

QARSHI SHAHRIDAGI TURON UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
PhD.03/2025.27.12.Fil.39.01 RAQAMLI ILMIY KENGASH

QARSHI DAVLAT UNIVERSITETI

ORTIQOVA MAVLUDA NURMAHAMMADOVNA

ALISHER NAVOIY IJODIDA VALOYAT TALQINLARI

10.00.02 – O‘zbek mumtoz adabiyoti

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

Qarshi – 2026

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Philological Sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy asar strukturasi, kompozitsiyasi, obrazlar tizimi, asardagi poetik unsurlarning ifoda shakllarini aniqlash va ularni ilmiy asosda o'rganish dolzarb masala sanaladi. Ayniqsa, mumtoz adabiyot namoyondalarining boy merosini o'rganishga alohida e'tibor qaratilmoqda. Shu jihatdan, Sharq adabiyotining mumtoz asarlarida irfoniylar tafakkur, timsollar poetikasi va badiiy obrazlarning mohiyatini zamonaviy metodologik tamoyillar asosida tahlil qilish muhim ahamiyat kasb etadi. Chunki ijodkor badiiy tafakkur va asar g'oyasini ko'rsatib berish vazifasini ko'pincha badiiy timsol, ramz va obrazlarga yuklaydi. Shuningdek, badiiy asarlardagi ramziy obrazlar semantikasi mumtoz adabiyotning madaniy makondagi o'rnini chuqurroq yoritishga xizmat qiladi.

Dunyo adabiyotshunosligida badiiy asarni baholashda mazmun va g'oyaning ochilishida badiiy timsollarning ahamiyati, voqeliklarni jamiyatdagi ijtimoiy-siyosiy vaziyatlar bilan bog'liq holda tasvirlanishi, inson va uning tuyg'ulari o'rtasidagi kurashlar tasviri kabilarga ahamiyat qaratilsa, Sharq mumtoz adabiyotida badiiy timsollar uzoq yillik an'anaga tayangan holda, har bir ijodkor badiiy tafakkurida qayta yaratilish jarayonida turlicha mazmun-mohiyat kasb etadi. Badiiy ijodda markazda inson va kamolot masalasi turar ekan, kamolot yo'lidagi shaxsning ruhiy-ma'naviy hamda axloqiy tarbiyasini badiiylashtirishda valiylik obrazi, ularning xulqi, ko'rsatgan yo'l-yo'riqlari har bir komillik istagan inson uchun namuna sifatida ko'rsatiladi.

O'zbek adabiyotshunosligida bugunga qadar Alisher Navoiy adabiy merosi Navoiy asarlaridagi obrazlar tizimi, ramziy-majoziy qatlam, tasavvufiy-falsafiy mazmun, poetik tafakkur masalalari yuzasidan turli hajmdagi ko'plab ilmiy ishlar yaratilishiga qaramay, tasavvufiy obrazlar poetikasining nazariy asoslarini aniqlash, tasavvufiy-irfoniylar obrazlarning badiiy-estetik vazifalarini oydinlashtirish navoiyshunoslik sohasidagi tadqiqotlarning muhim mavzularidan bo'lib qolmoqda. Ayniqsa, Alisher Navoiy asarlari obrazlar va ularning poetikasi, personajlarning adabiy-estetik tabiati, islom ma'rifati, tasavvuf ta'limoti hamda badiiylar mezonlarining mukammal namunalari sifatida vujudga keldi. Shu sababdan ham "Buyuk shoir va mutafakkir, atoqli davlat va jamoat arbobi Alisher Navoiyning bebaho ijodiy-ilmiy merosi nafaqat xalqimiz, balki jahon adabiyoti tarixida, milliy madaniyatimiz va adabiy estetik tafakkurimiz rivojida alohida o'rin tutadi"¹.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti faoliyatini tashkil etish to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning Taraqqiyot strategiyasi to'g'risida"gi farmonlari, 2017-yil 18-apreldagi PQ-28-29-son "Alisher Navoiy nomidagi O'zbekiston Milliy bog'i hududida Adiblar xiyobonini barpo etish to'g'risida", 2020-yil 19-oktyabrdagi PQ-4865-son "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarorlari, 2022-yil 21-

¹O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning "Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to'g'risida"gi Qarori. <https://lex.uz/docs/5054929>

dekabrda Oliy Majlis va O'zbekiston xalqiga Murojaatnomasi hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi².

Dissertatsiyaning respublika fan va texnologiyalar taraqqiyoti ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga mos ravishda bajarilgan.

Mavzuning o'rganilganlik darajasi. Jahon adabiyotshunosligida "valoyat" tushunchasi, valiy obrazining g'oyaviy-badiiy xususiyatlari, tasavvuf adabiyotidagi boshqa obrazlar bilan munosabati, tasavvufiy va aqidaviy talqinlari dolzarb masala sifatida o'rganilgan bo'lib, mazkur tushunchaning ilmiy-nazariy asoslari Hakim at-Termiziy asarlarida uchraydi. Olim o'zining "Xatmu-l-avliyo" (Valiylar cho'qqisi), "Ilmu-l-avliyo", "Masoiil ahli saraxs" (Saraxs ahli savollariga javoblar), "Al-farq baynal ayat val karomat", "Navodiru-l-usul", "Manozilu-l-iboda" kabi asarlarida valoyat va uning turlari, u bilan bog'liq ayrim masalalarni sharhlaydi. Hakim at-Termiziy asarlaridan keyin valoyat haqida yozilgan barcha asarlarga olimning qarashlari asos bo'lgan. Keyinchalik Abu Bakr Muhammad ibn al-Hasan al-Hujviri, Abu Abdurahmon Sulamiy, Abu Nuyam Isfahoniy, Abdulloh Ansoriy, Abu Homid G'azzoliy, Fariddin Attor, Muhyiddin al-Arabiy, Abdurahmon Jomiy, Alisher Navoiyning valiylikka doir asarlarida badiiy talqin bilan birga nazariy ma'lumotlar ham uchraydi³. Keyinroq bu mavzudagi keng ko'lamli tadqiqotlar turk olimlari tomonidan amalga oshirildi. Jumladan, I.Rabboniy, mufassir I.H.Bursaviy, shayx M.E.Erbiliy⁴, Mahmud Asad Jo'shonlar bu borada muhim izlanishlar olib borgan. Keyinchalik valiylik va ularga xos jihatlar haqidagi ma'lumot eron, turk olimlarining asarlarida, shuningdek, amerikalik va rus olimlarining tadqiqotlarida keltiriladi. Chunonchi, eronlik tadqiqotchilar: Abdulboqi Zarrinkub, Javod Nurbaxsh, Manuchehr Murtazoyi, Qosim G'ani⁵larning qarashlarida tasavvuf istilohlari va avliyolikka doir ma'lumotlar mavjud.

²Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси / Халқ сўзи. 2017, 4 август.

³Al-Hujwiri. The kashf al- Mahjub. Translated: R.A.Nikolson. – London: Luzac&co, 1911. – 490 p.; E.A.Sülemî. Tabakâtu's-sûfiyye. – İstanbul. ERKAM YAYINLARI, 2025. – 352 s.; Abu Nu'aym Ahmad ibn Abdulloh al-Isfahoniy. Hilyat al-Avliyo va Tabaqot al-Asfiyo. 10 jildli: 1-jild. – Bayrut: Dor al-Kutub al-Ilmiyya, 1988. – 399 b.; A.Ansoriy. Taboqotu-s-sufiya. Tarjimon: Ochilova M., Oqilova M. – Xo'jand: Noshir, 2014. – 415 b.; A.H.G'azzoliy. Mukoshafat ul-qulub (Qalblar kashfiyoti). I-II- kitoblar Tarjimon: Miraziz A'zam. – Toshkent: Yangi asr avlodi, 2004. – I 316; II 224

b.; Kimyoi saodat. Ruh haqiqati. I-kitob / nashrga tayyorlovchilar: Mahkam Mahmud Andijoniy, Abdulloh Umar Toshkandiy. –Toshkent: Adolat, 2005. – 412 b.; Tavba kitobi /Arab tilidan tarjima. Tarjimon va lug'at tuzuvchi Rashid Zohid. – Toshkent: Movarounnahr, 2003. – 62 b.; F.Attor. Tazkirat ul-avliyo (Avliyolar kitobi) / Abdumajid Madraimov, tarjimasi. –Toshkent: Factor press, 2023. – 512 b.; M.İ.Arabî. Fütühât-i Mekkiyye. Çevire: Ekrem Demirli. 18 ciltli: 7 cilt. – İstanbul: Litera Yayıncılık, 2008. – 470 s.; A.Câmî. Nefahâtü'l-üns min hadarâti'l - kuds. – İstanbul: Salih kitaplar, 2019. – 804 s.;

⁴İ.Rabbânî Mektûbât-I Rabbânî. 2 ciltli 1-cilt – İstanbul: Çelic Yayınevi, 2013. – 759 s.; İ.H.Bursevi. Kitabün Netice. – İstanbul: İnsan yayınlari, 1997. – 1107 s.; Erbili.M.E. Mektubat. – İstanbul: Evkaf matbaasi, 1925. – 485s.;

⁵Mahmud Asad Jo'shon.Tasavvuf va nafs tarbiyasi. – Toshkent:Toshkent islom universiteti nashriyoti. 2000. – 88 b.; Muallif: Alloh sevgisi. Nashrga tayyorlovchi: Nodirxon Hasan. – Samarqand: Imom Buxoriy xalqaro ilmiy markazi, 2020. – 240 b.; Muallif: Murshidi komil hikmatlari. Tuzuvchi va nashrga to'plovchi va so'z boshi muallifi Mirzo Kenjabek

Rus adabiyotshunosligida ham Sharq adabiyotiga bo'lgan qiziqish katta bo'lganligi sababli valiyar mavzusi ham e'tibordan chetda qolmadi. Y.Bertels, M.T.Stepanyans, V.B.Bartold, V.Vyatkin⁶ kabilarning tasavvufga, xususan, valiylikka oid qarashlari ilmiy nazariy jihatdan ahamiyatga ega. Amerikalik K.E.Helmenski, V.Danner, O.M.Espin, J.S.Kupfer, R.A.Nikolson⁷ kabi olimlarning tadqiqotlarida esa tasavvuf va sufiylik masalalari hamda ba'zi avliyolar haqida ham muhim ma'lumotlar keltiriladi.

O'zbek adabiyotshunosligida ham tasavvuf ta'limotining ilmiy-nazariy asoslarini o'rganishga doir salmoqli ishlar amalga oshirildi. Bunda Alisher Navoiy ijodi asosiy obyekt vazifasini bajardi deyish mumkin. I.Sulton, V.Zohidov, N.Mallayev, A.Hayitmetov, A.Qayumov, Y.Is'hoqov, N.Komilov, I.Haqqul, S.G'aniyeva, N.Jabborov, N.Shodmonov, U.Jo'raqulov, O.Davlatov, S.Olim⁸ kabi qator olimlarning navoiyshunoslik ilmidagi tadqiqotlari muhim ahamiyat kasb etadi. Biroq shoir ijodida avliyolar va ularga xos xususiyatlar haqida, asosan, mustaqillik yillarida yozila boshlandi.

N.Yo'ldoshev "Buxorodagi ayrim avliyolar tarixi", Shayx Muhammad Sodik Muhammad Yusufning "Tasavvuf haqida tasavvur" va "Aqidatu-t-tahoviya sharhining talhiysi"⁹ kitoblarida tasavvuf namoyondalari va ularning qarashlari, tariqatlar, valiyar va ularga zohir bo'ladigan karomatlar, nabiyar va valiyarlar xos jihatlarning o'xshash va farqli tomonlari ko'rsatilgan bo'lsa, G.Navro'zovning "Tasavvufda valiylik

– Toshkent: Yangi asr avlodi, 2004. – 102 b.; Muallif: Tasavvuf va go'zallik. – Toshkent: Adolat, 2004. – 344 b.; Muallif: Siddiqlar yo'li. Tarjimon: Nodirxon Hasan. – Toshkent: Matbaachi, 2022. – 200 b.; Зарринкуб А. Арзиши мероси суфи. – Тегрон: 1344/1967. – 270 с.; Зарринкуб А. Жустужу дар тасаввуфи Ирон. – Душанбе: Ирфон, 1992. – 88 с.; Дж. Нурбахш. Беседи о суфийском пути. – Москва: 1998. – 164 с.; Manuchehri Murtazoyi. Maktabi Hofizyo muqaddamayi bar Hofizshenosi. – Tehron, Irfon, 1965. – 285 b.; Qosim G'ani. Bahse dar tasavvuf. – Tehron: Irfon, 1953. – 156 b.

⁶ Bertels Y.E. Navoiy va Attor. – Toshkent: O'zbekiston Milliy ensiklopediyasi davlat ilmiy nashriyoti, 2005. – 75 b.; Muallif: So'fizim va tasavvuf adabiyoti. – Toshkent: O'zbekiston Milliy ensiklopediyasi davlat ilmiy nashriyoti, 2005. – 104 b.; Степанс М.Т. Философский аспект суфизма. – Москва: Наука, 1987. – 192 с.; Бартолд В.Б. Мистический в Исламе. Соч. – Москва: Наука, 1968. – 173 с.; Вяткин В. Из биографии Хаджи Ахрара // Туркестанские ведомости. 1904. – 184 с.

⁷ Helmski K.E. Living Presence: A Sufi Way to Mindfulness and the Essential Self. New York. – Jeremy P. Tarcher, 1992. – 235 p.; The Rumi Collection: An Anthology of Translations of Mevlana and Jalaluddin Rumi. – Boulder: Shambhala, 2005. – 313 p.; Danner V. The Islamic Tradition: An Introduction. – Hillsdale, Sophia Perennis, 2005. – 405 p.; Espin O.M. Women, Sainthood and Power. – Lanham: Lexington Books, 2019. – 300 p.; Kupfer J.S. Sainthood and the Good life. – New York: The journal of value, 2016. – 85 p.; Nikolson R.A. The mystics of Islam. – London: Bell Sons LTD, 1914. – 219 p.

⁸ Sulton I. Navoiyning qalb daftari. – Toshkent: Adabiyot va san'at, 1969. – 416 b.; Zohidov V. Ulug' shoir ijodining qalbi. – Toshkent: O'zbekiston, 1970. – 495 b.; Mallayev N. So'z san'atining gultoji. – Toshkent: Adabiyot va san'at, 1991. – 152 b.; Hayitmetov A. Alisher Navoiyning adabiy-tanqidiy qarashlari. – Toshkent: FAN, 1959. – 196 b.;

Qayumov A. Farhod va Shirin sirlari. – Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1979. – 168 b.; Is'hoqov Y. So'z san'ati so'zligi. – Toshkent: O'zbekiston, 2014. – 320 b.; Muallif: Navoiy poetikasi. – Toshkent: Fan, 1983. – 168 b.; Komilov N. Tasavvuf. – Toshkent: O'zbekiston, 2009. – 448 b. Muallif: Xizr chashmasi. – Toshkent:

Ma'naviyat, 2005. – 320 b.; Haqqul I. Navoiyga qaytish. 2-kitob. – Toshkent: Fan, 2011. – 197 b.; Muallif: Kamol et kasbkim... – Toshkent: Cho'lpon, 1991. – 240 b.; G'aniyeva S. Alisher Navoiy hayoti va ijodi. – Toshkent: "O'zbekiston NMIU, 2015. – 128 b.; Jabborov N. Maoniy ahlining sohibqironi. – Toshkent: "Adabiyot", 2021. – 256 b.; Sadmanov N. Ali Shir Nevâyi'nin bedii tefekkürü. Çeviren: Boltabayev Saidbek. – İstanbul: Neyzen Kitap, 2023. – 236 s.; Жўрақулов У. Алишер Навоий "Хамса"сида хронотоп поэтикаси. Фил.фан.докт.дисс. – Т., 2017. – 264 б.; Давлатов О.Д. Алишер Навоий шеърятда Куръон оятлари ва ҳадисларнинг бадиий талкини: Фил.фан.фалс.докт.дисс – Самарқанд: 2017. – 160 б.; Султонмурод О. Нақшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996. – 216 б.;

⁹ Yo'ldoshev N. Buxorodagi ayrim avliyolar tarixi. – Buxoro: Buxoro, 1993. – 140 b.; Muhammad Sodik Muhammad Yusuf. Tasavvuf haqida tasavvur. – Toshkent: Hilol, 2007. – 217 b.; Badaxshoniy M.A. "Aqidat ut-tahoviya" sharhining talhiysi. Muhammad Sodik Muhammad Yusuf tarjimai. – Toshkent: Hilol, 2022. – 448 b.

tushunchasi”, Z.R.Isoqovaning “Tasavvuf ta’limotida valiylik tushunchasining diniy-falsafiy talqini”, M.A.Omonovanning “Istiqlol davri o‘zbek romanlarida shayx-valiylar obrazining badiiy talqinlari” singari ilmiy tadqiqotlarida valiylarning jamiyat va badiiy adabiyotda tutgan o‘rni haqida u yoki bu darajada fikr yuritiladi¹⁰. Ushbu tadqiqotda Navoiy ijodida valiylar obrazi va valoyatning badiiy talqinlari monografik o‘rganilganligi bilan ahamiyatlidir.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Mazkur ish Qarshi davlat universitetining “Adabiy hodisalarning tarixiy tadriji va nazariy taraqqiyoti masalalarini o‘rganish” mavzusidagi ilmiy-tadqiqot ishlari rejasi doirasida bajarilgan.

Tadqiqotning maqsadi: Valoyat tushunchasi, valiy obrazining genezisi, valiylik belgilari va darajalari, avliyo va shayxlarning tasavvufiy maslaklari, mumtoz adabiyotimizdagi o‘rni va talqinlari, badiiy takomil tadriji, botiniy va zohiriy xossalarini Alisher Navoiy asarlari asosida aniqlash hamda tahlil qilishdan iborat.

Tadqiqotning vazifalari.

“Valiy” tushunchasining tarixiy asoslari hamda aqidaviy-tasavvufiy talqinlarini aniqlash;

Valoyat maqomi daraja va turlarining tadrijiy takomilini tekshirish va Alisher Navoiyning tazkira va manoiqlaridagi valiy va valoyat istilohlarining ifoda mohiyati va ilmiy asoslarining xarakterli jihatlarini ochib berish;

Navoiy dostonlarida qo‘llangan valiylar timsolining ijodkor g‘oyaviy-badiiy niyatini ifodalashdagi imkoniyatlari va o‘rnini izohlash;

“Xazoyinu-l-maoniy” devonlaridagi turli lirik janrlarda avliyo obrazining badiiy-estetik vazifalari hamda poetik xususiyatlarining asoslarini dalillash.

Tadqiqotning obykti sifatida Alisher Navoiyning “Majolisu-n-nafois”, “Nasoyimu-l-muhabbat” tazkiralari, “Xamsatu-l-mutahayyirin”, “Holoti Pahlavon Muhammad” va “Holoti Hasan Ardasher” manoiqlari, “Xamsa” dostonlari va “Xazoyinu-l-maoniy” devonlari tanlandi.

Tadqiqotning predmetini Alisher Navoiy ijodida qo‘llangan valiylik maqomi, valiy obrazining badiiy talqin va tahlili tashkil etadi.

Tadqiqotning usullari: Tadqiqot mavzusini yoritishda tavsiflash, tasniflash, qiyoslash, statistik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi:

Valiy obrazining shakllanishiga asos bo‘lgan valoyat, valiy, avliyo tushunchalari ilk bor mumtoz poetika, aqoid va tasavvuf doirasida ko‘p qatlamli konsept sifatida talqin qilinib, konseptual asosi ruhiy kamolot yo‘lidagi Allohning yaqin do‘sti, Yaratganning xos bandasi, komil inson, solih banda, gunoh qilishdan mahzuf qilingan kishi, mo‘tabar zot ekanligi asoslangan;

valoyat maqomi, valiylarning sifat va darajalari tavsif va tasniflari aqidaviy-tasavvufiy o‘rganilishi natijasida Alisher Navoiyning falsafiy-badiiy tafakkuridagi inkishofi hamda ta’sir masalalari aniqlangan;

¹⁰ Omonova M. Istiqlol davri o‘zbek romanlarida shayx valiylar obrazining badiiy talqinlari. –Toshkent: Anorbooks, 2024. – 169 b.

mazkur tushunchalarning Navoiy ijodidagi ilmiy-nazariy asoslari va badiiy talqinlari valiylarga xos xarakterli xususiyatlar solik, murid, murshid, nabiy, avliyo, shayx, eran nomlari ostida tazkira va manoqiblarida, uning badiiy talqini o'laroq pir, shayx, oshiq, faqir, do'st, Xizr, darvesh kabi shakllarda doston va lirik asarlarida istifoda etilgani isbotlangan;

valiylar obrazining poetik tabiati, botiniy va zohiriy xossalari, badiiy tasvir imkoniyatlari, irfoniylar xususiyatlari, tasavvufiy obrazlar tizimi bilan assotsiativ munosabati, ifoda usuli Alisher Navoiyning tazkiralari, manoqiblari, dostonlari hamda "Xazoyinu-l-ma'oniyy"dagi turli janrdagi lirik asarlari misolida ochiqdigan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

valiy obrazining poetik obraz sifatida shakllanishi, tarixiy takomili, ma'nomohiyati va asar badiiyatidagi o'rnini tadqiq etish orqali chiqarilgan xulosalar navoiyshunoslik uchun yangi ilmiy-nazariy ma'lumotlar berishi, navoiyshunoslik fanidan yaratiladigan darslik va qo'llanmalarning mukammallashuviga xizmat qiladi;

dissertatsiya doirasida Alisher Navoiy epik poeziyasida valiy, shayx, pir, solik, darvesh, faqir obrazlarining syujet hamda poetik struktura rivojida o'rnini, badiiy-irfoniylar xususiyatlari ilmiy-nazariy jihatdan tahlil qilinib, ularning dostonlar kompozitsiyasidagi funksiyalari aniqlangani shoir dostonlarini tizimli va chuqur o'rganish imkonini beradi;

Alisher Navoiy she'riyatida valiy obrazining badiiy talqinlari haqida ilmiy-nazariy qarashlar shakllantirilgan, Alisher Navoiyning asarlarida valiy obrazi orqali ifodalangan g'oyalar bugungi kun o'quvchisining dunyoqarashi, badiiy tafakkurini boyitish hamda jamiyatning axloqiy-estetik va ma'naviy-ma'rifiy qiyofasini yuksaltirishda muhim ahamiyat kasb etadi;

tadqiqot natijalaridan oliy ta'lim tizimida, o'quv va magistratura kurslarida valiy konsepti bilan bog'liq obrazlarni, shuningdek, Alisher Navoiy dostonlari va lirikasini o'rganishda ilmiy-nazariy manba sifatida foydalanish mumkin.

Tadqiqot natijalarining ishonchliligi qo'llanilgan yondashuv usullari va nazariy ma'lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan manbalarning ilmiy metodlar vositasida tekshirilgani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida o'rganilgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, Alisher Navoiy asarlarini to'g'ri tahlil va talqin qilishda ilmiy-nazariy asos bo'lib xizmat qilish, ilmiy jamoatchilikka valiy obrazi va valoyat maqomining shu paytgacha e'tibor doirasidan chetda qolgan jihatlari bilan yaqinroq tanishish, Navoiy asarlari badiiyatini o'rganish hamda talqin qilishda muhim ahamiyat kasb etishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati adabiyotshunoslik, o'zbek adabiyoti tarixi, navoiyshunoslik, tasavvuf va badiiy ijod, badiiy tahlil asoslari kabi o'quv fanlari doirasida oliy ta'lim tizimiga mo'ljallangan darslik va o'quv qo'llanmalar yaratishda, hamda shu sohada tadqiqot olib borayotgan mutaxassislar uchun ilmiy-nazariy manba bo'lib xizmat qilishi mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy ijodida valoyat talqinlarini aniqlash jarayonida erishilgan ilmiy natijalar asosida:

Valiy obrazining shakllanishiga asos bo'lgan valoyat, valiy, avliyo tushunchalarning Navoiy ijodidagi ilmiy-nazariy asoslari va badiiy talqinlari, valiylarga xos xarakterli xususiyatlar solik, murid, murshid, nabiy, avliyo, shayx, eran nomlari ostida tazkira va manoqiblarida, uning badiiy talqini o'laroq pir, shayx, oshiq, faqir, do'st, Xizr, darvesh kabi shakllarda doston va lirik asarlarida istifoda etilgani to'g'risidagi xulosalardan Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazi 2022-2024-yillar uchun mo'ljallangan O'A-22-24 raqamli "O'zbek-ozarbayjon adabiy aloqalari" mavzusidagi fundamental loyihada foydalanilgan. (Ozarbayjon Respublikasining O'zbekistondagi Elchixonasi huzuridagi Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazining 2025-yil 10-dekabrda No97-8/AZE raqamli ma'lumotnomasi) Bu ma'lumotlar loyiha doirasida tayyorlangan ilmiy maqolalar, tezislar hamda monografiyalarga alohida mazmun bergan.

valoyat maqomi, valiylarning sifat va darajalari tavsif va tasniflari aqidaviy-tasavvufiy o'rganilishi natijasida Alisher Navoiyning falsafiy-badiiy tafakkuridagi inkishofi hamda ta'sir masalalariga doir ilmiy xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IZ-2021020813. "Alisher Navoiy ijodining xorijda o'rganilishi va targ'iboti asosida ko'p tilli multimedia to'plamini yaratish" nomli amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 10-dekabrda № 04/1-5926 raqamli ma'lumotnomasi). Bu ma'lumotlar loyiha doirasida tayyorlangan ilmiy maqolalar, tezislar hamda monografiyalar saviyasini oshirishda muayyan ahamiyat kasb etgan.

valiylar obrazining poetik tabiati, botiniy va zohiriy xossalari, badiiy tasvir imkoniyatlari, irfoniy xususiyatlari, tasavvufiy obrazlar tizimi bilan assotsiativ munosabati, ifoda usuli Alisher Navoiyning tazkiralari, manoqiblari, dostonlari hamda "Xazoyinu-l-maoniyy"da turli janrdagi lirik asarlari to'g'risidagi qarashlaridan Qashqadaryo viloyat teleradiokompaniyasining "Oltin voha" radiosining "Millat ruhi" radioeshittirishida foydalanilgan. Mavzu doirasidagi qarashlar ko'rsatuv va eshittirishlar mazmuni boyishiga xizmat qilgan. (Qashqadaryo viloyat teleradiokompaniyasining 2026-yil 8-yanvardagi 17-05/08-sonli ma'lumotnomasi). Natijada mazkur eshittirish mazmuni mukammallashtirgan, ilmiy dalillarga boy bo'lishini ta'minlash imkonini bergan.

Tadqiqot natijalarining aprobatyasi. Mazkur tadqiqot natijalari 3 ta xalqaro va 2 ta respublika anjumanlarida ma'ruzalar ko'rinishida muhokama qilingan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 12 ta ilmiy ish chop etilgan. Ulardan 4 tasi O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda, 2 ta xorijiy ilmiy jurnallar va to'plamlarda e'lon qilingan va mavzuga doir 1 ta lug'at nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va adabiyotlar ro'yxati, ilovalardan tashkil topgan bo'lib, ishning umumiy hajmi 164 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida tadqiqot mavzusining dolzarbligi va ilmiy-amaliy zarurati asoslab berilgan. Shuningdek, ishning respublika miqyosida fan va texnologiyalarni rivojlantirishning ustuvor yo'nalishlariga muvofiqligi ko'rsatib o'tilgan hamda mavzuning o'rganilganlik darajasi tahlil qilingan. Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasida olib borilayotgan ilmiy izlanishlar bilan uzviy bog'liqligi yoritilgan. Kirish qismida tadqiqotning maqsad va vazifalari, obyekti va predmeti aniq belgilab berilgan, qo'llanilgan ilmiy-uslubiy yondashuvlar tavsiflangan. Ishning ilmiy yangiligi, amaliy natijalari hamda olingan xulosalarning ishonchlilik darajasi asoslangan. Tadqiqot natijalarining ilmiy va amaliy ahamiyati ochib berilib, ularning amaliyotga joriy etilishi va ilmiy muhokamadan o'tkazilishi haqida ma'lumotlar keltirilgan. Shuningdek, dissertatsiyaning tuzilishi va umumiy hajmi yuzasidan qisqacha tavsif berilgan.

“Alisher Navoiy ijodida valoyat talqinlari” nomli ushbu tadqiqot 3 asosiy bobdan iborat bo'lib, dastlabki bob **“Valoyat tushunchasi: genezisi va ilmiy-nazariy ta'rifi”** deb nomlanadi. Mazkur bob ikki faslga o'z ichiga olgan bo'lib, dastlabki faslda **“Valoyat tushunchasining genezisi va shakllanish tadriji tadqiqi”** bayon etilgan. “Valoyat” arabcha valiy o'zagidan olingan so'z bo'lib, lug'atlarda turlicha izohlanadi. A.Hujviriylar asarlarida uning etimologik ma'nosi “tasarruf”, “hukmdorlik” (rububiyyat)¹¹ ma'nosida qo'llansa, A.Jomiy “yaqinlik”, “itoat”, “hukmdorlik”, “do'stlik” ma'nolarini ifodalashini¹² e'tirof etadi. “Navoiy asarlari lug'ati”da mazkur tushunchaning “valiylilik”, “avliyolik”, “azizlik”, “Xudoga yaqinlik” kabi ma'nolar bildirishi izohlanadi¹³. Mustaqillik yillarida nashr etilayotgan tasavvufga oid lug'atlarda “valoyat – valiylilik, Haqning qulini, qulning esa Haqni do'st tutmog'i, Alloh ila qul orasidagi do'stlik va sevgi, Allohning qulini, qulning esa Allohning vakili bo'lmog'i” ma'nolarini bildirishi ta'kidlanadi¹⁴.

Valoyatni fundamental nazariyalar bilan asoslagan Hakim at-Termiziy quyidagicha sharh etadi: Valoyat – Allohning valiysi bo'lgan kishining Unga yetib borishining bir yo'lidir. Valiy shu yo'l orqali Haq bilan bog'lanadi. Bu do'stlikda osoyishtalik bor¹⁵. XI asrda Abulhasan Ali ibn Usmon Hujviriylar esa o'zining “Kashful-mahjub” asarida Hakim at-Termiziyning qarashlariga tayangan holda ta'rif berar ekan, “valoyat – Allohning bandalari ichidan do'stlarini tanlab, ularning fikrlarini dunyoviy aloqalardan uzib, shahvoniy vasvasalardan xalos qilgan holda ilohiy sirlar eshigini ochishi, ilohiylikning asosi avliyolikka tayanishini ta'kidlaydi”¹⁶. Bundan valoyatning Allohning hukmronligida O'zi istagan bandasiga yoki taqvodor mo'minlarga berilishi bilan Haq va banda o'rtasidagi bog'lanish ekanligi anglanadi. Keyingi asrlarda yaratilgan tasavvufiy lug'atlarda ham mazkur mazmun saqlangan holda izohlar keltiriladi. Turkcha tasavvufiy lug'atlarda “Allohning ishlarini (ibodat va

¹¹ A.Hujwiri. The Kashf al-mahjub. – London: Luzac & Co, 1911. – B. 211.

¹² A.Câmî. Nefâhâtü'l-üns min hadarâti'l - kuds. – İstanbul: Salih kitaplar, 2019. – B.14.

¹³ Navoiy asarlari lug'ati. P.Shamsiyev va S.Ibrohimov. – Toshkent: G.G'ulom, 1972. – B. 145.

¹⁴ Avaznazarov O. Navoiy timsollari so'zligi. – Toshkent: Spectrum Media Group, 2024. – B. 232.

¹⁵ H.Tirmizî. Hatmü'l-evliyâ. – İstanbul: Hakikat Yayincilik, 2004. – S. 260.

¹⁶ A.Hujwiri. The Kashf al-mahjub. – London: Luzac & Co, 1911. – B. 211.

toat kabilarni) o'z zimmasiga olishi, Allohning bandasi va Alloh bandasining valiysi bo'lishi"¹⁷ tarzida izohlansa, forsiy lug'atlarda "bandaning o'z nafsidan ozod bo'lgan holida haqiqat uchun turishi", "Alloh do'stlik va himoya qilish uchun tanlagan do'stlari va ular saltanatning qo'riqchilari" ekanligi ta'kidlanadi¹⁸. Yuqoridagilardan ma'lum bo'ladiki, valoyat (valiylik) Haqning istagan bandasiga bergan in'omi va kishining nafsini yengishi natijasida U bilan ruhiy yaqinlik hosil qilgan karomat egasiga aylanishidir. Demak, valiylik maqomi berilgan kishi "valiy" deb yuritilgan. Ibn Arabiy va Imom Rabboniy qarashlariga ko'ra valiylik Allohning sifatlaridan biri bo'lib, "Al-Valiy" ismida ham Haq va banda o'rtasidagi yaqinlik nazarda tutilgan.

Tasavvuf ta'limoti va uning g'oyalari islom dini hukmlariga tayangan holda shakllangan, quvvatlangan ruhiy kamolotga eltuvchi keng tarqalgan ta'limot bo'lib, uning mohiyatini ruhiy yetuklik bosqichida bo'lgan tasavvuf ulamolari tomonidan yaratilgan konsepsiyalar tashkil etgan. Natijada, ularning qarashlari badiiy adabiyotda ham tub o'zgarishlar yasagani ma'lum bo'ladi. Shunga ko'ra asar g'oyasi, obrazlar tizimi, badiiylik moduslari va vositalari tubdan yangilandi. Bugungi kunda tasavvufiy asarlarni tushunish va tahlil etish uchun mazkur diniy-falsafiy ta'limotning muhim tushunchalari bo'lgan valoyat va valiy istilohlarining ilmiy-nazariy asoslarini o'rganish, ulardagi daraja va sifatlarni ajratish, tasnifiy o'rganish ehtiyojini yaratadi.

"Valoyat maqomidagi daraja, tasnif va sifatlar tavsifi" nomli ikkinchi faslda mazkur maqomdagi mavjud darajalar, valiylik turlari va sifatlari tasnifi haqida mulohaza yuritilgan.

Mumtoz adabiyotda valiy obrazining paydo bo'lishidagi muhim omillardan biri ilk tariqatlarda sufiylik qarashlarining yuzaga kelishi bo'lib, bu jihat badiiy adabiyotda aks eta boshladi. "Tasavvuf badiiy ijodni yangi g'oya, tushuncha va tuyg'ular bilangina emas, orif, darvesh, faqr, abdol, eran singari qahramonlar bilan boyitdi va ularni komil inson ideali atrofida birlashtirdi"¹⁹. Yuqorida ilmiy tavsiflaganimiz – valiylar tasavvuf adabiyotida badiiy obraz darajasiga ko'tarildi va asarni majozlar bilan sayqalladi. Tasavvuf shayxlarining asl muddaosi ruhiy-ma'naviy bosqichlarni bosib o'tib, Allohning vasliga vosil bo'lish ekanini anglash va anglatish, shu orqali o'z qarashlari va g'oyalarini targ'ib etishni nazarda tutsa-da, badiiy adabiyotda ko'plab obraz va tushunchalarning shakllanishiga zamin hozirladi. Natijada, badiiy adabiyot yangicha qarash, obraz va badiiy timsollar orqali yanada takomillashdi. Valiylar obrazi shunday yetakchi obrazlardan bo'lib mumtoz adabiyotga kirib keldi. Xususan, fors-tojik, arabiy adabiyotlarda epik va lirik janrlarda sufiyona nazariyalar badiiy talqin topa bordi. Turkiy adabiyotda ham Yusuf Xos Hojib, Ahmad Yassaviy, Sulaymon Boqirg'oniy, Nosiruddin Burxonuddin Rabg'uziy kabi ijodkorlarning mumtoz didaktik asarlarida muayyan irfoniylar mavzular qalamga olindi. Jumladan, Ahmad Yassaviy keng tarqalgan *Yassaviylik* tariqatining asoschisi sifatida o'z ijodida ham solik va sayr-u sulukning mohiyatini yoritishga alohida ahamiyat qaratgan. Sufiy shoir "Devoni Hikmat"ida "har subhidam nido qildi qulog'imga", "o'n birimda rahmat daryo to'lib-toshdi", "o'n uchimda nafs havoni qo'lga oldim", "o'n beshimda huru g'ilmon qarshi keldi", "o'n

¹⁷ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul: Marifet Yayınları, 1995. – S. 566.

¹⁸ Sajjodiy S.J. Farhange istilohote va ta'birote erfoni. – Tehron: Tahuriy. – B. 791.

¹⁹ Haqqul I. Taqdir va tafakkur. – Toshkent: Sharq nashriyot - matbaa, 2007. – B. 28.

to‘qqizda yetmish maqom zohir bo‘ldi” kabi valiylarga xos holat va sifatlar berilishi badiiy adabiyotda mazkur obrazning o‘ziga xos xususiyatlarini belgilaydi. Ayniqsa, badiiy ifodada berilgan valiylarning yoshga ko‘ra darajama-daraja o‘sib borishi tasvirlari mazkur maqomning tasnif, daraja va sifatlardagi klassifikatsiyasiga ishora qiladi. Shu jihatdan valoyat va valoyat berilgan kishilarning muayyan nazariyalarga tayangan tasniflar asosida o‘rganish poetikada valiylar obrazining muhim xususiyatlarini ochishga xizmat qiladi.

Valoyatdagi klasifikatsiya ko‘plab tasavvufiy-irfoniy manbalarda keltirilgan bo‘lib, ulardagi qarashlar mazmunan o‘xshash shaklda berilgan. Valiylar nazariyasining asoschilaridan Hakim at-Termiziy valoyat sohiblarini ikki guruhga ajratadi. *Haqqulloh valiylar* va *Avliyolloh valiylar*. Har ikkala valiylar ham shubhasiz, Haqqning valiylari ekanligini ta’kidlab: “Haqqulloh valiylar doim xushyor, o‘zini Allohga to‘liq topshira olgan valiylar. Ular Aziz va Jalol bo‘lgan Allohga tavba etmish va bu tavba bilan Allohga bog‘langan azimat bir kishilardir. Bu valiylar barcha hollarda, faqat Allohga suyanadi. Bunday valiylar yetti a’zosini: dilini, qulog‘ini, ko‘zini, qo‘lini, oyog‘ini va farjini nafsdan asraydi”²⁰ deya tavsif beradi. Ikkinchi tur valiylar egasi esa “Avliyolloh valiylar itoat bilan sabr-toqat va umidsizlik bilan ma’naviy safaridagi shartlarni ado etadi va o‘z martabasida sabot qilgan kishidir. U farzlarni ado etar va ilohiy chegaralarni saqlaydi. Martabasiga xos shaklda isloh qilinadi, tarbiyalanadi, poklanadi, odoblanadi, xotirjam qilinadi, go‘zallashadi, shijoatlantiriladi va faqrlikka erishadi. U ilohiy himoya ichida bo‘lur. U o‘zini shu bilan parvardigori huzurida darajaga ko‘taradi”²¹. Hakim at-Termiziy Alloh har ikkala valiylar ham sidqi tufayli valiylar berilishini va Haqqulloh valiylar rahmati bilan, Avliyolloh valiylariga lutf-u karamidan valoyat ato etilishini ta’kidlaydi. Ibn Arabiy esa valiylar ilohiy xabar, ilhomga tayanib, u farishtalarda va insonlarda namoyon bo‘lishini aytadi. Olim shunga ko‘ra valiylar ikki turga ajratadi: “bashariy valiylar va farishtalar valiylari. Bashariy valoyat Yaratganning bandalariga yaqinligi, madadi”²² sifatida izohlanadi. Bu tur valiylar insonlarga xos bo‘lib, payg‘ambarimiz Muhammad (s.a.v)dan boshlanib barcha mo‘minlarga, Allohning valiylar – do‘stlariga tegishli ekanligini ta’kidlaydi. Bu valiylar turi ham ikki guruhga ajraladi: “xos valiylar va umumiy valiylar”²³. Bu tasnif Abdurahmon Jomiy valoyatni ikki turini sharh etgani kabi xususiyatga ega.

S.Uludag‘ valiylar bayoni berilgan mumtoz manbalarga tayangan holda valoyat maqomidagi darajalarning keng tarqalgan quyidagi tasnifini keltiradi:

1. *Valoyati uzmo (buyuk) yoki valoyati lohutiy payg‘ambarlarga xos.*
2. *Valoyati kubro (ulug‘) yoki valoyati jabarutiy boshqa nabiylarga xos.*
3. *Valoyati vusto (o‘rtacha) yoki valoyati malakutiy valiylarga xos.*
4. *Valoyati sug‘ro (kichik) yoki valoyati nosutiy mo‘minlar va oriflarga xos*²⁴.

²⁰ H.Tirmizî. *Hatmü’l-evliyâ*. – İstanbul: Hakikat Yayıncılık, 2004. – S. 180.

²¹ H.Tirmizî. *Hatmü’l-evliyâ*. – İstanbul: Hakikat Yayıncılık, 2004. – S. 224.

²² M.İ.Arabî. *Fütühât-i Mekkiyye*. Çevire: Ekrem Demirli. 18 ciltli: 8- cilt. 106-kısım. 157-bölüm. – İstanbul: Litera Yayıncılık, 2008. – S. 426.

²³ M.İ.Arabî. *Fütühât-i Mekkiyye*. Çevire: Ekrem Demirli. 18 ciltli: 8- cilt. 106-kısım. 157-bölüm. – İstanbul: Litera Yayıncılık, 2008. – S. 408.

²⁴ Uludag‘ S. *Tasavvuf terimleri sözlüğü*. – İstanbul: Marifet Yayınları, 1995. – S. 564.

Birinchi *valoyati uzmo*, ya'ni payg'ambarga xos bo'lgan darajasida valoyatning eng oliy cho'qqisi, kashf-u karomatlarining eng oliy maqomi butun olamlar payg'ambari, oxirgi zamon payg'ambari Muhammad (s.a.v)ga tegishli ekanligi aytiladi. Muhammad (s.a.v) hamma joyda payg'ambarlarning ulug'i va birinchisi bo'lganidek, avliyolarning ham ulug'i va birinchisidir²⁵ deyiladi. Bu tur valiylik badiiy ijodda ham o'z aksini topgan bo'lib, mumtoz asarlarning na't qismlarida va muayyan o'rinlarda bu zotning nabiyliги bilan birga valoyati ham tasvirlanadi.

Valoyati kubro Muhammad (s.a.v)dan boshqa payg'ambarlarga xos bo'lgan valoyat darajasi sifatida izohlangan. Bu daraja barcha payg'ambarlar uchun xosdir. Har bir payg'ambar bir vaqtning o'zida Allohning valiysi va do'stidir. Hakim at-Termiziy va Ibn Arabiy kabi sufiylarning fikricha, "payg'ambarlarning valoyati nubuvvatidan ustundir" deyilgan. Bu valoyat turi ham badiiy adabiyotning ajralmas birligiga aylangan deyish mumkin. Xususan, Muso (a.s), Iso (a.s), Xizr (a.s), Sulaymon (a.s), Ibrohim (a.s) kabi nabiyalar bir vaqtning o'zida valiylik sifatleri bilan ham tavsiflanadi.

Keyingi darajadagi valoyat darajasi – *valoyati vusto* yoki valoyati malakutiy. Bu daraja nubuvvat berilmagan, ammo Yaratganning "tanlangan" bandalariga tegishli valiylik turi hisoblanadi. Allohning izzat-ikromi berilgan, karomat sohibi yoki bandalari orasidan tanlangan valiydir. Bu kabi valiyalar sahoba va tobeinlar orasida, keyinchalik tasavvuf shayxlari orasida uchraganligi keltiriladi. Valoyatning oxirgi darajasi *valoyati sug'ro* (kichik) yoki valoyati nosutiy, mo'minlar va oriflarga xos darajasida mo'minlarning taqvosi bilan Allohning muhabbatiga sazovor bo'lishida valoyati sug'ro namoyon bo'ladi. Ko'rsatilgan turlar va Imomi Rabboniy, Xoja Muhammad Porso kabi tasavvuf shayxlari va olimlarning ko'rsatgan tur va darajalarining barchasi Abdurahmon Jomiy tasniflagan *valoyati omma* va *valoyati xossa* turida o'z aksini topganligi, sodda va aniq tamoyillarga tayanganligi bilan boshqa turlardan mukammal ko'rinadi.

"Alisher Navoiy ijodida valiy va valiylik mavzusining o'rni" nomli ikkinchi bob 2 falsni o'z ichiga oladi. Birinchi faslda "tazkiralarda tasavvufiy valoyat tushunchasi talqini" bayon etilgan.

Navoiyning valiylik to'g'risidagi qarashlarini paydo bo'lishida u yashagan muhitning ahamiyati katta bo'lgan. Xususan, shoirning yoshligidanoq tasavvuf adabiyotining yetuk namoyondalari bilan uchrashishi va ularning asarlarini mutolaa qilishi katta ta'sir etdi. Ayniqsa, Ibn Arabiy, Ansoriy, Sulamiy, Farididdin Attor, Jomiy kabi X–XV asrlarda yashab ijod etgan sufiy ijodkorlarning asarlari va hayot yo'llari shoir dunyoqarashining shakllanishida muhim ahamiyat kasb etgan deyish mumkin. Shunday ulg'aygan tafakkur mahsuli o'laroq "Nasoyimu-l-muhabbat" asari Abu Abdurahmon Sulamiyning "Tabaqotu-s-sufiya", Shayx Farididdin Attorning "Tazkiratu-l-avliyo", Abdurahmon Jomiyning "Nafohatu-l-uns"dek asarlari g'oyalariga mushtarak bir mo'tabar asar bo'lib yaraldi. Alisher Navoiyning "Nasoyimu-l-muhabbat" tazkirasini tasavvuf shayxlaridagi valiylik sifatleri va darajalari, tariqatlari, olamni anglashga doir qarashlari, ilohiy haqiqatning ayon bo'lishi, ijtimoiy hayot to'g'risidagi munosabatiga ko'ra tahlil qilish o'rinlidir. Bunda Alisher Navoiyning valiy inson to'g'risidagi qarashlari namoyon bo'ladi. Shunga ko'ra

²⁵ H.Tirmizî. Hatmü'l-evliyâ. – İstanbul: Hakikat Yayincilik, 2004. – S. 247.

asardagi valiyalar timsolini zohiran va botinan qiyofasini istifoda etish uchun Navoiy tazkirasidagi ma'lumotlarni muayyan tasniflar asosida tahlil qilish mumkin.

1. *Avliyolarning karomati va valiylik sifatleri bayoni*. Navoiy mazkur asarda Zunnun Misriy baliqlar va qushlar bilan yaqin munosabatda, Bishr Tabaroniy (q.t.s)ni ulug' sohibkaromatlikda, Dovud Balxiy (q.t.s)ni g'oyibdan taom kelish karomati bilan, Abulabbos Hamza Muhammad q.s, Abulhusayn Borusiy, Zakariyyo Yahyo Hiraviy, Ziyod Kabir Hamadoniy, Sariy Mug'allis Saqatiy (q.r) ni duosi ijobat bo'lishi bilan, Abu Hafs Haddodni ofat va balolardan holi (qizigan temirni ushlasa ham hech qanday jarohat yetmaydi) valiy va boshqa avliyolarda ham karomatning qaysidir turi namoyon bo'lishi, ba'zi avliyolarda esa karomatlarining bir necha turi namoyon bo'lishini bayon etadi.

Navoiy asarda valoyat sohibi bo'lgan, karomat inoyat qilingan valiyalar qanday sifatlarga ega bo'lishi, xususan, tavba, sidq, rizo, shariat rioyati, tariqat odobi, sabr, hilm, burdbog'liq, luqmayi hilliyat, azim riyozati kabi xususiyatlar valiyalarni boshqa insonlardan ajratib turishini qayd etadi.

2. *Avliyolarning suluki va tariqatlari bayoni*. Tasavvufda ilk tariqatlar IX-X asrlarda yuzaga kelgan bo'lib, Navoiy ushbu asarda valiyalarning suluklari va tariqatlarini avliyolarni "tanishtirish" barobarida eslatib o'tadi. Dastlabki tariqatlardan muhosibiylik tariqatiga Horis Asad Muhosibiy asos solgan. Bunda tavakkul, rizo, riyozat maqomlari asosiy o'rinda turgan. Hamdun Qassor (q.t.r) esa Qassoriylik tariqatining asoschisi bo'lib, Navoiy uni "malomatiyaning shayx va imomidir" (NM,10:125) deydi. Makkada mujovirlik qilgan shayx Abu Said Xarroz asos solgan xarroziylik tariqatida ixlos, vaqtdan unumli foydalanish, Allohga umidda bo'lish va riyozatga ko'p urg'u beriladi. Yana bir mumtoz tariqatlardan biri hakimiylik tariqati bo'lib, uning asoschisi Hakim at-Termiziy hisoblanadi. Navoiy Hakim at-Termiziyni valoyatga oid masalalarni tahlil qilganligiga alohida diqqat qaratadi.

XII–XIV asrlarda O'rta Osiyo hududida yassaviylik, shozaliylik, suhravardiylik, rifoilylik, kubroviylik, chishtiylilik, mavlaviylik, xilvatiylik, naqshbandiylik va yana bir necha tariqatlar paydo bo'ldi. Ushbu tariqatlarda ham o'ziga xos jihatlar bo'lib, riyozat, qanoat, samo', faqrga (chishtiylilikda), ruhiyat tarbiyasi va axloq (suhravardiyada), xushyorlik, sahovat, rizo, sabr, ishorat, junli libos kiyish (qodiriylilikda), ishq, jazba, samo' va safo (mavlaviyada) muhim ahamiyat kasb etgan.

3. *Avliyolarning vazifalari jihatidan*. "Nasoyimu-l-muhabbat" asaridagi eng markaziy g'oyalardan biri avliyolar payg'ambarlardan keyingi Haqni ishonchli vakili ekanligi, shariat va tariqatda valiylikka erishgan solihning eng muhim vazifalaridan biri xalqqa Haqni tanitish, uning Haq yo'liga da'vat etishidir. Shunga binoan tasavvufning asosiy g'oyalari jamiyat orasida osoyishtalik va insonparvarlikni, bir-biriga mehr-oqibatda bo'lish, boqiy dunyo rohatiga foniy dunyoda tadorik qilishga qaratilgan bo'lib, bunda valiyalar har bir davrda yo'l ko'rsatuvchi murshid, pir, yo'lboshchi sifatida omma bilan bog'langan.

Ba'zi bir tariqat shayxlari xalqdan uzilib, uzlatda bo'lishlikni ma'qullasalar, ba'zilari esa xalq orasida bo'lib ularga namuna bo'lishga buyurilgandirlar. Naqshbandiya tariqatini qo'llab-quvvatlagan Xoja Muhammad Porso shunga ko'ra valiyalarni quyidagi ikki turini ko'rsatadi: "valiyi uzlat va valiyi ishrat. Valiyi uzlat

holiga ko‘ra sharafliroq bo‘lsa, valiyi ishrat kamolga yetganlik jihatidan afzalroqdir”²⁶. Nomidan ham ko‘rinib turganidek, valiyi uzlatga mansub avliyolar xalqdan uzilib, xilvatni ixtiyor qilsa, valiyi ishratga mansub avliyolar zohiran xalqdan qo‘lini tortmagan, botinan haqiqiy Valiysiga bog‘langan valiyldir.

“*Majolisu-u-nafois*” tazkirasi XIV–XV asrlar ijodkorlarini izchil va o‘ziga xos tarzda tavsif etish barobarida davrning tarixi va adabiy muhiti, ijtimoiy-madaniy hayoti, tasavvuf ta’limotidagi qarashlar haqida ma’lumot beruvchi qimmatli asari hisoblanadi. Navoiy qaysi bir shoir haqida so‘zlar ekan, uning ijodiy, ta’limiy faoliyatidan tashqari tarbiyaviy-axloqiy xususiyatlarini, salohiyatini va hattoki kamchilik va qusurlarini ham ochiq ta’rif etadi. Muallif asarda valoyatga dahldor ijodkorlarni ko‘rsatishda “valoyatosori bor”, “karomati kibor”, “abdolvash”, “darvesh”, “foniysifat”, “valoyat iyasi”, “majzub” kabi istilohlardan foydalanadi. Shuningdek, shoirlarning ijod namunasi keltirilganda aynan matla’dan foydalanishi she’rning mavzusi, g‘oyasi, muallifning ruhiyatini aks ettiradi. Ayni shu jihat sufiy ijodkorlarni qarashlari, maslagi, ruhiy-ma’naviy olamini namoyon qiluvchi vosita bo‘lib xizmat qiladi. Asarda Qosim Anvor, Abdurahmon Jomiy, Mavlono Lutfiy, Zahiriddin Muhammad Bobur, Jaloliddin Rumiy, Imom G‘azzoliy, Xoja Abdulloh Ansoriy, Xoja Yusuf Hamadoniy, Shayx Ahmadi Jomiy, Shayx Fariddin Attor, Xusrav Dehlaviy, Muhammad Tabodgoniy, Sa’duddin Koshg‘ariy, Pahlavon Muhammad, Sayyid Hasan Ardasher, Shayx Ozariy kabi ko‘plab valiylik maqomidagi shoirlarni ijodi va sulukiga oid ma’lumotlar keltiriladi. “*Majolisu-n-nafois*” asarida berilgan ma’lumotlarga ko‘ra, ijodkor-valiylarning xususiyatlari, sifatleri ularning asarlarida ham o‘z ifodasini topganligi ta’kidlanadi.

“**Manoqib va holotlarda valiylik sifatleri va karomatlar inkishofi**” nomli keyingi faslda Alisher Navoiyning Sharq agiografiyasida muhim o‘rin tutgan “*Xamsatu-l-mutahayyirin*”, “*Holoti Sayyid Hasan Ardasher*” hamda “*Holoti pahlavon Muhammad*” asarlarida valiylik sifatleri va karomatlar, valiylik darajalari real tarixiy shaxslar misolida bayon etiladi. Navoiy har uchala asarida ham valoyat sohiblarini tanlab, ularni botiniy va zohiriy sifatlerini izohlashga diqqat qaratadi. Navoiy o‘zi aziz tutgan, Haqning do‘stlaridan deb bilgan kishilarni madh etib alohida asar yozar ekan, ustoz va hamdami bo‘lgan Abdurahmon Jomiyga bag‘ishlangan “*Xamsatu-l-mutahayyirin*” asari alohida ahamiyat kasb etadi. Navoiy Jomiyning avliyolik sifatlerini izohlashda o‘z pirini bolalikdagi, yigitlikdagi, o‘rta yosh va keksaligi to umrining so‘nggi vaqtlaridagi zohiriy sifatlerini, mashg‘ulini e’tirof etadi. Shuningdek, ruhiy-ma’naviy holini bayon qilishga erishadi.

Navoiy o‘z otasidek ulug‘lagan, uni ilm-u ma’rifatga va sulukka muhabbatini oshirgan murabbiysi, Sayyid Hasan Ardasherga bag‘ishlangan asari “*Holoti Sayyid Hasan Ardasher*” hisoblanadi. Navoiy maslakdoshi va yaqin do‘sti bo‘lgan bu zotni favqulodda qobiliyat, sufiyona fazilatlariga ega ekanligini faxr bilan e’tirof etadi.

Navoiy mazkur asarida bu zotni ta’riflar ekan, quyidagi misralarni keltiradi:

*Pok gavharki, bo‘ldi pokshior,
Shohlar boshi ustida yeri bor.*

²⁶ Xoja Muhammad Porso. Risolai Qudsiya. Tarjimon va izohlar muallifi Boltayev A. – Toshkent: Movarounnahr, 2020. – B. 75.

Ya'ni gavhar poklikni shior qilganligi sabab, podshohlarning boshidagi tojiga qadaladigan bo'ldi. Sayyid Hasan Ardasher ham o'zidagi valiylarga xos fazilatlari bilan, kamtarligi va poktabiatliligi bilan ham xalqning, ham podshohning iltifotlariga sazovor bo'lishi, podshoh ba'zi farzandlaridan-da uning harakatlarini ko'proq ma'qullashlari haqida aytiladi.

Alisher Navoiyning yana bir holoti – *“Holoti Pahlavon Muhammad”* asari bo'lib, u “millat va dinning quyoshi” deb ulug'langan Muhammad Kushtigir, ya'ni Pahlavon Muhammadning surati va siyrati bayonidagi asar hisoblanadi. Alisher Navoiy Pahlavon Muhammadni o'z davrining eng ulug' avliyolaridan biri sifatida e'tirof etib, zamonasini nurlantiruvchi ziyoli “homiysi”, “targ'ibotchisi”, “piri” deya tavsiflaydi. Navoiyning agiografik asarlarini individual va umumiy fragmentlarini ochish, asarlarning o'ziga xos tamoyillarini belgilab beradi. Shunga ko'ra quyidagi jadvalda manoqib va holotlarning umumiy va alohida ahamiyatga ega xususiyatlari ko'rsatiladi. Navoiyning mazkur asarlarida qo'llangan valiy obrazini kompleks tahlillar doirasida o'rganish natijasi o'laroq, mazkur jadvalda uch aziz avliyo ijodkorlarning valiylikka doir o'xshash va farqli jihatlari quyidagi jadvalda ko'rsatiladi:

Asardagi obyekt shaxs	Abdurahmon Jomiy	Sayyid Hasan Ardasher	Pahlavon Muhammad
Manoqib nomi	Xamsatu-l-mutahayyirin	Holoti Sayyid Hasan Ardasher	Holoti Pahlavon Muhammad
Tarixiy asos	real shaxs. Abdurahmon Jomiy. 1414-yil (hijriy 817-yil) Jomda tavallud topgan.	real shaxs. Sayyid Hasan Ardasher mil.1415-yilda Xurosonda tavallud topgan.	real shaxs. Pahlavon Muhammad 1493-yilda vafot etgan
Tarixdagi ijtimoiy o'rni	tarixan yetuk olim. tasavvuf adabiyotida asarlarining o'rni beqiyos sufiy ijodkor.	sufiy ijodkor. sipohiy. avliyolarga xos mukammal sifatlarga ega shaxs.	tarixan qomusiy olim va sufiy ijodkor. jismonan va ruhan yetuk shaxs
Muallifga yaqinligi	sulukdagi piri, maslakdoshi, yaqin do'sti	murabbiy, ota nisbasida	murabbiy, yaqin do'st
Sulukdagi piri	Sa'duddin Koshg'ariy (ma'nan Bahouddin Naqshband)	Muhammad Tabodgoniy	

Intertekstual yondashuv	Navoiyning deyarli barcha asarlarida	“Nasoyim-l-muhabbat”, “Majolisu-n-nafois”, unga yuborilgan maktub, “Favoyidu-l-kibar”dagi soqiynoma, vafotiga bag‘ishlangan marsiya	Majolisu-n-nafois, Favoyidu-l-kibardagi soqiynoma.
Karomatlar	yuz beradigan voqealarni avvaldan bilish, insonlarni ko‘ngliga ta’sir qilish, duosi ijobati va boshqa	duosi ijobati	g‘oyibdan taom kelishi, duosi ijobati.
Karomat turiga ko‘ra	karomati ilmiy	karomati ilmiy	karomati ilmiy va karomati kasbiy
Karomat zohir bo‘lishiga ko‘ra	valiyi ab‘ad	valiyi aqrab	valiyi aqrab
Sifatlar	futuvvat, rizo, tavoze, hilm, saxovat, vatanparvarlik va boshqa	hilm, burdbog‘liq, rizo, safo, karam, vafo, saxo va boshqa.	sabr, rizo, tavoze, karam, hilm, saxovat va boshqa
Asardagi avliyolik surati	solik+sufiy+yo‘l ko‘rsatuvchi+pir	solik+sufiy+avliyo	solik+sufiy+avliyo
Valoyatdagi darajasi	valoyati vusto darajasidagi valiy	valoyati sug‘ro	valoyati sug‘ro
Valiylkdagi holi	hosil qilingan va xos qilingan	hosil qilingan	hosil qilingan va xos qilingan
Asarda talvin va tamkinga ko‘ra darajasi	ahli talvin → ahli tamkin	ahli talvin	ahli talvin
Diskursiv yondashuv	Haq va xalqning e‘zozi, davomli azizlik.	o‘z davrining eng azizlaridan.	o‘z davrining eng ulug‘laridan.

Navoiy yaratgan manoqib va holotlarda ustozlari va do'stlari, valiylik maqomidagi shayxlar haqida mulohaza yuritilar ekan, ularning xulq-atvorlari, karomatlari hamda holatlari orqali valiylarga xos jihatlar ochib beriladi. Bu esa valiylikning muhim jihatlari, axloqiy tamoyillarining badiiy asardagi o'zni va ahamiyatini aniqlash imkonini beradi.

“Alisher Navoiy asarlarida valiylar obrazi poetikasi” nomli 3-bob 2 asosiy fasldan iborat bo'lib, **“Navoiy dostonlarida valiylar obrazi poetikasi”** nomli dastlabki faslda **“Xamsa”**, **“Lisonu-t-tayr”** dostonlarida tasavvufiy-irfoniy g'oyalarni yoritishda valiy obrazi hamda valiylik maqomining badiiy talqini tahlil etilgan.

Shoir **“Xamsa”** dostonlariga tasavvufiy-falsafiy qarashlarini badiiy jihatdan taqsimlar ekan, **“Hayratu-l-abror”** dostonida shariat va tariqat tutashgan nuqta e'tiborga olinib, har ikkala bosqichning nazariy asoslari badiiy ifoda yo'sinida hikoyatlar orqali dalillanadi. **“Farhod va Shirin”** dostonida solikni **“yo'l”**ga chiqishi, **yo'l** mashaqqatlari va ruhiy-ma'naviy bosqichlarda majoziy ishq haqiqiy ishqqa vosita bo'lishi bayoni berilsa, **“Layli va Majnun”** dostonida tabiiy berilgan valiylik, majzubi solikning ishqdagi jununligi istifoda etiladi. **“Sab'ai Sayyor”** dostonida esa nafs va kibr marazini yengish uchun yetti xil muolaja tavsiya qilinadi. **“Xamsa”**ning eng katta falsafiy-tasavvufiy dostoni **“Saddi Iskandariy”**da komillikni asl g'alabasi va dunyoviy illatlarga qo'yilgan mustahkam **“himoya”**ning badiiy ifodasi bayoni beriladi.

“Lisonu-t-tayr” ramziy-falsafiy dostoni Navoiyning umri so'nggida hayot tajribalarining pishiq hosili o'laroq, olamlar **“Shohi”** va **“qul”**larning unga talpinishi misolidagi falsafiy mushohada mahsuli sifatida namoyon bo'ladi.

Dostonlardagi valiylar obrazi asar g'oyasini ochishda yetakchi obrazlardan bo'lib, mazkur timsolning dostonlardagi turli ifodalarini quyidagi jadvalda ko'rsatish mumkin:

Dostonlarda obrazlar ifodasi	Mavzu va g'oya	Realistik obraz	Ideallashtirilgan obraz (ba'zida prototip va simvolik)	Valiylikka antiteza obrazlar (real, romantik, simvolik)
Hayratu-l-abror	didaktik-axloqiy	Risolat (s.a.v), Ibrohim, (a.s.) tasavvuf shayxlari,	Hotami Toy, shoh G'oziy, Iskandar, Nushiravon, ikki vafoli yor, Yoqut, qanoatli do'st, Nushiravon	riyokor shayxlar, o'g'ri, durroj
Farhod va Shirin	ishqiy-tasavvufiy, falsafiy	Risolat (s.a.v), Xizr (a.s) tasavvuf shayxlari	Farhod, Shirin, xoqon, Suqrot, Suhaylo, Xizr (a.s) Moniy, Boniy, Qoran, Mehinbonu, Mulkoro, Shopur, Bahrom	Xusrav, Sheruya, kampir, ajdarho, temir paykar, Buzurg Ummid

Layli va Majnun	ishqiy-tasavvufiy-falsafiy	Risolat (s.a.v) tasavvuf shayxlari	Majnun, Layli, Navfal,	Ibn Salom, Laylining otasi
Sab'ayi sayyor	ishqiy-tasavvufiy-falsafiy	Risolat (s.a.v) tasavvuf shayxlari	Moniy, Axiy, Farrux, Muqbil, Sa'd, Suhayl, Mehr, Shoh Juna, Mas'ud, Paylaqus hakim	Bahrom, Mudbir, Jobir, Jaypur, Mallu
Saddi Iskandariy	falsafiy-tasavvufiy	Risolat (s.a.v) tasavvuf shayxlari	Iskandar, yunon hakimlari, Naqumoxis, Boriq barbariy	Doro, Mallu, Harron, Shayda
Lisonu-t-tayr	ramziy-falsafiy-tasavvufiy	Risolat(s.a.v), Yusuf va Yaqub, Sulaymon (a.s) chahoriyorlar, Bilol, tasavvuf shayxlari, Arastu, Asmaiy, Nushiravon	Semurg', Hudhud va o'ttiz qush, Shayx Sa'non, Mansur Halloj, Muqbil, oshiq yigit, Iskandar,	vodiyga yo'lga chiqmagan qushlar, Tarso qizi, riyoyi shayxlar, Mudbir, hunarsiz bog'bon, qallob gavharfurush, butparast sufiy, badbaxt odam,

Navoiy dostonlarida keltirilgan real obrazlar – Risolat (s.a.v) valiylikning eng dastlabki va eng ulug' sohibi sifatida “soyasi yo'q oftob”, “risolat shohi”, “ikki jahon gavhari” kabi sifatlashlar bilan barcha valiylarning rahnamosi sifatida tasvirlanadi. Valoyati kubro darajasiga dahldor bo'lgan nabiy – valiylar obrazlaridan Odam (a.s), Ibrohim (a.s), Xizr (a.s), Sulaymon (a.s), Nuh (a.s), Yusuf (a.s) kabi Haqning habiblarini ham valoyatlariga dalolat qilib, mo'jiza va karomatlariga o'xshatishlar bilan zikr etadi. Yana bir real obrazlardan, chahoriyorlar obrazi valiylikning payg'ambarlardan keyingi sohiblari timsolida istiora, tashbeh va talmeh san'atlari vositasida badiiy tasvirlanadi. (“Lisonu-t-tayr”da) Dostonlardagi eng ko'p qo'llanilgan obrazlar tasavvuf shayxlari obrazlari bo'lib, ularni valoyati va karomati, sifatleri hikoyatlarda poetik inkishof topadi. Xususan, shoirni “Xamsa” yozishdagi salaflari (shoir ularni uch nafar g'or sohiblariga, o'zini esa ularni itiga mengzab, go'zal tashbeh yaratadi), Ibrohim Adham, Shibliy, Zunnun Misriy, Abdulloh Muborak, Ali bin Husayn, Suhravardiy, Xoja Bahouddin Naqshband, Abdulloh Ansoriy, Shayx Faxr Roziy, mansur Halloj, Xoja Muhammad Porso, Xoja Abu Nasr Porso, Xoja Ahror Valiy kabi qator shayx-u ulamolarni valiylikka dahldor avliyo sifatida tasvirlaydi.

Dostonlarda valiylarni badiiy ifoda etuvchi romantik, tarixiy, afsonaviy-mifologik, allegorik obrazlar turli mazmuniy xususiyat kasb etadi va badiiy asar qurilishida hamda dostonlar poetikasini boyitishda muhim o'rin egallaydi. Dostonlarda

qoʻllangan realistik, ramziy (simvolik), romantik obrazlar majoziy xarakterga ega boʻlib, avliyolarning muayyan daraja va maqomlari, xususiyatlarini badiiy ifodasi boʻlib koʻrinadi. Shuningdek, Iskandar, Farhod, Majnun kabi obrazlar muallifning valiy inson toʻgʻrisidagi eng yuksak qarashlarini badiiy aks ettirish uchun xizmat qiladi. Shoir aynan mana shu obrazlar bilan valiylik toʻgʻrisidagi fikrlarini komil ishonch bilan ifodalaydi.

“Lirik asarlarida valiylik maqomining badiiy ifodasi” nomli ikkinchi faslda “Xazoyinu-l-maoniy”dagi turli janrdagi sheʼrlarida, “Nazmu-l-javohir”dagi ruboiylarda valiy va valiylik, martaba va hol darajalarining badiiy ifodasi tahlil qilinadi.

Alisher Navoiy oʻzining komil inson konsepsiyasini tasavvuf taʼlimotidagi maʼnan yuksalgan shaxs sifatida tasvirlar ekan, valiylarning ruhiy kamolot yoʻli, hol darajalarini badiiy ifodalashda keng foydalanadi. 1. *Valoyati ommaga xos valiylik tavsifi. Navoiy ijodida valiylikning “xos”darajasi bilan birga Abdurahmon Jomiy koʻrsatgan valoyati omma ham koʻp marta eʼtiborga olinadi. Boisi, Navoiy xalqdan uzoqlashmagani sabab, bunday valiylar shoirning avliyolarcha nazaridan chetda qolmagan. Yoki zohiran baland martabadagi kishi ham valiyi omma boʻlishi mumkinligini “Badoyeʼu-l-bidoya”dagi “anga” radifli gʻazalda, oʻz doʻsti misolida koʻrsatadi:*

Shohlar darveshi-yu darveshlar shohiki, bor

Shohligʻ surat anga, darveshlik siyrat anga.

2. *Valiylarning kashf-u karomatlari badiiyati.* Shoir badiiy ijodining markazlari sanalgan dostonlari va lirik asarlarida karomat ramziy va baʼzan oʻz maʼnosida tasvirlanadi. 3. *Valiyni omonatni saqlash sharti tasviri.* Tasavvuf va aqida ilmida Allohning doʻsti boʻlgan valiy inson ilhom, fayz, karomat va farosat, kashf holatida ayon boʻlgan ilmini sirini saqlamogʻi lozim ekanligi aqidasini Navoiy turli janr mohiyatiga singdiradi. 4. *Solikning Pirdan ragʻbat olishi talqini.* Shoir devonlaridan oʻrin olgan sheʼriy misralarning har birida, xususan, “Gʻaroyibu-s-sigʻar” devonida mavjud boʻlgan gʻazallar, qitʼa va boshqa janrlarda valiyning “yoʻl”ga chiqishi va unda pir va murshidning koʻmagi koʻp bora tasvirlanadi. 5. *Valiylarga xos sifatlarining badiiy talqini.* Shoir bunday sifatlarga alohida diqqat qaratib deyarli barcha janrlarda faol xususiyat sifatida koʻp bora murojaat qiladi. Masalan, “Nazmu-l-javohir”da adab va hayo haqidagi 52-ruboiy:

Zevar kishiga ne toj-u ne afsar bil,

Ul zevar adab birla hayo darxar bil.

Har kimki adabsizdur, ishini abtar bil,

Alqissa, eranlarga adab zevar bil.

Kishining toji boylik va shon-shuhrat emas, balki adab unga tojdir. Eranlar uchun adab haqiqiy bezak boʻladi. Adab va hayo ruhning pokligi – Haqqa yaqinlik belgisi sifatida ifodalanadi. Adab – solikning muhim sifati, hayo – qalbning nuri. Adab va hayosiz kishining ishi kesik boʻlishi uning tafakkuri ham poklikdan uzilgan. Bu esa Haqdan uzoqlashish kabi izohlanadi. 6. *Riyokor shayxlarning soxta “valiyligi” tasviri.* Navoiy haqiqiy valiy bilan “niqobli” valiylarni farqlash, ularga tanbeh berish

ma'nosida kinoya qiladi. Shu ma'noda "Navodiru-sh-shabob"ning 186-g'azalida quyidagi bayt keltiriladi:

Asrori vahdat ista xarobot piridan,

Kim shayx va 'z-u pandi fusun-u fasonadur (NSh,2:191)

Shayx aytgan pand-u nasihatlarini o'zlarini avliyo qilib ko'rsatishdir. "Bunday nayrangboz shayxning maqsadi o'zini avliyoyi zamon qilib ko'rsatib, hadya, nazr-u niyoz olish, saroy ahli, hokimlarga yaqinlashishdir"²⁷. Bu bilan ijtimoiy davr muhitida avliyolarning ulug'lanishi, hurmat qilinishiga taqlidan paydo bo'lgan soxta shayxlarning kirdikorlari qoralanadi. 7. *Solikning valiylikka erishish darajasi bayoni.*

Yo koshifi asrori nihon bo'lsa kishi,

Haloli rumuzi osmon bo'lsa kishi.

Yo oshiqi zori notavon bo'lsa kishi,

Devonavu rasvoyi jahon bo'lsa kishi (G'S,1:743).

Bunda muallifni darveshlar ishqiga, Allohning valiysi bo'lishni orzu qilgan solik timsolida ko'ramiz. Birinchi va ikkinchi misrada valiylarga xos kashf holati, uchinchi misrada valiylarning oshiqlik darajasi, ya'ni Allohning ishqida notavon bo'lish, to'rtinchi misrada esa o'zligini unutgan darajadagi Allohning ishqida mubtalo bo'lib foniylikka yuz tutish, ya'ni fano maqomidagi valiylik darajasiga yetish maqsad qilinadi. Ya'ni dastlab, talab darajasi, ma'rifat darajasi, keyin ishq va undan keyin fano darajasi ifodalanadi. 8. *Avliyolikning xos darajasi ifodasi.*

"Xazoyinu-l-maoniy" kulliyotidagi "G'aroyibu-s-sig'ar" devonidan o'rin olgan 128- ruboiy quyidagicha:

Yo Rabki, fano bazmida xos ayla meni,

Faqr ahlig'a sohib ixtisos ayla meni,

Yo doxili zumrayi xavos ayla meni,

Yo ranji avomdin xalos ayla meni.

Mazkur ruboiyda shoirning his-tuyg'ulari, xos bo'lishga istagi yetakchilik qiladi. "xos" va "tanlangan"lardan bo'lish uchun dunyo manfaatlaridan, avomlarga xos ranj va malomatlardan ozod bo'lish shartini asos qilib ko'rsatadi. Bunda xos va avom o'rtasidagi kontrast holat ifodalanib, tazod san'atidan o'rinli foydalaniladi. Bunda muallifning ikki toifa to'g'risidagi qarashlari ham aks etgan deyish mumkin.

Shoir kamolotga erishish bosqich va darajalarini valiylar timsoli orqali ochib berar ekan, pir, shayx, oshiq, faqir, do'st, Xizr, darvesh kabi obrazlardan, shuningdek, tarixiy shaxslardan ham foydalanadi. Obrazlarning turli xarakterli xususiyatlarida valiylarning muayyan jihatlarini aks ettirish orqali personajning ruhiy daraja va maqomlari ifodalanadi. Valiylar obrazining poetik tabiati, botiniy va zohiriy xossalari, badiiy tasvir imkoniyatlari, irfoniyl xususiyatlari, tasavvufiy obrazlar tizimi bilan assotsiativ munosabati, ifoda usuli "Xazoyinu-l-maoniy"dagi turli janrdagi lirik asarlarida o'z aksini topgan.

Navoiy lirikasida avliyolar obrazi deyarli barcha janrdagi she'rlarida uchraydi. Bunda ijodkor yetuklik cho'qqisiga erishgan komil insonning badiiy qiyofasini yaratar ekan, valiylar va ularning sifat, darajalari hamda ular bilan bog'liq jihatlardan keng

²⁷ Komilov N. Ma'nolar olamiga safar. – Toshkent: Tamaddun, 2012. – B. 286.

foydalanadi. Bu esa Navoiy lirikasida tasvir obyekti va poetik unsurlarni yaratishda muhim ahamiyatga ega.

XULOSA

1. Valiylikka doir qarashlarning tadrijiy takomili tekshirilishi natijasida valoyat maqomidagi “valiylilik”, “valiy”, “avliyo”, “Haq eranlari” ularga xos bo‘lgan “karomat”, “kashf”, “farosat”, “ilhom” kabi istilohlarning aqidaviy-tasavvufiy mazmun-mohiyat kasb etishi anglashiladi. Islomda taqvorod bandaning tavba qilib zohidlikdagi bardavom sa’y-harakati bilan, tariqatda esa davomli zuhd, mehnat-mashaqqat bilan hamda hol berilganda valiy bo‘lish mumkinligi ayon bo‘ladi. Mazkur omillar natijasida badiiy adabiyotda ham valiy obrazi paydo bo‘ladi.

2. Valiy obrazining yuzaga kelishida asos bo‘lgan valoyat maqomi va valiyning sifatlar, karomatlar, zohiriy va botiniy xususiyatlarga ko‘ra bir necha tasnif va darajalarini o‘rganish ushbu obrazning muhim jihatlarini ochishga xizmat qiladi. Shunga ko‘ra daraja va turlarni mumtoz va mutaqqadim manbalarda ko‘rsatilgan asosiy namunalari Hakim at-Termiziy, Ibn Arabiy, Imom Rabboniy, Abdurahmon Jomiy qarashlariga tayangan holda asoslanishi Alisher Navoiy ijodida valiy obrazining qaysi prinsiplarga tayanganligini aniqlashda muhim jihat bo‘lib xizmat qiladi.

3. Badiiy adabiyotda valiylar obrazi dastlab, fors-tojik va arab adabiyotida paydo bo‘lgan bo‘lib, turkiy adabiyotda ham qator ijodkorlarning asarlarida turli yo‘sinda foydalanilgan obraz sanaladi. Mazkur obraz dastlab, sodda xalqona lirik janrlarda uchragan bo‘lsa, Navoiyga kelib tazkiralarda, manoliblarda, dostonlarida va lirikaning katta-kichik janrlarida takomillashib bordi. Navoiy nasriy asarlarida insonlarni valoyatiga dalolat qilishda “valoyatosori bor”, “karomati kibor”, “abdolvash”, “darvesh”, “foniysifat”, “valoyat iyasi”, “majzub” kabi istilohlardan foydalansa, lirik asarlarida turli badiiy ifoda vositalarini qo‘llash orqali ifodalaydi.

4. Alisher Navoiy dunyoqarashida valoyat maqomi komillikka erishishning bir ko‘rinishi sifatida namoyon bo‘lar ekan, butun borliqning markazida inson, insonning markazida esa ko‘ngil – basirat ko‘zi bo‘lib, Yaratuvchisini tanish, anglash uchun berilgan asosiy markaz ekanligi g‘oyasi turadi. Shunga ko‘ra, ko‘ngillar tarbiya qilinib, turli illatlardan poklansa, Haq unda tajalli topishini valiylik konsepsiyasi orqali badiiy aks ettirishi Alisher Navoiy ijodining tub mohiyatini anglatadi. Shu jihatdan barcha inson valiy bo‘lishi mumkinligi Navoiy ijodida Abdurahmon Jomiy ko‘rsatgan valoyati omma va valoyati xossa kabi turlarning badiiy talqinida istifoda etiladi.

5. Alisher Navoiy ijodida valiylik nazariyasi “Nasoyimu-l-muhabbat” tazkirasida avliyolarning suluki, olamni anglashi, sifat va karomatlari hikoyatlar orqali ifodalansa, “Majolisu-n-nafois”da valiylikka dahldor shoirlarning she’riy misralarini, ayniqsa matlasini berish barobarida avliyo ijodkorlarning sufiyona qarashlari va ruhiy-ma’naviy olamini belgilashda muhim vosita bo‘lib xizmat qiladi. Tazkiralarda tavba, luqmayi hilliyat, tariqat odobi, sidq, rizo, hilm va burdbog‘liq kabi qator fazilatlar valiyning asosiy sifatlari qilib ko‘rsatiladi.

6. “Xamsatu-l-mutahayyirin”, “Holoti Sayyid Hasan Ardasher” va “Holoti Pahlavon Muhammad” kabi asarlarida valiylikning zohirda va botindagi mutanosibligi va farqlari alohida ahamiyat kasb etadi. Ruhiy kamolot va amaliy maslak,

karomatlarning badiiy ifodasi izohlanadi. Jomiyda tabiiy berilgan fahm-u zako, komil axloq va yuz beradigan voqealarni oldindan ko‘ra olish, duosi mustajob bo‘lishi kabi karomatli avliyo shoir, Sayyid Hasan Ardasherda rizo, hilm va tavoze, axloqning yuksak namunasi ifodasi, Pahlavon Muhammad qomusiy ilmlar sohibi, duo ijobati, g‘oyibdan taom kelishi karomatlari bilan bayoni berilgan o‘z zamonasining ilm va madaniyat homiylari ekanligi izohlangan.

7. Dostonlarda valiy obrazi tazkira va manoqiblardagi valiyalar timsolidan keskin farq qilib, shoir dostonlarda valiyalar obrazini ramziy simvolizm bilan tasvirlaydi. Bunda obrazlar tasvirini uch xil tur asosida tahlil qilish mumkin.

Realistik shayxlar obrazi orqali: Xoja Muhammad Porso, Xusrav Dehlaviy, Abdurahmon Jomiy, Shayx San‘on va boshqa...*Ramziy allegorik obrazlar orqali:* Hudhud va boshqa qushlar. *Romantik-prototip obrazlar orqali:* Iskandar, Farhod, Majnun, Nushiravon, Xizr, Suqrot, Moniy, Farrux va boshqa. Navoiy bu kabi obrazlarni temuriy hukmdorlar va jamiyatning barcha a‘zolariga namuna sifatida ko‘rsatishi ijodkor badiiy niyati bilan mushtarak in‘ikos topadi.

8. Shoirning lirikasida valiylik lirik qahramonning ruhiy-ma‘naviy olami o‘laroq, valiy obrazining botiniy va zohiriy xossalarini turli janrlarda g‘azal, ruboiy, qit‘a, tarkibband, fardda badiiy tasvir vositalari orqali ifodalanadi. Barcha janrlarda valiylikdagi tariqat maqomlari, hol martabalar nazariy konsept emas, balki ramziy ruhiy manzillar sifatida badiiy ifodaga aylangan. Shu jihatdan, valiy lirikada talab, ishq, ma‘rifat, istig‘no, tavid, hayrat, fano kabi ruhiy-ma‘naviy martabalarida tolib, solik, orif, darvesh, oshiq, pir obrazlarida tavba, zuhd, safo, saxo, hilm, tavoze, sifatleri bilan, mukoshafa, mujodala, jazba, tazkiya, haybat holi bilan poetik sathda komil timsol bo‘lib gavdalanadi.

9. Alisher Navoiyning tazkiralari va manoqiblarida valoyat sohibi valiy, eran, avliyo, Haqning do‘sti kabi tasvirlansa, dostonlarida hodi, hakimlar, Xizr, pir, yo‘lovchi, oshiq va lirikasida darvesh, oshiq, rind, dayr piri, mug‘, mug‘bacha, soqiy, faqir kabi obrazlarda ifodalanishi, valiylikni badiiy adabiyotdagi eng faol va sarmazmun mavzulardan ekanligini dalillaydi. Shuningdek, Navoiy ijodida valiylikning epik va lirik asarlardagi turli ifoda yo‘sini bir umumiy g‘oya – dastlab o‘zlikni anglab, poklanib haqiqiy ishqni maqsad qilish va oxirida esa o‘zlikdan kechib vasldan umidvor bo‘lish g‘oyasi ostida birlashadi.

**SCIENTIFIC COUNCILAWARDING SCIENTIFIC DEGREES
PhD.03/2025.27.12. Fil.39.01 AT TURAN UNIVERSITY IN KARSHI**

KARSHI STATE UNIVERSITY

ORTIKOVA MAVLUDA NURMAHAMMADOVNA

INTERPRETATIONS OF VALOYAT IN THE ALISHER NAVOI

10.00.02 – Uzbek Classical Literature

DISSERTATION ABSTRACT

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INTRODUCTION (Abstract of the dissertation for the degree of Doctor of Philosophy (PhD))

The relevance and necessity of the dissertation topic. In world literary studies, the analysis of the structure, composition, system of images, and forms of expression of poetic elements in literary works is considered an important scholarly issue. In particular, special attention is being paid to the study of the rich heritage left by representatives of classical literature. In this regard, analyzing mystical thought, the poetics of symbols, and the essence of artistic images in classical Eastern literary works on the basis of modern methodological principles is of great significance. This is because writers often entrust the task of conveying artistic thinking and the ideological content of a work to artistic symbols, signs, and images. Furthermore, the semantics of symbolic images in literary works help to reveal more deeply the place of classical literature within the cultural sphere.

In world literary criticism, when evaluating a literary work, importance is attached to the role of artistic symbols in revealing meaning and ideas, the depiction of events in connection with socio-political realities, and the portrayal of struggles between human beings and their emotions. In classical Eastern literature, however, artistic symbols are based on long-standing traditions and acquire diverse meanings and interpretations through their recreation in the artistic imagination of each writer. Since the central focus of literary creativity is the human being and the issue of spiritual perfection, the images of saints, their character, and the guidance they provide are artistically portrayed as exemplary models for every person striving for moral and spiritual maturity.

In Uzbek literary studies, extensive research has been conducted to date in various directions concerning the study of the works of Alisher Navoi. In particular, despite the creation of numerous scholarly works of varying scope addressing issues such as the system of images in Navoi's writings, the symbolic and metaphorical layers, Sufiy-philosophical content, and poetic thinking, the identification of the theoretical foundations of the poetics of Sufi imagery and the clarification of the artistic-aesthetic functions of mystical (irfoniy) images remain among the key topics in Navoi studies.

This dissertation research also contributes, to a certain extent, to the implementation of the tasks outlined in a number of regulatory and legal documents of the Republic of Uzbekistan. These include the Presidential Decree No. PF-4797 dated May 13, 2016, "On the Establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi"; the Presidential Decree No. PF-60 dated January 28, 2022, "On the Development Strategy of New Uzbekistan for 2022–2026"; the Resolution No. PQ-28-29 dated April 18, 2017, "On the Establishment of the Writers' Alley within the territory of the Alisher Navoi National Park of Uzbekistan"; the Resolution No. PQ-4865 dated October 19, 2020, "On the Wide Celebration of the 580th Anniversary of the Birth of the Great Poet and Thinker Alisher Navoi"; as well as the Address to the Oliy Majlis and the people of Uzbekistan

delivered on December 21, 2022, and other relevant normative-legal documents related to this field of activity²⁸.

Compliance of the research with the priority directions of the development of science and technology of the republic. The dissertation has been carried out in accordance with one of the priority areas of the development of science and technology in the Republic, namely: “the formation and implementation of a system of innovative ideas for the social, legal, economic, cultural, and spiritual-educational development of an information-oriented society and a democratic state”.

The level of study of the problem. In world literature, the concept of “valoyat”, the ideological and artistic characteristics of the image of a saint, its relationship with other images in Sufi literature and its mystical and doctrinal interpretations are studied as a topical issue, and the scientific and theoretical foundations of this concept are found in the works of Hakim at-Termiziy. The scientist in his works such as “Xatmul-avliyo” (Valiylar cho‘qqisi), “Ilmu-l-avliyo”, “Masoil ahli saraxs” (Saraxs ahli savollariga javoblar), “Al-farq baynal ayat wal karomat”, “Navodiru-l-usul”, “Manozilu-l-iboda” comments on walayat and its types, as well as some issues related to it. After the works of Hakim at-Termiziy, all works written about valoyat were based on the views of the scientist. Later, in the works of Abu Bakr Muhammad ibn al-Hasan al-Hujviri, Abu Abdurahman Sulami, Abu Nuyam Isfahani, Abdullah Ansari, Abu Hamid G‘azzoliy, Fariduddin Attar, Muhyiddin al-Arabi, Abdurahman Jomiy, Alisher Navoiy, along with artistic interpretation, theoretical information is also found²⁹. Later, extensive research on this topic was carried out by Turkish scholars. In particular, I. Rabbani, commentator I.H. Bursavi, and Shayx M.E. Erbili³⁰ conducted important research on this topic. Later, information about the saints and their specific aspects is presented in the works of Iranian and Turkish scholars, as well as in the studies of American and Russian scholars. For example, the views of Iranian researchers: Mahmud Asad Jo‘shon, Abdulbaqi Zarrinkub, Javad Nurbakhsh, Manuchehr Murtazayi, Qosim Gani³¹ contain information about Sufizm and valiys. Since there was

²⁸ Адабиёт ва санъат, маданиятни ривожлантириш– халкимиз маънавий оламини юксалтиришнинг мустаҳкам пойдеворидир. Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг Ўзбекистон ижодкор зиёлилари вакиллари билан учрашувдаги маърузаси / Халқ сўзи. 2017, 4 август.

²⁹ Al-Hujwiri. The kashf al- Mahjub. Translated: R.A.Nikolson. – London: Luzac&co, 1911. – 490 p.; E.A.Sülemî. Tabakātu’s-sûfiyye. – İstanbul. ERKAM YAYINLARI, 2025. – 352 s.; Abu Nu‘aym Ahmad ibn Abdulloh al-Isfahoniyy. Hilyat al-Avliyo va Tabaqot al-Asfiyo. 10 jildli: 1-jild. – Bayrut: Dor al-Kutub al-Ilmiyya, 1988. – 399 b.; A.Ansoriy. Taboqotu-s-sufiya. Tarjimon: Ochilova M., Oqilova M. – Xo‘jand: Noshir, 2014. – 415 b.; A.H.G‘azzoliy. Mukoshafat ul-qulub (Qalblar kashfiyoti). I-II- kitoblar Tarjimon: Miraziz A‘zam. – Toshkent: Yangi asr avlodi, 2004. – I 316; II 224 b.; Kimyoi saodat. Ruh haqiqati. I-kitob / nashrga tayyorlovchilar: Mahkam Mahmud Andijoniy, Abdulloh Umar Toshkandiy. –Toshkent: Adolat, 2005. – 412 b.; Tavba kitobi /Arab tilidan tarjima. Tarjimon va lug‘at tuzuvchi Rashid Zohid. – Toshkent: Movarounnahr, 2003. – 62 b.; F.Attor. Tazkirat ul-avliyo (Avliyolar kitobi) / Abdumajid Madraimov, tarjimasi. –Toshkent: Factor press, 2023. – 512 b.; M.İ.Arabî. Fütühât-i Mekkiyye. Çevire: Ekrem Demirli. 18 ciltli: 7 cilt. – İstanbul: Litera Yayıncılık, 2008. – 470 s.; A.Câmî. Nefahâtü’l-üns min hadarâti’l - kuds. – İstanbul: Salih kitaplar, 2019. – 804 s.;

³⁰ İ.Rabbânî Mektûbât-I Rabbânî. 2 ciltli 1-cilt – İstanbul: Çelic Yayınevi, 2013. – 759 s.; İ.H.Bursevi. Kitabün Netice. – İstanbul: İnsan yayınları, 1997. – 1107 s.; Erbili.M.E. Mektubat. – İstanbul: Evkaf matbaasi, 1925. – 485s.;

³¹ Mahmud Asad Jo‘shon. Tasavvuf va nafs tarbiyasi. – Toshkent: Toshkent islom universiteti nashriyoti. 2000. – 88 b.; Muallif: Alloh sevgisi. Nashrga tayyorlovchi: Nodirxon Hasan. – Samarqand: Imom Buxoriy xalqaro ilmiy markazi, 2020. – 240 b.; Muallif: Murshidi komil hikmatlari. Tuzuvchi va nashrga to‘plovchi va so‘z boshi muallifi Mirzo Kenjabek – Toshkent: Yangi asr avlodi, 2004. – 102 b.; Muallif: Tasavvuf va go‘zallik. – Toshkent: Adolat, 2004. – 344 b.; Muallif: Siddiqlar yo‘li. Tarjimon: Nodirxon Hasan. – Toshkent: Matbaachi, 2022. – 200 b.; Зарринкуб А. Арзиши мероси суфи. – Тегрон: 1344/1967. – 270 с.; Зарринкуб А. Жустужу дар тасаввуфи Ирон. – Душанбе: Ирфон, 1992. – 88 с.; Дж.

a great interest in Eastern literature in Russia, the topic of saints was not ignored. The views of Y. Bertels, M.T. Stepanyans, V.B. Bartold, V. Vyatkin³² on Sufizm, in particular, on valiy, are of scientific theoretical importance. The studies of American scientists such as K.E. Helmsky, V. Danner, O.M. Espin, J.S. Kupfer, R.A. Nicholson³³ also provide important information about the issues of Sufizm and Sufizm, as well as some saints.

Significant work has also been done in Uzbek literary criticism to study the scientific and theoretical foundations of the doctrine of Sufizm. It can be said that the work of Alisher Navoiy served as the main object in this. The research of a number of scholars in Navoiy studies, such as I. Sultan, V. Zohidov, N. Mallayev, A. Hayitmetov, A. Kayumov, Y. Is'hoqov, N. Komilov, I. Hakkul, S. Ganiyeva, N. Jabborov, N. Shodmonov, U. Jurakulov, O. Davlatov, S. Olim³⁴ is of great importance. However, the work of the poet began to write about saints and their characteristics mainly in the years of independence.

N.Yuldoshev's "Buxorodagi ayrim avliyolar tarixi", Shayx Muhammad Sodik Muhammad Yusuf's "Tasavvuf haqida tasavvur" and "Aqidatu-t-tahoviya sharhining talhiysi"³⁵ show the representatives of Sufizm and their views, orders, saints and the revelations that appear to them, the similarities and differences between the aspects characteristic of prophets and saints, while scientific studies such as G.Navruzova's "Tasavvufda valiylik tushunchasi", Z.R.Isakova's "Tasavvuf ta'limotida valiylik tushunchasining diniy-falsafiy talqini", and M.A.Omonova's "Istiqlol davri o'zbek

Нурбахш. Беседи о суфийском пути. – Москва: 1998. – 164 с.; Manuchehri Murtazoyi. Maktabi Hofizyo muqaddamayi bar Hofizshenosi. – Tehron, Irfon, 1965. – 285 b.; Qosim G'ani. Bahse dar tasavvuf. – Tehron: Irfon, 1953. – 156 b.

³² Bertels Y.E. Navoiy va Attor. – Toshkent: O'zbekiston Milliy ensiklopediyasi davlat ilmiy nashriyoti, 2005. – 75 b.; Muallif: So'fizim va tasavvuf adabiyoti. – Toshkent: O'zbekiston Milliy ensiklopediyasi davlat ilmiy nashriyoti, 2005. – 104 b.; Степанс М.Т. Философский аспект суфизма. – Москва: Наука, 1987. – 192 с.; Бартолд. В.Б. Мистичесизм в Исламе. Соч. – Москва: Наука, 1968. – 173 с.; Вяткин. В. Из биографии Хаджи Ахрара // Туркестанские ведомости. 1904. – 184 с.

³³ Helmski. K. E. Living Presence: A Sufi Way to Mindfulness and the Essential Self. New York. – Jeremy P. Tarcher, 1992. – 235 p.; The Rumi Collection: An Anthology of Translations of Mevlana and Jalaluddin Rumi. – Boulder: Shambhala, 2005. – 313 p.; Danner.V. The Islamic Tradition: An Introduction. – Hillsdale, Sophia Perennis, 2005. – 405 p.; Espin O.M. Women, Sainthood and Power. – Lanham: Lexington Books, 2019. – 300 p.; Kupfer. J.S. Sainthood and the Good life. – New York: The journal of value, 2016. – 85 p.; Nikolson. R. A. The mystics of Islam. – London: Bell Sons LTD, 1914. – 219 p.

³⁴ Sulton I. Navoiyning qalb daftari. – Toshkent: Adabiyot va san'at, 1969. – 416 b.; Zohidov V. Ulug' shoir ijodining qalbi. – Toshkent: O'zbekiston, 1970. – 495 b.; Mallayev N. So'z san'atining gultoji. – Toshkent: Adabiyot va san'at, 1991. – 152 b.; Hayitmetov A. Alisher Navoiyning adabiy-tanqidiy qarashlari. – Toshkent: FAN, 1959. – 196 b.; Qayumov A. Farhod va Shirin sirlari. – Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1979. – 168 b.; Is'hoqov Y. So'z san'ati so'zligi. – Toshkent: O'zbekiston, 2014. – 320 b.; Muallif: Navoiy poetikasi. – Toshkent: Fan. 1983. – 168 b.; Komilov N. Tasavvuf. – Toshkent: O'zbekiston, 2009. – 448 b. Muallif: Xizr chashmasi.

– Toshkent: Ma'naviyat, 2005. – 320 b.; Haqqul I. Navoiyga qaytish. 2-kitob. – Toshkent: Fan, 2011. – 197 b.; Muallif: Kamol et kasbkim... – Toshkent: Cho'lpon, 1991. – 240 b.; G'aniyeva S. Alisher Navoiy hayoti va ijodi. – Toshkent: "O'zbekiston NMIU, 2015. – 128 b.; Jabborov N. Maoniy ahlining sohibqironi. – Toshkent: "Adabiyot", 2021. – 256 b.; Şadmanov N. Ali Şir Nevâyî'nin bedii tefekkürü. Çeviren: Boltabayev Saidbek. – İstanbul: Neyzen Kitap, 2023. – 236 s.; Жўрақулов У. Алишер Навоий "Хамса"сида хронотоп поэтикаси. Фил.фан.докт.дисс. – Т., 2017. – 264 б.; Давлатов О.Д. Алишер Навоий шеърятда Куръон оятлари ва ҳадисларнинг бадий талқини: Фил.фан.фалс.докт...дисс. – Самарқанд: 2017. – 160 б.; Султонмурод О. Нақшбанд ва Навоий. – Тошкент: Ўқитувчи, 1996. – 216 б.;

³⁵ Yo'ldoshev N. Buxorodagi ayrim avliyolar tarixi. – Buxoro: Buxoro, 1993. – 140 b.; Muhammad Sodik Muhammad Yusuf. Tasavvuf haqida tasavvur. – Toshkent: Hilol, 2007. – 217 b.; Badaxshoniy M.A. "Aqidat ut-tahoviya" sharhining talhiysi. Muhammad Sodik Muhammad Yusuf tarjimai. – Toshkent: Hilol, 2022. – 448 b.

romanlarida shayx-valiylar obrazining badiiy talqinlari” reflect on the role of saints in society and fiction to one degree or another³⁶.

This study is significant in that it is a monographic study of the image of the guardians and artistic interpretations of the guardianship in Navoi’s work.

The relevance of the research to the research plans of the higher educational institution where the dissertation was completed. This work was carried out within the framework of the research plan of Karshi State University on the topic “Study of the issues of historical development and theoretical development of literary phenomena”.

The purpose of the study: To identify and analyze the concept of velayat, the genesis of the image of a guardian, the signs and degrees of guardianship, the mystical beliefs of saints and sheikhs, their place and interpretations in our classical literature, the development of artistic perfection, the inner and outer properties based on the works of Alisher Navoi.

The objectives of the research:

To study the historical foundations and doctrinal-mystical interpretations of the concept of “guardian”;

To examine the progressive development of the degrees and types of the status of guardian;

To determine the characteristic aspects of the essence of expression and scientific foundations of the terms valoyat and guardianship in Alisher Navoi’s tazkira and manaqibs;

To show the possibilities and place of the image of saints used in Navoi’s epics in expressing the creative ideological and artistic intention;

To reveal the artistic and aesthetic functions and poetic characteristics of the image of a saint in various lyrical genres in the divans of “Khazoyin-ul-maoniy”.

The objects of the research were selected as the tazkiras of Alisher Navoi “Majolisu-n-nafois”, “Nasoyimu-l-muhabbat”, the manaqibs “Xamsatu-l-mutahayyirin”, “Holoti Pahlavon Muhammad” and “Holoti Hasan Ardasher”, the epic poem “Xamsa” and the divans “Xazoyinu-l-maoniy”.

The subject of the research is the artistic interpretation and analysis of the image of the guardian used in the work of Alisher Navoi.

Research methods: Methods of description, classification, comparison, statistical analysis were used to illuminate the research topic.

Scientific novelty of the research:

The concepts of avliyolik, avliyo, vali, which are the basis for the formation of the image of the avliyolik, were first interpreted as a multi-layered concept within the framework of classical poetics, creed and mysticism, and the conceptual basis is based on the fact that he is a close friend of Allah on the path to spiritual perfection, a special servant of the Creator, a perfect person, a righteous servant, a person who is protected from sin, a trustworthy person;

³⁶ Omonova M. Istiqlol davri o‘zbek romanlarida shayx valiylar obrazining badiiy talqinlari. –Toshkent: Anorbooks, 2024. – 169 b.

As a result of the doctrinal-mystical study of the status of avliyolik, the descriptions and classifications of the qualities and levels of valiy, the development and influence of Alisher Navoi's philosophical and artistic thinking were identified;

As a result of a comprehensive study of the scientific and theoretical foundations and artistic interpretations of these concepts in Navoi's work within the framework of manaqib, tazkira, dostan and lyrical works, it has been proven that the stages and levels of perfection in the poet's work are revealed through the image of the saints, and their characteristic features are used in tazkira and manaqib under the names of solik, murid, murshid, nabi, awliya, sheikh, eran, and in their artistic interpretation in the forms of pir, shayx, oshiq, faqir, dust, Xizr, darvish;

It has been proven that the spiritual level and status of the character are expressed by reflecting certain aspects of the saints in various characteristic features of the images, which demonstrates the creator's goal of creating a concept of a perfect person;

The poetic nature of the image of the valiy, their inner and outer properties, possibilities of artistic depiction, mystical properties, associative relationship with the system of mystical images, and method of expression are revealed on the example of Alisher Navoi's tazkiras, manaqibs, epics, and lyrical works of various genres in "Xazoyinu-l-maoniy".

The practical results of the research are as follows:

The conclusions drawn from the study of the formation of the image of the valiy as a poetic image, its historical development, meaning and essence, and its place in the work's art are based on the fact that they provide new scientific and theoretical information for Navoi studies, and serve to improve textbooks and manuals created in the field of Navoi studies;

Scientific and theoretical views on the artistic interpretations of the image of the valiy in the poetry of Alisher Navoi have been formed, and it has been determined that the ideas expressed through the image of the guardian in Alisher Navoi's works are of great importance in enriching the worldview and artistic thinking of today's reader, as well as in elevating the moral-aesthetic and spiritual-enlightenment image of society.

The reliability of the research results is explained by the fact that the applied methods of approach and theoretical data were based on accurate scientific sources, the sources analyzed were verified using scientific methods, theoretical ideas and conclusions were put into practice, and the study was based on modern scientific concepts of literary studies.

Scientific and practical significance of the research results. The scientific significance of the research results is that they serve as a scientific and theoretical basis for the correct analysis and interpretation of Alisher Navoi's works, help the scientific community to become more familiar with the aspects of the image of the guardian and the status of the guardianship that have been ignored until now, and play an important role in studying and interpreting the artistic work of Navoi.

The practical significance of the research results is determined by the fact that they can serve as a scientific and theoretical source for specialists conducting research in this field, as well as in creating textbooks and teaching aids for the higher education system within the framework of academic disciplines such as literary studies, history

of Uzbek literature, Navoi studies, mysticism and artistic creativity, and the foundations of artistic analysis.

Implementation of research results. Based on the scientific results achieved in the process of identifying the interpretations of the valiy in the work of Alisher Navoi:

The various interpretation fragments of the spiritual and moral stages of the image of the valiy in the work of classical geniuses such as Farididdin Attor, Abu Abduraxmon Sulami, Abdullah Ansari, Abdurakhmon Jomi, Alisher Navoi, in particular, the conclusions about the foundations of the conformity of the Naqshbandiy leech to society, as well as the fact that Alisher Navoi's valiy images are outwardly an example of honest profession and labor, and inwardly occupied with the memory of the Haq, were used in the fundamental project of the Heydar Aliyev Azerbaijan Cultural Center on the topic of "Uzbek-Azerbaijani literary relations" No. OA-22-24, designed for 2022-2024. (Reference book of the Heydar Aliyev Azerbaijan Cultural Center under the Embassy of the Republic of Azerbaijan in Uzbekistan No. 97-8/AZE dated December 10, 2025) This information gave special meaning to the scientific articles, theses and monographs prepared within the framework of the project.

Scientific conclusions on the external and internal properties of the image of the valiy, the levels of the avliyolik status and the types of valiys according to their functions and qualities, the importance of the valiys unique understanding of the world in the work of Alisher Navoi were used in the practical project IZ-2021020813. "Creation of a multilingual multimedia collection based on the study and promotion of Alisher Navoi's work abroad" carried out at the Tashkent State University of Uzbek Language and Literature in 2021-2023. (Reference No. 04/1-5926 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy dated December 10, 2025). This information was of particular importance in improving the level of scientific articles, theses and monographs prepared within the framework of the project.

His views on the great importance of the image of the guardians of the province in the work of Alisher Navoi as perfect people and their perfect morality as an example for today's people were used in the radio broadcast "Millat Ruhi" of the "Golden Oasis" radio of the Kashkadarya regional television and radio company. Views on the topic served to enrich the content of the programs and broadcasts. (Reference No. 17-05/08 of the Kashkadarya regional television and radio company dated January 8, 2026). As a result, the content of this hearing was improved and made it possible to ensure that it was rich in scientific evidence.

Approbation of research results. The results of this research were discussed in the form of reports at 3 international and 2 republican conferences.

Publication of research results. 12 scientific works have been published on the topic of the dissertation. 4 of them were published in scientific publications recommended for publication by the Higher Attestation Commission of the Republic of Uzbekistan on the main scientific results of doctoral dissertations, 2 in foreign scientific journals and collections.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of literature, and appendices. The total volume of the work is 164 pages.

MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation substantiates the relevance and scientific and practical necessity of the research topic. It also indicates the correspondence of the work to the priority areas of development of science and technology at the republican level, and the level of study of the topic is analyzed. The inextricable connection of the research with the scientific research conducted at the higher educational institution where the dissertation was completed is highlighted. The introductory part also clearly defines the goals and objectives, object and subject of the research, describes the scientific and methodological approaches used. The scientific novelty of the work, practical results, and the level of reliability of the conclusions obtained are substantiated. The scientific and practical significance of the research results is revealed, information is provided about their implementation in practice and scientific discussion. It also provides a brief description of the structure and total volume of the dissertation.

This study entitled **“Interpretations of Valoyat in the Works of Alisher Navoiy”** consists of 3 main chapters, the first chapter is called **“The Concept of Valoyat: Genesis and Scientific-Theoretical Definition”**. This chapter includes two sections, the first section describes **“The Genesis of the Concept of Velayat and the Study of the Process of Formation”**. “Valoyat” is a word derived from the Arabic root valiyy and is interpreted differently in dictionaries. In the works of A. Hujviriyy, its etymological meaning is used in the sense of “tasavvuf”, “hukmdorlik” (rububiyyat)³⁷, while A. Jomi recognizes that it expresses the meanings of “yaqinlik”, “itoat”, “hukmdorlik”, “do‘stlik”³⁸. The “Dictionary of Navoi’s Works” explains that this concept has meanings such as “valiylik”, “avliyolik”, “azizlik”, “xudoga yaqinlik”³⁹. In the dictionaries on Sufizm published during the years of independence, it is emphasized that “valoyat” means “valoyat –valiylik, Haqning qulini, qulning esa Haqni do‘st tutmog‘i, Alloh ila qul orasidagi do‘stlik va sevgi, Allohning qulini, qulning esa Allohning vakili bo‘lmog‘i” ma’nolarini bildirishi ta’kidlanadi”⁴⁰.

Hakim al-Tirmiziy, who based the valoyat on fundamental theories, comments as follows: “Valoyat – Allohning valiysi bo‘lgan kishining Unga yetib borishining bir yo‘lidir. Valiy shu yo‘l orqali Haq bilan bog‘lanadi. Bu do‘stlikda osoyishtalik bor”⁴¹. In the 11th century, Abul-Hasan Ali ibn Usman al-Hujwiriyy, in his work “Kashfu-l-Mahjub”, defined it based on Hakim al-Termiziy’s views, and said, “Valiylik is the act of Allah choosing His friends from among His servants, separating their thoughts from worldly ties and freeing them from sensual temptations, and opening the door to divine

³⁷ A.Hujwiri. The Kashf al-mahjub. – London: Luzac & Co, 1911. – B. 211.

³⁸ A.Câmi. Nefahâtü’l-üns min hadarâti’l - kuds. – İstanbul: Salih kitaplar, 2019. – B.14.

³⁹ Navoiy asarlari lug‘ati. Shamsiyev P. va Ibrohimov S. – Toshkent: G.G‘ulom, 1972. – B. 145.

⁴⁰ Avaznazarov O. Navoiy timsollari so‘zligi. – Toshkent: Spectrum Media Group, 2024. – B. 232.

⁴¹ H.Tirmizî. Hatmü’l-evliyâ. – İstanbul: Hakikat Yayincilik, 2004. – S. 260.

secrets, emphasizing that the basis of divinity is based on sainthood”⁴². This means that valiylık is a connection between the Haq and the servant, given under the rule of Allah to whomever He wishes, or to pious believers. Sufi dictionaries created in later centuries also provide explanations that retain this meaning. In Turkish Sufi dictionaries, it is explained as “taking on the affairs of Allah (such as worship and obedience), being a servant of Allah and the vali of the servant of Allah”⁴³, while in Persian dictionaries it is emphasized as “the servant’s standing for the truth while being free from his own ego”, “the friends whom Allah Himself has chosen for friendship and protection, and they are the guardians of the kingdom”⁴⁴. From the above, it is clear that valiylık (valoyat) is a gift that Allah gives to any servant he wishes and as a result of overcoming one’s ego, one becomes the owner of a miracle that creates spiritual closeness with Him. Therefore, a person who is given the status of guardianship is called a “valoyat”. According to Ibn Arabiy and Imam Rabbani, guardianship is one of the attributes of Allah, and the name “Al-Valiy” also refers to the closeness between Allah and the servant.

The doctrine of Sufizm and its ideas are based on the rulings of Islam, a widespread doctrine leading to spiritual perfection, and its essence is formed by concepts created by Sufism scholars who were at the stage of spiritual maturity. As a result, it is known that their views have also made fundamental changes in fiction. Accordingly, the idea of the work, the system of images, the modes and means of art have been radically updated. Today, in order to understand and analyze mystical works, it is necessary to study the scientific and theoretical foundations of the terms valoyat and vali, which are important concepts of this religious and philosophical doctrine, to distinguish their levels and qualities, and to study them in a classificatory manner.

The second chapter, entitled **“Degrees, Classification and Characteristics of the Status of Guardianship”** discusses the existing degrees in this status, the types of guardianship and the classification of their qualities.

One of the important factors in the emergence of the image of a guardian in classical literature was the emergence of Sufiy views in the early orders, and this aspect began to be reflected in fiction. “Sufizm enriched artistic creativity not only with new ideas, concepts and feelings, but also with characters such as orif, dervish, faqr, abdol, and eran, and united them around the ideal of a perfect person”⁴⁵. As we have scientifically described above, valiys rose to the level of artistic images in Sufi literature and polished the work with metafors. Although the original goal of the Sufiy shayxs was to understand and express that they were to pass through spiritual and moral stages and become a source of refuge for Allah, and thereby promote their views and ideas, it paved the way for the formation of many images and concepts in fiction. As a result, fiction was further improved through new views, images and artistic representations. The image of the valiys became one of such leading images and entered classical literature. In particular, Sufiy theories found artistic interpretation in the epic and lyric genres of Persian-Tajik and Arabic literature. In Turkic literature,

⁴² Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul: Marifet Yayınları, 1995. – S. 566.

⁴³ S.J.Sajjodiy. Farhange istilohote va ta’birote erfoni. – Tehron: Tahuriy. – B. 791.

⁴⁴ Haqqul I. Taqdir va tafakkur. – Toshkent: Sharq nashriyot - matbaa, 2007. – B. 28.

⁴⁵ Haqqul I. Taqdir va tafakkur. – Toshkent: Sharq nashriyot - matbaa, 2007. – B. 28.

certain mystical themes were also written in the classical didactic works of such creators as Yusuf Xos Hojib, Ahmad Yassavi, Sulayman Boqirgani, and Nasiruddin Burxanuddin Rabguzi. In particular, Ahmad Yassavi, as the founder of the widespread Yassavi sect, paid special attention to illuminating the essence of tax and travel in his work. In the Sufi poet's "Divani Hikmat", the conditions and qualities characteristic of the valiy, such as "every morning he called out to my ear", "at eleven, the river of mercy overflowed", "at thirteen, I caught the air of the soul", "at fifteen, the beautiful girl came to meet me", "at nineteen, seventy positions appeared", determine the specific characteristics of this image in fiction. In particular, the images of the gradual growth of guardianship according to age given in artistic expression refer to the classification of this position in terms of classification, levels and qualities. In this regard, studying guardianship and those who are given avliyolik based on classifications based on certain theories serves to reveal important features of the image of a valiy in poetics.

The classification of valiylik is given in many mystical and mystical sources, and the views in them are presented in a similar form in content. Hakim at-Termiziy, one of the founders of the valiylik theory, divides the valiy into two groups. The valiy of the Haq and the valiy of the Saints of Allah. He emphasizes that both guardians are undoubtedly the guardians of the Haq, saying: "The guardians of the Haq are always vigilant, able to completely surrender themselves to Allah. They are the great people who have repented to Allah, the Almighty and Glorious, and are connected to Allah with this repentance. These valiy rely on Allah alone in all cases. Such valiy protect their seven organs from the self: their tongue, ears, eyes, hands, feet, and genitals"⁴⁶. The second type of valiy is "The valiy of the saints is one who, with obedience, patience and hopelessness, fulfills the conditions of his spiritual journey and is steadfast in his position. He fulfills the obligations and maintains the divine boundaries. He is reformed, educated, purified, refined, calmed, beautified, strengthened and attains poverty in a manner appropriate to his position. He is under divine protection. He thereby elevates himself in rank with his Lord"⁴⁷. Hakim at-Termizi emphasizes that Allah grants valiy to both guardians due to their sincerity and that the valiy of the True Haqqulloh is granted valiylik by His mercy and the valiy of the saints is granted valiylik by His grace. Ibn Arabiy, on the other hand, says that valiylik is based on divine message and inspiration, and that it manifests itself in angels and humans. The scholar accordingly divides valiylik into two types: "bashariy valiylik va farishtalar valiyliqi. Bashariy valoyat Yaratganning bandalariga yaqinligi, madadi"⁴⁸. He emphasizes that this type of valiylik is specific to humans and applies to all believers, the valiy and friends of Allah, starting with our Prophet Muhammad (peace be upon him). This type of valiylik is also divided into two groups: "xos valiylik va umumiy valiylik"⁴⁹. This classification is similar to the way Abdurahman Jami described the two types of valiylik.

⁴⁶ H Tirmizî. *Hatmü'l-evliyâ*. – İstanbul: Hakikat Yayıncılık, 2004. – B. 180.

⁴⁷ H.Tirmizî. *Hatmü'l-evliyâ*. – İstanbul: Hakikat Yayıncılık, 2004. – B. 224.

⁴⁸ M.İ.Arabi. *Fütûhât-i Mekkiyye*. Çevire: Ekrem Demirli. 18 ciltli: 8- cilt. 106-kısım. 157-bölüm. — İstanbul: Litera Yayıncılık, 2008. – S. 426.

⁴⁹ O'sha manba, 408 s.

S. Uludag, based on the classical sources given in the description of the valiylik, presents the following widespread classification of the levels of the status of valiylik:

1. *Valoyati uzmo (buyuk) yoki valoyati lohutiy payg'ambarlarga xos.*
2. *Valoyati kubro (ulug') yoki valoyati jabarutiy boshqa nabiylarga xos.*
3. *Valoyati vusto (o'rtacha) yoki valoyati malakutiy valiylarga xos.*
4. *Valoyati sug'ro (kichik) yoki valoyati nosutiy mo'minlar va oriflarga xos*⁵⁰.

It is said that the highest valoyati uzmo, the highest status of revelations and revelations, belongs to the prophet of all the worlds, the prophet of the last time, Muhammad (s.a.v). Muhammad (s.a.v) is everywhere said to be the greatest and first of the prophets, just as he is the greatest and first of the saints. This type of valiylik has also found its reflection in artistic creation, and in the verses of classical works and in certain places, his prophethood is described along with his valiylik.

The valoyati kubro has been interpreted as a level of valiylik that is characteristic of prophets other than Muhammad (s.a.v). This level is characteristic of all prophets. Each prophet is at the same time a valiy and a friend of Allah. According to Sufis such as Hakim at-Termizi and Ibn Arabi, it is said that "the valiylik of the prophets is superior to their prophethood" It can also be said that this type of valiylik has become an integral part of literary works. In particular, prophets such as Muso (a.s), Iso (a.s), Xizr (a.s), Sulaymon (a.s), and Ibrohim (a.s) are also characterized by the qualities of a saint.

The next level of valiylik is *valoyati vusto* or *valoyati malakutiy*. This level is considered a type of valiylik that belongs to the "chosen" servants of the Creator who were not given prophethood. It is a valiy who is honored by Allah, the possessor of miracles, or one chosen by Him from among His servants. It is said that such valiyys were found among the companions and subjects, and later among the shayxs of Sufizm. The last level of valiylik is *valoyati sug'ro (kichik) yoki valoyati nosutiy*, which is characteristic of mumins and orifs. The valiylik of the minor is manifested in the fact that believers earn the love of Allah through their piety. All of the types and levels indicated by the shayxs of Sufism and scholars such as Imam Rabbani and Khoja Muhammad Porso are reflected in the types of *valoyati omma va valoyati xossa* as classified by Abdurahman Jami, and are based on simple and clear principles.

The second chapter, entitled "**The role of the guardian and the theme of guardianship in the work of Alisher Navoi**" includes 2 chapters. The first chapter describes "the interpretation of the concept of mystical valiylik in tazkiras".

"The environment in which Navoi lived played a great role in the emergence of his views on valiylik. In particular, the poet's meeting with mature representatives of Sufiy literature and reading their works from his youth had a great influence. In particular, it can be said that the works and life paths of Sufi artists who lived and worked in the 10th-15th centuries, such as Ibn Arabi, Ansori, Sulami, Fariduddin Attar, and Jami, played an important role in the formation of the poet's worldview. As a product of such growing thinking, the work "Nasayimu-l-muhabbat" was created as a significant work that shared the ideas of Abu Abdurahman Sulami's "Tabaqatu-s-sufiya", Shayx Fariduddin Attar's "Tazkiratu-l-avliyo" and Abdurahman Jami's

⁵⁰ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul: Marifet Yayınları, 1995. – S. 564.

“Nafahatu-l-uns”. Alisher Navoi’s It is appropriate to analyze the commentary “Nasayimu-l-muhabbat” in terms of the qualities and degrees of valiylik in the shayxs of Sufism, their orders, their views on understanding the world, the revelation of divine truth, and their attitude towards social life. This reflects Alisher Navoi’s views on the valiy person. Accordingly, in order to use the external and internal image of the image of the valiyss in the work, the information in Navoi’s commentary can be analyzed based on certain classifications.

1. Description of the miracles of avliyos and the qualities of valiy. In this work, Navoi describes Zunnun Misri in his close relationship with fish and birds, Bishr Tabaraniy (q.t.s) in his great miracle of mastery, Dawud Balxi (q.t.s) in his miracle of bringing food from the unseen, Abulabbas Hamza Muhammad q.s, Abulhusain Barusi, Zakariyya Yahya Hirawiy, Ziyod Kabir Hamadani, Sari Mughalis Sakati (q.r) in his prayers being answered, Abu Hafs Haddad in his freedom from disasters and calamities (even if he touches a hot iron, he will not be injured), and other avliyos and avliyos also exhibit some type of miracle, and some avliyos exhibit several types of miracles.

Navoiy’s work notes the qualities that saints who have been granted authority and who have been blessed with a miracle possess, in particular, repentance, honesty, consent, adherence to the Sharia, the manners of the order, patience, forbearance, modesty, modesty, and the virtue of determination that distinguish saints from other people.

2. Description of the paths and suluks of the saintl. The first suluk in Sufism emerged in the 9th-10th centuries, and Navoi mentions the paths and suluks of the saints in this work as an “introduction” to the saints. Of the early suluks, the Muhasibiyil suluk was founded by Haris Asad Muhasibi. The main positions in it were the positions of trust, consent, and austerity. Hamdun Qassar (q.t.r) is the founder of the Qassariyil suluk, and Navoiy calls him “the shayx and imam of the Malamatiya”. The Kharraziyil order, founded by Shayx Abu Said Kharraziyil, who lived in Mecca, places great emphasis on sincerity, the effective use of time, hope in Allah, and austerity. Another classic suluk is the Hakimiyil suluk, whose founder is Hakim at-Termizi. Navoiy pays special attention to Hakim at-Termiziy’s analysis of issues related to valoyat.

In the XII-XIV centuries, the Yassaviya, Shazaliya, Suhrawardiya, Rifaiylik, Kubravi, Chishti, Mawlaviva, Xilvatiya, Xojagon Naqshbandiya and several other orders emerged in Central Asia. These orders also had their own unique aspects, and asceticism, contentment, heaven, poverty (in Chishti), spiritual education and morality (in Suhrawardi), vigilance, generosity, contentment, patience, gesture, wearing woolen clothes (in Qadiriya), love, passion, heaven and purity (in Mawlati).

3. In terms of the duties of saints. One of the most central ideas in the work “Nasoyim-ul-Muhabbat” is that saints are the trusted representatives of the Haq after the prophets, and one of the most important duties of a righteous person who has achieved guardianship in the Shariat and Tariqat is to introduce the Haq to the people and invite them to the path of the Haq. Accordingly, the main ideas of Sufism are aimed at creating peace and humanity among society, being kind to each other, and preparing for the eternal world in the mortal world, in which saints are connected to the masses

as murshids, pirs, and guides who show the way in every era. Some sheikhs of a Tariqat are detached from the people and approve of being in seclusion, while others are ordered to be among the people and be an example for them. Khoja Muhammad Porso, who supported the Naqshbandiya order, accordingly identifies the following two types of saints: “valiyi uzlat va valiyi ishrat. The saint of the uzlat is more honorable in terms of his status, while the saint of the ishrat is more excellent in terms of his perfection”⁵¹. As the name suggests, the saints belonging to the uzlat sect are separated from the people and prefer solitude, while the saints belonging to the ishrat sect are the saints who do not withdraw from the people outwardly, but are inwardly connected to their true Saint.

The commentary “Majolisu-u-nafois” is a valuable work that provides information about the historical and literary environment, socio-cultural life, and views on the teachings of Sufism of the XIV-XV centuries, as well as a consistent and unique description of the creators of the era. When Navoiy speaks about a poet, in addition to his creative and educational activities, he also openly describes his educational and moral characteristics, potential, and even shortcomings and shortcomings. In the work, the author uses terms such as “valoyatosori bor”, “karomati kibor”, “abdolvash”, “darvesh”, “foniysifat”, “valoyat iyasi”, “majzub” when describing the creators involved in the valoyat. Also, the use of matla by poets when citing examples of their work reflects the theme, idea, and spirit of the author. This aspect serves as a means of expressing the views, ideas, and spiritual world of Sufiy artists. The work provides information on the work and life of many poets of the status of saints, such as Qasim Anvar, Abdurahman Jomiy, Mawlana Lutfiy, Zahiriddin Muhammad Babur, Jaloliddin Rumiy, Imam Gazzaliy, Xoja Abdullah Ansariy, Xoja Yusuf Hamadoni, Shayx Ahmadi Jamiy, Shayx Fariduddin Attor, Xusrav Dehlaviy, Muhammad Tabodganiy, Sa’duddin Kashgariy, Pahlavon Muhammad, Sayyid Hasan Ardasher, Shayx Azariy. According to the information provided in the work “Majolisu-n-nafais”, it is emphasized that the characteristics and qualities of the artists-saints are also reflected in their works.

In the next chapter, entitled **“The Development of the Qualities of the Valiylik and the Prophets in the Manaqib and Holots”** Alisher Navoiy’s works “Xamsatu-l-mutahayyirin”, “Holoti Sayyid Hasan Ardasher” and “Holoti pahlavon Muhammad”, which occupy an important place in the hagiography of the East, describe the qualities of the valiylik and the prophets, the degrees of guardianship, using the example of real historical figures. In all three works, Navoiy selects the holders of the guardianship and pays attention to explaining their inner and outer qualities. While Navoi writes separate works praising people whom he holds dear and whom he considers friends of the Haq, “Xamsatu-l-mutahayyirin”, dedicated to his teacher and friend Abdurahman Jamiy, is of particular importance. In explaining the saintly qualities of Jamiy, Navoi acknowledges the outward qualities and occupations of his saint in childhood, youth,

⁵¹ Xoja Muhammad Porso. Risolai Qudsiya. Tarjimon va izohlar muallifi Boltayev A. – Toshkent: Movarounnahr, 2020. – B. 75.

middle age and old age, and until the last days of his life. He also manages to describe his spiritual and moral state.

Navoi's work is dedicated to his mentor, Sayyid Hasan Ardasher, whom he revered as his father and who instilled in him a love of knowledge, enlightenment, and the arts. Navoi proudly acknowledges that this person, who was his colleague and close friend, possessed extraordinary abilities and Sufi qualities.

Navoiy, describing this person in this work, quotes the following verses:

Pok gavharki, bo'ldi pokshior,

Shohlar boshi ustida yeri bor.

That is, because the gem symbolized purity, it was placed on the crown of the kings. It is said that Sayyid Hasan Ardasher, with his qualities characteristic of saints, humility and purity, won the favor of both the people and the king, and the king approved of his actions more than some of his children. Another work by Alisher Navoi is "The State of Pahlavon Muhammad", which is a work describing the image and biography of Muhammad Kushtigir, that is, Pahlavon Muhammad, who was glorified as "the sun of the nation and religion". Alisher Navoi recognized Pahlavon Muhammad as one of the greatest saints of his time and described him as an intellectual "homiysi", "targ'ibotchisi", "piri" who illuminated his time. The analysis of individual and general fragments of Navoiy's agiographic works determines the specific principles of the works. Accordingly, the following table shows the general and special features of the modes and states. As a result of studying the image of the saint used in these works of Navoi within the framework of a comprehensive analysis, the following table shows the similarities and differences in the image of the saint of the three holy creators:

Asardagi obyekt shaxs	Abdurahmon Jomiy	Sayyid Hasan Ardasher	Pahlavon Muhammad
Manoqib nomi	Xamsatu-l-mutahayyirin	Holoti Sayyid Hasan Ardasher	Holoti Pahlavon Muhammad
Tarixiy asos	real shaxs. Abdurahmon Jomiy. 1414-yil (hijriy 817-yil) Jomda tavallud topgan.	real shaxs. Sayyid Hasan Ardasher mil.1415-yilda Xurosonda tavallud topgan.	real shaxs. Pahlavon Muhammad 1493-yilda vafot etgan
Tarixdagi ijtimoiy o'rni	tarixan yetuk olim. tasavvuf adabiyotida asarlarining o'rni beqiyos sufiy ijodkor.	sufiy ijodkor. sipohiy. avliyolarga xos mukammal sifatlariga ega shaxs.	tarixan qomusiy olim va sufiy ijodkor. jismonan va ruhan yetuk shaxs
Muallifga yaqinligi	sulukdagi piri, maslakdoshi, yaqin do'sti	murabbiy, ota nisbasida	murabbiy, yaqin do'st

Sulukdagi piri	Sa'duddin Koshg'ariy (ma'nan Bahouddin Naqshband)	Muhammad Tabodgoniy	
Intertekstual yondashuv	Navoiyning deyarli barcha asarlarida	Nasoyim-l-muhabbat, Majolisu-n-nafois, unga yuborilgan maktub, "Favoyidu-l-kibar"dagi soqiynoma, vafotiga bag'ishlangan marsiya	Majolisu-n-nafois, "Favoyidu-l-kibar"dagi soqiynoma.
Karomatlar	yuz beradigan voqealarni avvaldan bilish, insonlarni ko'ngliga ta'sir qilish, duosi ijobati va boshqa	Duosi ijobati	G'oyibdan taom kelishi, duosi ijobati.
Karomat turiga ko'ra	karomati ilmiy	karomati ilmiy	karomati ilmiy va karomati kasbiy
Karomat zohir bo'lishiga ko'ra	valiyi ab'ad	valiyi aqrab	valiyi aqrab
Sifatlar	futuvvat, rizo, tavoze, hilm, saxovat, vatanparvarlik va boshqa	hilm, burdbog'liq, rizo, safo, karam, vafo, saxo va boshqa.	sabr, rizo, tavoze, karam, hilm, saxovat va boshqa
Asardagi avliyolik surati	solik+sufiy+yo'l ko'rsatuvchi+pir	solik+sufiy+avliyo	solik+sufiy+avliyo
Valoyatdagi darajasi	valoyati vusto darajasidagi valiy	valoyati sug'ro	valoyati sug'ro
Valiylkdagi holi	hosil qilingan va xos qilingan	hosil qilingan	hosil qilingan va xos qilingan
Asarda talvin va tamkinga ko'ra darajasi	ahli talvin → ahli tamkin	ahli talvin	ahli talvin

Diskursiv yondashuv	Haq va xalqning e'zozi, davomli azizlik.	o'z davrining eng azizlaridan.	o'z davrining eng ulug'laridan.
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In the manaqibs and holots created by Navoi, reflections are made about his teachers and friends, shayxs in the status of valiys, and through their behavior, prophecies and situations, aspects characteristic of valiys are revealed. This makes it possible to determine the role and significance of important aspects of valiylik, moral principles in the work of art.

Chapter 3, entitled **“The poetics of the image of valiys in the works of Alisher Navoi”**, consists of 2 main sections, and the first section, entitled **“The poetics of the image of valiys in the epics of Navoi”**, analyzes the artistic interpretation of the image of a valiy and the status of valiylik in the illumination of mystical-mystical ideas in the epics “Xamsa”, “Lisonu-t-tayr”.

While the poet artistically distributes his mystical and philosophical views in the poems of “Xamsa”, in the poem “Hayrat-l-abror” the point of contact between Shariat and Tariqat is taken into account, and the theoretical foundations of both stages are substantiated through stories in the form of artistic expression. In the poem “Farhod and Shirin” the story of the tax collector’s “journey”, the hardships of the journey, and the spiritual and spiritual stages of figurative love are described as a means to real love, while in the poem “Layli and Majnun” the natural valiylik and the madness of the compulsive tax collector in love are used. In the poem “Sab’ai Sayyor” seven different treatments are recommended to overcome the disease of self and arrogance. In the greatest philosophical and mystical poem of “Xamsa” “Saddi Iskandariy” the true victory of perfection and the artistic expression of the strong “protection” against worldly vices are described.

The symbolic-philosophical epic “Lisonu-t-tayr” appears as a ripe fruit of Navoiy’s life experiences at the end of his life, as a product of philosophical observation in the example of the “King” of the worlds and the desire of “slaves” to him. The image of the saints in the epics is one of the leading images in revealing the idea of the work, and various expressions of this image in the epics can be shown in the following table:

Dostonlarda obrazlar ifodasi	Mavzu va g'oya	Realistik obraz	Ideallashtirilgan obraz (ba'zida prototip va simvolik)	Valiylikka antiteza obrazlar (real, romantik, simvolik)
Hayratu-l-abror	didaktik-axloqiy	Risolat (s.a.v), Ibrohim, (a.s.) tasavvuf shayxlari,	Hotami Toy, shoh G'oziy, Iskandar, Nushiravon, Maymana, ikki vafoli yor, Yoqut,	riyokor shayxlar, o'g'ri, durroj

			qanoatli do'st, Nushiravon	
Farhod va Shirin	ishqiy-tasavvufiy falsafiy	Risolat (s.a.v), Xizr (a.s) tasavvuf shayxlari	Farhod, Shirin, xoqon, Suqrot, Suhaylo, Xizr(a.s) Moniy, Boniy, Qoran, Mehinbonu, Mulkor o, Shopur, Bahrom	Xusrav, Sheruya, kampir, ajdarho, temir paykar, Buzurg Ummid
Layli va Majnun	ishqiy-tasavvufiy -falsafiy	Risolat (s.a.v) tasavvuf shayxlari	Majnun, Layli, Navfal	Ibn Salom, Laylining otasi
Sab'ayi sayyor	ishqiy-tasavvufiy -falsafiy	Risolat (s.a.v) tasavvuf shayxlari	Moniy, Axiy, Farrux, Muqbil, Sa'd, Suhayl, Mehr, Shoh Juna, Mas'ud, Paylaqus hakim	Bahrom, Mudbir, Jobir, Jaypur, Mallu
Saddi Iskandariy	falsafiy-tasavvufiy	Risolat (s.a.v) tasavvuf shayxlari	Iskandar, yunon hakimlari, Naqumoxis, Boriq barbariy	Doro, Mallu, Harron, Shayda
Lisonu-t-tayr	ramziy-falsafiy-tasavvufiy	Risolat(s.a.v), Yusuf va Yaqub, Sulaymon (a.s) chahoriyorlar, Bilol, tasavvuf shayxlari, Arastu, Asmaiy, Nushiravon	Semurg, Hudhud va o'ttiz qush, Shayx Sa'non, Mansur Halloj, Muqbil, oshiq yigit, Iskandar,	Vodiyga yo'lga chiqmagan qushlar, Tarso qizi, riyoyi shayxlar, Mudbir, hunarsiz bog'bon, qallob gavharfurush, butparast sufiy, badbaxt odam,

The real images presented in Navoi's epics - the Prophet (peace be upon him) as the first and greatest owner of the valiylik is described as the leader of all valiyis with such descriptions as "the sun without shadow", "the king of the messengership", "the jewel of the two worlds". Among the images of the prophet-valiyis whose valiylik is at the level of greatness, he also mentions the beloved of God such as Odam (a.s), Ibrohim (a.s), Xizr (a.s), Sulaymon (a.s), Nuh (a.s), Yusuf (a.s) as evidence of their valiylik and with comparisons to their miracles and prophecies. Another real image, the image of the chahariyars, is artistically depicted in the form of the owners of valiylik after the prophets through the arts of istiora, tashbeh and talmeh. (In "Lisonu-t-tayr") The most frequently used images in the epics are the images of Sufiy shayxs, whose authority and miracles, and qualities find poetic development in the stories. In particular, the

poet's predecessors in writing "Xamsa" (the poet creates a beautiful simile by comparing them to the three cave owners, and himself to his dog), Ibrahim Odam, Shibli, Zunnun Misriy, Abdullah Mubarak, Ali bin Husayn, Suhrawardiy, Xoja Bahaiddin Naqshband, Abdullah Ansariy, Shayx Fakhr Razi, Mansur Hallaj, Xoja Muhammad Porso, Xoja Abu Nasr Porso, Xoja Ahrar Waliy, etc., are depicted as saints who aspire to be a saint.

Romantic, historical, legendary-mythological, allegorical images that artistically express the saints in the epics acquire various content characteristics and play an important role in the construction of the artistic work and in enriching the poetics of the epics. The realistic, symbolic (symbolic), romantic images used in the epics have a figurative character and appear to be an artistic expression of certain levels, statuses, and characteristics of the saints. Also, images such as Iskandar, Farhad, Majnun serve to artistically reflect the author's highest views on the saint. It is with these images that the poet expresses his thoughts on the saint with complete confidence.

The second chapter, entitled **"The Artistic Expression of the Status of the Saint in Lyrical Works"** analyzes the artistic expression of the saint and the ranks of the saint, career, and status in his poems of various genres in "Xazoyinu-l-maoniyy" and in the rubaiyats in "Nazmu-l-jawahir".

Alisher Navoi, describing his concept of a perfect person as a spiritually elevated person in the teachings of Sufism, widely uses the path of spiritual perfection and the stages of the state of the saints in artistic expression. 1. Description of the sainthood, whose authority is specific to the people. In Navoi's work, along with the "specific" level of sainthood, the authority of the people shown by Abdurahmon Jomiy is also often taken into account. Therefore, since Navoiy did not distance himself from the people, such saints did not remain outside the poet's saintly gaze. Or, in a gazal with the word "anga" in "Badoye'u-l-bidoya", he shows, using the example of his friend:

Shohlar darveshi-yu darveshlar shohiki, bor

Shohlig' surat anga, darveshlik siyrat anga.

2. The art of the discoveries and revelations of the avliyos. In the epics and lyrical works, which are considered the centers of the poet's artistic creativity, the revelation is depicted symbolically and sometimes in its own meaning. 3. The image of the condition of the saint to keep the trust. In the science of Sufism and aqeedah, Navoiy incorporates the belief that a saint, who is a friend of Allah, must keep the secret of his knowledge revealed in the state of inspiration, grace, revelation and foresight, into the essence of various genres. 4. The interpretation of Solik's encouragement from the Pir. In each of the poetic verses from the poet's divans, in particular, in the ghazals, qit'a and other genres, the saint's "journey" and the support of the pir and murshid are repeatedly described. 5. The artistic interpretation of the qualities characteristic of saints. The poet pays special attention to such qualities and repeatedly refers to them as active features in almost all genres. For example, in the 52nd ruboiy about manners and modesty in "Nazmu-l-jawahir":

Zevar kishiga ne toju ne afsar bil,

Ul zevar adab birla hayo darxar bil.

Har kimki adabsizdur, ishini abtar bil,

Alqissa eranlarga adab zavar bil.

The crown of a person is not wealth and fame, but etiquette is his crown. For Iranians, etiquette is a real decoration. Manners and modesty are expressed as a sign of purity of the soul - a sign of closeness to God. Manners are an important quality of virtue, modesty is the light of the heart. The fact that a person without manners and modesty is cut off from his work means that his thinking is also cut off from purity. This is interpreted as a distance from God. 6. *Riyokor shayxlarning soxta "valiyligi" tasviri*. Navoi uses irony in the sense of distinguishing between true saints and "niqobli" saints, and rebuking them. In this sense, the following verse is quoted in the 186th ghazal of "Navodiru-sh-shabob":

Asrori vaxdat ista xarobot piridan,

Kim shayx va 'zu pandi fusunu fasonadur(NSh,2:191)

The advice given by the sheikh is to pretend to be a saint. "The goal of such a cunning shayx is to pretend to be a saint of the time, receive gifts, vows, and petitions, and get closer to the courtiers and rulers"⁵². This condemns the evils of the false sheikhs who appeared in the social environment of the time, imitating the glorification and respect of saints. 7. Description of the degree of achievement of the saint by the tax.

Yo koshifi asrori nihon bo 'lsa kishi,

Haloli rumuzi osmon bo 'lsa kishi.

Yo oshiqi zori notavon bo 'lsa kishi,

Devonavu rasvoyi jahon bo 'lsa kishi(G 'S,1:743).

In this, we see the author in the image of a saint who dreams of becoming a saint of Allah, the love of dervishes. The first and second lines describe the state of discovery characteristic of saints, the third line describes the level of love of saints, that is, being imperfect in the love of Allah, and the fourth line describes the goal of becoming absorbed in the love of Allah to the point of forgetting one's own identity and facing mortality, that is, reaching the level of sainthood in the status of fano. That is, first, the level of demand, the level of enlightenment, then love, and then the level of fano are expressed. 8. Expression of the specific level of sainthood.

Ruboiy 128, from the book "Garayibu-s-sigar" in the collection "Xazayinu-l-maoniy", is as follows:

Yo rabki, fano bazmida xos ayla meni,

Faqr ahlig 'a sohib ixtisos ayla meni,

Yo doxili zumrayi xavos ayla meni,

Yo ranji avomdin xalos ayla meni.

In this ruboiy, the poet's feelings and desire to be unique dominate. In order to be "yagona" and "tanlangan", he bases his work on the condition of being free from worldly interests, from the grievances and reproaches typical of the common people. In this, the contrast between the unique and the common people is expressed, and the art of contrast is appropriately used. It can be said that the author's views on the two categories are also reflected.

While revealing the stages and degrees of achieving perfection through the image of saints, the poet uses images such as pir, shayx, oshiq, faqir, do'st, Xizir,

⁵² Komilov N. Ma'nolar olamiga safar. – Toshkent: Tamaddun, 2012. – B. 286.

darvish, as well as historical figures. The various characteristic features of the images reflect the spiritual level and status of the character by reflecting certain aspects of the saints. The poetic nature of the image of the saints, their inner and outer properties, the possibilities of artistic depiction, mystical properties, associative relationship with the system of mystical images, and the method of expression are reflected in the lyrical works of various genres in “Xazoyinu-l-maoniy”.

In Navoi’s lyrics, the image of saints is found in almost all genres of his poems. In this, the creator, creating the artistic image of a perfect person who has reached the peak of maturity, widely uses the saints and their qualities, levels, and aspects related to them. This is of great importance in creating the object of the image and poetic elements in Navoiy’s lyrics.

CONCLUSION

Based on the results of this study, the following conclusions were drawn:

1. As a result of the examination of the gradual development of views on valiylik, it is understood that the terms “valiylik”, “valiy”, “avliyo”, “Haq eranlari” in the status of guardianship, such as “karomat”, “kashf”, “farosat”, “ilhom”, “inspiration” characteristic of them, acquire a doctrinal and mystical meaning. It becomes clear that in Islam, a pious servant can become a valiy through repentance and continuous efforts in asceticism, and in the tariqa, through continuous asceticism, hard work and when given the opportunity. As a result of these factors, the image of a valiy also appears in fiction.

2. The status of valiylik, which is the basis for the emergence of the image of a valiy, and the study of several classifications and levels of a valiy according to qualities, prophecies, external and internal characteristics, serves to reveal important aspects of this image. Accordingly, basing the degrees and types on the views of Hakim at-Termiziy, Ibn Arabiy, Abdurahman Jamiy, and Imam Rabbaniy, whose main examples are presented in classical and ancient sources, serves as an important aspect in determining the principles on which the image of the saint is based in Alisher Navoiy’s work.

3. In the work of Alisher Navoi, the theory of sainthood in the commentary “Nasayimu-l-muhabbat” expresses the saints’ leuk, understanding of the world, qualities and prophecies through stories, while in “Majolis-u-nafois” the poetic verses of poets involved in sainthood, especially their matlā, serve as an important tool in determining the Sufiy views and spiritual world of saint creators. In the commentary, a number of qualities such as tavba, luqmayi hilliyat, tariqat odobi, sidq, rizo, hilm va burdbog‘liq are shown as the main qualities of a saint.

4. In Alisher Navoi’s worldview, the status of sainthood (valoyat) appears as one manifestation of attaining spiritual perfection. At the center of all existence stands the human being, and at the center of the human being is the heart - the eye of inner insight (basirat), regarded as the principal locus granted for recognizing and comprehending the Creator. Accordingly, the essential essence of Alisher Navoi’s творчество lies in his artistic depiction, through the concept of sainthood, of the idea that when hearts are spiritually cultivated and purified from various vices, the Divine Truth manifests itself

within them. In this regard, the notion that every person can become a saint is reflected in Navoi's works through the artistic interpretation of the categories of *valoyati omma* (general sainthood) and *valoyati xossa* (special sainthood), as presented by Abdurahman Jami.

5. The image of the saint in the epics is sharply different from the image of the saints in the *tazkira* and *manoqib*. Since the poet explains the image of the saints in the epics with symbolic symbolism, the image of the images can be analyzed in three ways.

Through the image of realistic shayxs: Hoja Muhammad Porso, Xusrav Dehlaviy, Abdurahman Jamiy, Shayx Sanon and others... Through symbolic allegorical images: Hudhud and other birds. Through romantic-prototypical images: Iskandar, Farhad, Majnun, Nushiravon, Xizr, Socrates, Maniy, Farrukh and others. Navoiy shows such images as an example for the Timurid rulers and all members of society.

6. In the poet's lyrics, the image of the saint is clearly visible in the discovery of the spiritual world of the lyrical hero. The inner and outer properties of this image are expressed in various genres such as *ghazal*, *ruboiy*, *qit'a*, *tarjibband*, and *fard* through artistic means of depiction, in which Alisher Navoi's concept of a perfect person finds an artistic interpretation.

7. In Alisher Navoiy's *tazkiras* and *manoqibs*, the owner of the realm is represented as a *valiy*, an *eran*, an *avliya*, a friend of the Haq, while in his epics, he is represented as a *hodi*, *hakimlar*, *Xizr*, *pir*, *yo'lovchi*, *oshiq* and in lyrics, the artistic expression of *valiylik* in poetry can be seen in the images of a *darvesh*, *oshiq*, *rind*, *dayr piri*, *mug'*, *mug'bacha*. Navoi's portrayal of such figures as exemplars for the Timurid rulers and for all members of society is harmoniously intertwined with the artistic intention of the author.

8. In the poet's lyric poetry, sainthood is expressed as the spiritual and moral world of the lyrical hero, while the inner and outer qualities of the saintly figure are artistically represented through poetic devices in various genres such as the *ghazal*, *rubaiy*, *qit'a*, *tarkibband*, and *fard*. In all these genres, the spiritual stations (*maqomat*) and states (*ahwol*) of the mystical path are presented not as theoretical concepts, but as symbolic spiritual destinations transformed into artistic expression. In this regard, within the lyrical works, the saint appears in the forms of the seeker (*ṭolib*), traveler on the path (*solik*), gnostic (*orif*), dervish, lover, and spiritual guide (*pir*) at the spiritual stages of quest, love, gnosis, detachment, divine unity, wonder, and annihilation (*fano*). These figures are poetically embodied as perfected archetypes through such qualities as repentance, asceticism, purity, generosity, forbearance, and humility, as well as through mystical states like unveiling (*mukoshafa*), spiritual struggle (*mujodala*), ecstatic attraction (*jazba*), purification (*tazkiya*), and awe (*haybat*).

9. In Alisher Navoi's *tazkiras* and *manaqib* literature, the possessor of sainthood is depicted as a saint (*valiy*), spiritual hero (*eran*), friend of God, and one of the righteous, whereas in his epics such figures appear as guides, sages, *Khizr*, spiritual masters, travelers, and lovers. In his lyric poetry, they are represented through images such as the dervish, lover, *rind*, elder of the tavern (*dayr piri*), Magian elder (*mug'*), cupbearer, and *faqir*. This demonstrates that sainthood constitutes one of the most

active and meaningful themes in artistic literature. Moreover, the various forms of expressing sainthood in Navoi's epic and lyrical works are united under a single overarching idea: first, to attain self-knowledge and purification, to make true love one's ultimate aim, and finally, by transcending the self, to aspire toward union with the Divine.

**НАУЧНЫЙ СОВЕТ PhD.03/2025.27.12.Fil.39.01
ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ
УНИВЕРСИТЕТЕ ТУРОН ГОРОДА КАРШИ**

КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ОРТИКОВА МАВЛУДА НУРМАХАММАДОВНА

**ИНТЕРПРИТАЦИИ ПОНЯТИЯ ВАЛОЯТА В ТВОРЧЕСТВА АЛИШЕРА
НАВОИ**

10.00.02 – Узбекская классическая литература

АВТОРЕФЕРАТ

**диссертации на соискание учёной степени доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ
НАУКАМ**

Карши – 2026

Тема диссертации доктора философии (PhD) зарегистрирована под номером B2024.2.PhD/Fil4567 в Высшей Аттестационной комиссии при Министерстве высшего образования, науки и инноваций Кабинета Министров Республики Узбекистан.

Диссертация выполнена в Каршинском государственном университете

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного совета (www.turon.uz) и на информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

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Защита диссертации состоится «_____» _____ 2026 года в _____ часов на заседании Научного совета PhD.03/2025.27.12.Fil.39.01 при университете Турон в Карши (Адрес: 180100, г. Карши, ул. Насаф, 1/14. Тел.: (77) 040-00-25; факс: (75) 220-00-25; e-mail: turonuniversity.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре университета Турон (регистрационный номер _____). (Адрес: 180100, г. Карши, ул. Насаф, 1/14. Тел.: (77) 040-00-25; faks: (75) 220-00-25 e-mail: turonuniversity.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в выявлении и анализе понятия валоята, генезиса образа вали, признаков и степеней святости, суфийских доктрин авлия и шайхов, их места и интерпретаций в классической литературе, эволюции художественного совершенствования, а также внутренних (батиний) и внешних (захирий) свойств на основе произведений Алишер Навои.

Объекта исследования выбраны тазкиры “Мажолису-н-нафоис” и “Насойиму-л-мухаббат”, манақыбы “Хамсату-л-мутахаййирин”, “Холоти Пахлавон Мухаммад” и “Холоти Хасан Ардашер”, поэма “Хамса”, а также диваны “Хазойину-л-маоний” Алишер Навои.

Цели исследования:

изучение исторических основ понятия “вали”, а также его догматико-суфийских интерпретаций;

исследование эволюционного развития степеней и типов макама валоята;

выявление сущностных характеристик и научных оснований терминов “вали” и “валоят” в тазкирах и манақыбах Алишер Навои;

определение роли и возможностей образа вали, используемого в поэмах Навои, в выражении идейно-художественного замысла автора;

раскрытие художественно-эстетических функций и поэтических особенностей образа святого в различных лирических жанрах диванов “Хазойину-л-маоний”.

Научная новизна исследования:

понятия “валоят”, “вали” и “авлия”, лежащие в основе формирования образа вали, впервые интерпретированы в рамках классической поэтики, акиды и тасаввуфа как многослойный концепт; обосновано, что их концептуальная сущность связана с представлениями о духовном совершенстве — как о близком друге Аллаха, избранном рабе Творца, совершенном человеке, праведнике, человеке, ограждённом от греха, и почитаемой личности;

в результате догматико-суфийского анализа статуса (макама) валоята, а также качеств и степеней вали выявлены особенности их развития и влияние на философско-художественное мышление Алишер Навои;

на основе комплексного изучения научно-теоретических основ и художественных интерпретаций данных понятий в манақыбах, тазкирах, поэмах и лирических произведениях Навои доказано, что этапы и уровни духовного совершенствования в его творчестве раскрываются через образы вали; установлено, что присущие им характеристики представлены в тазкирах и манақыбах под наименованиями солик, мурид, муршид, набий, авлия, шейх, эран, а их художественные интерпретации — в поэмах и лирике в образах пир, шейх, ашик, факир, друг, Хизр, дарвеш;

доказано, что через отражение отдельных аспектов валоята в различных характеристиках образов передаются духовные уровни и макамы персонажей,

при этом проявляется стремление автора к созданию концепции совершенного человека;

раскрыты поэтическая природа образа вали, его внутренние (батиний) и внешние (захирий) свойства, художественно-изобразительные возможности, ирфанские особенности, а также ассоциативные связи с системой суфийских образов и способы их выражения на материале тазкир, манақыбов, поэм и лирических произведений (различных жанров) из дивана “Хазойину-л-маоний” Алишер Навои.

Внедрение результатов исследования.

На основе научных результатов, достигнутых в процессе выявления интерпретаций валоята в творчестве Алишер Навои:

выводы о многообразии интерпретационных фрагментов духовно-нравственных стадий образа вали в творчестве таких классиков, как Фаридиддин Аттар, Абу Абдурахмон Суламий, Абдуллах Ансари, Абдурахмон Жомий и Алишер Навои, в частности, о том, что в интерпретации Навои образ вали во внешнем (захирий) аспекте выступает как образец честного труда и праведной деятельности, а во внутреннем (батиний) — как человек, постоянно пребывающий в поминании Бога, а также о соответствии принципов суфийского пути накшбандийа общественным реалиям, были использованы в фундаментальном проекте “Узбекско-азербайджанские литературные связи” (№ ОА-22-24), реализованном в 2022–2024 гг. при Хайдар Алиев номидаги Озарбайжон Маданият Маркази (справка № 97-8/AZE от 10 декабря 2025 г.). Данные материалы придали особую содержательную глубину научным статьям, тезисам и монографиям, подготовленным в рамках проекта;

научные выводы о внешних и внутренних свойствах образа вали, уровнях макама валоята, классификации валиев по их функциям и качествам, а также об особенностях их мировосприятия и значении этих аспектов в творчестве Алишер Навои были использованы в прикладном проекте “Создание многоязычного мультимедийного комплекса на основе изучения и популяризации творчества Алишера Навои за рубежом” (№ IZ-2021020813), выполненном в 2021–2023 гг. в Тошкент давлат ўзбек тили ва адабиёти университети (справка № 04/1-5926 от 10 декабря 2025 г.). Эти материалы способствовали повышению научного уровня подготовленных в рамках проекта статей, тезисов и монографий;

положения о том, что в творчестве Алишер Навои образы валиев — носителей валоята — изображаются как воплощение идеала совершенного человека и служат нравственным примером для современного общества, были использованы в радиопередаче “Millat ruhi” радио “Oltin voħa” Қашқадарё вилоят телерадиокомпанияси (справка № 17-05/08 от 8 января 2026 г.). Данные положения способствовали обогащению содержания передач и обеспечению их научной обоснованности.

Структура и объём диссертации. Диссертация состоит из введения, трех глав, заключения и списка литературы. Объем работы составляет 164 страниц.

E'lon qilingan ishlar ro'yxati

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