida mav'iza ruhi birlamchidir.

Mav'izaomuz she'rlarni tushunish uchun adabiy bilim kerak. Katta voqelik qamrab olingan dostonlar ham she'riy shakl, asosan, masnaviyda yozilgani ma'lum, ammo "Qobusnoma", "Guliston", "Mahbub ul-qulub" kabi asarlar nasrda yoxud nasr va nazmda aralash yozilgan. Bu ham asarlar faqat xoslar uchun emas, balki keng omma uchun mo'ljallab yozilganini bildiradi.

She'riy mav'izalar ko'pincha masnaviy, qasida yoki hikmat ko'rinishida bo'lgan. Xususan, hikmat janridagi asarlarda pand-nasihat g'oyasi ustunlik qiladi. Hikmatlardan tarkib topgan devonlarni, deyarli, boshdan oxirigacha nasihat va nafsni yengish yo'lidagi tavsiyalardan iborat mav'izalar deyish mumkin:

*Oshiq bo'lsang, Boyaziddek o'zing sotqil,
Valloh-billoh, dunyo harom, tashlab otqil,
Qonlar to'kub ko'zlaringdin, tunlar qotqil,
Har lahzada shayton mulki vayron bo'lur*¹¹.

Piri Turkiston oshiqlikda shayx Boyazid Bistomiyni o'rnak qilishi solikning dunyodan uzilishi masalasi bilan aloqadordir.

Mav'izalarni mavzusiga ko'ra esa quyidagicha tasniflash mumkin:

1. *Diniy mavzudagi mav'izalar* – bu asosan diniy aqida, ibodatlar, Allohga bo'lgan imon, axloqiy tamoyillar va diniy qadriyatlar haqida beriladigan pand-nasihatdir. Bu turdagi mav'iza odatda diniy bilimlar va ma'naviyatni targ'ib qilishga qaratilgan bo'ladi.

2. *Axloqiy mavzudagi mav'izalar* – bu insonni yaxshilikka, to'g'rilik va halollikka chaqiruvchi nasihat. Axloqiy mavzudagi mav'izalar odamlarni odob-axloq, mehr-muhabbat, sabr-toqat kabi insoniy fazilatlar bilan tanishtiradi va ularga yo'l-yo'riq ko'rsatadi.

¹¹ Ахмад Яссавий. Ҳикматлар куллиёти. – Тошкент: Ўзбекистон, 2011. – Б. 75.

3. *Ijtimoiy mavzudagi mav'izalar* – bu odamlarni ijtimoiy jihatdan to'g'ri yo'lga solish, adolat va tenglikni ta'minlash, jamiyatda ijtimoiy muammolarni hal etishga qaratilgan nasihatdir. Ushbu turdagi mav'iza jamiyatdagi dolzarb ijtimoiy masalalarni yoritadi.

Shuningdek, ishda voizlar ham quyidagicha tasniflanib, badiiy matnlar bilan asoslandi:

1. *Payg'ambarlardan Abulbashar Odam Atodan tortib to xotami nabiyy Muhammad s.a.v. tilidan aytilgan mav'izalar.*

2. *Hakimlar tilidan aytilgan mav'izalar.*

3. *Shayx, orif, so'fiy kabi buyuk siymolar nutqida keltirilgan mav'izalar.*

4. *Shoir, adib, muarrixlar so'zlari bilan aytilgan mav'izalar.*

5. *Hukmdorlar tilidan aytilgan mav'izalar.*

Ta'kidlash joizki, mav'izalarning salmoqli va asosiy qismini payg'ambarlar tilidan aytilgan nasihatlar tashkil qiladi. Boshqalar ham ular orqali kelgan ilohiy manbalarga, nabiy-larning sunnatiga tayangan holda so'zlashgan. Shuning uchun xulosa sifatida mav'izalar din ahkomlarini bandalarga yetkazish, ularni qalblarga singdirish, ko'ngillarga xotirjamlik berish, nafsni jilovlash kabi maqsadlarda qilingan. Demak, o'git, pand-nasihat qilish Odam a.s.ni imtihon uchun yerga tushirilgan zamonlardayoq boshlangan. Ilohiy manbalarning targ'ibida adabiyotning beqiyos o'rni mavjud. Adabiyot, xususan, she'riyatning ta'sir kuchidan foydalanib, to'g'ri, adolatli yashash mezonlarini targ'ib qilishgan. Mav'iza Sharq mumtoz adabiyotining o'ziga xos belgilaridan biridir. Asarning g'oyasi va badiiyatini belgilashda, albatta, mav'izalarni inobatga olish lozim. Asarlarning bosh maqsadi mana shu mav'izalarda yashiringan yoki dalillangan bo'ladi.

Birinchi bobning ikkinchi faslida ***“Navoiygacha bo'lgan o'zbek adabiyotida mav'izaning takomil tadriji”*** o'rganilgan. Turkiy adabiyotda Navoiyga qadar yaratilgan asarlarda mav'iza elementlari turli darajada uchraydi. Turk, arab va fors-tojik adabiyotida mav'iza shaklidagi asarlar ko'p bo'lgan. Aslida, bizgacha yetib kelgan ilk manbalardayoq pand-nasihat ruhi seziladi. “O'rxun-Enasoy bitiklari”ida turkiy xalqlarni vatanparvarlikka, birlikka chorlovchi nasihatlar mavjud. “Kultegin” bitigi haqida: “Mazkur bitigda Bilga xoqonning og'a-inilariga, qarindosh-urug'lariga, xalqqa murojaat qilib, ularning adashuvlari natijasida turk eliga ko'p falokatlar kelganligi uqtiriladi”, – deyiladi. Darhaqiqat, mazkur asardagi mav'izalar qarindoshlarga, asosan, davlat boshliqlari tilidan yozilganligi bois xalqqa qarata aytilgani bilan ham xarakterlidir.

O'rxun-Enasoy va shu kabi sultonlar tilidan qilingan mav'izalarda murojaat, buyruq ohanglari bo'rtib ko'rinadi. Undalmalar, murojaat qilinadigan shaxslarda ham umumiylik bo'lib, *“Ey xalq”*, *“Ey xalqim”*, *“Ey beklar”* ko'rinishida uchraydi: “... ey turk xalqi to'kis ishonuvchansan. Samimiy, nosamimiyni ajratmaysan, kim qattiq gapirsa, samimiyni ham tanimaysan. O'shandayliging uchun tarbiyat qilgan xoqoningni gapini qilmay har qayerga ketding, butunlay g'oyib bo'lding, nom-nishonsiz ketding...”¹². Xoqonlarning murojaat tarzidagi

¹² Кадимги ҳикматлар. Тузувчи: Н.Раҳмонов. Махсус муҳаррир А.Қаюмов. – Тошкент: Адабиёт ва санъат, 1987. – Б. 24.

nasihatlari xalqni birlashtirishga, davlatni mustahkamlashga qaratilgan. Mav'izalardan tarix haqiqatlarini anglash mumkin. Chunki ularda ma'lum ma'noda zamonning illatlari, davr odamlarining o'ziga xos nuqson-u kamchiliklari aks etadi. Voizlar o'z zamonining qusurlaridan kelib chiqqan holda mav'izalar qilishgan.

Adabiyotshunos B.To'xliyev "Qutadg'u bilig"ning bolalarbop nashrini tayyorlagan va bu nashrga "Boshdan oxirgacha donolar so'zi" deb salmoqli so'zboshi yozgan. Darhaqiqat, asarning ko'pgina boblari boshdan-oyoq nasihat tarzida bayon etilgan:

Xudoning hukmiga rozi bo'l, nima (boshingga) kelsa ko'tar.

Xalqqa manfaat qil, imkoniyat bo'lsa, (qiyinchiliklarini) o'z ustingga ol.

To'g'ri so'zla, qavlingni tugal (va) butun qil,

*Qavli yolg'on kishilar tuban bo'ladilar*¹³.

Anglashilganidek, azal kotibi bitgan taqdir tuhfası-yu ne'matiga shukrli bo'lish lozim. Navoiygacha bo'lgan o'zbek adabiyotida hikmatlarning alohida o'рни mavjud. Ularning barchasida go'zal axloqqa erishish g'oyasi bo'lib, eng maqbul uslub mav'izadir. Lutfiy, Atoyi, Gadoiy, Hofiz Xorazmiy, Sakkokiy kabi qator shoirlarimiz ijodida mav'iza mavzusini o'rganish jarayonida aksar g'azallarning maqta'sida o'git, nasihat kelishiga guvoh bo'ldik. Shoir o'ziga pand-nasihat qilish orqali, o'zini malomat qilish ifodalarida kitobxonning ham nafs tarbiyasiga ta'sir o'tkazgan. Hikmatlarning tariqat pirlari, ahli tariqat tomonidan yaratilgani ma'lum. Shuning uchun ularning hol tasvirlari, ko'ngil kechinmalari ifodalarida ham nasihat bor. Buyruq, pand-nasihat, o'git tarzidagi hikmatlardagina emas, aslida, jamiki hikmatlarda bir mav'iza mavjud. Hikmatdagi tasvir, tavsiflarning o'ziyoq, o'quvchining ko'z oldida ibratli manzara paydo qiladi. Hikmatlarning keskinlik bilan, buyruq ifodasida yozilishi ko'proq. Ularning aksariyat fe'l-kesimlar, jumladan, buyruq shaklidagi fe'llar bilan qofiyalanishi ham mav'iza belgilaridan biridir:

Ey bexabar, Haqqa ixlos qilmasmusan,

Munda ixlos, anda xalos bo'lmasmusan,

Ikki olam Xudoyingni bilmasmusan,

*Bexabarni do'zax ichra solar ermish*¹⁴.

Hikmatlarda eng ko'p ta'kidlanadigan, eslatiladigan nasihat odamlarning o'tar dunyo bilan munosabatidir. Ularning dunyoga berilmasligi, uning foniyligi kabi masalalar xalqona tarzda, sodda talqinlarda ochib beriladi. Navoiygacha bo'lgan o'zbek adabiyotida, xususan, she'riyatida nasihatimiz fikr-qarashlar goh aniq murojaat bilan berilsa, ba'zan oshiq miskinlarga yo'l-yo'riq, ba'zan hatto yor, raqib, jafochilarga maslahat tarzida ifodalanadi. Shu bois ushbu g'azallardagi mav'izalar beixtiyor Nahl surasida marhamat qilingan: "Alloh taolo bu haqda shunday degan: "Robbingizning yo'liga hikmat va chiroyli nasihat bilan da'vat eting! Ular bilan eng go'zal uslubda munozara qiling!" oyati karimasini yodga soladi:

¹³ Юсуф Хос Ҳожиб. Кутадгу билиг. – Тошкент: Фан. 1971. – Б. 891.

¹⁴ Аҳмад Ясавий. Сулаймон Боқирғоний. Ҳикматлар куллийети. – Тошкент: Ўзбекистон, 2011. – Б. 133.

*Halvom uchun dudog'i firoqinda, ey raqib,
Oshiqmag'ilki, sabr kerak kishi oshina*¹⁵.

Raqib – lirikadagi asosiy obrazlardan biri. U oshiq bilan, odatda, qarshilantiriladi. Unga nasihat emas, balki salbiy yondashuv ko'zga tashlanadi. Bu Lutfiy shaxsiyatidagi poklik lirikasida ham seziladi. U raqibga ham pand-nasihat qiladi. Ta'kidlash joizki, she'riyatda nasihat markazida ko'ngil turadi. Bosh qahramon oshiq bilan eng qiynaladigan, uning hasratini o'ziga oladigan ko'ngildir. She'riyatda, haqiqatan, eng ko'p o'gitga ko'ngil muhtoj. Mav'izalar, she'rdagi pand, o'git aks etgan ifodalarni tadqiq qilar ekanmiz, g'azallarning maqta'siga alohida e'tibor berish lozimligini angladik. Chunonchi, mav'izalarning katta qismini ijodkorning o'ziga nasihatlar tashkil etadi. Ko'ngilga va'z qilish bilan boshlangan Atoyi mav'izalari o'ziga qilingan o'gitlar bilan yakun topadi. Bunday holat barcha shoirlar ijodiga taalluqlidir. Ko'ngilning ifodachisi ko'z hisoblanadi. Shu bois ko'zga murojaat, taklif-u nasihat ham uchraydi:

*Ey ko'z, yig'idin tinmag'ilu bir dam uyuma,
G'aflatdin erur bahri g'am ichra uyumoqing.
G'aflat ahlidin musallam yo'q turur da'vii mehr,
Bormag'il uyqug'a, ey ko'z, sen xayolidin uyol*¹⁶!

Xulosa sifatida aytish mumkinki, mazkur davr adabiyotini tahlil qilishda asarlarning janriy tabiati, g'oyasi, badiiyati, qolaversa, ijodkorning shaxsiyatini inobatga olish lozim. Mav'iza ushbu davr she'riyatida hikmatlardagidek yorqin ko'rinmaydi.

Ishning **“Alisher Navoiy lirik merosida mav'izaning o'rni”** deya nomlangan ikkinchi bobining dastlabki fasli **“G'azallarda mav'iza va uning badiiy ifodasi”** deya nomlanadi. Turkiy she'riyatda g'azalning asosiy janrga aylanish bosqichlari mavjud. Hikmatlarda mav'iza yaqqol ko'rinsa, g'azallarda esa oshiqning kechinmalari, yorga murojaatlari yetakchilik qilgan, ammo har qanday janrning tabiatiga mav'iza yod bo'lmagan. Aksincha, o'sha janr g'oyasining umuminsoniy ekanligini ta'minlagan. Xususan, Alisher Navoiy kabi mutafakkir shoirlarning g'azallarini mav'iza ohanglari, nasihat ifodalari bezagan, balandlatgan. Alisher Navoiy **“Badoye' ul-bidoya”** asarining debochasida ham aynan mav'iza xususida to'xtalib o'tadi: **“Bu nav' xayole xotirg'a kelgan uchun har harf g'azaliyotining avvalg'i g'azalini yo Tangri taolo hamdi bila muvashshah, yo rasul alayhis-salom na'ti bila mufattah, yo bir mav'iza bilakim, bu ikki ishdin biriga dol bo'lg'ay, muvazzah qilindi. Yana bir bukim, go'yo ba'zi el ash'or tahsilidin va devon takmilidin g'araz majoziy husn-u jamol tavsifi va maqsud zohiriy xattu xol ta'rifidin o'zga nima anglamaydururlar. Devon topilg'aykim, anda ma'rifatomiz bir g'azal topilmag'ay va g'azal bo'lg'aykim, anda mav'izatangiz bir bayt bo'lmag'ay. Mundoq devon bitilsa, xud asru behuda zahmax va zoyi' mashaqqat tortilg'on bo'lg'ay”**¹⁷. Shoir uchun nasihat, ibrat bo'lmagan g'azaldan foyda yo'qdir. Bunday g'azallarni bitmoq ham, o'qimoq ham behudadir. G'azalning mazmun-mohiyatiga nazar tashlasak, ilmda, asosan,

¹⁵ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Фафур Гулом номидаги НМИУ, 2012. – Б. 14.

¹⁶ Атойи. Девони Шайхзода Атойи. – Тошкент: Фан, 2008. – Б. 93.

¹⁷ Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик. 1-жилд. – Тошкент: Фан, 1990. – Б. 21.

oshiqona, orifona va rindona g'azal turlariga ajratilgan. Mazkur mavzudagi g'azallarda ham mav'iza motivi bo'lgan. G'azal mavzusidan kelib chiqqan holda shoirning pand-o'gitlari berilgan, ammo g'azal xususidagi dunyo adabiyotshunosligiga nazar solsak, ba'zi tadqiqotlarda hakimona g'azallar turi alohida ajratilgan. Ularga falsafiy, axloqiy xarakterdagi o'git, nasihatlar bayon qilingan g'azallar kiritilgan. Alisher Navoiy devonlaridan o'rin olgan g'azallarda hakimona g'azallarni uchratish tabiiydir. Navoiyning ba'zi g'azallari butunicha mav'izadan iborat bo'lib, pand, nasihat ruhida yozilgan; bir tur g'azallarning ma'lum baytlarida pand, nasihat, ogohlikka da'vat etilsa, yana boshqa bir g'azallarining maq'tasida shoir "Navoiy" deyish barobarida o'quvchiga murojaat qilib, mav'izaomuz xulosa beradi:

*Navoiy, dayr aro kir, gar fano jomi tilar ko'ngling,
Riyodur xonaqah ahlida, borma zinhor anda!*¹⁸

Shoirning o'z-o'ziga va'z-nasihati shu darajada jonli ifodalarda beriladiki, kitobxon undan qoniqarli xulosa chiqaradi. Ayniqsa, shoir taxallusi oldidan "Ey" undalmasining kelishi ritorikani kuchaytiradi. Alisher Navoiyda g'oyalar kengaydi, badiiyat yuksaldi. Mazkur xulosa mav'iza mavzusiga ham aloqadordir. "Lekin "nasihatoro va mav'izatoso" atamasini tor ma'noda oddiy didaktika deb tushunmaslik kerak, deydi Y.Is'hoqov. Shoirning "nasihat va hikmatlari ancha keng ma'noda bo'lib, ular o'z doirasiga oddiy gadodan tortib oliy hukmdorga qadar bo'lgan turli tabaqa uchun daxldor mulohazalarni qamrab olgan. Shu ma'noda Navoiyning hikmat va mav'izalari qator falsafiy-didaktik, ijtimoiy-siyosiy masalalardan iborat"¹⁹. Mumtoz g'azallarda nasihatgo'y, voiz, nosih – aql va uning timsoli bo'lmish zohiddir, ammo uning pandlarini quloqqa ilmaydigan ishq va ishq yo'lidagi soliklardir. Bu ziddiyat g'azaldagi ma'lum obrazning holatini yorqin tasvirlarda berishga xizmat qilsa-da, o'quvchi pand nasihatning ahamiyati haqida xulosalar chiqaradi. Mav'izani anglash uchun aql kerak yoxud ishqdan devona bo'lgan ko'ngillarga soqiy, piri mug'on kabilar va'z aytishi kerak. Nasrda voiz, nosih va'z aytsa, lirikada esa oshiq, rind kabi obrazlarga va'z aytuvchi soqiy, piri mug'on, dayr piri, ishq piridir. Umuman, riyozat ahlining voizlari piri komil, murshid, oriflardir. Shundagina ta'siri bo'ladi:

*Ey ko'ngul, gar aql etar man'i junun, qilma jadal,
Ayb erurkim ahli donish qilsa nodon birla bahs*²⁰.

Aqlning jununni ta'qiqlashi, ishqqa qarshi borib nasihat qilishi, bahs etishi tabiiy, ammo muhabbatga oshno ko'ngillar junun holidan ekan his qilmog'i kerak: ahli donish bilan nodon bahs etishi to'g'ri emas. Shu ma'noda zohid bilan ham tazodga kirishiladi:

*Meni mayxonag'a bording debon yozg'urma, ey zohid,
Ki usruk shahnadek ul yon qazo ilgi tutor, eltur*²¹.

Zohid ham nasihatgo'ydir, ammo uning o'gitlariga ham oshiqning parvosi yo'q. Mayxona ahli, mayparast-u bodafurushlar uchun voiz bir telbadir. Uning

¹⁸ Алишер Навоий. ТАТ. 10 жилдлик. 1-жилд. – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 45.

¹⁹ Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983.

²⁰ Алишер Навоий. ТАТ. 10 жилдлик. 1-жилд. – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 111.

²¹ Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик. 1-жилд. – Тошкент: Фан, 1990. – Б. 158.

nasihatlarini olish esa chin yoʻldan toʻxtash hisoblanadi. Voizlar elda aziz, hurmatli zot boʻlganlar. Ularning suhbatlarini eshitish uchun uzoq mamlakatlardan ham kelishgan, ammo lirikada ifodalar oʻzgacha, ularning botiniy maʼnolari ham boshqachadir. Sheʼriyatda shoir shaxsiyatini koʻrsatuvchi koʻngildir. Shu bois shoirning oʻziga murojaatlaridan soʻng eng koʻp nasihat koʻngilga qaratiladi. Koʻngilga qilingan mavʼizalarda eng ahamiyatlisi shoirning darddoshligidir. Koʻngil va shoir shaxsiyati goʻyo umumlashadi, birlashadi. Alisher Navoiy mavʼizalari hammasi ham ochiq ifodalarda berilmagan, balki gʻazalning botiniy maʼnolaridan ularda chuqur maʼnoli, oʻta taʼsirli, foydali maslahat-u nasihatlar borligi ayon boʻladi. Baʼzida pand beruvchi nosih shaxsiyatini aniqlab boʻlmaydi. Shunchaki nomaʼlum shaxsga murojaat “eyki” bilan boshlanadi. *Ey Navoiy, Navoiy, ey rafiq, ey doʻstlar, koʻngil, ey koʻngil, ey qurbon koʻngul, ey koʻz, ey charx, ey gardun, ey musulmonlar, ey umr, ey sabo, ey tabib* va hokazo undalmali murojaatlar bilan boshlangan mavʼizalar shoir lirikasida qimmatli ahamiyatga egadir. Gʻazallarda bosh mavzu ishq va irfondir. Shu sababli gʻazal poetikasida ishq, maʼrifat va mavʼiza bir-birini inkor qilmay, balki irfoni maʼnoda birlashadi, bir-birini toʻldiradi. Oshiqning mashaqqatli yoʻli, orifning irfoni haqidagi talqinlar mavʼiza sifatida qabul qilinishi joizdir. Mavʼiza hikmatlarning ham zohiriy ifodalari, ham botiniy maʼnolarida ifodasini topgan boʻlsa, gʻazallarda yanada sirli boʻldi. Mavʼizalar irfoni, ishqiy tasvirlarning zamirida berildi.

Navbatdagi faslda **“Lirikaning kichik janrlarida yozilgan mavʼizalar”** tadqiq qilindi. Mavʼizalardan murod insoniyatning xulqini goʻzallashtirishdir, ammo ifodada turli usullardan foydalanish zarur, chunki odamlarning fitrati har xil. Ularning mijoz tabiatiga, feʼl-atvoriga koʻra pand qilinadi. Baʼzi qitʼalarda shunchaki insonlar xatti-harakatining oqibat-natijalari aytiladi. Alisher Navoiy asarlarida qitʼalar shoirning xulosalarini, tavsiyalarini koʻrsatishdagi asosiy janrlardan biri sanaladi. Nasriy asarlarida ham maslakning goʻzal tasviri, ham ifoda aniqligi uchun qitʼalar bezak vazifasini oʻtagan. Shunday asarlaridan biri umr soʻngida yozilgan “Mahbub ul-qulub”dir. Alisher Navoiy qitʼalarida mavʼizaning ahamiyatini koʻrsatib berishda, albatta, qitʼa janrida yozilgan 40 ta hadis izohiga bagʻishlangan “Arbaʼin” asarini eslash oʻrinlidir. Ularning har birida pand, daʼvat, oʻgit bor:

*Qaysi majlisdakim eshitsang soʻz,
Bilgil ul soʻz sanga amonatdur.
Gar ani oʻzga yerda naql etsang,
Ul amonatgʻa bu xiyonatdur²².*

Omonatni asrash toʻgʻrisidagi hikmatli nasihat “Majlislarda eshitganing – omonat” hadisini izohlash orqali koʻrsatib berilgan. Navoiy ushbu asarida boshqa koʻplab maʼnaviy omonatlarni asrash kerakligini ham uqtiradi. Qitʼalar ilm ahli tomonidan bir soʻz bilan aytganda *ibratnoma* deb atalgan. Navoiy asarlari, yaxlit olganda, hayot qomusiga oʻxshaydi, chunki biror-bir hayotiy masala, insonga xos qadriyat va tuygʻular, fazilat va illatlar yoʻqki, u qalamga olmagan boʻlsa?! Alisher Navoiy ruboiylari ishqiy, ijtimoiy, maʼrifiy mavzularda yozilgan. Ishqiy

²² Алишер Навоий. Т.АТ. 10 жилдлик. 10-жилд. – Тошкент: Гафур Ғулом НМИУ, 2011. – Б. 589.

mavzudagi ruboiylarda ham oshiqqa nasihatleri o‘rin olgan. Shoirning his-tuyg‘ulari bayonidan o‘quvchining o‘git olishi shoirning mahoratidan sanaladi. O‘gitnoma sifatida qabul qilinuvchi janrlardan biri – farddir. Ixcham, sodda ifodalarda bayon qilingan hikmatomuz fardlar shoirning mav‘izalari uchun muhim janrlardan hisoblangan. Shu bois fardlar hamda dostonlardan saralangan baytlar hikmatlar, aforizmlar, shohbaytlar sifatida nashr qilingan.

Uchinchi bobning “Alisher Navoiyning epik merosida mav‘iza” deb nomlangan birinchi faslida *“Alisher Navoiy dostonlarida mav‘iza va uning qahramonlar xarakterini ochib berishdagi roli”* tadqiq etildi. “Xamsa” dostonlarida mav‘iza mavzusi adabiy, irfoniy va axloqiy jihatdan juda boy ekanligini alohida ta’kidlash joiz. Doston qahramonlarining kamolotida otalar, hukmdorlar, ustozlar, do‘stlar va hokazolarning o‘gitlari muhim ahamiyatga egadir. Har bir dostonda haq yo‘lchiligidagi tarbiyaning ma’lum bir usuli ko‘rsatilar ekan, mav‘izalarning mavzu va ifodasi rang-barang ekanligini tasavvur qilish qiyin emas. Navoiy asarlaridagi mav‘izashunoslikda shoirning shahzodalarga o‘gitlari alohida katta mavzudir. Ularning tadqiqida saltanatning tinchligi muhim masala ekanligi, shubhasiz. “Hayrat ul-abror”dagi Sulton Badiuzzamon Mirzo, “Farhod va Shirin”dagi Shoh G‘arib Mirzo, “Saddi Iskandariy”dagi Darvesh Alibek kabi muayyan shaxslarga qaratilgan mav‘izalar tadqiq qilindi. “Xamsa” dostonida umumiy xarakterdagi mav‘izalar ham mavjud. “Hayrat ul-abror” dostonidan o‘rin olgan basmaladanoq shoirning odamlarga o‘giti boshlanadi. Alisher Navoiyning oddiy mulohazalarida ham bir o‘git yashirin ekanligi mav‘izalaridagi muhim jihatlardan biridir. Shoirning har misrasidan qandaydir bir nasihat, tanbeh, ibrat olish mumkin. Basmalaga bag‘ishlangan ilk muqaddima qismi insonlarga jur‘at, qat’iyatdan saboq beruvchi bayt bilan yakunlanadi:

*Yo‘l yomoni yaxshisidin yema g‘am,
Bismillah degilu qo‘yg‘il qadam*²³.

Shoirning dostonlar avvalida kelgan hamd va na‘tlarida ochiq va ishora tarzida berilgan mav‘izalarni o‘rganish katta bir tadqiqotdir. Maqolatlarning g‘oyasiga mos tarzda hikoyatlarning berilishi mav‘izalarning ta’sir kuchini oshirgan. Xususan, “Sab‘ai sayyor” dostonida keltirilgan yetti musofir hikoyatining har birida insonning nafs tarbiyasidagi muhim xususiyatlar ochib berilgan. Adolatli shoh tarbiyasida bir necha murshid-u hakim zotlarning Iskandar Zulqarnaynga mav‘izalari xamsachilikdagi an’anaviy ifodalardan biri hisoblanadi. “Saddi Iskandariy” dostonidagi Iskandarni tarbiyat etgan barcha ustozlarning so‘zlari, muloqotlari, suhbatlari jarayonidagi savol-javoblari mav‘izaning bir turidir. Alisher Navoiyning ifoda va maslakda ayricha xarakterga ega mav‘izalari “Lison ut-tayr” dostonida berilgan. Shoirning o‘z-o‘ziga murojaati, pand-u nasihati ham ushbu asarda ko‘p va yangi talqinlarga ega. Qushlarga qilingan mav‘izalarning inson tarbiyasi bilan, odamlarning nafs ko‘rinishlari bilan bog‘lanishi mumtoz adabiyotdagi poetik an’anagina emas, balki shoirning serqirra ijodini ko‘rsatadi. Xulosa qilib aytganda, qushlar bosh obraz qilib tanlangan “Lison

²³ Алишер Навоий. Т.АТ. 10 жилдлик. 6-жилд. – Тошкент: Гафур Фулом НМИУ, 2011. – Б. 9.

ut-tayr” kabi dostonlarda, jumladan, xamsachilik an’anasida pand-nasihat turlari, ularni bayon qilish usuli go’zal, qahramon ruhiyatini o’zgartirish, doston syujetini mustahkamlashdagi roli esa kattadir.

Uchinchi bobning *“Alisher Navoiyning nasriy merosida mav’izalarning mavzu ko’lami hamda ifoda imkoniyati”* faslida shoirning “Tarixi anbiyo va hukamo”, “Tarixi mulki ajam”, “Nasoyim ul-muhabbat”, “Mahbub ul-qulub” kabi asarlari tahlil etildi. Alisher Navoiyning epik asarlarida mav’iza mavzusini o’rganganda ilk tadqiq etiladigan asar, shubhasiz, “Tarixi anbiyo va hukamo” asaridir. Insoniyatni hidoyatga boshlash uchun Alloh o’zining elchilarini jo’natdi va ular Odam avlodlariga munosib ravishda pand-nasihat qildilar. Ushbu asar Odam a.s.dan boshlanib, so’nggi payg’ambar Muhammad (s.a.v.)gacha bo’lgan nabiylar haqida ma’lumot berar ekan, ularning ummatlariga qilgan mav’izalari, ilohiy da’vatlari haqida ham muallif to’xtaladi. Avvalo, payg’ambarlar tarixi yoritilgan asarlarda mav’iza, va’z, pand, nasihat kalimalari uchramasligi mumkin, ammo ularning hayot yo’lining o’ziyoq katta ibrat, buyuk nasihatdir. “Tarixi anbiyo va hukamo” asarida 13 hakim zotlar: *Luqmoni hakim, Fishog’urs hakim, Jomosh hakim, Buqrot hakim, Buqrotus hakim, Suqrot hakim, Aflotun hakim, Aristotolus hakim, Balinos hakim, Jolinus hakim, Batlimus hakim, Sodiqli hakim, Buzurjmehr hakim* to’g’risida ham ma’lumot berilishi nabiylar tarixida pand-nasihatni muhim o’rnini belgilaydi. “Tarixi mulki ajam” asarida saltanatlar barqarorligida, shohlarning adolatli hukmdorligida mav’izalarning muhim o’rni borligi ko’rinadi. Shohlar tarbiyasida pand-nasihatning roli, olim-u hakimlarning xizmati katta bo’lgan. Hakimlarning tadbiri va maslahatlari natijasida xaloyiq podshohining badxo’ylug’idin qutiladi. Asardagi mav’izaomuz o’rinlar ayniqsa, she’riy parchalarda berilganiga guvoh bo’ldik. Masalan, Humoy roy to’g’risidagi ma’lumotlarni muallif shunday yakunlaydi:

She’r:

*Yana bir necha kun Humoy oldi mulk,
Eronlar borib ichiga qoldi mulk.
Tugandi aning mulku davroni ham,
Falak Zoli qat’ ayladi oni ham²⁴.*

Tarix kitobi shohlar haqida ekan, eng buyuk nasihat ularga adolatli hukm chiqarishi, umrning o’tkinchiligini anglashi bilan bog’liqdir. Adabiyotdagi mav’izalarning katta qismi shayx, valiy, so’fiy kabi buyuk siymolar nutqida keltirilgan. Buning eng yorqin isboti Alisher Navoiyning “Nasoyim ul-muhabbat” tazkirasidir. Asarda tilga olingan 770 nafar shayxlarning hayot yo’li, tariqatga kirish sabablari, zamondoshlari, xususan, ustozlari bilan munosabatlarining har birida kitobxon uchun ibratli o’gitlar bor. Qolaversa, valiy zotlarning ta’lim va tarbiyada muhim ahamiyat kasb etgan hikmatli so’zlari, she’rlaridan parchalar aforizmga aylangan mav’izalar sanaladi. Bu asardagi maviza masalasidagi hikmatlardan biri va’z aytish mas’uliyatining og’irligini anglashdir. Valiy zotlar minbarga chiqib va’z aytishga shoshilishmagan. O’zlarini xalqqa da’vat qilishga yetarli bilimlari borligidan shubha qilishgan, odob saqlashgan. “Nasoyim ul-

²⁴ Алишер Навоий. ТАТ. 10 жилдлик. 8-жилд. — Тошкент: Фафур Ғулом НМИУ, 2011. — Б. 616.

muhabbat” tazkirasida valiyarning hayot yo’li hamda ularning axloqiy fikr-qarashlari mav’izalarning irfoniy mazmun hamda ifodasiga olib kelgan. So’nggi asari “Mahbub ul-qulub”da esa ijtimoiy hayot bilan munosabatni to’g’ri belgilash, hamda axloqqa erishish xususidagi mav’izalar o’rin olgan. Asarning odil salotidan to darveshlargacha ta’rifi berilgan 40 faslning birinchi qismida ijtimoiy tabaqalarning shunchaki ta’rif tavsifi berilmaydi, balki mutafakkirning nasihatlar ham keltiriladi. Mavzumizga doir asarda keltirilgan “*Nasihati ahli va voizlar zikrida*” fasli alohida ahamiyatga ega. Unda “Voiz kerakki, “qolalloh” so’z aytsa va “qola rasululloh” muxolafatidin qaytsa, Xudo va rasul yo’lig’a qadam ursin. O’zi kirgondin so’ngra nasihat bila elni ham kiversin. Yurumagon yo’lga elni boshqarmoq – musofirni yo’ldin chiqarmoqdur va biyobong’a keturmak va bodiyada iturmakdur... Va’z bir murshid va ogoh ishidur va bir komil ahlulloh varzishidur va aning nasihatini qabul etgan maqbul kishidur. Avval bir yo’lni bormoq kerak, andin so’ngra elni boshqarmoq kerak. Yo’lni yurmay kirgan itar va g’ayri maqsud yerga yetar”²⁵. Alisher Navoiy voizning ilk belgisi sifatida: Alloh va uning rasuli so’zini aytguvchilar deya ta’kidlaydi. Ikkinchisi esa voiz amal sohibi bo’lishi kerak. Aytgan barcha tavsiyalariga o’zi amal qilgan Allohning oshiqalaridan bo’lishi lozim. Va’zning bayonida sehr bo’lishi darkor, tinglovchilarning holi o’zgarmasa, u mav’iza emasdir. Asarning har bobi uchun alohida uslub tanlashi ham Alisher Navoiyning shoirlik hamda voizlikdagi mahoratini belgilaydi. So’nggi qismda keltirilgan 126 ta tanbeh ham mav’izashunoslikda alohida ahamiyatga ega: “Bashar jinsidin vafo ko’z tutma va xirad naxlin fosid xayol samumi bila qurutma. Bir vafo qilsang, o’n jafo tortarg’a muhayyo bo’l, muncha bila qutulsang, jong’a minnat tutub uzrlarin qo’l. Yuqoriroq vafosiz ahli zamon dostoni o’tubtur va xirad zamon ahli yerlarini unutilib, vafo oyinidin mav’zur tutubtur”²⁶. Demak, “Mahbub ul-qulub”da Alisher Navoiyning mav’iza ifodalarida yangi usullar ko’zga tashlanadi.

UMUMIY XULOSA

1. Tilshunoslik, adabiyotshunoslik, tasavvufga oid izohli lug’atlarda va’z, o’git, nasihat, hidoyat, mujda singari ma’nolarda kelgan mav’iza adabiyotshunoslikda ham asarning g’oya va janrini belgilovchi atamaga aylangan. “Alisher Navoiy asarlari lug’ati”da “mav’iza (mav’izat)” arabcha so’z sifatida “va’z, o’git, pand, nasihat” ma’nolarida izohlanadi. Ko’pligi esa “mavoiz”dir. Shoir asarlarida uchraydigan “mavoizoso kalom – pand-u nasihatlar, nasihatimiz so’z” ma’nolarida kelganligi ta’kidlangan. Ba’zi lug’atlarda mav’izaning *tavsiya* ma’nosi ham aytilgan. Shuningdek, “va’z aytuvchi, pand-nasihat qiluvchi ma’nosidagi “voiz”, pand-nasihat, va’z aytish ma’nosidagi “muvoaza” so’zlarining bari bir xil asosdan dunyoga kelgan. Mav’iza va forscha “xon”-“o’qimoq” so’zining qo’shiluvidan hosil bo’lgan *mav’izaxon* va’z aytuvchi, nasihatchi, o’gitchi ma’nolarida keladi.

²⁵ Аlisher Navoiy. TAT. 10 jildlik. 9-jild. – Toshkent: Ga’fur Gulom NMIU, 2011. – B. 470.

²⁶ Аlisher Navoiy. TAT. 10 jildlik. 9-jild. – Toshkent: Ga’fur Gulom NMIU, 2011. – B. 541.

2. Badiiy adabiyotga mav'iza mavzusi va istilohi bevosita islom ta'sirida kirib kelgan. Mav'iza so'zi oyat va hadislarda kelgan bo'lib, turlicha ma'nolarni ifoda qiladi. Ushbu so'z arab tilida "o'git, nasihat, eslatma, yurakka ta'sir qiluvchi pand-nasihat" kabi ma'nolarni anglatadi. Qur'oni karimda 13 marta qo'llanilgan "mav'iza" so'zi har bir matnda Alloh taoloning bandalariga hidoyat, eslatma, ta'sirli ogohlantirish va axloqiy pand kabi ma'nolarni bildiradi. "Mav'iza" so'zining turli kontekstlarda eslatma, ogohlantirish va yo'l-yo'riq ko'rsatish kabi ma'nolarda kelishi, bu tushunchaning keng qamrovli va chuqur ma'naviy mazmunga egaligini anglatadi.

3. Pand-nasihat, o'git, badiiy asarning hikmatomuz o'rinlari - *mav'iza*, *mav'izat* deyilgan. Boshdan oxir pand-nasihat, o'git tarzda yozilgan adabiy asarga *mav'izatonoma* nomi berilgan. Bunday asarlarning boshida Qobus ibn Vashmgirning fors tilidagi "Qobusnoma" asari qayd etilgan. Fors-tojik tilida ijodkorlar farzandlariga, hukmdorlarga, umuman, keng ommaga mav'iza tarzda yozgan asarlarini *andarznomalar* ham deb yuritganlar. "O'rxun-Enasoy bitiklari" dayoq pand-nasihat ruhi seziladi. Obidalaridagi mav'izalar qarindoshlarga, asosan, davlat boshliqlari tilidan yozilganligi bois xalqqa qarata aytilgani bilan ham xarakterlidir. Turkiy yozma adabiyot ham mav'iza asosida yozilgan. Yusuf Xos Hojibning "Qutadg'u bilig", Ahmad Yugnakiyning "Hibat ul-haqoyiq" asarlari shular jumlasidandir. Hikmatlar, "Qisasi Rabg'uziy", "Hayrat ul-abror", "Mahbub ul-qulub", "Zarbulmasal" tarzidagi asarlarda mazkur mavzu masalasida munosib izdoshlik davom etdi.

4. Mav'izalarda axloqiy, diniy, ijtimoiy qarashlardagi tavsiyalar qisqa, aniq ifodalanadi. Ular tinglovchining yoshi, saviyasi, hatto va'z aytish zamon va makoni ham e'tiborga olinadigan ta'lim va tarbiya maqsad qilingan nasihatnomadir. Mav'izalar milliy qadriyatlar, diniy qarashlar asosida yaratiladi va ma'lum ma'noda mazkur masalalar avlodlarga targ'ib qilinadi. Pedagogik ahamiyati katta bo'lganligi bois mav'iza xarakteridagi asarlar darslik sifatida o'qitilgan. Mav'iza tinglovchining qalbiga ta'sir qilishi, uning ma'naviy holini o'zgartirishi maqsad qilingani bois ularda she'r, hikoyat, rivoyat hamda maqollardan foydalanilgan.

5. Mav'iza turli shaxslarga, asosan, hukmdor, shahzoda, shogirdlarga bag'ishlangan, ammo mav'iza asarlarning aksariyati Kaykovusning "Qobusnoma"si, Farididdin Attorning "Pandnoma"si singari muallifning o'g'il farzandlariga bag'ishlanganligini alohida ta'kidlash lozim. "Ey farzand" xitobi va unga ergashib "*bilg'ilki ..., jahd qilki..., ogoh bo'lg'ilki..., xabardor bo'lg'ilki...*" kabi birikmalarning qo'llanilishi mav'izaning o'ziga xos ifodalaridan bo'lib, diqqatni jamlash, ta'sir kuchini oshirish vazifasini o'tagan. Mav'iza uslubidagi ifodalarning ilk belgisi ikkinchi shaxsga qaratilgan murojaat, undalmalardir.

6. Mav'izalar jamiki nabiyalar, xususan, xotami nabiy Muhammad s.a.v., hakimlar, shayx, valiy zotlar, shoir, adib, muarrix, hukmdorlar nutqida keltirilgan. Badiiy asarning maqsadiga ko'ra bularning bari jamlangan. Shu bois Alisher Navoiyning "Tarixi mulki anbiyo va hukamo", "Tarixi mulki ajam", "Nasoyim ul-muhabbat" asarlarida mav'izalarning mavzu hamda ifoda jihatidan rang-barangligi yuzaga kelgan.

7. Mav'izalarni o'rganishda asarning janriy tabiatini ham inobatga olish talab qilinadi. Zero, shoir g'oyalarini tanlash hamda ifodalashda janr xususiyatidan kelib chiqadi, har doim janrga xos talablarni xotirda tutadi. G'azallardagi mav'izalar lirik qahramonning kechinmalari orqali ifodalanganligi sababli ochiq ko'rinmaydi. Ushbu nasihatlarini mushohada orqali anglash emas, mav'izalar mohiyatiga ko'proq his orqali erishiladi.

8. Mav'iza xarakteri lirik turning qit'a janrida ustuvordir. Arab she'riyatida dastlab qit'alarining *"hikma"*, *"hikmat"* deya atalganligi ham pand-nasihat bosh mavzulardan ekanligini asoslaydi. Alisher Navoiyning devonlaridan o'rin olgan qit'alari, shuningdek, ba'zi nasriy asarlarida xulosa o'rnida kelgan qit'alarining aksariyati insoniyatni go'zal axloqqa targ'ib qilgan. Ularda o'zlikni anglash uchun ko'rsatmalar berilgan. Kichik janrlarda, jumladan, qit'a, ruboiy, fardlarda mav'iza ikki xil ifodalarda keladi. Birinchisi g'oya hamda ifodada ochiq nasihat borligi ko'rinadi. Ikkinchisida esa yaxshilik ulug'lanib, ezgulik qoralanadi, kitobxon o'zi ibratli xulosaga kelib o'git oladi. Ruboiylar, asosan, ishqiy mavzuda yoziladi. Shu bois ruboiylarda oshiq tilidan yoxud oshiqlarga qaratilgan oshiqona mav'izalar keladi. Katta asarlaridagi g'oyalar, o'gitlarning ixcham, sodda shakli fardlardir. Alisher Navoiy fardlarini insonning fazilat-u nuqsonlarini ko'rsatuvchi ko'zgu deyish mumkin. Ularda mavzular chegaralanmagan, ammo barchasini birlashtiruvchi, qamrab oluvchi maqsadi mav'iza hamda tavsiya, buyruq singari bayon uslubidir.

9. Nizomiy Ganjaviydan to Navoiygacha bo'lgan an'anada va'z sohiblari hamda nasihatlarining ifodalarida ma'lum evolyutsiya bo'lishi tabiiy, ammo xamsachilik an'anasida mav'iza hech qachon o'z o'rnini yo'qotmagan. *"Xamsa"* dostonlarida ham Navoiyning axloqiy-irfoniy qarashlari, asosan, mav'izalarda aks etgan. Xususan, ilk doston *"Hayrat ul-abror"* mav'izalar tizimidan iboratdir. *"Farhod va Shirin"*dagi nasihatlar orqali Farhod amaliy harakatga kirishadi. Ishq yo'lini sevgilisi xalqining orzu-umidlariga bog'laydi. Albatta, jununvash Majnun ishqiga bag'ishlangan *"Layli va Majnun"* dostonidagi mav'izalar ham qahramonlarning holi, ruhiyatidan kelib chiqqan. *"Sab'ai sayyor"*da hukmdorlik va oshiqlik hollarini uyg'unlashtirishda sayyohlar suhbatlaridagi mav'izalardan foydalanilishi Alisher Navoiyning mahoratini ko'rsatadi. *"Saddi Iskandariy"* dostonida esa hukmdorlik va adolat haqidagi mav'izalar Iskandarning ustozlari tomonidan beriladi. Demak, mav'izalarning mazmun hamda ifodada rang-barangligi dostonning g'oyasi bilan bog'lanadi, ammo barcha dostonlarda asosiy mav'izago'y shoirning o'zidir.

10. *"Lison ut-tayr"* dostonida mav'izalarning aksariyati komil yo'lboshchi Hudhudning qushlarga yo'l mashaqqatini tushuntirishlari orqali beriladi. Ushbu asarda tanbeh, malomat, va'z uyg'un holda ifodalangan. Ayniqsa, mav'izalarda ko'zlangan maqsadlarni hikoyatlarda ochib berilishi doston g'oyasi hamda syujet qurilishida mustahkam zanjir hosil qilgan.

11. *"Mahbub ul-qulub"* asarining uchala qismida ham Alisher Navoiy o'z g'oyalarini bayon etish va anglatishda mav'izani asos qilgan. Qur'oni karim va hadislariga ishoralar, hikmat, hikoya va maqollar orqali ta'lim berish uslubidan

foydalangan, tanbeh va she'riy parchalar orqali pand-nasihatlarning ta'sir kuchini oshirishga erishgan.

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

NURBAEVA MARVARID TAVAKALOVNA

MAW'IZA IN THE WORK OF ALISHER NAVOI

10.00.02 – Uzbek literature
(Philological sciences)

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

Tashkent – 2025



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INTRODUCTION

(Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic.

Rapid advancements, innovations, and reforms in science and technology are taking place swiftly in the global scholarly arena. In the reality of the global world, understanding and preserving the power of literature as a force that serves goodness is of great importance. Literature has long been one of the fundamental sources supporting humanity's moral and intellectual development, guiding people toward wise and harmonious relations with one another and with the world around them. In this regard, didactic works in world literature pandnamehs, written in the spirit of advice and moral instruction have been considered highly significant.

In world literary studies, determining a work's content, its relation to space and time, and its purpose and meaning is essential; however, the promotion of virtuous morals and the cultivation of the self has traditionally been regarded as primary in literature. In this sense, giving broad attention to the study of means that have long conveyed moral advice, celebrated human virtues, and embodied goodness further strengthens the influential power of literature. The maw'izas didactic admonitions that form the foundation of classical Eastern literature aim to purify humanity through enlightenment and to rely on certain spiritual practices and experiences in the struggle against the lower self. From this perspective as well, maw'izas have been considered one of the important subjects of inquiry in world literary scholarship.

Uzbek literature, remaining a worthy successor to the traditions of classical Eastern literature, has always allotted a prominent place to maw'izas (didactic admonitions), in which the spirit of moral counsel has consistently prevailed. Indeed, "We have a great history worthy of admiration, we have noble ancestors worthy of admiration, and we possess incomparable treasures worthy of admiration..."¹

Didacticism lies at the foundation of world literature. What differentiates literary traditions is that each nation's system of belief determines its primary sources. For the maw'izas (didactic admonitions) of classical Eastern literature, the chief sources are the Qur'an and the Hadith. The ways of life, moral conduct, human relations, interactions with the environment, the relationship between human and human, human and the world, the world and the afterlife, and the human being and the two realms outlined in these sacred texts served as guiding principles for the wise poets of the East. Constructing literary works through the device of maw'iza has continued from the earliest examples of Turkic literature up to the present day. In particular, didactic admonition forms the core of the works of such great scholars as Yusuf Khass Hajib, Ahmad Yugnaki, Mahmud Kashgari,

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

Ahmad Yassawi, Va'iz-i Kashifi, and Alisher Navoi. In this respect, the works of Alisher Navoi hold a special place. Extensive scholarly research has been conducted on Navoi's works, his creative legacy, various aspects of his poetics, imagery, and thematic range. Much of this research has focused on his language, poetics, themes, and mystical elements. Nevertheless, the problem of maw'iza in the works of Alisher Navoi has not yet been selected as an independent subject of monographic study within Uzbek literary scholarship. Yet, analyzing Navoi's maw'izas from a literary and aesthetic perspective offers wide opportunities for understanding the history of literature particularly for perceiving more deeply the symbolic and allegorical meanings in classical Turkic literature, as well as the interrelationship between Sufi doctrine and didactic admonition. The moral teachings reflected in the poet's works continue even today to contribute to the development of ethical values in the minds of contemporary readers. All of this demonstrates the high relevance and importance of the issue.

Resolutions of the President of the Republic of Uzbekistan dated February 17, 2017 No. PR-2789 "On measures to further improve the activities of the Academy of Sciences, the organization, management and financing of scientific research work", dated April 20, 2017 No. PR-2909 "On measures to further develop the higher education system", dated May 24, 2017 No. PR-2995 "On measures to further improve the system of preservation, study and promotion of ancient written sources", dated October 19, 2020 No. PR-4865 "On the broad celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi", Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated October 19, 2018 This dissertation research will serve to a certain extent in implementing the tasks set out in the Decree No. 124-F of February 16, "On holding an international conference on the topic of "Current issues of studying and promoting Uzbek classical and modern literature at the international level" and other regulatory legal documents related to this activity.

The accordance of research with the priorities of the development of science and technology of the Republic. The research was carried out within the framework of the priority direction of the development of science and technology of the republic "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state."

The extent of study of the problem. Naturally, the maw'iza first appeared in the pages, the Psalms, the Torah, the Bible, and finally, the Holy Quran. However, the emergence of the term maw'iza in classical Eastern literature is associated with the Holy Quran, which is the basis of invitation and goodness. The word maw'iza is explained in Turkish, Arabic, and Persian dictionaries². The works of az-Zamakhshari, Kaykovus, Sa'di, Ibn Sina, and Voiz Kashifi, among the creators

² İlhan Ayverdi. *Misalli Büyük Türkçe Sözlük*. – Ankara, 2005. – S. 813; Мухаммад Ғиёсуддин. Ғиёс ул-луғот. – Иборат аз 3 жилд. Жилди 1. – Душанбе: Адиб, 1987. – С. 157; Uludağ S. *Tasavvuf Terimleri Sözlüğü*. – İstanbul: Marifet Yayınları, 1995. – S. 604.

who wrote in the nature of maw'iza, have been studied. Although the expression "Navoi's maw'izas" is not used in literary criticism, there are opinions of our republican and foreign scholars about Navoi's teachings and didactics. In particular, literary scholars such as A. Fitrat, O. Sharafiddinov, M. Shaikhzoda, N. Mallayev, I. Sultan, V. Zohidov, A. Hayitmetov, A. Kayumov, S. Ganieva, I. Hakkulov, Sh. Sirojiddinov, B. Tokhliev, M. Muhiddinov, N. Jabbarov, E. Ochilov, M. Asadov, K. Ergashev, S. Rafiddinov, B. Radjabova have conducted scientific research in a certain sense on Navoi's advice, advice, wisdom, poetic verses, words, word ideas, and the poet's intention³. Some thoughts have been expressed about the genres, images, concepts, and mystical terms related to the theme in Navoi's works and creativity in the research and analysis of B. Valikhujayev, N. Kamilov, R. Vohidov, I. Hakkul, H. Eshonkulov, N. Bekova, and in the articles of B. Radjabova, N. Mukhitdinova, M. Sherova, S. Tursunmurodov, and Sh. Rayimova, but the theme and its place in Uzbek literature, especially in the work of Alisher Navoi, have not been studied in a monographic way⁴.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation has been carried out within the framework of the research plans of the Institute of Uzbek

³ Фитрат А. Ўзбек адабиёти намуналари. 1-жилд. Тошкент: Мумтоз сўз, 2013. – Б. 139-252; Фитрат А. Танланган асарлар. – Тошкент: Маънавият, 2000; Шарафиддинов О. Хрестоматия. – Тошкент: Ўз давлат нашриёти, 1945; Шайхзода М. Асарлар. 6 жилдлик. 4- жилд. Нашрга тайёрловчи Маллаев Н. Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1972; Маллаев Н. Ўзбек адабиёти тарихи. 1-китоб. (XVII асргача). – Тошкент: Ўқитувчи, 1976. – Б. 349-557; Маллаев Н. Алишер Навоий ва халқ ижодиёти. – Тошкент: Адабиёт ва санъат, 1974. Султон И. Навоийнинг қалб дафтари. Масъул муҳаррир Каримов Н. 3-тўлдирилган ва тузатилган нашри. – Тошкент: Фафур Фулом номидаги НМИУ, 2010. – Б. 376; Зоҳидов В. Улуғ шоир ижодининг қалби. – Тошкент: Ўзбекистон, 1970. Ҳайитметов А. Навоий лирикаси. – Тошкент: Ўзбекистон, 2015. – Б. 62-68; Ҳайитметов А. Навоийхонлик суҳбатлари. – Тошкент: Ўқитувчи. 1993. – Б. 216; Қайюмов А. Алишер Навоий. – Тошкент: Камалак, 1991. – Б. 176; Ганиева С. Навоий насри нафосати. – Тошкент, 2009. – Б. 164; Ҳакимов М. Шарқ манбашунослиги лугати. – Тошкент: ДАВР ПРЕСС НМУ, 2013. – Б. 496; Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983 – Б. 168; Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон, 2014 – Б. 320; Ҳаққулов И. Камол эт касбким. – Тошкент: Чўлпон, 1990. – Б. 240; Сирождидинов Ш. Алишер Навоий: манбаларининг қиёсий-типология, текстология таҳлили. – Тошкент: Академнашр, 2011. – Б. 326; То'хлиев В. Yusuf Xos Hojib. Qutadg'u bilig (Saodatga eltuvchi bilim). – Toshkent: Cho'iron nomidagi nashriyot matbaa ijodiy uyi, 2007. – Б. 200; Муҳиддинов М. Алишер Навоий ижодида маънавий пок инсон талқини. – Тошкент: Фан, 2000. – Б. 176; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – Б. 254; Очилов Э. Бир ҳовуч дур. – Тошкент: Ўзбекистон, 2011. – Б. 166; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – Б. 352; Эргашев Қ. Алишер Навоийнинг насрий услуби масалалари. – Тошкент: Muharrir, 2022. – Б. 237; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – Б. 154; Ражабова Б. Оналар билан суҳбат. – Тошкент: Турон замин зиё, 2014. – Б. 55

⁴ Комилов Н. Тасаввуф. Тошкент: Мовароуннахр – Ўзбекистон, 2009. – Б. 447; Валихўжаев Б. Низомиддин Мир Алишер Навоий (Даври, замондошлари, ҳаёти, фаолияти, мероси) <https://kh-davron.uz/kutubxona/alisher-navoiy/botirxon-valixojayev-alisher-navoiy-davri-2.html>; Воҳидов Р. Алишер Навоий ва илоҳиёт. Тошкент. – Бухоро, 1994. – Б. 208; Ҳаққулов И. Тасаввуф ва шеърият. – Тошкент: Адабиёт ва санъат, 1991. – Б. 184; Воҳидов Р., Эшонқулов Ҳ. Ўзбек мумтоз адабиёти тарихи (Энг қадимги даврлардан XVII аср охиригача). – Тошкент: Ўқитувчи, 1999. – Б. 528; Бекова Н. Навоий форсий меросининг жанрий таркиби ва бадиияти. – Бухоро: 2022. – Б. 277; Radjabova B. Alisher Navoiy va XXI asr. 9-uluslararo konferansi materiallari. Toshkent-Bersa: 2024, 12-fevral. – Б. 99-104; Мухитдинова Н. Саодий ва Ғозий девонларида Алишер Навоий анъаналари (Ҳамд, наът, муножот ва манқабат мавзуларидаги ғазаллар мисолида) // Алишер Навоий. – Тошкент, 2021. – Б. 138–148; Шерова М. Атвоку-з-заҳаб фи-л-мавоъиз ва-л-хутаб асарига ёзилган шарҳлар тафсилоти. – Тошкент, 2021 – Б. 122-128; Турсунмуродов Ш. Панднома дostonлар ҳақида баъзи мулоҳазалар // Таълимда рақамли технологияларни татбиқ этишнинг замонавий тенденциялари ва ривожланиш омиллари. 35-гўплам, 1-қисм, 2024; Райимова Ш. Навоий нигоҳи тушган. Шоирлар ижодининг ғоявий-бадиий талқини. – Самарқанд, 2023 – Б. 5-12.

Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, including the project "Preparation of the four-volume "Alisher Navoi Encyclopedia" for publication" (2021-2023).

The purpose of the study. The study aims to identify the genesis and the thematic-ideological essence of *maw'iza* in Uzbek classical literature, and, by elucidating its place in the works of Alisher Navoi in particular, to reveal its artistic and conceptual dimensions.

The tasks of the research. to examine the factors that gave rise to *maw'izas*, their earliest forms, their gradual development, and the methods by which they are conveyed;

to explain the meanings of the terms *mawoiz* and *maw'iza* by correlating lexicographic definitions with their use in literary texts, and to determine their role in understanding the purpose of classical literature;

to draw scholarly conclusions about the significance of *maw'izas* in defining the ideas, artistry, and aesthetic impact of works produced by representatives of Turkic classical literature;

to evaluate, from a literary-theoretical perspective, the use and function of *maw'izas* in the works of Alisher Navoi, and to analyze the techniques and devices through which they are expressed, as well as their place within plot structure and systems of imagery;

to study the poetics of *maw'izas* employed in Navoi's lyric genres, to discuss their thematic range and main sources, and, in particular, to elucidate the use and functions of *maw'izas* in Navoi's prose works.

The object of the research consists of Alisher Navoi's poetic and prose works, including the "Khamsa", the "Lison ut-Tayr", his historical writings and tazkirahs containing didactic chapters, the admonitory passages in the "Arbain", and the "Khaza'in al-Ma'ani" divan.

The subject of the research encompasses the study of the artistic qualities of didactic (*maw'iza*-based) works, the determination of the place of *maw'iza* in Alisher Navoi's writings, and the identification of its ethical-didactic and poetic interpretations.

Research methods. The comparative-historical, contextual method, systematic approach, hermeneutic analysis, and descriptive methods were used to cover the research topic.

The scientific novelty of the research consists from:

the basis of the theme, the history of its emergence and development, its places of application and its role in oriental classical literature are illuminated;

the role and main tasks of the theme in Uzbek literature before Alisher Navoi are clarified, and the principles of development are based on the work of representatives of Tariqa and the poets who owned the divan;

based on the genre nature of the lyrical works of the thinker poet Alisher Navoi, the peculiarities of the interpretation of the theme are analyzed, in

particular, the role of the theme in determining the idea and artistry of genres such as ghazal, qi'ta, rubai, fard is proven;

expression opportunity of the Alisher Navoi's "Khamisa," "Lison ut-tayr," and "Nasoyim ul-muhabbat" is revealed.

The practical results of the research are as follows: By analyzing the elements of the theme in the works of Alisher Navoi, the depth of moral and spiritual ideas in the literary texts was revealed. As a result, a rich source was created for use in modern theme studies, literary criticism, and religious and educational propaganda. As a result of the research, the forms of advice, mystical and moral ideas, and the methodological features of the theme in Navoi's works were analyzed, and the effects of their application in educational and educational processes were shown.

The results of the dissertation will provide practical assistance in preparing spiritual and educational propaganda materials for teachers of the Uzbek language and literature, representatives of the religious and educational sphere, and people of culture.

During the research, the thematic ideas embodied in Navoi's lyrics and prose works were analyzed in harmony with poetic expression, and it was revealed that the moral and spiritual content of the work of art is reflected in aesthetic elevation. This makes it possible to assess the didactic impact of Navoi's works from the point of view of modern artistic and aesthetic interpretations.

The results of the research, by studying the thematic layer in Alisher Navoi's works, serve to use them as a means of spiritual and educational education in the educational process (in school and higher education). In this sense, this research can serve to improve textbooks and manuals created in such disciplines as the history of Uzbek literature and the history of mysticism.

The reliability of the research findings is explained by the fact that the study was conducted on the basis of a comparative-typological analysis of literary sources that played a significant role in the formation of the classical literature and cultural development of Turkic peoples, including the Uzbeks; that the problem was clearly articulated; that the conclusions were substantiated through contextual, literary-analytical, and descriptive methods; that the theoretical information was grounded in scholarly sources; that credible references and dictionaries were employed; that the theoretical perspectives were applied in practice; and that the results were validated by authorized institutions.

Scientific and practical significance of research results. The scientific significance of the research results is that the theoretical conclusions drawn will serve as a basis for developing educational and methodological materials in teaching the Uzbek language and literature, in particular, in studying the work of Alisher Navoi, expanding and supplementing existing information on literary studies and literary genres, their poetic characteristics, and subject-contents.

The practical significance of the research results is explained by the fact that the materials of this dissertation work can serve as material for conducting special

courses: "Literary Theory", "History of Uzbek Literature", "Literary Studies" or seminar classes in the section on poetic genres and arts, as well as for creating textbooks, manuals and pamphlets on the subject at various stages of education, in particular, in general secondary education and specialized schools, from education, upbringing, literature and other subjects to the philological faculties of higher educational institutions.

Implementation of research results. Based on the theoretical and practical conclusions, recommendations and developments developed in the dissertation, it was used in the practical project under the number AL-662205561 on the topic "Creating the author's corpus of Alisher Navoi (based on ghazals from the Khazoyin ul-maoniy collection)", carried out in 2023-2024 at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Reference number 01/4-2727 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated June 25, 2025) As a result, the authorial corpus database has been enriched with theoretical information related to the theme "Preaching in Alisher Navoi's Works."

Certain parts of this dissertation were used in the fundamental project of the Heydar Aliyev Azerbaijan Cultural Center in Uzbekistan, No. OA-21-24, on the topic "Turkic peoples, Uzbek-Azerbaijani literary and cultural ties", intended for 2021–2024. (Reference number 154/AZE dated 23.10.2025 of the Heydar Aliyev Center for Azerbaijani Culture under the Embassy of the Republic of Azerbaijan in Uzbekistan). In particular, the following components of the dissertation were used in creating the database of the Alisher Navoi authorial corpus: the theoretical analyses aimed at elucidating the distinctive features of maw'iza in Alisher Navoi's works; the studies and conclusions focused on examining maw'izas in the poet's lyrical and epic works and on determining, as far as possible, their common sources.

From scientific conclusions on the substantiation of the specific aspects of the "characteristics" of works in the direction of the theme in Uzbek classical literature, the role of themes in lyrical and epic genres, and the "characteristics" of expression, to the scripts of the programs "The Garden of Ghazal" and "Education and Development" for the years 2023-2024 and the January and February 2025 issues, a direct interview was conducted with the researcher on issues such as the basis of the theme, the history of its emergence and development, its applications, and its role in oriental literature. (Reference number of the DM of the radio channel "Uzbekistan" dated September 16, 2025 No. 05-09-1452). Within the scope of the research, the place and value of maw'iza in Eastern literature – particularly in Uzbek literature and its reflection in the works of Uzbek writers of the 10th-15th centuries were incorporated into the project's conclusions, using such works as "Khamsa," "Mahbub ul-qulub," and "Nasoyim ul-muhabbat" as examples. The use of scholarly articles such as "On Maw'iza," "Maw'iza in the Works of Alisher Navoi," and "Maw'iza in Uzbek Literature before Navoi" is also reflected in the project reports.

Approbation of the research results were publicly discussed at 5 scientific and practical conferences, including 3 international and 2 national ones.

Publication of the research results. A total of 13 scientific works on the topic of the dissertation, including 9 articles in scientific publications recommended for publication by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan as the main scientific results of doctoral dissertations, were published, including 6 in national and 3 foreign journals.

The structure and scope of the dissertation. The research consists of 145 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the research topic are substantiated; the aims and tasks of the study, as well as its object and subject, are described; its conformity with the priority directions of the development of science and technology in the Republic is indicated; the scientific novelty and practical outcomes of the research are presented; the scientific and practical significance of the results obtained is explained; and information is provided on the implementation of the research findings in practice, the publications produced, and the structure of the dissertation.

It is well established that one of the fundamental roles of literature is to educate and cultivate moral character. Literature promotes virtuous conduct, offers guidance in the pursuit of ethical living, and above all possesses the capacity to articulate such ideals in expressions that profoundly resonate with the human heart. This intrinsic quality of literature is closely linked to the tradition of counsel and admonition. The concepts of didactic tendency and didactic work, frequently referenced in literary theory, are likewise grounded in admonitory teachings designed to influence and refine the inner world of the reader. In the first chapter of the dissertation, entitled "Maw'iza and its Distinctive Characteristics," the opening section "*The Historical Foundations and Literary-Aesthetic Essence of Maw'iza*" provides an explanation of the terminological meanings of the word maw'iza (admonition). Attention is given to the definitions presented in various dictionaries related to linguistics, literary studies, and Sufism, and its function within literary texts is substantiated. In Arabic, maw'iza conveys meanings such as "advice, counsel, reminder, and a heart-touching admonition." In the Holy Qur'an, different forms of the word maw'iza appear thirteen times, and in each instance, it serves as God's guidance, reminder, compelling warning, and moral instruction to His servants. For example, in verse 66 of Surah al-Baqara we read: "We made it a punishment for those before them and those after them, and a reminder for those

who fear Allah.”⁵ Or as the verse 138 of Surah Al-Imran says: “This (the Qur’an or these statements) is an explanation for mankind and a source of guidance and admonition for the God-fearing.” Thus, Allah the Exalted emphasizes that His Word, the Holy Qur’an, is itself a maw’iza – that is, an admonition and counsel for His servants. The Qur’anic injunctions that call humanity to follow the path of guidance, to submit to divine commands, and to perform deeds on the basis of these principles have likewise shaped important ideas for literature. The Friday sermons delivered by the Prophet (peace be upon him) in the mosque of Madinah were likewise among the most powerful forms of maw’iza (admonition). His concise yet profound counsels to his companions have been preserved in numerous hadiths. These hadiths reveal the Prophet’s distinctive method of admonition, its etiquette, and its remarkable effectiveness. One of the defining aspects of the Sunnah is that his admonitions were brief yet rich in meaning and deeply moving to the heart. This demonstrates that admonition is conveyed not only through speech but also through exemplary moral behavior. Literature, through its expressive resources, further facilitates the act of counsel and admonition. Its tone and artistic qualities exert an even stronger influence on the human heart. At this point, the aesthetic impact of literature becomes especially evident. As a result, the term maw’iza which appears in Islamic sources with meanings such as sermon, counsel, admonition, guidance, and glad tidings has also come to be established as a concept within literary studies. In the lexical corpus of Alisher Navoi’s works, maw’iza (or maw’izat), an Arabic-derived word, is explained with the meanings “sermon, counsel, advice, admonition.”⁶ The Turkish scholar of Sufism, Suleyman Uludag, provides the following explanation of the terms wa’z (sermon) and wa’iz (preacher) in his Dictionary of Sufi Terminology: “A wa’iz is one who gives counsel, advice, and admonition. In the Sufi sense, he is a religious figure who sits in specific places particularly in congregational mosques and offers guidance to the people. According to the Sufis, if a wealthy person does not leave a preacher’s gathering feeling spiritually impoverished, and a poor person does not leave it feeling spiritually enriched, then such a person is not truly a preacher. A preacher is the voice of conscience that tells people what is right and what truth is, a sound that comes from the heart and conveys God’s admonition to human beings...”⁷ From these explanations, the essential nature of maw’iza, the qualifications of the preacher, and the powerful effect of admonition on human beings become evident. Maw’iza is delivered to refine moral character and to help a person recognize his position as a servant of God. It is also known that special places were designated for large-scale sermons. Such admonitions guided people toward enlightenment, provided spiritual leadership, and fulfilled the function of irshad (guidance). The scholars who followed the example of the Companions who refrained from idle

⁵ Қуръони карим маъноларининг таржима ва тафсири [Матн] / таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Тошкент: Сано-стандарт, 2021. (Қаранг: Қуръони каримдан олинган парчалар барчаси мазкур манбадан олинган).

⁶ Алишер Навоий. Мажолис ун-нафоис. МАТ. 20 жилдлик. 13 жилд. – Тошкент: Фан, 1997. – Б. 43.

⁷ Uludağ S. Tasavvuf terimleri sözlüğü. İstanbul: Marifet yayınları, 1995. – S. 604.

talk spoke only words of wisdom. These sermons and counsels deeply influenced the human heart. When the heart is sound, a person's actions are marked by honesty and righteousness. Therefore, admonitions were traditionally delivered by scholars and saintly figures. In maw'iza, knowledge, expression, and tone are harmonized. Through this unity, the intended impact is achieved, and the human ego is disciplined. For this reason, obtaining permission to deliver a sermon was considered essential. Likewise, the preacher's character and his spiritual standing in society were of great importance. A preacher had to be sufficiently knowledgeable, truthful, and upright to lead and inspire others. In short, preachers were among the most exemplary individuals of their time. The following account, which highlights the preacher's spiritual rank, inner state, and the significance of his role in delivering admonition, is also noteworthy: "It is narrated that Ahmad's deeds were held in high esteem, and his words became renowned throughout the world, spreading in every direction. The elders of Nishapur came to him and said:

– Ascend the pulpit and deliver a sermon to the people, so that your words may influence them!

Ahmad replied:

– It is not appropriate for me to speak.

They asked:

– Why not?

He said:

– Because my heart is occupied with worldly rank, and thus my words will be of no benefit. A word must first influence the speaker himself; only then can it influence all people. If it does not affect oneself, it will not affect others. Speaking words that have no effect is to degrade knowledge, for it is akin to mocking the Shariah. Speech is fitting only for the one whose words, if uttered, bring religion to righteousness, and if withheld, cause religion to fall into corruption. A true preacher is one who speaks for the strength of Islam and for the pleasure of God. But we speak only for the strength of our own ego and for worldly concerns!⁸ Maw'izas were delivered among people to ensure the soundness of religion and to convey divine commands. Only those conversations that nourished the soul were regarded as true admonition.

In the Dictionary of Oriental Source Studies compiled by the textual scholar M. Hakimov, the admonitions found in literary texts are described as the wise and instructive passages of a literary work, and maw'iza is given a high appraisal."⁹

When we refer to Persian dictionaries, we find that the definitions of maw'iza share features similar to those found in other lexicons; however, in the Farhangi zaboni tojik, particular emphasis is placed on the advisory aspect of maw'iza. In Persian-Tajik literary tradition, works addressed as admonitions to children, to rulers, or to the public at large were also referred to as andarznameh. In the works of such authors as Abu Abdullah Rudaki, Umar Khayyam, Abdurrahman Sa'di,

⁸ Фаридуддин Аттор. Тазкират ул-авлиё. – Тошкент: Ғафур Ғулом НМИУ, 2012. – Б. 332.

⁹ Ҳақимов М. Шарқ манбашунослиги луғати. – Тошкент: Давр пресс НМУ, 2013. – Б. 149.

and Fariduddin Attar, sections imbued with the spirit of counsel and moral instruction were isolated and studied as *andarznameh*. Books of *pandnameh* characterized by *maw'iza* are not only literary works but also possess pedagogical value. They were regarded as textbooks or manuals and were used in educational processes. Our study further shows that admonitions voiced from the perspective of fathers were most often directed toward sons. For example, in Fariduddin Attar's *Pandnameh*, we read:

*Chorlagay ro'zi qiyomat yuz ochib,
Qayga borgaysan Xudoyingdin qochib.
Haq buyurgan yo'lga, o'g'lim, yur mudom,
Ayla tark kibr-u havoyingni tamom*¹⁰.

The widespread dissemination of admonitory works was also influenced by the *Nasihatnamayi Kaykavus*, written in 1082–1083 by Unsur al-Ma'ali Kaykavus (1021–1098), the grandson of Shams al-Ma'ali Qabus, ruler of Tabaristan (Mazandaran). Our view is further supported by the fact that Muhammad Riza Ogahiy (1809–1874), the first translator of *Qabusnameh* into Turkic, titled the preface to his translation as “*Maw'izanamayi Kaykavus*”.

Including admonitory works in educational curricula is considered appropriate, as they embody knowledge of both worldly and spiritual matters knowledge deemed essential in every era.

Sufi orders dedicated to the propagation of Islamic ideals produced artistic-gnostic works that contain admonitions aimed at purifying the soul. Under the guidance of perfected spiritual masters (*murshid*), the spiritual condition of disciples (*murid*) would transform and their virtues would mature. In this process, admonitions (*va'z*) played an immeasurable role. Hence, the perfected saints who founded Sufi orders offered counsel to seekers and through them, to all humanity through their sermons as well as their written works.

The admonitory spirit is primary in the works of Najm al-Din Kubra, founder of the Kubrawiyya order; 'Abd al-Qadir Gilani, founder of the Qadiriyya order; Khwaja Ahmad Yassawi, founder of the Yassawiyya order; and in the writings of 'Abd al-Khalik Ghijduwani and Baha' al-Din Naqshband, founders of the Naqshbandiyya order.

To understand the poems of the theme, literary knowledge is necessary. It is known that epics, which encompass a large reality, were also written in poetic form, mainly in *masnavi*, but works such as “*Qabusnameh*”, “*Gulistan*”, “*Mahbub ul-qulub*” were written in prose or a mixture of prose and verse. This also indicates that the works were intended not only for the elite, but for the general public.

Poetic themes were often in the form of *masnavi*, *qasida* or *hikmat*. In particular, the idea of advice and advice prevails in works of the *hikmat* genre. The *divans* consisting of *hikmats* can be said to be *masnavis* consisting of advice and recommendations on overcoming the *nafs* almost from beginning to end:

¹⁰ Фаридиддин Аттор. Асрорнома. – Тошкент: Тамаддун, 2012. – Б. 422.

*Oshiq bo'lsang, Boyaziddek o'zing sotqil,
Valloh-billoh, dunyo harom, tashlab otqil,
Qonlar to'kub ko'zlaringdin, tunlar qotqil,
Har lahzada shayton mulki vayron bo'lur*¹¹.

The fact that Piri Turkestan imitates Sheikh Bayazid Bistami in love is related to the issue of the separation of tax from the world.

The maw'izas can be classified according to their subject as follows:

4. Religious maw'izas are primarily counsel and instruction concerning religious doctrine, acts of worship, faith in God, moral principles, and spiritual values. This type of maw'izas is generally aimed at promoting religious knowledge and fostering spiritual and ethical development.

5. Moral maw'izas are exhortations that call people to goodness, righteousness, and honesty. Moral sermons introduce people to human qualities such as decency, kindness, and patience and guide them..

6. Social maw'izas are sermons aimed at guiding people in a socially correct way, ensuring justice and equality, and solving social problems in society. This type of sermon covers current social issues in society.

Also, the sermons were classified in the work as follows and justified with literary texts:

1. Maw'izas delivered in the language of the prophets, from Abu al-Bashar Adam to the last prophet Muhammad, peace be upon him.

2. Maw'izas delivered in the language of the wise.

3. Maw'izas delivered in the speeches of great figures such as sheikhs, ascetics, and Sufis.

4. Maw'izas delivered in the words of poets, writers, and historians.

5. Maw'izas delivered in the language of rulers.

It should be emphasized that a significant and foundational portion of maw'izas consists of counsels attributed to the prophets. Others, too, spoke on the basis of divine sources transmitted through them and on the authority of the prophetic Sunnah. Therefore, admonitions were ultimately delivered for the purposes of conveying the rulings of religion to God's servants, instilling them in the heart, bringing peace to the soul, and restraining the ego. Hence, advising and offering moral counsel began as early as the time when Adam (peace be upon him) was sent down to earth for trial. Literature has played an invaluable role in promoting the teachings of divine revelation. Making use of the expressive and emotional power of literature especially poetry writers have promoted principles of living righteously and justly. Maw'iza is one of the distinctive features of classical Eastern literature. In determining the idea and artistic value of a work, admonitory passages must certainly be taken into consideration. The central purpose of many works is either embedded within or reinforced through these admonitions.

¹¹ Аҳмад Яссавий. Ҳикматлар куллиёти. – Тошкент: Ўзбекистон, 2011. – Б. 75.

The second part of the first chapter studies the “*Development of the Maw’iza in Uzbek Literature before Navoi*.” Maw’iza elements are found in various degrees in works created before Navoi in Turkic literature. There were many works in the form of Maw’iza in Turkish, Arabic, and Persian-Tajik literature. In fact, the spirit of exhortation is felt in the earliest sources that have reached us. The “Orkhun-Enasoy Inscriptions” contain exhortations calling on the Turkic peoples to patriotism and unity. It is said about the “Kultegin” inscription: “In this inscription, Bilga addresses his brothers, relatives, and the people, and tells them that many disasters have befallen the Turkic people as a result of their mistakes.” In fact, the Maw’izas in this work are also characteristic of being addressed to relatives, mainly to the people, since they are written in the language of the heads of state.

In the speeches of Orkhun-Enasoy and similar sultans, the tones of appeal and command are emphasized. The appeals and the persons addressed are also common, and they appear in the form of “*O people*”, “*O my people*”, “*O beks*”: “... O Turkish people, you are completely gullible. You do not distinguish between sincere and insincere, and you do not recognize the sincere even if they speak harshly. Because of this, you went everywhere without telling your khagan who raised you, you completely disappeared, you left without a trace...”¹². The khagans’ maw’izas, in the form of appeals, were aimed at uniting the people and strengthening the state. One can understand the truths of history from sermons. Because in a certain sense, they reflect the vices of the time, the specific shortcomings and shortcomings of the people of that time. Preachers gave sermons based on the shortcomings of their time.

Literary critic B. Tokhliev prepared a children’s edition of “*Kutadgu Bilig*” and wrote a significant preface to this edition, “Words of the wise from beginning to end.” Indeed, many chapters of the work are presented in the form of advice from beginning to end:

Xudoning hukmiga rozi bo‘l, nima (boshingga) kelsa ko‘tar.

Xalqqa manfaat qil, imkoniyat bo‘lsa, (qiyinchiliklarini) o‘z ustringga ol.

To‘g‘ri so‘zla, qavlingni tugal (va) butun qil,

*Qavli yolg‘on kishilar tuban bo‘ladilar*¹³.

As it is understood, one should be grateful for the gift and blessing of fate that the eternal scribe has left. Wisdom proverbs have a special place in Uzbek literature up to Navoi. All of them have the idea of achieving beautiful morality, and the most suitable method is sermon. In the process of studying the theme of sermon in the works of a number of our poets such as Lutfi, Atoyi, Gadoi, Hafiz Khorezmi, Sakkoki, we witnessed the presence of advice and advice in the praise of most ghazals. By giving advice to himself and in expressions of self-reproach, the poet also influenced the reader’s self-education. It is known that wisdom proverbs were created by the leaders of the order and the people of the order.

¹² Қадимги ҳикматлар. Тузувчи: Н.Раҳмонов. Махсус муҳаррир: А.Қаюмов. – Тошкент: Адабиёт ва санъат, 1987. – Б. 24.

¹³ Юсуф Хос Ҳожиб. Кутадғу билиг. – Тошкент: Фан. 1971. – Б. 891.

Therefore, there is advice in their descriptions of situations and expressions of their feelings. Not only in wisdoms that are in the form of commands, advice, and exhortations, but in fact, all wisdoms contain a message. The images and descriptions in wisdom create an instructive scene before the reader's eyes. Wisdoms are often written with intensity and in the form of commands. The fact that most of them rhyme with verbs, including imperative verbs, is also one of the signs of a message:

*Ey bexabar, Haqqa ixlos qilmasmusan,
Munda ixlos, anda xalos bo'lmasmusan,
Ikki olam Xudoyingni bilmasmusan,
Bexabarni do'zax ichra solar ermish*¹⁴.

The most emphasized and mentioned advice in the proverbs is the relationship of people with the transient world. Issues such as their non-attachment to the world, its transience, are revealed in a folk way, in simple interpretations. In Uzbek literature before Navoi, especially in poetry, sometimes the advice is given with a clear appeal, sometimes it is expressed as guidance to the poor in love, sometimes even as advice to friends, rivals, and tormentors. Therefore, the sermons in these ghazals are involuntarily reminiscent of the verse blessed in Surah An-Nahl: "Allah Almighty said about this: "Invite to the way of your Lord with wisdom and beautiful exhortation! Argue with them in the most beautiful manner!":

*Halvom uchun dudog'i firoqinda, ey raqib,
Oshiqmag'ilki, sabr kerak kishi oshina*¹⁵.

Raqib (enemy) is one of the main images in the lyrics. He is usually contrasted with the ashik. A negative approach, not an admonition, is noticeable to him. This is also noticeable in the lyrics of purity in the personality of Lutfiy. He also gives admonition to the opponent. It is worth noting that in poetry, the heart is at the center of admonition. The main character is the heart that suffers the most from the lover, that takes on his longing. In poetry, the heart really needs admonition the most. While studying the admonitions, the expressions that reflect admonition in poetry, we realized that it is necessary to pay special attention to the praise of ghazals. For example, a large part of the admonitions consists of the creator's admonitions to himself. The admonitions of Atoy, which began with a sermon to the heart, end with admonitions to himself. This situation applies to the work of all poets. The eye is considered the representative of the heart. Therefore, appeals, suggestions, and advice are also found in the eye:

*Ey ko'z, yig'idin tinmag'ilu bir dam uyuma,
G'aflatdin erur bahri g'am ichra uyumoqing.
G'aflat ahlidin musallam yo'q turur da'vii mehr,
Bormag'il uyqug'a, ey ko'z, sen xayolidin uyol*¹⁶!

¹⁴ Аҳмад Яссавий. Сулаймон Боқирғоний. Ҳикматлар куллийети. – Тошкент: Ўзбекистон, 2011. – Б. 133.

¹⁵ Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Гафур Ғулом номидаги НМИУ, 2012. – Б.14.

¹⁶ Атойи. Девони Шайхзода Атойи. – Тошкент: Фан, 2008. – Б. 93.

In conclusion, it can be said that when analyzing the literature of this period, it is necessary to take into account the genre nature of the works, their idea, their artistry, and, in addition, the personality of the creator. The maw'iza does not appear as clearly in the poetry of this period as in the proverbs.

The first part of the second chapter of the work, entitled "The Place of Maw'iza in the Lyric Heritage of Alisher Navoi," is called "Maw'iza in Ghazals and Its Artistic Expression." There are stages in the transformation of the ghazal into the main genre in Turkic poetry. While maw'iza is clearly visible in proverbs, in ghazals the feelings of the lover and his appeal to his beloved dominated, but maw'iza was not alien to the nature of any genre. On the contrary, it ensured that the idea of that genre was universal. In particular, the ghazals of such thoughtful poets as Alisher Navoi were decorated and elevated by maw'iza melodies and admonitional expressions. In the preface to his work "Badoye' ul-bidoya", Alisher Navoi also dwells on the subject of the sermon: "Because this kind of thought came to mind, the first ghazal of every letter ghazal was either a praise of God Almighty with a muvashshah, or a na't of the Messenger of Allah with a mufattah, or a sermon with a sermon, which would be one of these two things. Another thing is that some people, for the sake of studying the literature and improving the divan, do not understand anything other than the description of figurative beauty and beauty and the definition of the purpose of the external handwriting. If a divan is found, then our enlightenment will not be a ghazal, and if there is a ghazal, then your sermon will not be a single verse. That is why the divan If it is finished, then the whole world will be wasted and the effort will be wasted."¹⁷ There is no benefit from a ghazal that is not a lesson or an example for a poet. It is useless to write or read such ghazals. If we look at the content of the ghazal, science mainly divides it into the types of romantic, orifon, and rindona ghazals. Ghazals on this topic also have a maw'iza motif. Based on the topic of the ghazal, the poet's advice is given, but if we look at world literature on ghazals, some studies have separately distinguished the type of hakimona ghazals. They include ghazals that express philosophical and moral advice and advice. It is natural to encounter hakimona ghazals in the ghazals from Alisher Navoi's divans. Some of Navoi's ghazals consist entirely of sermons and are written in the spirit of admonition and advice; while certain verses of one type of ghazals contain admonition, advice, and a call to caution, in the praise of another ghazal, the poet addresses the reader as if saying "Navoi" and summarizes the maw'iza:

*Navoiy, dayr aro kir, gar fano jomi tilar ko'ngling,
Riyodur xonaqah ahlida, borma zinhor anda!*¹⁸

The poet's self-admonition is given in such vivid expressions that the reader draws a satisfactory conclusion from it. In particular, the presence of the exclamation "Ey" before the poet's pseudonym strengthens the rhetoric. Alisher Navoi's ideas expanded, his art rose. This conclusion is also related to the topic of

¹⁷ Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик. 1-жилд. – Тошкент: Фан, 1990. – Б. 21.

¹⁸ Алишер Навоий. ТАТ. 10 жилдлик. 1-жилд. – Тошкент: Гафур Ғулом НМИУ, 2011. – Б. 45.

sermons. "However, the term "admonition and maw'iza" should not be understood in a narrow sense as simple didactics," says Y. Iskhakov. The poet's "advice and wisdom are quite broad, and they encompass considerations relevant to different classes, from a simple beggar to a supreme ruler. In this sense, Navoi's wisdom and sermons consist of a number of philosophical-didactic, socio-political issues"¹⁹. In classic ghazals, the preacher, preacher, and nasih are the intellect and its embodiment, but the ascetic who does not listen to its advice is love and the path of love. Although this contradiction serves to vividly portray the state of a certain character in the ghazal, the reader draws conclusions about the importance of the advice. To understand the message, one needs intelligence, or the likes of a soqi or a piri mugan should preach to hearts that are crazy with love. So, in prose, the preacher and nasih preach, while in lyric poetry, the preacher is the soqi, piri mugan, dayr piri, and piri of love who preach to characters like the lover and the rind. In general, the preachers of the people of riyazat are piri kamil, murshid, and arif. Only then will it have an effect:

*Ey ko'ngul, gar aql etar man'i junun, qilma jadal,
Ayb erurkim ahli donish qilsa nodon birla bahs*²⁰.

It is natural for reason to forbid passion, to advise against love, to argue, but hearts familiar with love must feel that they are in a state of passion: it is not right for a wise man to argue with an ignorant man. In this sense, one also enters into a dispute with a hermit:

*Meni mayxonag'a bording debon yozg'urma, ey zohid,
Ki usruk shahnadek ul yon qazo ilgi tutor, eltur*²¹.

A hermit is also a counsellor, but a lover does not care about his advice. For tavern-goers, drinkers and prostitutes, a preacher is a fool. And to receive his advice is considered a turning point in the true path. Preachers were dear and respected people in the people. People came from far away countries to hear their conversations. But in lyric poetry, the expressions are special, their inner meanings are also different. In poetry, it is the heart that shows the personality of the poet. Therefore, after the poet's appeal to himself, most advice is directed to the heart. In sermons addressed to the heart, the most significant thing is the poet's suffering. The heart and the poet's personality seem to generalize, merge. Not all of Alisher Navoi's sermons are given in explicit expressions. Perhaps the inner meanings of the ghazals reveal that they contain profound, powerful, and useful advice. Sometimes it is impossible to identify the person giving the advice. Simply, an address to an unknown person begins with "eyki". Maw'izas that begin with the inspiring appeals of *O Navoi, Navoi, O friend, O friends, O heart, O heart, O victim heart, O eye, O wheel (charx), O gardun, O Muslims, O life, O health, O doctor, etc.*, are of great value in the poet's lyrics. The main theme in ghazals is love and wisdom. Therefore, in ghazal poetics, love, enlightenment, and maw'iza

¹⁹ Исҳоқов Ё. Навоий поэтикаси. — Тошкент: Фан, 1983.

²⁰ Алишер Навоий. ТАТ. 10 жилдлик. 1-жилд. — Тошкент: Гафур Ғулом НМИУ, 2011. — Б. 111.

²¹ Алишер Навоий. Бадоеъ ул-бидоя. МАТ. 20 жилдлик. 1-жилд. — Тошкент: Фан, 1990. — Б. 158.

do not deny each other, but rather unite in a mystical sense and complement each other. Interpretations about the arduous path of an ashik and the wisdom of a sage can be accepted as maw'izas. While maw'izas found expression in both the outward expressions and inner meanings of wisdom, they became even more mysterious in ghazals. Maw'izas were given in the context of mystical and romantic images. The next chapter studied "Maw'izas Written in Minor Genres of Lyric Poetry". The purpose of maw'zas is to beautify the behavior of humanity, but it is necessary to use different methods in expression, because people have different natures. They are addressed according to the nature and character of their clients. Some verses simply describe the consequences of human behavior. In the works of Alisher Navoi, verses are considered one of the main genres for showing the poet's conclusions and recommendations. In his prose works, verses served as an ornament both for the beautiful depiction of the subject and for the clarity of expression. One of such works is "Mahbub ul-qulub", written at the end of his life. When showing the importance of the maw'iza in Alisher Navoi's verses, it is certainly appropriate to recall the work "Arba'in", which is dedicated to the explanation of 40 hadiths written in the genre of verses. Each of them contains admonition, invitation, and advice:

*Qaysi majlisdakim eshitsang so'z,
Bilgil ul so'z sanga amonatdur.
Gar ani o'zga yerda naql etsang,
Ul amonatg'a bu xiyonatdur*²².

The wise advice on preserving a trust is shown by explaining the hadith "What you hear in gatherings is a trust." In this work, Navoi also teaches the need to preserve many other spiritual trusts. The continents have been called, in a word, a lesson book by scholars. Navoi's works, taken as a whole, are like a dictionary of life, because there is no life issue, human values and feelings, virtues and vices that he has not written down?! Alisher Navoi's rubaiyats are written on romantic, social, and educational topics. Even rubaiyats on romantic topics contain advice to the lover. The fact that the reader learns from the poet's description of his feelings is considered one of the poet's skills. One of the genres accepted as a lesson book is fard. The wise fards, expressed in concise, simple expressions, were considered an important genre for the poet's sermons. Therefore, selected verses from fards and epics were published as wisdom poems, aphorisms, and shahbayts.

The first part of the chapter entitled "The sermon in the epic heritage of the poet" examined "The maw'iza in the epics of Alisher Navoi and its role in revealing the character of the heroes." It is worth noting that the theme of sermon in the epics of "Khamsa" is very rich in literary, mystical and moral aspects. The teachings of fathers, rulers, teachers, friends, etc. are of great importance in the development of the heroes of the epic. Since each epic shows a certain method of upbringing on the path of truth, it is not difficult to imagine that the theme and

²² Алишер Навоий. ТАТ. 10 жилдлик. 10-жилд. – Тошкент: Ғафур Ғулом НМИУ, 2011. – Б. 589.

expression of sermons are diverse. In the study of sermons in Navoi's works, the poet's sermons to princes are a separate major topic. In their study, the peace of the kingdom is undoubtedly an important issue. Sermons addressed to specific individuals such as Sultan Badiuzzaman Mirzo in "Khairat ul-abror", Shah Garib Mirzo in "Farhod and Shirin", and Darvesh Alibek in "Saddi Iskandariy" were studied. The epic poem "Khamisa" also contains sermons of a general nature. The poet's teaching to people begins with the basmala from the epic poem "Khairat ul-abror". One of the important aspects of Alisher Navoi's sermons is that even in simple remarks there is a hidden lesson. Some kind of advice, rebuke, or lesson can be learned from each verse of the poet. The first preface dedicated to the basmala ends with a verse that teaches people courage and determination:

*Yo 'l yomoni yaxshisidin yema g'am,
Bismillah degilu qo 'yg 'il qadam*²³.

The study of the sermons given in the praise and na't of the poet at the beginning of the epics, both explicitly and implicitly, is a major research. The presentation of the stories in accordance with the idea of the articles increased the impact of the sermons. In particular, each of the seven stories of travelers presented in the epic "Sab'ai sayyor" reveals important features in the upbringing of the soul of a person. The sermons of several murshids and hakims to Alexander the Great in the education of the just king are one of the traditional expressions of "Khamisa". The words, dialogues, and questions and answers of all the teachers who educated Alexander in the epic "Saddi Iskandariy" are a type of maw'iza. Alisher Navoi's maw'iza, which are unique in terms of expression and content, are given in the epic "Lison ut-tair". The poet's self-referral, advice also have many new interpretations in this work. The connection of the maw'izas to birds with human education and the manifestations of human desires is not only a poetic tradition in classical literature, but also shows the poet's diverse creativity. In conclusion, in epics such as "Lison ut-tayr", where birds are chosen as the main characters, including in the tradition of Khamisa, the types of advice and the way they are presented are beautiful, and their role in changing the hero's psyche and strengthening the plot of the epic is great.

In the third chapter, in the section titled "*The thematic scope and expressive potential of admonitions in Alisher Navoi's prose legacy*," the works such as "Tarixi anbiyo va hukamo," "Tarixi mulk-i Ajam," "Nasoyim al-muhabbat," and "Mahbub al-qulub" were analyzed. When examining the theme of maw'iza (admonition) in Alisher Navoi's epic works, the first text to be studied is undoubtedly "Tarixi anbiyo va hukamo". Indeed, in order to guide humanity, God sent His messengers, and they delivered admonitions befitting the children of Adam. Beginning with Adam (peace be upon him) and continuing until the last Prophet Muhammad (peace be upon him), the work provides information about the prophets and touches upon the admonitions they offered to their communities and

²³ Алишер Навоий. ТАТ. 10 жилдлик. 6-жилд. – Тошкент: Гафур Гулом НМИУ, 2011. – Б. 9.

the divine missions they conveyed. Although words such as “maw’iza,” “wa’z,” “pand,” and “nasihah” may not explicitly appear in works that describe the history of prophets, the very course of their lives itself constitutes profound guidance and great counsel. In “Tarixi anbiyo va hukamo,” (The History of Prophets and Sages) the author also provides information about thirteen sages Luqman the Wise, Pythagoras, Jamasp, Hippocrates, Buqratus, Socrates, Plato, Aristotle, Balinus, Galen, Ptolemy, Sadiq the Sage, and Buzurjmehr which further emphasizes the significant role of admonition within prophetic history. In “Tarixi mulk-i Ajam,” it becomes evident that admonitions played an essential role in the stability of kingdoms and in the establishment of just rulership. In the upbringing of kings, admonition, as well as the service of scholars and sages, held great importance. Thanks to the wisdom and counsel of these sages, the people would often be saved from the injustice or harsh temperament of their rulers. The admonitory passages within the work appear especially in its poetic fragments. For instance, while describing Humay’s reign, the author concludes the account as follows:

Poem:

*Yana bir necha kun Humoy oldi mulk,
Eronlar borib ichiga qoldi mulk.
Tugandi aning mulku davroni ham,
Falak Zoli qat’ ayladi oni ham²⁴.*

Since the history book is about kings, the greatest advice is related to their fair judgment and understanding of the transience of life. The majority of sermons in literature are presented in the speeches of great figures such as sheikhs, saints, and Sufis. The most vivid proof of this is Alisher Navoi’s “Nasayim ul-muhabbat” tazkir. The life path of the 770 sheikhs mentioned in the work, the reasons for entering the tariqat, and their relationships with their contemporaries, especially their teachers, contain instructive lessons for the reader. In addition, the wise words and excerpts from the poems of the saints, which have become important in education and upbringing, are considered maw’izas that have become aphorisms. One of the wisdoms in the matter of maw’izas in this work is to understand the weight of the responsibility of preaching. The saints were not in a hurry to go to the pulpit and preach. They doubted that they had enough knowledge to call people to their faith, and they were modest. In the commentary “Nasayim ul-muhabbat”, the life path of the saints and their moral views led to the mystical content and expression of the maw’izas. In his last work “Mahbub ul-qulub”, maw’izas were included on the correct definition of the relationship with social life and the achievement of morality. The first part of the 40 chapters of the work, which describes everything from the righteous salat to the dervishes, does not simply provide a description of the social classes, but also contains the thinker’s advice. In the work relevant to our topic, the section entitled “On the People of Counsel and Preachers” occupies a special place. In this chapter, it is stated: “A preacher is one

²⁴ Алишер Навоий. ТАТ. 10 жилдлик. 8-жилд. – Тошкент: Фафур Фулом НМИУ, 2011. – Б. 616.

who, when he speaks, says "God has said," and refrains from anything contrary to "the Messenger of God has said"; one who steps upon the path of God and His Messenger. Having entered this path himself, he must lead people through admonition. To lead people upon a road one has not walked is to turn a traveler from his way, to lead him into a desert and abandon him in a wilderness... Preaching is the task of a discerning and awakened guide; it is the spiritual discipline of a perfect devotee of God, and the one who accepts his admonition is a worthy person. First, one must walk the path; only then may one lead others. He who enters without traversing the road will stumble and reach a place other than the intended destination." Alisher Navoi emphasizes that the first distinguishing quality of a preacher is speaking with the words of God and His Messenger. The second essential trait is that the preacher must be a person of action one who himself practices the advice he gives, one of the true lovers of God. Moreover, a sermon must possess a certain spiritual charm; if it does not change the state of its listeners, then it cannot be regarded as maw'iza.²⁵ Navoi's use of a unique stylistic approach for each chapter further demonstrates his mastery both as a poet and as a preacher. The concluding section of the work, which contains 126 admonitions, is also of particular importance for the study of admonitory literature. For example, it states: "Do not expect loyalty from humankind, and do not dry the palm of wisdom with the scorching winds of vain imaginings. If you offer loyalty once, be prepared to endure tenfold cruelty. And if you escape with just this, consider it a favor to your soul and overlook their excuses. The tales of the faithlessness of the people of this age are well known, and the wise have long since forgiven the faults of the age, excusing its people from the obligation of loyalty."²⁶ Thus, in "Mahbub ul-qulub" Alisher Navoi's new methods of expressing his message are evident.

At the end of the dissertation, general conclusions consisting of 11 parts and a list of used literature are presented. The names of the articles published on the topic are attached to the dissertation abstract.

CONCLUSION

1. In explanatory dictionaries pertaining to linguistics, literary studies, and Sufism, the term maw'iza appears with meanings such as "sermon," "advice," "counsel," "guidance," and "glad tidings." In the field of literary studies, it has also become an important term that determines the idea and genre of a work. In The Dictionary of Alisher Navoi's Works, maw'iza (or maw'izat), an Arabic word, is defined as "sermon, advice, counsel, admonition." Its plural form is mawa'iz. It is noted that in Navoi's works the phrase mawa'izo occurs with the meaning "words of counsel, admonitory expressions." Some dictionaries also mention the meaning of "recommendation" for maw'iza. Likewise, terms such as va'iz ("one who delivers maw'izas, one who gives counsel") and mu'awaza ("the act of preaching

²⁵ Алишер Навоий. ТАТ. 10 жилдлик. 9-жилд. – Тошкент: Ғафур Ғулом НМИУ, 2011. – Б. 470.

²⁶ Алишер Навоий. ТАТ. 10 жилдлик. 9-жилд. – Тошкент: Ғафур Ғулом НМИУ, 2011. – Б. 541.

or admonishing”) derive from the same linguistic root. The compound maw’izakhan, formed by combining maw’iza with the Persian element -khan (“to read, recite”), denotes “preacher, admonisher, giver of counsel.”

2. The subject and term of preaching entered literary literature directly under the influence of Islam. The word preaching appears in verses and hadiths and expresses various meanings. In Arabic, this word means “advice, advice, reminder, admonition that affects the heart.” The word “prayer,” which is used 13 times in the Holy Quran, in each text means guidance, reminder, effective warning, and moral admonition to the servants of Allah Almighty. The fact that the word “prayer” appears in various contexts in the meanings of reminder, warning, and guidance indicates that this concept has a broad and deep spiritual content.

3. The wise parts of a work of advice, exhortation, and artistic work are called -maw’iza, maw’izat. A literary work written from beginning to end in the form of advice, exhortation is called maw’izatnameh. At the beginning of such works is the work “Qabusnameh” by Qabus ibn Washmgir in Persian. Works written in the form of advice by creators to their children, rulers, and the general public in general are also called andarznamehs. The spirit of advice is felt in the “Orkhon-Enasoy inscriptions”. The sermons in the monuments are also characteristic of being addressed to relatives, mainly to the people, since they are written in the language of heads of state. Turkic written literature is also written on the basis of maw’iza. The works of Yusuf Khos Hajib “Kutadgu bilig” and Ahmad Yugnaki “Hibat ul-haqoyiq” are among them. The worthy continuation of this topic continued in works such as Hikmat, “Stories of Rabghuzi”, “Khairat ul-abror”, “Mahbub ul-qulub”, and “Zarbulmasal.”

4. Maw’izas contain brief and clear recommendations on moral, religious, and social views. They are exhortations aimed at education and upbringing, taking into account the age, level, and even the time and place of the sermon. Sermons are created on the basis of national values and religious views, and in a certain sense, these issues are propagated to generations. Due to their great pedagogical significance, works in the nature of sermons were taught as textbooks. Since the sermons were intended to affect the heart of the listener and change his spiritual state, poems, stories, legends, and proverbs were used in them.

5. Maw’iza works are addressed to various individuals primarily rulers, princes, and disciples but it should be particularly emphasized that the majority of maw’iza texts, such as Kaykovus’s Qabusnameh and Fariduddin Attar’s Pandnameh, are dedicated to the author’s sons. The use of the address “O son”, followed by expressions such as “know that...”, “strive that...”, “be aware that...”, “be informed that...”, represents distinctive features of maw’iza style, serving to focus the reader’s attention and enhance the persuasive force of the discourse. The earliest characteristic of expressions in the maw’iza style is the direct address and imperative forms directed toward the second person.

6. Maw’iza are found in the speeches of all prophets especially the Seal of the Prophets, Muhammad as well as sages, shaykhs, saints, poets, writers, historians,

and rulers. In accordance with the purpose of the literary work, all of these elements are brought together. For this reason, in Alisher Navoi's works such as "Tarixi mulki anbiyo va hukamo," (The History of Prophets and Sages) "Tarixi mulki ajam," and "Nasoyim ul-muhabbat," the thematic and expressive diversity of maw'izas becomes evident.

7. When studying maw'izas, it is also necessary to take into account the genre nature of the work. After all, the poet, when choosing and expressing his ideas, proceeds from the nature of the genre, always keeping in mind the requirements specific to the genre. The maw'izas in ghazals are not obvious because they are expressed through the experiences of the lyrical hero. The essence of the sermons is achieved more through feeling than through understanding these maw'izas through observation.

8. The maw'iza character is predominant in the lyric genre of qit'a. The fact that qit'as in early Arabic poetry were referred to as "admonition" or "wisdom" also confirms that admonition and counsel were among their central themes. The qit'as included in Alisher Navoi's divans, as well as many qit'as that appear as conclusions in some of his prose works, predominantly promote virtuous conduct and encourage humanity toward noble morality. They provide guidance for attaining self-awareness. In the minor poetic genres such as qit'a, rubai, and fard maw'iza appears in two forms. The first consists of explicitly stated advice in both idea and expression. In the second, goodness is praised and evil is condemned, prompting the reader to arrive at an instructive conclusion and take moral lessons independently. Rubaiyat are generally written on romantic themes; therefore, the maw'izas in rubaiyat are expressed in the voice of the lover or addressed to ashiks. The concise and simple form of the ideas and counsels developed in larger works appears in the genre of fard. Alisher Navoi's fards may be described as mirrors reflecting human virtues and shortcomings. Their themes are not limited, yet they are unified by their overarching purpose – maw'iza, counsel, exhortation, and an instructive mode of expression.

9. It is natural that from Nizami Ganjavi to Navoi a certain evolution occurred in the figures delivering admonition and in the expressions of moral counsel; however, within the Khamsa tradition, maw'iza never lost its significance. In the "Khamsa" epics as well, Navoi's ethical and spiritual views are reflected primarily through maw'izas. In particular, the first epic, "Hayrat ul-abrar," consists of a system of maw'izas. In "Farhad and Shirin," through the admonitions presented, Farhod is compelled toward practical action, linking the path of love with the hopes and aspirations of his beloved's people. Naturally, the maw'izas in "Leyli and Majnun," devoted to the passionate love of Majnun, stem from the emotional states and inner worlds of the protagonists. In "Sab'ai Sayyar," Navoi's mastery is evident in his use of maw'izas within the dialogues of the travelers to harmonize themes of kingship and love. In "Saddi Iskandari," the admonitions relating to rulership and justice are delivered to Iskandar by his teachers. Thus, the thematic and expressive diversity of maw'izas corresponds to each epic's central idea. Yet

in all of these epics, the primary maw'izagoy – the giver of admonition – remains the poet himself.

10. In the epic "Lison ut-tayr," most maw'izas are conveyed through the guidance of the perfect leader, the Hoopoe, as he explains to the birds the hardships of the spiritual journey. In this work, admonition (tanbeh), reproach (malomat), and moral exhortation (va'z) are expressed in a harmonious manner. Particularly, the unveiling of the intended moral lessons within the embedded tales creates a strong structural link between the epic's central idea and its plot development.

11. In all three parts of "Mahbub ul-qulub," Alisher Navoi bases his exposition and conveyance of ideas on maw'iza. He employs a didactic method that draws on references to the Qur'an and Hadith, as well as wisdom sayings, stories, and proverbs. Through admonition (tanbeh) and poetic passages, he enhances the persuasive and moral impact of his counsels.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОР

НУРБАЕВА МАРВАРИД ТАВАКАЛОВНА

МАВЪИЗА В ТВОРЧЕСТВЕ АЛИШЕРА НАВОИ

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

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

Ташкент – 2025

Тема диссертации на соискание учёной степени доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2025.2.PhD/Fil3348.

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

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

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Защита диссертации состоится на заседании Научного совета DSc.02/30.12.2019.Fil.46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «29» декабря 2025 года в 16.00 (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uztafi@academy.uz).

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером 109). Адрес: 100100, Ташкент, Зиялилар, 13. Тел. (99871) 262-74-58.

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ВВЕДЕНИЕ

(аннотация диссертации доктора философии (PhD))

Цель исследования. Определить генезис и сущностно-содержательные особенности мавъизы в узбекской классической литературе, а также раскрыть её художественные и идейные аспекты через освещение роли мавъизы в творчестве Алишера Навои.

Объектами исследования являются поэтические и прозаические произведения Алишера Навои, в том числе произведение «Хамса», «Язык птиц», исторические труды и тазкиры автора, назидательные отрывки из произведения «Арба'ин» и диван «Хазоин ул-маоний».

Научная новизна исследования заключается в следующем:

выявлены основы мавъизы, история её возникновения и развития, места её применения и роль в восточной классической литературе;

доказано значение и основные задачи мавъизы в узбекской литературе до Алишера Навои, а принципы её развития основываются на творчестве представителей тариката и поэтов, владевших диваном;

на основе жанровой природы лирических произведений Алишера Навои анализируются особенности интерпретации мавъизы, в частности, доказыва-ется роль мавъизы в формировании идеи и художественной ценности таких жанров, как газель, китъа, рубаи, фард;

подтверждены выразительные возможности мавизы на примере эпиче-ских произведений Алишера Навои, таких как «Хамса», «Лисон ут-тайр», «Насаим уль-мухаббат».

Внедрение результатов исследований. Теоретические и практические выводы, рекомендации и разработки, представленные в диссертации, были использованы в прикладном проекте под номером AL-662205561 на тему «Создание авторского корпуса Алишера Навои (на основе газелей из свода «Хазойин ул-маъаний»)», 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 от 25 июня 2025 года № 01/4-2727). В результате корпусная база данных автора пополнилась теоретическими сведениями по теме «Мавъиза в творчестве Алишера Навои».

Отдельные части данной диссертации были использованы в фундаментальном проекте Азербайджанского культурного центра имени Гейдара Алиева в Узбекистане № ОА-21-24 на тему «Тюркские народы, узбекско-азербайджанские литературно-культурные связи», рассчитанном на 2021–2024 годы (Справка № 154/AZE от 23.10.2025 Центра азербайджанской культуры имени Гейдара Алиева при посольстве Азербайджанской Республики в Узбекистане). В диссертации, в частности, представлены: Теоретический анализ, направленный на выявление особенностей тем в творчестве Алишера Навои; Анализ и выводы по изучению тем в лирических и эпических произведениях поэта, выявлению их общих источников, по

возможности, были использованы для создания базы данных по авторскому корпусу произведений Алишера Навои;

От научных выводов по обоснованию отдельных аспектов «характеристик» произведений в тематическом направлении узбекской классической литературы, роли тем в лирических и эпических жанрах, «характеристик» выражения до сценариев программ «Сад газелей» и «Образование и развитие» на 2023-2024 годы и выпусков за январь и февраль 2025 года, было проведено прямое интервью с исследователем по таким вопросам, как основа темы, история ее возникновения и развития, ее применение и ее роль в восточной литературе. (Справка ДМ радиоканала «Узбекистан» от 16 сентября 2025 г. № 05-09-1452). В рамках исследования в выводы проекта был включен вопрос о месте и значении темы в литературе Востока, в частности, узбекской, и её отражении в творчестве узбекских писателей X–XV веков на примере таких произведений, как «Хамса», «Махбуб ул-кулуб» и «Насойим ул-мухаббат». В отчётах проекта нашли отражение материалы научных статей, таких как «О теме», «Тема в творчестве Алишера Навои» и «Тема в узбекской литературе до Навои».

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка литературы. Общий объём диссертации составляет 145 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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I bo'lim (part I; I часть)

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