

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

O'ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

XOLBOYEVA MUSLIMA USMONJON QIZI

ALISHER NAVOIY IJODIDA GUL VA BULBUL OBRAZI

10.00.02 – O'zbek adabiyoti
(filologiya fanlari)

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


Toshkent – 2025

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

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

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

Xolboyeva Muslima Usmonjon qizi Alisher Navoiy ijodida gul va bulbul obrazi	3
Kholboeva Muslima Usmonjon qizi The image of the rose and the nightingale in the work of Alisher Navoi	25
Холбоева Муслима Усмонжон кизи Образ цветка и соловья в творчестве Алишера Навои	49
E'lon qilingan ishlar ro'yxati List of published works Список опубликованных работ	53

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida gul va bulbul obrazlarining shakllanish tarixini dalillash, tadrijiy takomilini aniqlash, ularning Sharq mumtoz adabiyotining she'riy obrazlar taraqqiyotida tutgan o'rnini belgilash va g'oyaviy-badiiy xususiyatlarini tavsiflash adabiyotshunoslikning muhim masalalaridan hisoblanadi.

Dunyo adabiyotshunosligida gul va bulbul, asosan, ishq-muhabbat mazmunini yuzaga chiqarib, lirik qahramonning xilma-xil ijtimoiy, axloqiy, ma'naviy qarashlari va hayotiy xulosalarini ifoda etishda ijodkorga keng imkoniyatlar beruvchi o'ziga xos timsollar sifatida talqin qilinadi. Gul va bulbul obrazlarini atroflicha o'rganish Sharq mumtoz adabiyoti, xususan, o'zbek mumtoz she'riyatining adabiy an'analar, umuminsoniy qadriyatlar va tasavvuf nazariyasi bilan bog'liq tomonlarini yanada kengroq mushohada qilishga yordam beradi.

O'zbek adabiyotshunosligida Alisher Navoiy ijodida qo'llangan obrazlar hozirga qadar bir qator monografik tadqiqotlarning yaratilishiga asos bo'lgan. Shunga qaramay, bu borada amalga oshiriladigan ishlar hali ham mavjud. Zero "Alisher Navoiy asarlarida teran ifoda topgan milliy va umuminsoniy g'oyalarning jahon tamaddunida tutgan o'rnini inobatga olgan holda Yangi Uyg'onish davri – Uchinchi Renessans poydevori yaratayotgan bugungi kunda Alisher Navoiyning bezavol adabiy merosi misolida o'zbek adabiyoti va madaniyatini chuqur o'rganish va ommalashtirish har qachongidan ham muhim ahamiyat kasb etmoqda"¹. Xususan, buyuk mutafakkir shoir asarlarida gul va bulbul obrazlarini ma'no qamrovi va badiiy ifoda imkoniyatlarini o'rganish Sharq mumtoz adabiyotida an'ana, adabiy ta'sir va o'ziga xoslik masalalarini atroflicha idrok qilishga imkon ochadi.

O'zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida"gi Farmoni, 2017-yil 18-apreldagi PQ-2829-son "Alisher Navoiy nomidagi O'zbekiston Milliy bog'i hududida Adiblar xiyobonini barpo etish to'g'risida"gi qarori, 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2017-yil 24-maydagi PQ-2995 son "Qadimiy yozma manbalarni saqlash, tadqiqi va targ'ib qilish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi, 2017-yil 20-iyundagi PQ-3074-son "O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi O'zbekistonga oid xorijdagi madaniy boyliklarni tadqiq etish markazini tashkil etish to'g'risida"gi qarori, O'zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiyani o'tkazish to'g'risida"gi farmoyishi, O'zbekiston Respublikasining 2019-yil 10-oktabrdagi "Ilm-fan va ilmiy faoliyat to'g'risida" O'RQ-576-sonli qonuni, O'zbekiston Respublikasi Prezidentining

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2020 йил 19 октябрдаги ПҚ-4865-сонли «Буюк шоир ва мутафаккир Алишер Навоий таваддурийнинг 580 йиллигини кенг нишонлаш тўғрисида»ги қарори // Халқ сўзи. – Тошкент, 2020, 20 октябрь.

2020-yil 19-oktabrdagi PQ-4865-son “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi, 2021-yil 14-fevralda “Alisher Navoiy nomidagi xalqaro jamoat fondini tashkil etish to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa meyoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va 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 muvofiq tarzda amalga oshirildi.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida gul va bulbul obrazlarining genezisi va badiiy xususiyatlari bir qadar o‘rganilgan bo‘lsa-da, o‘zbek adabiyotshunosligida ularning obraz sifatidagi mavqei, yuzaga kelish omillari, shoir badiiy mahoratini kashf etishdagi o‘ziga xos xususiyatlari maxsus tadqiqot obyekti bo‘lmagan.

O‘zbek adabiyotshunoslari M.Shayxzoda, A.Hayitmetov, A.Rustamov, A.Qayumov, Y.Is‘hoqov, A.Abdug‘afurov, N.Komilov, S.G‘aniyeva, I.Haqqulov, M.Asadov, Q.Ergashev, S.Olim, N.Jabborov, S.Rafiddinov, E.Ochilov, B.Rajabova, K.Mullaxo‘jayeva, Z.Rahmonova, N.Ramazonov, N.Bozorova, E.Qurbonova, M.Ibrohimova, N.Jo‘raqulovalarning tadqiqotlarida Navoiy she‘riyatidagi poetik obrazlar, jumladan, gul va bulbul obrazlari borasida ayrim mulohazalar bildirilgan². Ular orasida, xususan, professor I.Haqqulning tahlillari

² Шайхзода М. Асарлар. Олти жылдик. Тўртинчи жилд. (Ғазал мулкининг султони). – Тошкент: Адабиёт ва санъат, 1972. – 372 б; Хайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959. – 197 б; Shu muallif. Навоийнинг ижодий методи масалалари. – Тошкент: Фан, 1963. 173 б; Рустамов А. Навоийнинг бадий маҳорати. – Тошкент: Адабиёт ва санъат, 1979. – 216 б; Shu muallif. Сўз хусусида сўз. – Тошкент: Адабиёт ва санъат, 1987. – 221 б; Қайюмов А. Алишер Навоий. – Тошкент: Камалак, 1991. – 176 б; Shu muallif. Нодир саҳифалар. – Тошкент: Фан, 1991. – 144 б; Исмоқов Ё. Алишер Навоийнинг илк лирикаси. – Тошкент: Фан, 1965. – 167 б; Shu muallif. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Абдугафуров А. Навоий ижодида сатира. – Тошкент: Фан, 1972. – 314 б; Shu muallif. Буюк бешлик сабоқлари: Мақомлар. – Тошкент: Адабиёт ва санъат, 1995. – 184 б; Комилов Н. Тасаввуф. – Тошкент: Movarounnahr – O‘zbekiston, 2009. – 447 б; Shu muallif. Хизр чашмаси. – Тошкент: Маънавият, 2005. – 320 б; Shu muallif. Маънолар оламига сафар. Алишер Навоий ғазалларига шарҳлар. – Тошкент: Tamaddun, 2012. – 316 б; Ғаниева С. Навоий насри нафосати. – Тошкент, 2009. – 164 б; Ҳаққул И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – 256 б; Shu muallif. Навоийга қайтиш. – Тошкент: Фан, 2007. – 336 б; Shu muallif. Навоийга қайтиш. 2-китоб. – Тошкент: Фан, 2011. – 198 б; Shu muallif. Навоийга қайтиш. 3-китоб. – Тошкент: Фан, 2016. – 224 б; Shu muallif. Навоийга қайтиш. 4-китоб. – Тошкент: Tafakkur, 2021. – 206 б; Асадов М. Ўзбек мумтоз шеърятда риндона маъно ва лирик қаҳрамон характери. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. – Тошкент, 2019. – 138 б; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б; Эргашев Қ. Ўзбек насрида иншо. Филол. фан. номз... дисс. – Тошкент, 1995. – 187 б; Shu muallif. Навоий насрий асарларида матн тузилиши // Филология масалалари. – Тошкент: 2011. Б. 28-30; Shu muallif. Алишер Навоийнинг насрий услуби масалалари. – Тошкент: Muhaqir, 2022. – 237 б; Олим С. Ишқ, ошқ ва маъшук. – Тошкент: Фан, 1992. – 80 б; Рафиддинов С. Маъжоз ва ҳақиқат. – Тошкент: Фан, 1995. – 154 б; Очилев Э. Бир ховуч дур. – Тошкент: Ўзбекистон, 2011. – 166 б; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 254 б; Ражабова Б. Сўзлар билан сўзлашув. – Тошкент: Фан, 2023; Муллаҳўжаева К. Алишер Навоий ғазалиётида тасаввуфий тимсол ва бадий санъатлар уйғунлиги. Филол. фан. номз... дисс. – Тошкент, 2005. – 280 б; Раҳмонова З. Ишқ, ирфон ва иршод. – Тошкент: Тафаккур томчилари, 2021. – 262 б; Рамазонов Н. Навоий ижодида фақр талқини ва фақир образи. – Тошкент: Фан, 2015. – 192 б; Бозорова Н. Алишер Навоий ғазалларида кўнғил образи. – Тошкент: Фан, 2009. – 144 б; Qurbonova E. Ahmad Yassaviy ijodining Turkiyada o‘rganilishi. Filol. fan bo‘yicha fals. d-ri (PhD)... diss. – Toshkent, 2022. – 140 b; Ibragimova

Alisher Navoiy lirikasida gul va bulbul obrazlarining o'rni hamda ahamiyati yuzasidan yangi qarashlarni o'rta tashlagani bilan e'tiborga molikdir.

Gul va bulbul obrazlarining xalq og'zaki ijodidagi ifoda tarzi haqida T.Mirzayev, B.Sarimsoqov, Sh.Turdimov, A.Musaqulov, J.Eshonqulov kabi o'zbek folklorshunoslari tadqiqotlarida ham to'xtalib o'tilgan³.

Dunyo adabiyotshunosligida gul va bulbul obrazlari ko'plab olimlarning diqqat-e'tiborini o'ziga jalb etgan va u haqida talaygina fikr-mulohazalar bildirilgan. Jumladan, fors-tojik adabiyoti bo'yicha tadqiqotlar olib borgan Y.E.Bertels, M.N.Osmanov, A.Shimmel, A.Mirzoyev, L.M.Kessel, I.S.Braginskiy, B.T.Rudenko, Dj.Trimengem, N.Prigarina, M.T.Stepanyans, M.L.Reysner, Sh.Shomuhamedov, M.Suyunov; arab she'riyatini tadqiq etgan I.Y.Krachkovskiy, I.M.Filshtinskiy, B.Y.Shidfar, turkiy adabiyotda qo'llangan obrazlarning u yoki bu jihatlarini o'rgangan I.Stebleva, T.Chukurlu, M.Ko'prulu, O.Kufaji, O.Kaya, M.Kachalin, U.Shavk, G.Alpay Tekin, A.Saruk, F.Bakirci, N.O'zerollarning ishlarida gul va bulbul obrazining badiiy adabiyotdagi mavqeyi xususida bahs yuritilgan⁴.

Mazkur ishlar orasida turk adabiyotshunosi Fatih Bakirjining monografiyasi Salohiyning "Gul va Bulbul" asari tahliliga bag'ishlangani bilan ajralib turadi.

M. O'zbek mumtoz adabiyotida dunyo obrazi va badiiy talqini. (Qadimgi davrdan XV asrning I yarmigacha). Filol. fan. bo'yicha fals. d-ri (PhD)... diss. – Toshkent, 2023. – 140 b; Jo'raqulova N. O'zbek mumtoz adabiyotida er va eran obrazi. (XI-XV asrlar). Filol. fan. bo'yicha fals. d-ri (PhD)... diss. – Toshkent, 2024. – 145 b.

³ Mirzayev T. Xalq bahshilarining epik repertuari – Toshkent: Fan, 1968. – 245 b; Musaqlulov A. 'zbek xalq lirikasi. – Toshkent: Fan, 2010. – 336 b; Turdimov Sh. "Turlugli" dostonlarining genезisi va tadrijiy bosqichlari. – Toshkent: Fan, 2011. – 320 b; Eshonqulov J. Mif va badiiy tafakkur. – Toshkent: Fan, 2019. – 245 b.

⁴ Бертельс Е.Э. Избранные труды. Том IV. Навои и Джамин. – М.: Восточная литература, 1965. – 498 б; Османов М.Н. Стиль персидско-таджикской поэзии IX – X вв. – М.: Наука, 1974. – 268 с; Мирзоев А. Сайидо и его место в истории таджикской литературы. – Сталинабад, 1947. – 158 с; Shu muallif. Рудаки и развитие газели в X-XV вв. – Сталинабад: Таджикгосиздат, 1958. – 72 с; Брагинский И.С. Из истории таджикской и персидской литературы: Избранные работы. – М.: Наука, 1972. – 524 с; Shu muallif. Абу Абдуллах Джафар Рудаки. – М.: Наука, 1989. – 135 с; Трименгем Дж.С. Суфийские ордены в Исламе. – М.: Наука, 1989. – 328 с; Пригарина Н. Хафиз и влияние суфизма на формирование языка персидской поэзии. – М.: Наука, 1989. – С. 53; Степаняц М.Т. Философские аспекты суфизма. – М.: Наука, 1989. – 192 с; Шомухамедов Ш. Форетожик поэзии классики изюдида гуманистик гошлар тарахдиети масаласига доир. Филол. фан. д-ри ... дисс. – Toshkent, 1969; Рейснер М.Л. Эволюция классической газели на фарси (X-XIV века). – М.: Наука, 1989. – 221 с; Сунонов М. Хофиз ва Навоий – Фоний шеъриятида ринд тимсоли талқини // Тил ва адабиёт таълими. – Toshkent, 2006. №2. – Б. 63-67; Крачковский И.Ю. Избранные сочинения. Том II. – М.: Наука, 1956. – 702 с; Фильтинский И.М. Арабская классическая литература. – М.: Наука, 1965. – 311 с; Shu muallif. Арабская литература в средние века. – М.: Наука, 1977. – 311 с; Shu muallif. М. Арабская литература в Средние века. VIII–IX вв. – М.: Наука, 1978. – 291 с; Shu muallif. История арабской литературы. V – начало X века. – М.: Наука, 1985. – 342 с; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука, 1974. – 190 с; Стеблева И.В. Поэзия тюрок VII–VIII веков. – М.: Наука, 1965. – 148 с; Стеблева И.В. Развитие тюркских поэтических форм в XI веке. – М.: Наука, 1971. – 300 с; Çukurlu, Talip (2019). Kitâb-ı Gül - Osmanlı Kültür ve Edebiyatında Gül, Ankara: Akçağ Yayınları; Köprülü, Mehmet Fuat. "Ali Şir Nevâi ve Te'sirleri". Türk Dili ve Edebiyatı Hakkında Araştırmalar, İstanbul: Kanaat Kitabevi, 1934. – С. 257-266; Osman Kufaci. Necati bey divanı'nda bülbüle dair tespitler // Journal of Turkish Language and Literature Volume:5, Issue:4, Autumn 2019. – S. 687-709; Ocal Kaya. Ali Şir Nevâyî, Fevâyidu'l – Kiber (hızl.), 1996. – 743 s; Mustafa S. Kaçalin, Nevâyîn'nin Sözləri ve Çağatayca Tanıqlar 2011. – 1476 s; Ali Şir Nevâyî, Leyli vü Mecnûn (hızl.) Ülkü Çelik Şavk, 1996. – 384 s; Ali Şir Nevâyî, Ferhâd u Şîrin (hızl.); G. Alpay Tekin, 1994. – 515 s; Ali Şir Nevâyî, Sedd – i Iskenderi (İnceleme – Metin) (hızl.) Hatice Tören, 2001. – 533 s; Abdulkadir Saruk. Kitâb-i gül – Osmanlı kültür ve edebiyatında gül/ Eski Türk Edebiyatı Araştırmaları Dergisi [ESTAD] Cilt: 3 Sayı: 2 Ağustos 2020. – S. 632-636; Fatih Bakirci. Salahi gul u bulbul. Doktorlik tezi. – Istanbul, 2013; Nazmi Özerol. Bâkî'de gül. Adıyaman Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, Yıl: 5, Sayı: 9, Haziran 2012. – S. 145-157.

Qolaversa, tadqiqotda Alisher Navoiy va Bobur she'riyatida qo'llangan gul va bulbul obrazlari xususida ham ba'zi fikrlar aytilgan.

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

Mazkur dissertatsiya o'zbek mumtoz adabiyotida gul va bulbul obrazining mohiyati, tadrijiy takomili, taraqqiyot bosqichlari, ayniqsa, Alisher Navoiy ijodida gul va bulbul timsollarining g'oyaviy-badiiy xususiyatlari birinchi marta monografik jihatdan o'rganilgani bilan boshqa ilmiy ishlardan ajralib turadi.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya O'zR FA O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, "To'rt jildlik "Alisher Navoiy ensiklopediyasi"ni nashrga tayyorlash" (2021-2023 y.y.) mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi. O'zbek mumtoz adabiyotida gul va bulbul obrazlarining mohiyati, yuzaga kelish omillari, tarixiy taraqqiyoti, xususan, Alisher Navoiy ijodiyoti misolida g'oyaviy-badiiy xususiyatlarini atroflicha ochib berishdan iborat.

Tadqiqotning vazifalari. Dissertatsiya oldiga qo'yilgan maqsadni amalga oshirish uchun quyidagi vazifalarni hal etish ko'zda tutiladi:

turkiy adabiyotda gul va bulbul obrazlarining yuzaga kelishi, tadrijiy takomilini xalq og'zaki ijodi va yozma adabiyot munosabatlaridagi o'ziga xosliklar asosida tadqiq qilish orqali ma'no qamrovi hamda badiiy tasvir imkoniyatlarini dalillash;

XII –XV asrning I yarmi turkiy adabiyotda gul va bulbul obrazlarining taraqqiyot tamoyillarini o'rganish asnosida adabiy matn mazmuni va obraz mohiyatidagi mumushtarakliklarni ochib berish;

Alisher Navoiyning "Xazoyin ul-maoniy" to'plamidagi devonlarda qo'llangan gul va bulbul obrazlarining lirik qahramon xarakterini yuzaga chiqarishdagi badiiy vazifasi va shoir lirikasida tutgan badiiy-estetik mavqeini aniqlash;

"Devoni Foni"da gul va bulbul obrazlari Sharq adabiyotida mavjud bo'lgan adabiy an'analarning davomi sifatida talqin etilishini o'rganish orqali shoir ijodining o'ziga xosligini isbotlash;

Alisher Navoiyning "Xamsa" dostonlarida gul va bulbul obrazlari ifoda etgan ma'nolarni tahlil qilish natijasida epik tafakkur tadrijida mazkur obrazlarning tutgan o'rmini aniqlash;

"Lison ut-tayr" dostonida gul va bulbul obrazlarining irfoniy ma'nolarini tadqiq qilish va Alisher Navoiy dunyoqarashiga xos muhim jihatlarni o'rganish.

Tadqiqotning obyekti sifatida Mahmud Koshg'ariyning "Devonu lug'otit-turk", Yusuf Xos Hojibning "Qutadg'u bilig", Ahmad Yugnakiyning "Hibat ul-haqoyiq" asarlari, Ahmad Yassaviy hikmatlari, nomalar, Atoiy, Gadoiy, Sakkokiy, Lutfiylarning devonlari va Alisher Navoiyning "Xazoyin ul-maoniy", "Devoni Foni" devonlari, "Xamsa" va "Lison ut-tayr" dostonlari olindi.

Tadqiqotning predmetini Gul va bulbul obrazlarining XI–XV asrlarga oid manbalardagi tavsif va talqinlari, Alisher Navoiy ijodida ushbu obrazlarning

badiiy-estetik kategoriya sifatida tutgan o'rni bilan bog'liq fikr-qarashlar tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, tasniflash, tavsifiy, statistik va sistemali yondashuv metodlaridan foydalanilgan.

Dissertasiya tadqiqotining ilmiy yangiligi quyidagilardan iborat:

Gul va bulbul obrazlarining mumtoz adabiyotda shakllanish omillari asoslanib, tadrijiy taraqqiyoti, obraz sifatida o'rinish tamoyillari hamda badiiy-estetik xususiyatlari ochib berilgan;

Sharq mumtoz adabiyotida, jumladan, o'zbek mumtoz she'riyatida Alisher Navoiygacha ijod qilgan shoirlar lirikasida gul va bulbul obrazlari qo'llangan she'rlar tahlili orqali badiiy tafakkur tadrijida ushbu timsollarning tutgan mavqei asoslangan;

Alisher Navoiyning she'riyatida lirik qahramon xarakteri va "Xamsa" dostonlarida shoir dunyoqarashiga xos muhim jihatlarni yuzaga chiqarishda gul va bulbul obrazlari bajargan badiiy vazifalar adabiy matn tahlili vositasida dalillangan;

"Lison ut-tayr" dostonida gul va bulbul timsollarining irfoniy ma'no ifodasi, xususan, Haq yo'lidagi yo'lchi – solikning ma'naviy kamolot darajalarini tasvirlashdagi muhim ahamiyati isbotlangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

Gul va bulbul timsollarining mazmun-mohiyati, obrazga aylanish tamoyillari, badiiy adabiyotda o'rinish sabablari tizimli tarzda va bosqichma-bosqich asoslangan.

Turkiy adabiyotda gul va bulbul obrazlarining tutgan o'rni, shuningdek, Alisher Navoiy ijodida ushbu timsollarning badiiy ifoda imkoniyatlari adabiy matn tahlillari orqali ochib berilgan.

Gul va bulbul obrazida ifodalangan g'oyalar bugungi kun o'quvchisining dunyoqarashini shakllantirishda hamda jamiyatning axloqiy-estetik va ma'naviy-ma'rifiy takomilida muhim ahamiyat kasb etishi aniqlangan.

Tadqiqot natijalarining ishonchliligi muammoning to'g'ri qo'yilganligi, mavzu yuzasidan chiqarilgan xulosalarning ilmiy-tahliliy va qiyosiy-tipologik metodlar bilan asoslangani, ilmiy fikr va xulosalaridan turkiy xalqlar adabiyotida, jumladan, o'zbek mumtoz adabiyotida amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati shundaki, tadqiqot natijalaridan mumtoz adabiyotda obrazlar tizimini o'rganishda, adabiyotshunoslikning nasr, nazm, janr, obraz, badiiy uslub, adabiy an'ana masalalarini o'rganishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati tahlilga tortilgan materiallardan olingan xulosa va natijalardan o'zbek adabiyoti tarixi bo'yicha tadqiqotlar yaratish, oliy ta'limda o'qitiladigan "O'zbek adabiyoti tarixi", "Navoiyshunoslik", "Adabiyot nazariyasi" fanlariga oid monografiya, darslik, elektron darslik va o'quv qo'llanmalarini tuzish va takomillashtirishda, lug'atlar tuzish jarayonida va ixtisoslik fanlarini o'qitishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. "Alisher Navoiy ijodida gul va bulbul obrazi" mavzusi bo'yicha olingan ilmiy natijalar asosida:

Gul va bulbul obrazlarining mumtoz adabiyotda shakllanish omillari, tadrijiy taraqqiyoti, obraz sifatida o'rinlashish tamoyillari hamda badiiy-estetik xususiyatlari kabi tahlillardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2023-2024-yillarda bajarilgan AL-662205561 raqamli "Alisher Navoiy mualliflik korpusini yaratish" ("Xazoyin ul-maoniy" kulliyotidagi g'azallar asosida) mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 25-iyundagi 01/4-2762-sonli ma'lumotnomasi). Natijada, mualliflik korpusi ma'lumotlar bazasi gul va bulbul obrazining o'zbek mumtoz adabiyotida va Alisher Navoiy ijodidagi o'rni, ularning o'ziga xos xususiyatlariga oid nazariy ma'lumotlar bilan boyishiga erishilgan.

Sharq mumtoz adabiyotida, jumladan, o'zbek mumtoz she'riyatida Alisher Navoiygacha ijod qilgan shoirlar lirikasida gul va bulbul obrazlari qo'llanilgan she'rlarning o'ziga xosligi dalillangan o'rinlardan O'zbekiston Yozuvchilar uyushmasi tomonidan o'tkazilgan ma'naviy-ma'rifiy anjumanlarda, Alisher Navoiy tavallud sanasiga bag'ishlangan "Navoiyxonlik kechalarida, Adiblar xiyobonida tashkil etilgan adabiy uchrashuvlarda, yosh ijodkorlar to'garagi mahorat darslarida foydalanildi (O'zbekiston Yozuvchilar uyushmasining 2025 yil iyuldagi 01-03/293-son ma'lumotnomasi). Bu orqali milliy adabiyotimizda to'liq va ishonchli ilmiy matn o'quvchilarga, adabiyot ixlosmandlariga taqdim etilishiga umid uyg'otadi.

Alisher Navoiyning "Xazoyin ul-maoniy" devonlaridagi oshiqona mavzudagi she'rlar va "Xamsa" dostonlaridagi orifona mazmundagi baytlarda gul va bulbul obrazlariga doir tahlillardan O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston-24" ijodiy birlashmasi "O'zbekiston" teleradiokanali tomonidan tayyorlangan "G'azal bo'stoni", "Ta'lim va taraqqiyot" nomli dasturlarning ssenariylarida 2023-2024-yil hamda 2025-yil yanvar va fevral oylari sonlarida foydalanildi ("O'zbekiston" teleradiokanalining 2025-yil 18-iyuldagi 05-09-1168-son ma'lumotnomasi).

"Lison ut-tayr" dostonida insoniy kamolot darajalari, solik va faqr maqomlarini tasvirlashda gul va bulbul obrazlarining alohida mavqe egallagani va adabiy matn mohiyatini yuzaga chiqarishdagi yorqin jihatlarini asoslash bilan bog'liq ilmiy xulosalardan Qo'qon davlat pedagaogika institutida 2022-yilda bajarilgan AL-322103020 raqamli "Qo'qon adabiy muhiti ijodkorlari hayoti va ijodi bo'yicha veb sayt va platforma yaratish" mavzusidagi amaliy loyihada foydalanilgan. Natijada Navoiy ijodida gul va bulbul obrazlari orqali ifodalangan irfoniy ma'nolarning Qo'qon adabiy muhiti ijodkorlari she'riyatida davom etganligini ko'rsatib berishdagi ahamiyati ilmiy dalillar asosida o'z isbotini topgan.

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

Tadqiqot natijalarining e'lon qilinishi. Dissertasiya mavzusi bo'yicha 13 ta ilmiy ish nashr etilgan, shulardan O'zbekiston Respublikasi Oliy attestasiya

komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 6 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan 131 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning "O'zbek mumtoz adabiyotida gul va bulbul obrazining yuzaga kelishi va tadrijiy takomili" nomli dastlabki bobi "Turkiy adabiyotda gul va bulbul obrazining genezisi" sarlavhali birinchi faslida gul va bulbul obrazlarining genezisi, tarixiy takomili, badiiy adabiyotga o'rinishi xususida bahs yuritilgan.

Mumtoz adabiyotda gul va bulbul obrazlari orqali ishq-muhabbat kechinmalari va hayot go'zalliklari tasvirlanadi. Gul yoki atirgul so'zi, aslida, forstojik tilidan olingan, turkiy tilda uning chechak, arabchada "vard"⁵, "zahro"⁶ kabi ma'nodoshlari qo'llanilgan. Gul obrazi Sharq mumtoz adabiyotida IX asrdan boshlab qo'llangan⁷. Gul xalq og'zaki ijodi namunalarida, asosan, muhabbat mazmuni yuzaga chiqarsa, mumtoz adabiyotda yor, irfoniy she'riyatda esa mutlaq go'zallik va ilohiy ishq timsoli sifatida talqin etilgan. Qolaversa, gul "obrazi voqelikni badiiy anglash va baholash vositasi sifatida ma'shuqa, ishq-muhabbat timsoli, vafodor yoxud bevafo yor timsoli, bugun barhayot, ammo ertaga muqarrar o'tguvchi umr va hokazo assotsiasiyalar tug'diradi"⁸. Mumtoz adabiyotda Muhammad (s.a.v.)ning sochlari, peshonasi, qoshlari, ko'zlari, kipriklari, yuzlari, yonoqlari, og'izlari, lablari, tishlari, qo'llari, kaftlari, barmoqlari ham gulga o'xshatilgan⁹. Masalan:

Gul – Muhammad teridir,

Bulbul – uning yoridir.

Ul gul ila azaliy

*Jahonga billa keldim*¹⁰.

⁵ Юшманов. А.С. Большой арабско-русский словарь. 250 000 слов и сочетений. – М.: ООО «Дом Славянской книги», 2010. – С. 617

⁶ İbrahim Enis vd., Mu'cemu'l-vasit, (Kahire: 1392/1982), "Verd", "Zehre", I-2/1024. – S. 404.

⁷ Zavotcu G. "Türk Edebiyatında Gül ve Bülbul", Türkler, C. 5, Yeni Türkiye Yay., Ank. 2002. – S. 16-17.

⁸ Саримсоков Б. Бадийлик асослари ва мезонлари. Тўловчи ва нашрга тайёрловчи: Ҳ.Аҳмедов. – Тошкент: Bookmany print, 2022. – Б. 252.

⁹ Yenitezi E. Devan Şiirinde Net, Türkiye Diyanet Vakfı Yay. – Ankara 1993. – S. 314.

¹⁰ Юнус Эмро. Нечун йигларсен, эй булбул? – Тошкент: O'zbekiston, 2018. – Б. 82.

Gulning baʼzan salbiy obraz sifatidagi ifodalari ham uchraydi. Jumladan, “Tanbeh ul-gʻofiliyn” kitobida qovjiragan gul munofiq odamga oʻxshatilgan: “...Munofiq esa, sal sovuq tushsa, qovjirab qoladigan gulga oʻxshaydi, unga kichkinagina ofat kelsa ham, ahvoli oʻzgaradi”¹¹. Adabiyotlarda gulning rangi ham turli maʼnolarni ifodalaydi. Xususan, qizil gul – uzr soʻrash; oq gul – hasrat; sariq gul – sadoqatsizlik; sargʻish gul – xushmuomalalik; oddiy gul – soddalik ramzi sanaladi¹². Gul ijtimoiy maʼnolarga ham ega, yaʼni turkiy xalqlarda gulni tushda koʻrish baxt-saodatni tamsil qilgan. Jumladan, “Irq bitigi”da “gul” maʼnosida “tablku” soʻzi qoʻllangan: “Bir tablku yüz boltı. Yüz tablku ming boltı. Ming tablku tümen boltı tir. Ança bilingler: Asığı bar; edgü ol...” (Mazmuni: “Bir gul yuz boʻldi. Yuz gul ming boʻldi. Ming gul oʻn ming boʻldi. Buni biling, foydali, yaxshidir bu”).

Sharq adabiyotida gul va bulbul hamisha yonma-yon, bir-birini toʻldirib turadigan obrazlardir. Bulbul ham fors-tojik tilidan olingan boʻlib, turkiy tilda sanduvach, arablarda andalibsoʻzi ishlatilgan¹³. Irfoniy adabiyotida bulbul timsoli “jon” va “ruh”ni ifodalaydi¹⁴. Soʻfiy shoirlar nazdida bulbul “ilohiy ishq bilan yonayotgan qalb va ruh timsoli, Allohning oshigʻi”dir¹⁵. Turli adabiyotlarda gul va bulbul obrazining qoʻllanishi turlicha tarixga ega. Masalan, bu obrazlar fors-tojik adabiyotida qadimdan faol ishlatilgan, biroq islomgacha boʻlgan davr arab adabiyotida gul va bulbul obrazlari umuman uchramaydi. Ilmda bu geografik joylashuv, tabiiy iqlim sharoiti bilan bogʻlangan. Fors-tojik adabiyotida Fariduddin Attor gul va bulbul obrazi tasviriga bagʻishlab “Bulbulnoma” asarini yozgan boʻlsa, Hofiz Sheroziy ijodida gul va bulbul obrazlari orqali ishq va maʼrifat mazmuni yoritilgan. Oʻzbek adabiyotida, xususan, xalq ogʻzaki ijodida gulning ochilmasligi tajribasizlik, ilmsizlikka, soʻlishi gʻam-anduhga, gulning ochilishi zamon va qahramon yangilanishiga ishora qilgan. Xususan, “Alpomish” dostonida Yodgorning gulga oʻxshatilishi hali Alpomishning nasli davom etajagiga dalil sifatida talqin qilingan.

Mahmud Qoshgʻariyning “Devoni lugʻotit turk” asarida gul – “chechak”, bulbul – “sanduvach” tarzida qoʻllangan. Sanduvach soʻzining kelib chiqishi qadimgi soʻgʻd tiliga oiddir: “Soʻgʻdcha zntwʻch “shirin ovoz” soʻzidan kelib chiqqan boʻlib, bulbul maʼnosini anglatadi”¹⁶:

*Sëndä qachar sundilach,
Mëndä tinar qargʻilach,
Tatligʻ otar sanduvach,
Ërkäk tishi uchrashur.*

¹¹ Al-Faqih Abu Lays As-Samarqandiy. Tanbeh ul-gʻofiliyn (Gʻaflatdan uygʻonish). Arab tilidan Dilmurod Qoʻshoqov tarjimai. – Toshkent: Mutarjim, 2003-2005. – B. 388.

¹² Neslihan K. “Çiçeklerin Gizli Dili” Millî Folklor 127 (Güz 2020): 194-208/ 22 Ekim 2017 - Kabul tarihi: 7 Eylül 2020.

¹³ Юшманов. А.С. Большой арабско-русский словарь. 250 000 слов и сочетений. – М.:ООО «Дом Славянской книги», 2010. – С. 58.

¹⁴ Sabri Ç. Türk-İslam edebiyatında gül sembolü ve gül hakkındaki uydurma rivayetlerle ilişkisi. – DEUİFD, 2018. – S. 161-203.

¹⁵ Cemal K. “Bulbul”, DİA, C. 6. – İstanbul, 1992. – S. 486.

¹⁶ Sir Gerard Clauson, An Etimological Dictionary of Pre-Thirteenth Century Turkish, Oxford 1972, 837.

Turkiy adabiyotda gul so'zi birinchui marta "Qutadg'u bilig" asarida uchraydi. Kitobda gul va bulbul timsollari orqali tabiat go'zalliklari tavsiflanib, irfoniy ma'nolar ham yoritilgan:

*Gulzorda bulbul ming ovoz bilan sayramoqda,
Tunu kun (tinmasdan) suri ibri chalmoqda.*

"Qutadg'u bilig"da "Suri ibri"ga Ibroni, Isrofil surnayi, ya'ni xushovoz deb izoh berilgan.¹⁷ Turk adabiyotshunosi F.Bakirchi, asardagi "suri ibri" "kecha-kunduz mezamir o'qiydi" ma'nosida qo'llangan, – deydi¹⁸. "Turkcha so'zluk"da "mezamir" so'zi "1.Hushtak 2. Maqom bilan o'qiladigan Zabur suralari" deb izohlangan. Sharq mumtoz adabiyotidan ta'sirlangan ingliz adibi Oskar Uayld "Bulbul va gul" ("The nightangle and the rose") nomli qissa yozgani ma'lum¹⁹. Uning asarida aks etgan bulbul qonidan gulning rang olishi syujeti o'zbek xalq rivoyatlari va Fuzuliyning "Suv qasida"sini yodga soladi. Ko'rinadiki, gul va bulbul obrazlari adabiyotning eng qiziqarli va ko'p murojaat qilingan timsollari sifatida alohida ahamiyatga ega bo'lgan.

XII – XV asrning birinchi yarmi o'zbek adabiyotida gul va bulbul obrazining badiiy ifodasi nomlangan ikkinchi faslda Navoiygacha bo'lgan o'zbek adabiyotida gul va bulbul obrazlarining mavzu ko'lam, badiiy ifoda imkoniyatlari tahlil qilingan. E'tiborlisi, XII-XV asrlar she'riyatida gul va bulbul obrazlari, asosan, 4 xil shaklda namoyon bo'ladi. Ya'ni:

1. Oshiqona talqin: gul – ma'shuq, bulbul – oshiq.

Masalan, nomalarda tikan, g'uncha, gul yaprog'i, bulbulning navosi kabi gul va bulbulga aloqador obrazlar orqali ishq-muhabbat mazmuni ifoda etilgan. Xususan, "Muhabbatnoma"da tikan dushman, raqib kabi ma'nolarni bildirgan. Lirik qahramonning bulbulga tamsil qilinish an'anasi esa "Taashshuqnoma" va "Dahnoma"da uchraydi. Haydar Xorazmiyning "Gul va Navruz", Sayfi Saroyining "Suhayl va Guldursun" gul va bulbul ismlarga ko'chirilgani. Umuman, bu davrda gul va bulbul timsollari oshiq va ma'shuqani tamsil qilgan:

*Sevar bulbul gulin, gul bulbulin ham,
Nechun gul aylasin bulbul ko'zin nam*²⁰.

2. Orifona talqin: gul – Haq jamoli, bulbul – solik.

Ahmad Yassaviy ijodida gul va bulbul, asosan, irfoniy ma'nolarni bildirgan. Piri Turkiston to'rtliklarida gul ilohiy go'zallik, ma'naviy kamolot va poklik ramzidir. Bulbul esa Haq oshig'i – solikni anglatadi:

*Jon bulbuli uchmoq istar bo'ston kirib,
Gul ishqida muhabbatni jomin ichib,
Aloyiqu avoyiqni damin kesib,
Uchqon yaxshi aning sari ucha bilsa*²¹.

3. Badiiy-ijodiy talqin: gul – ilhom, bulbul – shoir, ijodkor.

¹⁷ Юсуф Хос Ҳожиб. Қутадғу билігі. – Тошкент: Фан, 1971. – Б. 959.

¹⁸ Fatih Bakirci. Salahi gul u bulbul. Doktorlik tezi. – Istanbul: 2013. – Б. 13.

¹⁹ Türkçe Sözlük, 2005. – S. 1388.

²⁰ Уч булбул гулшани. – Тошкент: Адабиёт ва санъат, 1986. – Б. 341.

²¹ Яссавий А., Бокиргоний Сулаймон. Ҳикматлар кулшети. Масъул муҳаррирлар: Ҳаққул И., Очилов Э. – Тошкент: Ўзбекистон, 2011. – Б. 197.

Mumtoz she'riyatda bulbul obrazining shoirlarga tamsil qilinishi Sayfi Saroyi va Qutb Xorazmiy g'azallarida uchraydi. Xususan, she'riyatda adabiyot "gulshan bog'i"ga, undagi ijodkorlar "bulbul" va "zog'"ga ajratib tasnif qilinishi ijodkor mahorati har qaysi davr adabiyotida muhim ahamiyatga ega ekanligini ko'rsatadi. Sayfi Saroyi ijodida gul ilmga, futuvvatga qiyoslanishi gul obrazining ma'rifiy-mazmunlarini ham yuzaga chiqargan:

*Ey jahoni ilmu ustodu hunar,
Ma'rifatning manbai sohib nazar.
Gul tilasa xotiring to'li tabaq,
Bu Gulistonimdan o'qi bir varaq*²².

4. Peyzaj lirikada: gul – bahor ramzi, bulbul – xushovoz qush.

"Qisasi Rabg'uziy"da sanduvach, bulbul obrazlari bahor tasvirining jonli chiqishini ta'minlagan. Atoiy she'riyatida gul obrazining badiiy ifoda imkoniyatlari kengayib, gulgargari ma'shuqaning yuziga o'xshatiladi. Darhaqiqat, Atoiy o'z ijodida gul va bulbul obrazlaridan boshqalarga nisbatan ko'proq istifoda ettani ma'lum bo'ldi:

*Qilay nola, boqib guldek yuzungga,
Chu bulbullarga afg'on vaqti bo'ldi*²³.

Dissertatsiyaning ikkinchi bobi "Alisher Navoiy she'riyatida gul va bulbul obrazi talqini" deb nomlanadi. Uning "Xazoyin ul - maoniy" to'plamida gul va bulbul timsoli" faslining Adabiy an'ana va badiiy tasvirdagi yangilanishlar qismida "Xazoyin ul-maoniy"dagi gul va bulbul obrazlari misolida adabiy an'ana va o'ziga xosliklarga e'tibor qaratilgan. Ulug' shoir ijodida gul va bulbul obrazlari alohida o'rin tutadi. Xususan, gul Alloh, payg'ambar, pir, ma'shuq, yor, yoshlik, shodlik, farzand, kelinchak, otash, qon, bahor kabi qator mazmunlarini bildirsa, bulbul oshiq, shogird, murid, solik, shoir, jon singari ma'nolarda ham qo'llangan.

"Xazoyin ul-maoniy"da gul va bulbul obrazlari, avvalo, hamd g'azallarda uchraydi. Adabiyotshunos K.Mullaxo'jayevaning yozishicha, "hamd g'azallarda quyosh, zarra, gul, bulbul, gulzor va shunga o'xshash timsollar, asosan, Haqning qudrati, go'zalligi va boshqa ko'plab sifatlarni, ayni paytda, oshiqning Haqqa bo'lgan muhabbatini ramziy yo'l bilan ifodalashga imkon beradi"²⁴. Shuningdek, bunday mazmundagi g'azallarda gul ilohiy mazhar yoki Haq jamoli tajalliy etuvchi ko'zguni, bulbul esa oshiq yoki solik timsolini anglatadi. Masalan:

*Chaman otashgahiga otashin guldin chu o't solding,
Samandardek ul o'tdin kulga bosti bulbuli shaydo*²⁵.

Birinchi misradagi chaman otashgohi bulbulning qalbini anglatga, gul shu qalbga tushgan ishq o'tidir. Alisher Navoiy "Mahbub ul-qulub" asarida andalibni haqiqiy oshiq deya tavsiflaganki, bu ham fikrimizni qo'llab-quvvatlaydi: "Ishq

²² Уч булбул гулиши - Тошкент: Адабиёт ва санъат, 1986. - Б. 169.

²³ Сайфуллоҳ С. Девони Шайхзода Атоий. - Тошкент: Фан, 2008. - Б. 265.

²⁴ Муллахожасев К. Аlisher Navoiy gazaliyatida tasavvufiy timsol va badiiy san'atlar uyg'unligi. - To'ki'nt: Akademiya, 2019. - B.31

²⁵ Alisher Navoiy. Faroiib us-sig'ar. TAT. 10 jildlik, 1-jild. - To'ki'nt: Fa'fur Fulom nomi'dagi NMNU, 2011. - B. 23.

ko'hisoni bedodining noshodlaridin biri Farhoddur va sahroyi junun zabunlaridin biri Majnundur. Va shabiston savdosi devonalaridin biri parvona va guliston havosi noshikblaridin biri andalibi devona..."²⁶. Kuzatishlarimizga ko'ra, Navoiy "Xazoyin ul-maoniy"da "gul" so'zini 1100 marta qo'llagan. Gul kalimasi asosida hosil qilingan so'z va tushunchalar esa 100 ga yaqin. Bulbul 20 dan ortiq sifatlashlarga ega bo'lib, ularning aksari oshiqning kayfiyati, kechinmalari va ishq yo'lidagi qiyinchiliklarini ifodalaydi. Dissertatsiya bu fikrlar jadvallar asosida dalillandi.

Alisher Navoiy ijodida gul va bulbul obrazlari ishq bilan bog'liq. Professor N.Komilovga ko'ra, ishq ilohiyni kuylovchi irfoniy-ma'rifiy mazmundagi g'azallar Navoiy devonlarining asosiy qismini tashkil etadi. Olim ularni bir necha guruhga ajratib tasniflagan, shulardan biri "oshiqning ahvolini tasvirlovchi "sharhi hol" g'azallardir"²⁷. Bunday mazmundagi g'azallarda ham gul ma'shuq, bulbul oshiq vazifasini bajaradi. Gul go'zal sifatleri, nafosati, latofati hamda zavq-u iqbol hosilasi o'laroq qalbga farah va ilhom ulashishi nazarda tutilib, irfoniy adabiyot unga tajalliy nomi ham berilgan. Bulbul esa gulning ishqida kuyib kul bo'luvchi, ishq mashaqqatlariga sabr-bardoshli so'fiy ramzidir:

*Sham'ni parvona kuydurmakdin, ey gul, qilma ayb,
Bulbul ermasturmu kul, yo sen emassen otashin*²⁸.

Yuqoridagi baytda Haq jamoli sham va gulda jilvalanganda parvona-yu bulbul unga bardosh bera olmasliklari yoritilgan. Bu xuddi Muso (a.s.) holatini yodga soladi: "Muso miqyotimizga kelib, Robbi unga gapirganida, "Robbim, menga (jamolingni) ko'rsatgin, Senga nazar solay", dedi. (U Zot) "Meni hech ko'ra olmassan. Lekin toqqa nazar sol, agar u makonida sobit tura olsa, bas, Meni ko'rasan", dedi. Robbi toqqa tajalliy qilganida, uni titilgan holga keltirdi va Muso hushidan ketib yiqildi"²⁹ (A'rof:143). Shuningdek, Navoiy g'azallarida gul orqali tajalliyning uch xil ko'rinishi (Tajalliy as-Sifat, tajalliy al-Asmo, tajalliy Af'ol) yuzaga chiqadi. Dissertatsiyada bu qarashlar ham atroflicha ochib berildi.

Navoiy she'riyatida gul va bulbul obrazlari orqali turli ijtimoiy, axloqiy mazmunlar ifoda etilgan. Maqsud Shayxzodaning yozishicha, "Buyuk Navoiy o'z davrida tor lirikaning imkoniyatlari cheklanganligini sezgani uchun bu an'anaviy qafasni sindirmoqchi bo'lib, lirikaning tematik va g'oyaviy sarhadlarini kengaytirdi"³⁰. Masalan:

*G'urbatda g'arib shodmon bo'lmas emish,
El anga shafiqu mehribon bo'lmas emish
Oltin qafas ichra gar qizil gul butsa,
Bulbulg'a tikondek oshiyon bo'lmas emish*³¹.

²⁶ Аlisher Navoiy. Махбуб ул қулуб. ТАТ. 10-жилдлик, 9-жилд – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 497.

²⁷ Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр-Ўзбекистон, 2009. – Б. 220.

²⁸ Аlisher Navoiy. Ғаройиб ус-сигар. ТАТ. 10-жилдлик, 1-жилд – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 465.

²⁹ Тафсири Ҳилол. Шайх Муҳаммад Содиқ Муҳаммад Юсуф. 6-жузлик, 2-жуз. – Тошкент: Ҳилол-нашр, 2008. – Б. 296.

³⁰ Шайхзода М. Асарлар. 6-томлик, IV-том. – Тошкент: Адабиёт ва санъат, 1972. – Б. 118.

³¹ Аlisher Navoiy. Ғаройиб ус-сигар. ТАТ. 10-жилдлик, 1-жилд – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 732.

“Alisher Navoiy ensiklopediyasi”da g‘arib so‘ziga quyidagicha ta’rif berilgan: “G‘arib-bechora, musofir, boshqa joydan kelgan, kimsasiz, umuman olganda, shaxsga nisbatan ishlatiladi. O‘z yurtidan boshqa joyga safar etgan so‘fiylar g‘arib deyilgan. Bu foniylar dunyoni g‘urbat hisoblaganlar, asl vatanlari ruhlar olamidan ayrilganliklari uchun o‘zlarini g‘arib deb ataydilar”³². Ayon bo‘ladiki, g‘arib deganda oshiq ham tushunilgan. Solik asl ishq manbayi Haqdan ayro tushgach, bu olam unga “g‘urbat” bo‘ladi, degan irfoniy talqin ham ruboiyda o‘z ifodasini topgan. “Tasavvuf istilohlari lug‘ati”da qafas inson tanasi, nafsi-ammora timsoli deb izohlangan³³. So‘fiylar, ko‘pincha, ruhni qushga, badanni qafasga o‘xshatishgan. Gul esa solik ko‘nglida ma’rifatning ochilishidir. “G‘urbat”dagi “g‘arib” o‘z oshiyoniga talpingan bulbuldir. Shoir Haqdan ayro tushgan solik va ilohiy ma’rifatdan to‘silgan bulbul timsollari orqali irfoniy qarashlarini ifoda etadi.

Obraz, ma’no va lirik qahramon xarakteridagi o‘ziga xosliklar deb nomlangan birinchi faslning ikkinchi qismida gul va bulbul obrazlari ifoda topgan she’rlarda lirik qahramon xakteri masalasi tadqiq qiligan. A.Hayitmetovga ko‘ra, Navoiy she’riyatida lirik qahramon oshiq, shoirning o‘zi, ba’zan birinchi yo ikkinchi shaxs emas, balki uchinchi shaxs g‘azal qahramoniga ham aylanadi³⁴. Shunga ko‘ra, uchinchi shaxs – bulbul Navoiy she’riyatida “kuydiruvchi, halok qiluvchi, ozor yetkazuvchi, jonga ziyon keltiruvchi, ko‘ngilda dard soluvchi, oshiqni rasvoi olam qiluvchi kabi sifatlar bilan tavsiflanadi”³⁵. Bulbul gul ishqida foniylardir. Fano yoki foniylilik shunday holki, unga erishgan lirik qahramon – solik o‘zi bilan bog‘liq hech nimani eslay olmaydi³⁶:

Sahob atfoli jola toshlarin yog‘durg‘ali, ey gul,

*Pariy yanglig‘ zuhur aylab, junun bulbulg‘a fan qilding*³⁷.

Navoiy she’riyatida gullarning rangi ham lirik qahramon ma’naviy olamine inkishof etishga yordam beradi. Jumladan, shoir g‘azallarida gul-gul (qip-qizil), guli otashin (qizil rang), gulgun (gulrang, pushti, qizil), gulguna (alvon), gulnor (qizil rang), gulnorgun (gulnor rangli), gulrang (qizil), gulfom (qizil gulrang)³⁸ kabi yorqin ranglarda tasvirlangan gul obrazi lirik qahramonning his-tuyg‘ulari va yorning go‘zal sifatlarini ifoda etadi. Gulning hidi esa Rasululloh (s.a.v.) yuzlaridagi terga ham³⁹ ishora qiladi:

Yuzida terni ko‘rib o‘lsam, ey rafiq, meni,

*Gulob ila yuvu gul bargidin kafan qilg‘il*⁴⁰.

³² Alisher Navoiy ensiklopediyasi. 4 jildlik, 1-jild. – Toshkent: O‘zbekiston, 2024. – B. 359.

³³ Uludağ S. Tasavvuf terimlari sözlüğü. – Istanbul: Marifet yayınlari, 1995. – S. 293.

³⁴ Хайитметов А. Навоий лирикаси. – Тошкент: Фан, 1961. – Б. 104-161.

³⁵ Эшонхулов Х. Алишер Навоий газалиётида ишқ поэтикасининг киёсий-типологик таҳлили (“Хазойини ул-назоний” мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2020. – Б. 160.

³⁶ Султонмурод Олим. Ишқ, ошиқ ва маъшук. – Тошкент: Фан, 1992. – Б. 27.

³⁷ Алишер Навоий. Фавайид ул-қибар. ТАТ. 10-жилдлик, 4-жилд. – Тошкент: Гафур Ғулом номидаги НМИУ, 2011. – Б. 359.

³⁸ Алишер Навоий асарлари тилининг изоҳли лугати. 4-жилдлик, 2-жилд. – Тошкент: Фан, 1983. – Б. 418.

³⁹ Ҳаққул И. Навоийга қайтиш. – Тошкент: Фан, 2007. – Б. 35.

⁴⁰ Алишер Навоий. Фавайид ул-қибар. ТАТ. 10-жилдлик, 4-жилд. – Тошкент: Гафур Ғулом номидаги НМИУ, 2011. – Б. 289.

Ko'pgina nosahih hadislarda ham yuqoridagi baytga hamohang tarzda gulning yaralishi haqidagi rivoyatlarda uning terdan paydo bo'lgani haqida ayrim fikrlar mavjud. Masalan: "Me'roj kechasida mening terimdan oq gul. Jabroilning terisidan qizil gul va Buroqning terisidan sariq gul yaratildi"⁴¹ yoki "Isro kechasi me'rojga ko'tarilganimda yer yuziga mening terimdan bir tomchi tushdi va undan gul o'sib chiqdi. Kim mening hidimni hidlamoqchi bo'lsa gulni hidlasin"⁴².

G'azallarda qo'llangan bulbuli nolon, bulbuli sargashta, bulbuli g'amnok, bulbuli zor, xasta bulbul, benavo bulbul, hazin bulbul, bulbuli xudro' kabi istioralar ham lirik qahramon – oshiqning (lirik qahramonning) xilma-xil kayfiyatini aks ettiradi:

Yana, ey ishq, guli ruxsori oshubi chaman qilding,

*Hazin bulbul tanig'a har biridin bir tikan qilding*⁴³.

Umuman olganda, shoir she'rlarida gul Haq jamoli jilvalanadigan ko'zgu bo'lsa, bulbul ma'rifat yo'lidagi solikdir. Gul Rasululloh (s.a.v.)ga ishora qilsa, bulbul ummat ramzidir. Gul ustoz, pir bo'lsa, bulbul uning shogirdidir. Gul ilm bo'lsa, bulbul o'quvchidir. Agar gul nafs, dunyo bo'lsa, bulbul unga ergashgan lirik qahramondir.

Bobning "Devoni Foni"da gul va bulbul obrazi talqini" deb nomlangan ikkinchi faslida ulug' shoirning forsiy devonidagi gul va bulbul obrazlari tahlil qilingan. Ma'lumki, "Devoni Foni"dagi g'azallarning asosiy qismi tatabbu (o'xshatma) she'rlardir. Professor Y.E.Bertels tatabbu, nazira bog'lash haqida "mualliflari javob aytilayotgan, asar syujetini aniq qaytarishdan qochibgina qolmay, aksincha, uni tamoman yangicha original yoritishga intilganlar" deydi⁴⁴. Foniyning Hofiz Sheroziy g'azaliga bog'langan quyidagi tatabbusi bunga yorqin misoldir:

Bazmgah soxt digar shohidi gul bustonro,

Mujda deh, bodi sabo, bulbuli xushilhonro.

Xomai sun' ba qasri falak az qavsi quzah.

*Rangho pahlo'i ham kard xami ayvonro*⁴⁵.

Baytlardagi gul – go'zallik, bahor ramzi. Uning ochilishi qalbdagi ishq va umidlar⁴⁶ paydo bo'lishiga ishoradir. Gulga aloqador "gul", "bo'ston", "bazmgoh", "xushxabar", "bulbul", "sabo yeli", "chaman gullari" va "gulob" kabi so'z va timsollarning misralarda o'zaro tanosub sa'natini yuzaga keltirgani g'azal nafosati ortishiga ham imkon bergan. Gul va bulbul obrazlari devondagi qit'alarda hayotiy

⁴¹ Qarang. Deylemi, Yebu Şuca' Sireveyh b. Şehrdar yel- Hemedani, yel-Firdevs bi me'sûrî'l-hitab, Thk.Said b. Besyûni Zag'lul, I.Baski (Beytut Darû'l-fikr,1406/1986). 4: 436-437, No:7269.

⁴² Ibnul-Cevzi, el- Mevzuat, 3: 61.

⁴³ Алишер Навоий. Фавойид ул-кибар. ТАТ. 10 жилдлик, 4-жилд – Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 35.

⁴⁴ Ўзбек адабиёти тарихи. Беш томлик. I том (Энг қадимги даврлардан XV асрнинг II ярмигача). – Тошкент: Фан, 1977. – 328 б.

⁴⁵ Mazmuni: Gul go'zal bo'stonni yana bazmgoh qildi,

Ey sabo yeli, bu xushxabarni xushilhon bulbulga yetkaz.

Sun' qalami falak qasrining egilgan ayvoniga

yoq-kamalakdan shohona ranglar soldi.

Алишер Навоий. Девои Фони. МАТ. 20 жилдлик, 18-жилд – Тошкент: Фан, 1987. – Б. 41

⁴⁶ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul, 1995. – S. 209.

xulosalarini yoritish uchun xizmat qilsa, muammolarda shoirning so'z qo'llash mahoratini yuzaga chiqaradi.

Qasidalarda, jumladan, "Sittai zaruriya"da gul va bulbul orqali tavhid g'oyasi yoritilgan. "Fusuli arbaa"da ko'klam faslining go'zal badiiy lavhalari, yam-yashil manzaralari orqali ruhiy uyg'onish jarayonlari qalamga olingan. Masalan:

*Kunad gul jilvayu, afg'on kashad bulbul va-z on har du,
Rasad bargu navo mahzundiloni bayt ul-ehzonro.
Buvad az par zadan maqsudash in, k-otash barafro'zad,
Zi axgarhoi bargi gul sahar murg'i saharxonro*⁴⁷.

Umuman olganda, "Devoni Foniyy"da gul va bulbul timsollari ulug' shoirning botiniy kechinmalari, ma'rifat yo'lidagi tajribalari va ilohiy ishq sirlarini ham ochib berishda muhim badiiy vosita sanaladi.

Uchinchi bob Alisher Navoiy dostonlarida gul va bulbul obrazining g'oyaviy-badiiy xususiyatlari haqida bo'lib, bobning birinchi fasli "Xamsa"da gul va bulbul obrazlarining badiiy ifoda imkoniyatlari" deb nomlangan. Mazkur bobda dostonlarda gul va bulbul obrazlarining o'rni xususida bahs yuritilgan. "Hayrat ul-abror" dostonida shoirning axloqiy-falsafiy qarashlari gul va bulbul obrazlari vositasida yuzaga chiqqan. Jumladan, dostonda gul orqali Rasululloh (s.a.v.)ga ham ishora qilinadi:

*Bo'ldi risolat durining mahzani,
Balki nubuvvat gulining gulshani*⁴⁸.

Tasavvuf falsafasiga ko'ra, "Alloh taolo (uni Javhari zot, Mutlaq ruh, Aqli kull ham deydilar) avval Muhammad alayhissalomning nurini yaratti. So'ngra shu nur tufayli olamlarni va odamlarni yaratdi. Olam asosida Muhammad nuri yoki Muhammad haqiqati yotadi"⁴⁹. Ana shu aqidaga binoan, Navoiy payg'ambar (s.a.v.)ni gulshanga tashbeh qiladi. "Hayrat ul-abror"da gul ulug'vorlik ma'nosida qo'llanib, Abdurahmon Jomiy gulga o'xshatiladi.

Dostonda inson gulistonga, uning ruhi shu guliston ichra esgan shamolga ham tashbeh qilingan. Ruhning badan gulistoniga kiritilishidan ko'zlangan bosh maqsad gul emas, aynan ko'ngil edi⁵⁰. "Olamdan uning jamoli, sirr-u asroridan hayratlanish – bu ko'ngil, ya'ni ruh ishidir, inson, avvalo ruhdur, inson kamolotidir, degan g'oyani ilgari suradi Navoiy"⁵¹. Shoir ma'rifatga qadam qo'ygan solikni bulbulga o'xshatadi.

"Farhod va Shirin" dostonida gul va bulbul obrazlari orqali oshiqlik, ustoz-shogirdlik, do'stlik, vafodorlik kabi mazmunlar ifoda topgan. Navoiy talqinida "Farhod ko'nglida yonayotgan ishq alangasi uy ichida yonayotgan o'tga

⁴⁷ Mazmuni: Gullar jilva qiladi, bulbul afg'on chekadi, hularning har ikkisidan - g'am uyidagilarning hazin dillariga (yangi) yaproq va navo yetadi.

Gulning otashin yaproqlari ishqida saharda sayrovchi qushlarning — qanotlarini qoqishdan maqsadi o'tni yelpib loyillatishdir.

Алишер Навоий. Девони Фониӣ. МАТ. 20 жылдлик, 20-жилд. — Тошкент: Fan, 1987. — Б. 303.

⁴⁸ Алишер Навоий. Хайрат ул-аброр. ТАТ. 10 жылдлик, 6-жилд. — Тошкент: Гафур Гулом номидаги НМИУ, 2011. — Б. 27.

⁴⁹ Комилов Н. Тасаввuf. — Тошкент: Мавроуннахр-Ўзбекистон, 2009. — Б. 42.

⁵⁰ Qat'ang: <https://kh-davton.uz/kutubxona/alisher-navoiy/sultonmuhammad-olim-kong.html>

⁵¹ Муҳиддинов М. "Хайрат ул-аброр" дostonида инсон талқини / Навоийга армуғон. Иккинчи китоб. Ҳ.Ҳомидов, С.Аширбоев, Б.Тўхлиев, И.Йўдошев. — Тошкент: Халқ мероси, 2000. — Б. 55

o'xshatiladi"⁵². Undagi tushkun kayfiyat sabab xoqon to'rt faslga moslab saroy qurdiradi va ularda bazmlar uyushtiradi: Gul faslida gulgun qasrda Farhod gulrangli boda ichadi va uning yuzi guldek ochiladi. Xoqon uning boshidan goh gul, gohida javhar sochadi. Shuningdek, "Farhod va Shirin" dostonida gul va bulbul obrazlari turli o'xshatishlar uchun asos bo'lgan. Jumladan: payg'ambarimiz Muhammad (s.a.v.)ning yuzlari gulga, Shirin gul, gulbargga; Gulgun ot gulga⁵³; Arman mamlakati gulsitonga; qasrlar gul xirmoniga qiyoslanishi hamda Xusrav Dehlaviy bulbulga tamsil qilinishi dostonida gul va bulbul timsollarining muhim o'rnini dalillaydi:

*Agar bulbul desang, Hinduston – tun,
Qaro zulmat dema, anbarfishon tun.
Bu andoq tun aro shabxez bulbul,
Shabiston ichra sho'rangez bulbul⁵⁴.*

Rivoyat qilishlaricha, Namrud Ibrohim (a.s.) olovda yoqib kuydirilsin deb buyuradi. Ollohning inoyati bilan esa olov gulzorga aylanadi. Ibn Kasirning yozishicha, Ibrohim (a.s.)ning manjaniqda olovga tashlanishi bu huddi salqin bog' zinapoyalaridan tushib kelganga o'xshardi. Olov Alloh taoloni amri bilan yonmadi va payg'ambar (a.s.) uchun salqin va xavfsiz bo'ldi. Halilulloh xuddi gulistonda o'tirgandek olov ichida Haq taologa shukrona keltirdi va Uni ulug'ladi⁵⁵. Xusravning buyrug'iga ko'ra, Farhod ham o'tda kuydirilishi lozim edi. Bu hukmni u "ishqida maqsudimg'a yetkum" deb qarshilaydi:

*Xaliloso ochib o'tdin gulumni,
Bukim debsen sovursunlar kulumni⁵⁶.*

"Layli va Majnun" dostonida Layli gulga, Majnun hazordoston, uning otasi esa gulistonga tashbeh qilinadi:

*G'ofilki, qurudi chun guliston,
Gulbong etmas hazordoston⁵⁷.*

"Sab'ai sayyor" dostonida shoir gul va bulbul timsollari orqali ishqning yaralish mohiyatini tushuntiradi:

*Bulbul-u gul bahonadur borisi,
Balki sendin fasonadur borisi.
Keldi bu ikki sarbasar nobud,
Senki mavjud, balki ayni vujud⁵⁸.*

⁵² Каюмов А. "Фарход ва Ширин" сирлари: Эзгулик ва севгили улугловчи мотивлар. – Тошкент: Адабиёт ва санъат, 1979. – Б. 85.

⁵³ Ражабова Б. Сўзлар билан сўзлашув. –Тошкент: Фан, 2023. – Б. 112.

⁵⁴ Алишер Навоий. Фарход ва Ширин. Т.АТ. 10 жилдлик, 6-жилд. –Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 325.

⁵⁵ Каранг. Imam Imamuiddin Abul-Fida Ismail. Ibn Kathir Ad-dimishqi. Stories of the Prophets. – Darussalam Publishers & Distributors, 2021.

⁵⁶ Алишер Навоий. Фарход ва Ширин. Т.АТ. 10 жилдлик, 6-жилд. –Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 597.

⁵⁷ Алишер Навоий. Лайли ва Мажнун. Т.АТ. 10 жилдлик, 7-жилд. –Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 52.

⁵⁸ Алишер Навоий. Сабъан сайёр. Т.АТ. 10 жилдлик, 7-жилд. –Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 279.

Dostonning “So‘z ta‘rifi” bobida inson jismi gulshanga, nutqi xushovoz bulbulga qiyoslangan. Agar so‘z bo‘lmasa, bir balo yog‘ilardiki, bulbul navosiz nutq qilardi. Navoiy faxriya mazmunidagi baytda bulbul orqali o‘ziga ishora qiladi.

“Saddi Iskandariy” dostonida gul va bulbul obrazlari vositasida ma‘rifiy-axloqiy, ijtimoiy-siyosiy mazmunlar yoritilgan. Masalan, Iskandarning Chin mamlakatida mehmon bo‘lishi orqali Navoiy mezbon axloqiga ham to‘xtalgan: “Ziyofat bog‘ining sarvdek ozodlari bobidakim, g‘unchadek xizmat kamarin chust bog‘lab guldek ochuq yuz bila xoni karamlari doim ochuqdurur va qo‘nog‘lari agar qumri bo‘lsun vagar bulbulkim, har biri o‘z xo‘ri holig‘a ko‘ra ul xondin navo toparlar va alar ifrot imtilosidin muarrodururlar va mufrif ishtahosidin mubarro”⁵⁹. Dostondagi bu ma‘nolar hadislarda ham yorqin ifodasini topgan: “Hazrati rasul alayhissalom aytibdurlar: “kishi mehmon charlamabdur, hech xayroti (yaxshiliklari) yo‘qtur”. Yana aytibdurlar: “Mehmondorlikda takalluf qilg‘on jihatdan mehmonni dushman tutmangiz. Kishikim, mehmonni dushman tutsa, Xudo taoloni dushman tutqonidur”⁶⁰. Dostonda gul va bulbul obrazlari orqali yigitlik bahori, oilaviy munosabatlar ham yuzaga chiqqan. Navoiyga ko‘ra, insonning yoshligi bahor fasliga o‘xshaydi. Shoir bahorni o‘yin-kulgi ayyomi deb ta‘riflab, bog‘dagi gullarni Chin go‘zallari sifatida talqin etadi. Dostonda “Bulbul hikoyati” keltirilganki, bu ham asarning o‘ziga xosligini dalillaydi. “Saddi Iskandariy” dostonida ona va farzand munosabatlari, oila muqaddasligi, vafo va sadoqat, ayollarga xos rashk tuyg‘ulari, turli ijtimoiy masalalar gul va bulbul obrazlari vositasida yoritilgan.

Bobning ikkinchi fasli “Lison ut-tayr” dostonida gul va bulbul timsolining irfoniy ma‘no qamrovi deb nomlanadi. Unda gul va bulbul obrazlarining irfoniy ma‘nolariga e‘tibor qaratilgan. Ma‘lumki, “Lison ut-tayr” syujeti qushlarning bir joyga to‘planib, o‘rin talashishi haqidagi hikoya bilan boshlanadi. Qushlarning betartibligi sabab, ular o‘rtasida nizo chiqadi. Shu onda Hudhud Simurg‘dan xabar beradi. Hudhud – pir timsoli. U qushlarning asl maqsadini bilish uchun ularning har biri bilan suhbat quradi. Ana shu qushlardan biri bulbuldir. “Lison ut-tayr”da gul va bulbul bilan bog‘liq o‘rinlar “Bulbul navosi ohangida Hudhudning gulbongi”, “Bulbul uzri”, “Hudhudning javobi Bulbulg‘a” kabi boblarda ko‘zga tashlanadi. Hudhud uni “shavq gulzorining bulbuli”, - deydi. Shavq, Abu Homid G‘azzoliyga ko‘ra, faqat mahbubga nisbatan tasavvur qilinadi. Shavq sog‘inch, talab va kuchli istak bo‘lib, u oriflarga lozim jihatdir⁶¹:

Chek navo, ey Bulbuli gulzori shavq,

*Savti alhoning kelib asrori shavq*⁶².

Dostonning avvalida bulbulning muhabbati hali takomillashmagan edi. Shu sababdan, Navoiy bulbulni zohiriy go‘zallikka maftun kishiga tamsil qilib, uning

⁵⁹ Алишер Навоий. Садди Искандарий. ТАТ. 10 жилдлик, 8-жилд. –Тошкент: Гафур Фулом номидаги НМДУ, 2011. – Б. 354.

⁶⁰ Абу Ҳомид Ғаззолий. Кимийи саодат: (Рух ҳақиқати). – Тошкент: Адолат, 2005. – Б. 412.

⁶¹ Абу Ҳомид Ғаззолий. Ихёу улумиддин. Муҳаббат, шавқ, унс ва ризо китоби. –Тошкент: Адолат, 2024. – Б. 78.

⁶² Абу Ҳомид Ғаззолий. Ихёу улумиддин. Муҳаббат, шавқ, унс ва ризо китоби. –Тошкент: Адолат, 2024. – Б. 43.

ishqini nuqsonli deb tanqid qiladi⁶³. Ishq manzillari birma-bir bosib o'tilar ekan, bulbul nafs qutqularidan xalos bo'la boradi. Dostonda tasvirlangan bulbul haqiqiy ishqqa intilgan oshiq timsolidir. So'fiy Ro'zbixon ta'rificha, bulbul, so'fiylar tilida, mangu go'zallik ishtiyoqidagi ruhdur. Bulbul gulni tinmay maqtaydi, o'z xohishlarini bayon qiladi, gul kitobidan madhiyalar o'qiydi va gulning tikanlari vujudiga sanchilganidan sira nolimay iztirob chekadi⁶⁴.

Dostonda "chechak" o'tkinchi nafs istaklarining ramzi bo'lib, u bulbulni asl maqsaddan chalg'ituvchi obraz sifatida talqin qilingan.

Qushlar Hudhud boshchiligida yo'lini davom ettirishar ekan, ular turli yetti vodiya o'tishlariga to'g'ri keladi. Bulbulning nomi Ishq va Faqr fano vodiylari zikrida eslab o'tiladi. Ishq vodiysining mohiyati esa Asma'iy va oshiq haqida hikoyatda o'z aksini topgan. Faqr-u fano vodiysida bulbul asl maqsadiga yetadi. U vahdatga singadi. Shayx Najmiddin Kubro fano maqomi haqida shunday deydi: "Sayyor avvallari sababni, so'ngra esa musabbibni mushohada etar. Vaqt o'tishi bilan sabab-u musabbibni ayni onda mushohada etgudek bir tarzda ular bilan aloqa bog'lab, ulfatchilik qilar. So'ngra esa foniya kechib boqiyi tanlar va shundan keyin faqat musabbibni ko'ra boshlar. Bir guruh shayxlar (q.s.)ning "Hamma narsadan so'ng Allohni ko'rdim, keyin esa Uni hamma narsa ila birga ko'rdim. Undan ham keyin hamma narsadan avval Uni ko'rdim"⁶⁵. Dostonning oxirida u oliy maqom – baqoga yuksalib, asl murodiga erishadi:

Har gul ul gulshanda bir ko'zgu edi, –

Kim qayon boqsa, alar o'tru edi...

Xotimada Navoiy shoirlarni bulbulga o'xshatadi. Uning talqinicha, shoirlar o'z asarlarini gulning go'zalligidan ta'sirlanib yozishgan:

Qaysi qush, bulbulki ming dostoni bor,

Har bir ul dastonda bir afg'oni bor.

Lek ul dostonlari gul shavqidin,

Nolau afg'onlari gul shavqidin⁶⁶.

Xulosa qilib aytganda, Alisher Navoiy "Lison ut-tayr" dostonida bulbul timsolida ishq mashaqqatlariga sabrli oshiq tasvirlangan. Gul ilohiy mazhar, bulbul esa ma'rifatga tashna kamolot sohibidir.

XULOSA

1. Gul va bulbul obrazlarining badiiy adabiyotda o'z o'miga ega bo'lishi va taraqqiy etishida, ularni insonlarning jonli turmush tarziga yaqinligi hamda jahon xalqlari e'tiqodi bilan bog'liqligi muhim ahamiyat kasb etgan. Bu obrazlar shoirlarning ilhom manbayiga aylanib, turli ijtimoiy, siyosiy, axloqiy, ma'rifiy qarashlarini ifoda etishda asosiy "ochqich" vazifasini o'tagan. Gul va bulbul,

⁶³ Мамадалиева З.У. Алишер Навоийнинг "Лисон ут-тайр" образлари: рамз ва мажоз олами. –Тошкент, 2021. – Б. 63.

⁶⁴ Шиммел А. Мир исламского мистицизма. – М.: Садр, 2012.

⁶⁵ Абдурахмон З. Навоийшунослик манзиллари. –Тошкент: Сарварпиринт, 2024. – Б. 89.

⁶⁶ Алишер Навоий. Лисон ут-тайр. Т.АТ. 10 жилдлик, 9-жилд. –Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 265.

aslida, forsiy so'zlardir. "Devonu lug'otit turk" asarida gul-chechak, bulbul-sanduvoch tarzida qo'llanib, bahor elchilari sifatida talqin qilingan. Turkiy adabiyotda gul va bulbul obrazlari birinchi marta Yusuf Xos Hojibning "Qutadg'u bilig" asarida keltirilgan va go'zallik, nafosat ma'nolarida talqin qilingan.

2. Arab va fors-tojik adabiyotida bo'lgani singari turkiy she'riyatda ham gul va bulbul obrazlari o'ziga xos taraqqiyot bosqichlariga ega. Xalq og'zaki ijodiyotida mavjud gul va bulbul obrazlari ishtirokidagi she'rlar bilan yozma adabiyotdagi oshiqona xarakterdagi she'riy parchalar bir-biriga yaqin. Xalq qo'shiqlarida gul va bulbul obrazlarida oshiqlik va ma'shuqlik, yor go'zalliklari, oshiq kechinmalari yoritib beriladi. Xalq dostonlarida shahzodalarning ma'nan balog'atga yetgani, ilm-u irfonni egallaganligi hamda el orzusidagi yetuk inson qiyofasida tasvirlanishi gulga tashbeh qilinadi. Ularning ishq yo'lida ko'rsatgan qahramonliklari, muhabbati uchun shahzodalik maqomidan kechib, xorliklarga giriftor bo'lishi bulbulga qiyoslangan. Maqollarda esa xalq qadriyatlari bilan uyg'un holda Vatanga, ota-onaga va oilaga bo'lgan muhabbat gul va bulbul obrazlarida aksini topadi. Umuman olganda, folklorda, ma'nan yetuk, jismonan go'zal kishilar gulga tamsil qilingan. Vatani, yori va xalqi uchun jonidan kechadigan shaxslar bulbulga tashbeh qilingan.

3. Gul va bulbul obrazlarining mazmun-mohiyatiga xos bosh mavzu bu – muhabbatdir. Unda lirik qahramonning kayfiyati, ma'naviy olami obrazli, yorqin va ta'sirchan ifodalanadi. Xususan, Rudakiy she'rlarida bu obrazlar shoir hasbi holini tasvirlaydi. Hofiz Sheroziy she'rlarida lirik qahramonning hayotsevarlik kayfiyati oshiqona she'rlarida aks etadi. Farididdin Attor ijodida bulbul obrazi bilan bog'liq "Bulbulnoma" asari ham mavjud. Gul va bulbul obrazlarining genezisini o'rganish an'ana va izdoshlik, adabiyotlarning o'zaro ta'siriga doir bilim va tasavvurlarni ham boyitadi. O'zbek mumtoz she'riyatida gul va bulbul obrazlarining shakllanish tarixi, badiiy-estetik xususiyatlari, ifoda tarzi turkiy xalqlar madaniyati, adabiyoti va e'tiqodi bilan bog'liqdir. Masalan, qadimgi turkiy manbalarda gulni tushda ko'rish baxtga ishora deb ta'bir qilingan. Turkiylarda pok ko'ngilli kishilar ham gul deb ulug'langan. Qolaversa, guldun qadimda shifobaxsh malhamlar tayyorlashganki, "Kitobi Dada Qo'rqu"da buning yorqin misolini ko'rish mumkin.

4. Sharq mumtoz adabiyoti tasavvuf ta'limoti bilan uzviy aloqadorlikda taraqqiy topgan. Irfoniy adabiyotda gul Muhammad (s.a.v.)ning timsolidir. Shuningdek, ma'naviyati yuksak kishilar (pir, shayx, ustoz, solik) gul va bulbulga o'xshatilgan. Gulning g'unchasi vahdatni, ochilishi kasratni ifodalaydi. Ahamiyatlisi, "Qisasi Rabg'uziy" asarida Ibrohim (a.s.) uchun yoqilgan olov turli ranglarda tovlanuvchi gullarga aylangani tasvirlangan. Ana shunday ma'nolar ham gulning badiiy adabiyotdagi mohiyatini belgilab beradi. Badiiy adabiyotda bulbulning hofiz, xushovoz, sayraqi, devona, shaydo kabi sifatlarga egaligi uni boshqa qushlardan ajratib turadi. Tasavvuf adabiyotida esa bulbul solikning joni va ruhiga tamsil qilinadi. XI-XII asrlar adabiyotida gul va bulbul obrazlarining manaviy-ma'rifiy xarakteri yorqinroq ko'rina boshladi. Bu davrga oid adabiy manbalarda gul va bulbul obrazlarining irfoniy ma'nolari yuzaga chiqa boshlaganini "Hibat ul- haqoyiq" asari misolida ko'rish mumkin. Asarda gul bu

muruvvatdir. Muruvvat Alisher Navoiyning "Mahbub ul-qulub", Xusayn Voiz Koshifiyning "Futuvvatnomai sultoniyy" asarlarida ham gulga tashbeh qilingan. Ulug' mutasavvuf Ahmad Yassaviy ijodida tariqat yo'liga kirgan solik bulbulga, uning shavqi, ishq gulga o'xshatilgan. Hikmatlarda gul e'tiqod bo'lsa, bulbul e'tiqodli kishining ramzidir.

5. Gul va bulbul obrazlarining g'oyaviy-badiiy xususiyatlari, eng avvalo, oshiq va mashuq obrazlarida ko'zga tashlanadi. "Muhabbatnoma", "Latofatnoma", "Taashuqnoma" va "Dahnoma" mualliflari yor jamolini gulga tashbeh qilishgan. Haydar Xorazmiy, Sayfi Saroyi ijodida, ya'ni "Gul va Navro'z" va "Suxayl va Guldursun" asarlarida gul va bulbul obrazlari zavq-u shavq, do'stlik, ishq-muhabbat, quvonch-u shodlik ma'nolarini yuzaga chiqaradi. Sayfi Saroyi, Qutb Xorazmiy kabi shoirlar ijodida ushbu obrazlar ijodkorning adabiy-estetik qarashlarini ifodalaydi. Ular gul va bulbul obrazlari orqali shoirlarni 2 guruhga bo'lib tasnif qilishadi, ya'ni bulbul va zog'ga. Durbek bulbulni Jabroilga o'xshatsa, Sakkokiy Ulug'bekka qiyoslaydi. Atoiy, Gadoiy va Lutfiy she'riyatida gul va bulbul obrazlari orqali yor jamoli va oshiq kayfiyati yoritilgan.

6. O'zbek mumtoz adabiyotida gul va bulbul obrazlarining taraqqiyot bosqichlarini quyidagicha belgilash muimkin: 1. Qadimgi bitiktoshlar va qadimgi xalqlar e'tiqodiy qarashlarida gul va bulbulga oid jihatlar; 2. Mahmud Qoshg'ariy va Yusuf Xos Hojib asarlarida gul va bulbul obrazlari qatnashgan to'rtliklar; 3. Nomalarda gul va bulbul obrazi qatnashgan masnaviy she'rlar; 4. XIII- XV asrlarda ijod qilgan shoirlar ijodida gul va bulbul obrazi qatnashgan lirik she'rlar hamda epik dostonlar; 5. Alisher Navoiy ijodida oshiqona, orifona, rindona g'azallar va "Xamsa" dostonlaridagi irfoniyy mazmunidagi baytlar.

7. "Devoni Foniyy"da gul va bulbul obrazlari orqali g'azallarda hayotga, taqdirga teran ko'z bilan boqish, umrning asl mohiyatini anglab yetish, dunyoga berilmaslik, javonmardlik, do'stlik odob-axloqi, safar dar Vatan va shu kabi boshqa g'oyalarni o'quvchiga yetkazib berishni o'ziga maqsad qilib olgan nasihatgo'y ulug' shoir obrazi ko'zga tashlanadi.

8. "Xamsa" dostonlarida gul va bulbul obrazlari qatnashgan she'riy parchalarda Navoiyning ishq-muhabbat kechinmalari, irfoniyy-falsafiy qarashlari, zamon ahliga bo'lgan munosabati namoyon bo'lgan. Shuningdek, "Xamsa" dostonlarida gul va bulbul obrazlari badiiy-estetik kategoriya sifatida mukammal ishlangan. Shoir, avvalo, Alloh hamdi va payg'ambar na'tida bu obrazlarga murojaat qiladi. "Hayrat ul-abror" dostonida ishq-muhabbat mohiyati, uning yaralishi, Haq taoloning bu olamning yaratishdan maqsadi gul va bulbul obrazlari orqali yoritib berilgan. "Farhod va Shirin", "Layli va Majnun" va "Sab'ai sayyor" dostonlarida bulbul tabiati, fidoyiligi sabab Farhod, Majnun va Farruxning ramziy timsolidir. "Farhod va Shirin" dostonida Farhod otashin gulga, "Layli va Majnun" dostonida Layli gul orqali ilohiy mazharga va "Sab'ai sayyor"da Dilorom go'zalligi va xushovozligi sabab gul va bulbulga tashbeh qilinadi. "Saddi Iskandariy" dostoni "bulbul hikoyati" uchrashi bilan ham ajralib turadi.

9. "Lison ut-tayr" dostonida solikning nafs bilan mujodalasi, tariqat vodiylarini bosib o'tishi bulbul obrazida ko'rsatilgan. Asarda, dastlab bulbul obrazi hayot go'zalliklari, zavqu ishtiyoq, dunyo xavaslariga berilgan, zohiriy muhabbat

sohibi sifatida talqin etilgan. Doston davomida bulbulning muhabbati takomillashib boradi. "Lison ut-tayr"da bulbul timsolida bulbulning oshiqligi shahidlik bilan tenglashtiriladi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.01 AT THE INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

KHOLBOEVA MUSLIMA USMONJON QIZI

**THE IMAGE OF THE ROSE AND THE NIGHTINGALE IN
THE WORK OF ALISHER NAVOI**

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

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

Tashkent – 2025

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The dissertation available at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered by the number 108). Address: 100100, Tashkent, Ziyolilar street, 13. Tel: (99871) 262-74-58.

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INTRODUCTION

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

Relevance and necessity of the dissertation topic. In international literary scholarship, one of the significant tasks is to substantiate the historical formation of the rose and nightingale motifs, trace their evolutionary development, determine their place in the advancement of poetic imagery in classical Eastern literature, and characterize their ideological and artistic features.

In global literary studies, the rose and the nightingale are primarily interpreted as unique symbols that articulate the essence of love and enable the creator to convey the lyrical persona's diverse social, moral, and spiritual perspectives, along with their existential conclusions. A thorough examination of the rose and nightingale motifs allows for a broader reflection on the dimensions of classical Eastern literature especially Uzbek classical poetry related to literary traditions, universal values, and the theoretical foundations of Sufism.

In Uzbek literary studies, the images employed in Alisher Navoi's works have already served as the basis for a number of monographic investigations. Nevertheless, much work still remains to be done in this field. Owing to the fact that "taking into account the position of the national and universal ideas profoundly articulated in Alisher Navoi's works within the context of world civilization, and in light of the fact that the foundations of the New Renaissance – the Third Renaissance are currently being laid, an in-depth study and broad promotion of Uzbek literature and culture through Navoi's invaluable literary legacy are of greater importance than ever before."¹ In particular, an exploration of the semantic range and aesthetic expressive capacities of the rose and nightingale imagery in the works of the great thinker-poet provides an opportunity for a thorough comprehension of the questions of tradition, literary influence, and individuality within classical Eastern literature.

This dissertation research, to a certain extent, contributes to the implementation of the tasks outlined in the Decree of the President of the Republic of Uzbekistan No. PD-4797 of May 13, 2016, "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi"; the Resolution No. PR-2829 of April 18, 2017, "On the construction of the Alley of Writers on the territory of the Alisher Navoi National Park of Uzbekistan"; the Resolution No. PR-2909 of April 20, 2017, "On further development measures in the system of higher education"; the Resolution No. PR-2995 of May 24, 2017, "On measures to further improve the system of preserving, studying, and promoting ancient written sources"; the Resolution No. PR-3074 of June 20, 2017, "On the establishment of the Center for the Study of Cultural Assets of Uzbekistan Abroad under the Cabinet of Ministers of the Republic of Uzbekistan"; the Order of the Cabinet of Ministers of the Republic of Uzbekistan No. 124-F of February 16, 2018, "On holding the international

¹ Ўзбекистон Республикаси Президентини Шавкат Мирзиёевнинг 2020 йил 19 октябдаги ПК-4865-сонли «Буюк шоир ва мутафаккир Аlisher Navoiy таъаллуқининг 580 йиллигини кенг нишонлаш тўғрисида»ги қарори // Халқ сўзи. – Тошкент, 2020, 20 октябр.

conference on the theme "Current issues of studying and promoting classical and modern Uzbek literature at the international level"; the Law of the Republic of Uzbekistan "On Science and Scientific Activity" No. O'RQ-576 of October 10, 2019; the Resolution of the President of the Republic of Uzbekistan No. PR-4865 of October 19, 2020, "On the wide celebration of the 580th anniversary of the great poet and thinker Alisher Navoi's birth"; the Resolution of February 14, 2021, "On the establishment of the International Public Foundation named after Alisher Navoi"; as well as other normative-legal documents related to this field of activity.

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

The extent of study of the problem. While the genesis and artistic features of the rose and nightingale motifs have been examined to some extent in world literary scholarship, their position as literary images, the factors contributing to their formation, and their distinctive role in uncovering a poet's artistic mastery have not been specifically addressed as an independent object of study in Uzbek literary criticism.

The studies of Uzbek literary scholars M. Shaikhzoda, A. Khayitmetov, A. Rustamov, A. Kayumov, Y. Iskhakov, A. Abdughafurov, N. Kamilov, S. Ghanieva, I. Hakkulov, M. Asadov, K. Ergashev, S. Olim, N. Jabbarov, S. Rafiddinov, E. Achilov, B. Rajabova, K. Mullakhujaeva, Z. Rahmonova, N. Ramazonov, N. Bozorova, E. Kurbanova, M. Ibrohimova, N. Jorakulova² have

² Шайхзода М. Асарлар. Олти жилдик. Тўртинчи жилд. (Ғазал мулкнинг сўтмони). – Тошкент: Адабиёт ва санъат, 1972. – 372 б; Хайитметов А. Алишер Навоийнинг адабий-таъқидий қарашлари. – Тошкент: Фан, 1959. – 197 б; That author. Навоийнинг ижодий методи масалалари. – Тошкент: Фан, 1963. 173 б; Рустамов А. Навоийнинг бадий маҳорати. – Тошкент: Адабиёт ва санъат, 1979. – 216 б; That author. Сўз хусусида сўз. – Тошкент: Адабиёт ва санъат, 1987. – 221 б; Қайюмов А. Алишер Навоий. – Тошкент: Камалак, 1991. – 176 б; That author. Нодир саҳифалар. – Тошкент: Фан, 1991. – 144 б; Исҳоқов Ё. Алишер Навоийнинг илк лирикаси. – Тошкент: Фан, 1965. – 167 б; That author. Навоий поэтикаси. – Тошкент: Фан, 1983. – 168 б; Абдугафуров А. Навоий ижодида сатира. – Тошкент: Фан, 1972. – 314 б; That author. Буюк бешлик сабоқлари: Мақомлар. – Тошкент: Адабиёт ва санъат, 1995. – 184 б; Комилов Н. Тасаввуф. – Тошкент: Moʻraroʻnnaʼr – Oʻzbekiston, 2009. – 447 б; That author. Хизр чашмаси. – Тошкент: Маънавият, 2005. – 320 б; That author. Маънолар оламига сафар. Алишер Навоий ғазалларига шарҳлар. – Тошкент: Tamaddun, 2012. – 316 б; Ганиева С. Навоий насри нафосати. – Тошкент, 2009. – 164 б; Ҳаққул И. Тасаввуф ва шеърят. – Тошкент: Адабиёт ва санъат, 1991. – 256 б; That author. Навоийга қайтиш. – Тошкент: Фан, 2007. – 336 б; That author. Навоийга қайтиш. 2-китоб. – Тошкент: Фан, 2011. – 198 б; That author. Навоийга қайтиш. 3-китоб. – Тошкент: Фан, 2016. – 224 б; That author. Навоийга қайтиш. 4-китоб. – Тошкент: Tafakkur, 2021. – 206 б; Асадов М. Ўзбек мумтоз шеърлигида риндона маъно ва лирик қаҳрамон характери. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. – Тошкент, 2019. – 138 б; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б; Эргашев Қ. Ўзбек насрида иншо. Филол. фан. номз. дисс. – Тошкент, 1995. – 187 б; That author. Навоий насрий асарларида матн тузилиши // Филология масалалари. – Тошкент: 2011. Б. 28-30; That author. Алишер Навоийнинг насрий услуби масалалари. – Тошкент: Muhaŋit, 2022. – 237 б; Олим С. Ишқ, ошиқ ва машуқ. – Тошкент: Фан, 1992. – 80 б; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 154 б; Опилов Э. Бир ховуч дур. – Тошкент: Ўзбекистон, 2011. – 166 б; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 254 б; Ражабова Б. Сўзлар билан сўзлашув. – Тошкент: Фан, 2023; Муллаҳуҷаева К. Алишер Навоий ғазалигида тасаввуфий тимсол ва бадий саъятлар уйғунлиги. Филол. фан. номз... дисс. – Тошкент, 2005. – 280 б; Раҳмонова З. Ишқ, прфон ва иршод. – Тошкент: Тафаккур гомчилари, 2021. – 262 б; Рамазонов Н. Навоий ижодида факр талқини ва факр образи. – Тошкент: Фан, 2015. – 192 б;

made some observations about poetic images in Navoi's poetry, including the images of the rose and the nightingale. Among them, the analyses of Professor I. Hakkul are particularly noteworthy for revealing new views on the role and significance of the images of the rose and the nightingale in Alisher Navoi's lyrics.

The manner in which the rose and the nightingale images are expressed in folk oral creativity has also been addressed in the research of Uzbek folklorists such as T. Mirzaev, B. Sarimsakov, Sh. Turdimov, A. Musakulov, and J. Eshankulov³.

In global literary studies, the images of the rose and the nightingale have attracted the attention of many scholars and have been the subject of numerous comments. In particular, those who conducted research on Persian-Tajik literature include E.E. Bertels, M.-N. Asmanov, A. Schimmel, A. Mirzaev, L.M. Kessel, I.S. Braginsky, B.T. Rudenko, D. Trimenghem, N. Prigarina, M.T. Stepanyans, M.L. Reisner, Sh. Shomuhamedov, M. Suyunov; The works of I.Y. Krachkovsky, I.M. Filishtinsky, B.Y. Shidfar, who studied Arabic poetry, and I. Stebleva, T. Chukurlu, M. Koprulu, O. Kufaji, O. Kaya, M. Kachalin, U. Shavk, G. Alpay Tekin, A. Saruk, F. Bakirci, and N. Ozerols, who studied one or another aspect of the images used in Turkish literature, discussed the position of the image of the rose and the nightingale in fiction⁴.

Бозорова Н. Алишер Навоий газалларида кўнгли образи. – Тошкент: Фан, 2009. – 144 б; Qurbonova E. Ahmad Yassaviy ijodining Turkiyada o'rganilishi. Filol. fan. bo'yicha fals. d-ri (PhD)... diss. – Toshkent, 2022. – 140 b; Ibragimova M. O'zbek mumtoz adabiyotida dunyo obrazi va badiiy talqini. (Qadimgi davrdan XV asrning I yarmigacha). Filol. fan. bo'yicha fals. d-ri (PhD)... diss. – Toshkent, 2023. – 140 b; Jo'raqulova N. O'zbek mumtoz adabiyotida er va eran obrazi. (XI-XV asrlar). Filol. fan. bo'yicha fals. d-ri (PhD)... diss. – Toshkent, 2024. – 145 b.

³ Мирзаев Т. Халқ бахшиларининг эпик репертуари – Тошкент: Фан, 1968; Мусакулов А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010; Турдимов Ш. “Тўрўғли” дostonларининг генезиси ва тадрижий босқичлари. – Тошкент: Фан, 2011; Эшонкулов Ж. Миф ва бадий тафаккур. – Тошкент: Фан, 2019.

⁴ Бертельс Е.Э. Избранные труды. Том IV. Навои и Джами. – М.: Восточная литература, 1965; prof. Османов М.Н. Стиль персидско-таджикской поэзии IX – X вв. – М.: Наука, 1974. – 268 с.; Мирзоев А. Сайидо и его место в истории таджикской литературы. – Сталинабад, 1947. – 158 с.; That author. Рудаки и развитие газели в X-XV вв. – Сталинабад: Таджикгосиздат, 1958. – 72 с.; Брагинский И.С. Из истории таджикской и персидской литературы: Избранные работы. – М.: Наука, 1972. – 524 с.; That author. Абу Абдуллах Джафар Рудаки. – М.: Наука, 1989. – 135 с.; Трименгем Дж.С. Суфийские ордены в Исламе. – М.: Наука, 1989. – 328 с.; Пригарина Н. Хафиз и влияние суфизма на формирование языка персидской поэзии. – М.: Наука, 1989. – с. 53.; Степанянц М.Т. Философские аспекты суфизма. – М.: Наука, 1989. – 192 с.; Шомухамедов Ш. Форетожик поэзии классики икодида гуманистик гоилар тараққиёти масаласига доир. Филол. фан. д-ри ... дисс. – Тошкент, 1969; Рейснер М.Л. Эволюция классической газели на фарси (X-XIV века). – М.: Наука, 1989. – 221 с.; Сулюнов М. Хофиз ва Навоий – Фаний шеърятда ринд тимсоли талқини // Тил ва адабиёт таълими. – Тошкент, 2006. №2. – Б. 63-67; Крачковский И.Ю. Избранные сочинения. Том II. – М.: Наука, 1956. – 702 с.; Фильштинский И.М. Арабская классическая литература. – М.: Наука, 1965. – 311 с.; That author. Арабская литература в средние века. – М.: Наука, 1977; That author. М. Арабская литература в Средние века. VIII– IX вв. – М.: Наука, 1978. – 291 с.; The same author. История арабской литературы. V – начало X века. – М.: Наука, 1985. – 342 с.; Шидфар Б.Я. Образная система арабской классической литературы (VI–XII вв.). – М.: Наука, 1974. – 190 с.; Стеблева И.В. Поэзия тюрок VII–VIII веков. – М.: Наука, 1965. – 148 с.; Стеблева И.В. Развитие тюркских поэтических форм в XI веке. – М.: Наука, 1971. – 300 с.; Çukurlu, Talip (2019). *Kütâb-ı Gül - Osmanlı Kültür ve Edebiyatında Gül*, Ankara: Akçağ Yayınları; Köprülü, Mehmet Fuat. “Ali Şîr Nevâî ve Te’sirleri”. *Türk Dili ve Edebiyatı Hakkında Araştırmalar*, İstanbul: Kanaat Kitabevi, 1934. – с. 257-266.; Osman Kufaci. Necati bey divanı'nda bülbüle dair tespitler. *Journal of Turkish Language and Literature* Volume:5, Issue:4, Autumn 2019, (687-709); Öcal Kaya. Ali Şîr Nevâyî, *Fevâyidu'l – Kiber* (hızl.), 1996, 743 s./ Mustafa S. Kaçalin, Nevâyî'nin Sözleri ve Çağatayca Tanıklar 2011, 1476 s./ Ali Şîr Nevâyî, *Leyli vü Mecnûn* (hızl.) Ülkü Çelik Şavk, 1996, 384 s./ Ali Şîr Nevâyî, *Ferhâd ü Şîrin* (hızl.); G. Alpay Tekin, 1994. 515 s./ Ali Şîr Nevâyî, *Sedd – i İskenderî* (İnceleme – Metin) (hızl.) Hatice Tören, 2001. – S.1; Abdulkadir Saruk. *Kütâb-ı gül – Osmanlı kültür ve edebiyatında gül/ Eski Türk Edebiyatı Araştırmaları Dergisi [ESTAD] Cilt: 3 Sayı: 2 Ağustos 2020.* – S. 632-636; Fatih Bakirci. *Salahi gul u bulbul. Doktorlik tezi.* – İstanbul,

Among these studies, the monograph by the Turkish literary scholar Fatih Bakırcı is noteworthy for its focus on the analysis of Salohiy's "The Rose and the Nightingale".

In addition, the research also offers certain reflections on the rose and nightingale motifs employed in the poetry of Alisher Navoi and Babur. In the preparation of this dissertation, relevant works by Uzbek and foreign scholars were consulted, and they were utilized as needed.

What distinguishes this dissertation from previous academic works is that it provides, for the first time in monographic form, a comprehensive examination of the essence, evolutionary development, and stages of formation of the rose and nightingale imagery in Uzbek classical literature, and, in particular, the ideological and artistic features of these symbols in the oeuvre of Alisher Navoi.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation has been carried out within the framework of the research plans of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, including the project "Preparation of the four-volume "Alisher Navoi Encyclopedia" for publication" (2021-2023).

The purpose of the study. It consists in thoroughly revealing the essence, formative factors, and historical development of the rose and the nightingale imagery in Uzbek classical literature, and, in particular, the ideological and artistic features of these motifs as exemplified in the works of Alisher Navoi.

The tasks of the research. To achieve the objectives set forth in the dissertation, the following tasks are envisaged:

- to substantiate the semantic scope and artistic expressive potential of the rose and nightingale imagery by examining their emergence and gradual development in Turkic literature on the basis of the distinctive features observed in the relationship between folk oral creativity and written literature;

- to identify the common elements in the content of literary texts and in the essence of the imagery by studying the principles of the development of the rose and nightingale motifs in Turkic literature of the 12th – first half of the 15th centuries;

- to determine the artistic function of the rose and nightingale images in revealing the character of the lyrical persona in the divans included in Alisher Navoi's "Khazayin al-Ma'ani" as well as their aesthetic and poetic status within the poet's lyrics;

- to demonstrate the originality of the poet's creative method by examining the interpretation of the rose and nightingale imagery in "Devoni Foni" as a continuation of the literary traditions established in Eastern literature;

- to determine the place occupied by these motifs in the evolution of epic thinking through an analysis of the meanings expressed by the rose and nightingale imagery in Navoi's "Khamsa" epics;

to examine the gnostic meanings of the rose and nightingale motifs in "Lison ut-tayr" and to investigate the fundamental aspects of Alisher Navoi's worldview embodied in this work.

The object of the research encompasses a wide corpus of classical Turkic literature, including Mahmud Kashgari's "Devonu Lugotit-turk," Yusuf Khass Hajib's "Kutadghu Bilig," Ahmad Yugnaki's "Hibat al-haqayiq," the wisdoms of Ahmad Yassawi, the namehs, the divans of Atoy, Gadoyi, Sakkoki, and Lutfi, as well as Alisher Navoi's "Khazoyin ul-maoni," "Devoni Foni," "Khamsa" and "Lison ut-tayr".

The subject of the research consists of the descriptions and interpretations of the rose and nightingale imagery found in sources from the 11th to the 15th centuries, as well as the views related to the role of these motifs as an artistic-aesthetic category in the works of Alisher Navoi.

Research methods. To reveal the research topic, comparative-historical, classificatory, descriptive, statistical and systemic approaches were used.

The scientific novelty of the research consists from:

the formative factors of the rose and the nightingale imagery in classical literature have been substantiated, their evolutionary development and the principles of their establishment as literary motifs have been clarified, and their artistic and aesthetic features have been revealed;

the status of these symbols in the evolution of poetic thinking has been justified through an analysis of the poems employing the rose and the nightingale imagery in the works of pre-Navoi poets of classical Eastern literature, including Uzbek classical poetry;

the artistic functions performed by the rose and the nightingale motifs in shaping the lyrical persona in Alisher Navoi's poetry and in highlighting essential aspects of the poet's worldview in the "Khamsa" epics have been demonstrated through textual analysis;

the mystical significance of the rose and the nightingale symbols in the poem "Lison ut-tayr," particularly their importance in depicting the stages of spiritual perfection of the salik on the Path of Truth, has been established.

The practical results of the research are as follows:

the semantic essence of rose and nightingale symbols, the principles underlying their transformation into literary images, and the reasons for their establishment in artistic literature have been substantiated systematically and step by step;

the role of the rose and the nightingale motifs in Turkic literature, as well as the artistic expressive possibilities of these symbols in the works of Alisher Navoi, has been revealed through literary text analysis;

It has been determined that the ideas embodied in the rose and the nightingale imagery play an important role in shaping the worldview of today's reader and in contributing to the moral-aesthetic and spiritual-intellectual development of society.

The reliability of the research results is determined by the correct formulation of the problem, the substantiation of the conclusions using scientific-

analytical and comparative-typological methods, the practical application of the scholarly ideas and conclusions in the literature of the Turkic peoples, including Uzbek classical literature, as well as the confirmation of the obtained results by authorized institutions.

Scientific and practical significance of research results. The scientific significance of the research lies in the fact that its results can be used in the study of the system of imagery in classical literature, as well as in examining issues related to prose, verse, genre, imagery, artistic style, and literary tradition within literary studies.

The practical significance of the research results is determined by the fact that the conclusions and findings obtained from the analyzed materials can be utilized in producing scholarly works on the history of Uzbek literature, as well as in the preparation and improvement of monographs, textbooks, electronic textbooks, and teaching manuals for courses such as "History of Uzbek Literature," "Navoiy Studies," and "Theory of Literature" taught in higher educational institutions, in the compilation of dictionaries, and in the teaching of specialized disciplines.

Implementation of research results. Based on the scientific results obtained on the topic "The Image of the rose and the nightingale in the Works of Alisher Navoi":

The analyses concerning the formative factors, gradual development, principles of establishment, and artistic-aesthetic characteristics of the rose and nightingale imagery in classical literature were utilized in the applied project "Creation of Alisher Navoi's Authorial Corpus (based on the ghazals in "Khazoyin ul-maoni")" (Project No. AL-662205561), carried out at the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi in 2023–2024. (Reference number No. 01/4-2762 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi dated June 25, 2025). As a result, the database of the authorial corpus was enriched with theoretical information concerning the role of the rose and nightingale imagery in Uzbek classical literature and in the works of Alisher Navoi, as well as their distinctive characteristics.

The distinctive aspects of the poems employing the rose and the nightingale imagery in the works of pre-Navoi poets of classical Eastern literature, including Uzbek classical poetry, were utilized in spiritual-enlightenment events organized by the Writers' Union of Uzbekistan, in "Navoiy Reading Nights" dedicated to the birthday of Alisher Navoi, in literary gatherings held at the Writers' Alley, and in masterclasses of creative circles for young writers. (The Reference number of the Writers' Union of Uzbekistan No. 01-03/293 dated July 2025.) This, in turn, gives hope that a complete and reliable scholarly text will be made available to readers and admirers of literature within our national literary heritage.

The analyses related to the rose and the nightingale imagery in the love-themed poems of Alisher Navoi's "Khazoyin ul-maoni" divans and in the gnostic verses of the "Khamsa" epics were utilized in the scripts of the programs "The Garden of Ghazal" and "Education and development," prepared by the creative association "Uzbekistan-24" of the National Television and Radio Company of

Uzbekistan for the "Uzbekistan" TV channel, in the 2023–2024 broadcasts, as well as in the January and February 2025 editions (Reference number of the "Uzbekistan" television and radio channel No. 05-09-1168 dated 18 July 2025).

Scientific conclusions on the special place of the images of the rose and nightingale in depicting the levels of human perfection, the status of wealth and poverty in the epic poem "Lison ut-tayr" and their bright aspects in revealing the essence of the literary text were used in the practical project AL-322103020 "Creating a website and platform on the life and work of the creators of the Kokand literary environment" conducted at the Kokand State Pedagogical Institute in 2022 under the supervision of doctor of philological sciences, Professor Z. Kabilova. As a result, the importance of showing that the mystical meanings expressed through the images of the rose and the nightingale in Navoi's work continued in the poetry of the creators of the Kokand literary environment was proven based on scientific evidence.

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

Publication of the research results. A total of 13 scientific works on the topic of the dissertation, including 7 articles in scientific publications recommended for publication by the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan as the main scientific results of doctoral dissertations, were published, including 6 in national and 2 foreign journals.

The structure and scope of the dissertation. The research consists of 131 pages which includes an introduction, 3 chapters, a conclusion and a list of references.

THE MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the research topic, outlines the aims and objectives of the study, describes its object and subject, and indicates its alignment with the priority directions for the development of science and technology in the republic. It also presents the scientific novelty and practical results of the research, reveals the scientific and practical significance of the findings, and provides information regarding the implementation of the results, the publications produced, and the structure of the dissertation. The first chapter of the dissertation, entitled "The Emergence and Gradual Development of the Rose and the Nightingale Imagery in Uzbek Classical Literature," and its opening section, "The Genesis of the Rose and Nightingale Imagery in Turkic Literature," examine the genesis, historical evolution, and place of these images within artistic literature.

In classical literature, the images of rose and nightingales symbolize the experiences of love and the beauty of life. The word "flower" or "rose" is borrowed from the Persian-Tajik language; its synonym in Turkic is *chechak*, and

in Arabic “vard”⁵ and “zahro”⁶. Our observations show that the image of the rose has been used in classical Eastern literature since the 9th century.⁷ While in folk oral creativity the rose is primarily associated with love, in classical literature it is interpreted as the beloved, and in mystical poetry it becomes a symbol of absolute beauty and divine love. In addition, the rose image, “as a means of artistic perception and evaluation of reality, gives rise to associations such as the beloved, a symbol of love, a faithful or unfaithful lover, life that exists today but inevitably passes tomorrow, and so forth.”⁸ In classical literature, the hair, forehead, eyebrows, eyes, eyelashes, face, cheeks, mouth, lips, teeth, hands, palms, and fingers of the Prophet Muhammad are also compared to rose.⁹ For example:

Gul – Muhammad teridir,

Bulbul – uning yoridir.

Ul gul ila azaliy

*Jahonga billa keldim*¹⁰.

Negative representations of the rose also appear in certain contexts. For instance, in the book “*Tanbeh ul-ghofiliyn*”, a withered rose is likened to a hypocritical person: “A hypocrite is like a rose that withers as soon as a slight cold strikes; even the smallest misfortune changes his condition.”¹¹ In literary sources, the color of the rose conveys various meanings as well. In particular, a red rose symbolizes apology; a white rose – longing or sorrow; a yellow flower – unfaithfulness; a yellow flower – politeness; and an ordinary flower – simplicity.¹² The flower also carries social meanings: among the Turkic peoples, seeing a flower in a dream was considered a sign of happiness and prosperity. For example, in the “*Irq bitigi*”, the word “*tablku*” is used with the meaning “flower”: “*Bir tablku yüz boltı. Yüz tablku ming boltı. Ming tablku tümen boltı tir. Ança bilingler: Asıgı bar; edgü ol...*” (Meaning: “One flower became a hundred. A hundred flowers became a thousand. A thousand flowers became ten thousand. Know it! It is beneficial and good.”).

In Eastern literature, the rose and the nightingale are always complementary images that appear side by side. The word *bulbul* is borrowed from Persian–Tajik, while its Turkic equivalent is *sanduvach*, and in Arabic the term *andalib*¹³ is used. In mystical literature, the nightingale symbolizes the “soul” or “spirit.”¹⁴ In the

⁵ Юшманов. А.С. Большой арабско-русский словарь. 250 000 слов и сочетений. – М.: ООО «Дом Славянской книги», 2010. – С. 617

⁶ İbrâhîm Enis vd., Mu'cemu'l-vasîf, (Kahire: 1392/1982), “Verd”, “Zehre”, 1-2/1024. – S. 404.

⁷ Zavotçu G. “Türk Edebiyatında Gül ve Bulbul”, *Türkler*, C. 5, Yeni Türkiye Yay., Ank. 2002. – S. 16-17.

⁸ Саримсоков Б. Бадиийлик асослари ва мезонлари: рисола/ Тўпловчи ва нашрга тайёрловчи: Х.Ахмедов. – Тошкент: Bookmany print, 2022. – Б. 252.

⁹ Üçnîzezi E. Devan Şiirinde Net, Türkiye Diyanet Vakfı Yay. – Ankara 1993. – S. 314.

¹⁰ Юнус Эмро. Нечун йигларсен, эй булбул? – Тошкент: O'zbekiston, 2018. – Б. 82.

¹¹ Al-Faqih Abu Lays As-Samarqandiy. Tanbeh ul-g'ofiliyn (G'aflatdan uyg'onish). Arab tilidan Dilmurod Qo'shoqov tarjiması. – Toshkent: Mutarjim, 2003-2005. – B. 388.

¹² Neslihan K. “Çiçeklerin Gizli Dili” Millî Folklor 127 (Güz 2020): 194-208/ 22 Ekim 2017 - Kabul tarihi: 7 Eylül 2020.

¹³ Юшманов. А.С. Большой арабско-русский словарь. 250 000 слов и сочетений. – М.: ООО «Дом Славянской книги», 2010. – С. 58.

¹⁴ Sabri Ç. Türk-İslam edebiyatında gül sembolü ve gül hakkındaki uydurma rivayetlerle ilişkisi. DEUIFD/ 2018. – S. 161-203

eyes of Sufi poets, the nightingale is “the symbol of a heart and soul burning with divine love, an ashik of Almighty.”¹⁵ The use of the rose and nightingale motifs varies across literary traditions and is rooted in different historical contexts. For instance, these images have long been active in Persian-Tajik literature, whereas in pre-Islamic Arabic literature the rose–nightingale imagery does not appear at all – a fact explained by geographical and climatic conditions. In Persian-Tajik literature, Fariduddin Attar wrote the work “*Bulbulnameh*” devoted to the depiction of the rose and nightingale imagery, while in the oeuvre of Hafez of Shiraz these motifs serve to illuminate the themes of love and gnosis. In Uzbek literature, particularly in folk oral creativity, the unopened rose symbolized inexperience or ignorance, while a withering rose suggested grief or sorrow; conversely, the blooming of a rose signified renewal of time and hero. Specifically, in the “Alpomish” epic, the comparison of Yodgor to a rose is interpreted as a sign that Alpomish’s lineage will continue.

In Mahmud Kashgariy’s “*Devoni Lugotit-turk*”, the word for “flower” appears as “chechak”, and the word for “nightingale” as “*sanduvach*”. The term “*sanduvach*” originates from the ancient Sogdian language: “It derives from the Sogdian word *zntw’ch*, meaning “sweet voice,” and denotes the nightingale”¹⁶:

*Sēndā qachar sundilach,
Mēndā tīnar qarg’ilach,
Tatlig’ otar sunduvach,
Ėrkāk tishi uchrashur..*

In Turkic literature, the word *gul* (“flower”) appears for the first time in the work “*Kutadghu Bilig*”. In this book, the motifs of the rose and the nightingale are used to describe the beauties of nature, while mystical meanings are also conveyed through these symbols:

*Gulzorda bulbul ming ovoz bilan sayramoqda,
Tunu kun (tinmasdan) suri ibri chalmoqda.*

In “*Kutadghu Bilig*”, “*Suri ibri*” is glossed as “Hebrew,” referring to the trumpet of Israfil, that is, a pleasant or melodious sound.¹⁷ The Turkish literary scholar F. Bakırca notes that the phrase *suri ibri* in the work is used in the sense of “reciting *mezamir* day and night.”¹⁸ In the “*Turkish Dictionary*”, the word “*mezamir*”¹⁹ is explained as: “1. Whistle; 2. Psalms recited with melody.” It is also well known that the English writer Oscar Wilde, influenced by classical Eastern literature, wrote a story titled “*The Nightingale and the Rose*.” The motif in his story in which the rose gains its color from the nightingale’s blood recalls Uzbek folk legends and Fuzuli’s “*Suv qasida*” (“*Ode to Water*”). Thus, the rose and the nightingale have held a special significance as some of the most engaging and frequently invoked symbols in literature.

¹⁵ Cemal K. “*Bulbul*”, DİA, C. 6, İstanbul 1992 – S. 486.

¹⁶ Sir Gerard Clauson, *An Etymological Dictionary of Pre-Thirteenth Century Turkish*, Oxford 1972 – P. 837.

¹⁷ Юсуп Нох Номанов Кутадгу Билиг – Тошкент: Фан, 1971. – Б. 959.

¹⁸ Fatih Bakırca, *Suluğu gülü u bulbul*, Doktora tezi – İstanbul 2013. – B. 13.

¹⁹ *Türkçe Sözlük*, 2005 – S. 1388.

The second section, titled "*The Artistic Expression of the Rose and Nightingale Imagery in Uzbek Literature of the 12th – First Half of the 15th Centuries*," examines the thematic scope and poetic expressive possibilities of these motifs in pre-Navoi Uzbek literature. Notably, in the poetry of the 12th – 15th centuries, the rose and the nightingale imageries appear in four principal forms, namely:

1. Romantic (oshiqona) interpretation: the rose symbolizes the beloved, while the nightingale represents the lover.

For instance, in the namehs, elements related to the rose and the nightingale such as the thorn, bud, rose petal, and the nightingale's melody are used to express the theme of love. In particular, in "Muhabbatnameh", the thorn conveys meanings such as "enemy" or "rival." The tradition of depicting the lyrical protagonist as a nightingale appears in "Taashshuqnameh" and "Dahnameh". In Haydar Khwarazmi's "The Rose and Navruz" and Sayfi Sarayi's "Suheil and Guldursun" – the names of the characters are transferred to the rose and the nightingale. Overall, during this period, the symbols of the rose and the nightingale served as representations of the lover and the beloved:

*Sevar bulbul gulin, gul bulbulin ham,
Nechun gul aylasin bulbul ko'zin nam*²⁰.

2. Mystical (orifona) interpretation: the rose symbolizes the Divine Beauty, while the nightingale represents the salik. In the works of Ahmad Yassawi, the rose and the nightingale predominantly convey mystical meanings. In the quatrains of the "Pir of Turkestan," the rose is a symbol of divine beauty, spiritual perfection, and purity. The nightingale, in turn, signifies the lover of the Truth – the salik:

*Jon bulbuli uchmoq istar bo'ston kirib,
Gul ishqida muhabbatni jomin ichib,
Aloyiqu avoyiqni damin kesib,
Uchqon yaxshi aning sari ucha bilsa*²¹.

3. Artistic-creative interpretation: the rose represents inspiration, while the nightingale symbolizes the poet or creator.

In classical poetry, the association of the nightingale with poets appears in the ghazals of Sayfi Sarayi and Kutb Khwarazmi. In particular, the classification of literature as a "rose garden" (gulshan bog'i) and its creators as "nightingales" and "crows" reflects the importance of artistic mastery in every period of literary history. In Sayfi Sarayi's works, the comparison of the rose to knowledge and futuwva also reveals the educational and enlightening dimensions of the rose imagery:

*Ey jahoni ilmu ustodu hunar,
Ma'rifatning manbai sohib nazar.
Gul tilasa xotiring to'li tabaq,
Bu Gulistonimdan o'qi bir varaq*²².

²⁰ Уч булбул гулшани. – Тошкент. Адабиёт ва санъат, 1986. – Б. 341.

²¹ Яссавий А., Бокиргоний Сулаймон. Ҳикматлар қўлликети. Масъул муҳаррирлар: Ҳаққул И., Очилов Э. – Тошкент: Ўзбекистон, 2011. – Б. 197.

4. In landscape lyric poetry: the rose symbolizes spring, and the nightingale represents a melodious bird. In "Kisasi Rabguzi", the images of the "sanduyach" and the nightingale contribute to the vivid depiction of spring. In the poetry of Atoyi, the artistic expressive possibilities of the rose expand, with its petals likened to the face of the beloved. Indeed, it becomes evident that among many images, Atoyi made the most extensive use of the rose and nightingale motifs in his creative work:

*Qilay nola, boqib guldek yuzungga,
Chu bulbullarga afg'on vaqti bo'ldi*²³.

The second chapter of the dissertation is entitled "The Interpretation of the Rose and the Nightingale in Alisher Navoi's Poetry." In the section "The Symbol of the rose and the nightingale in "Khazoyin ul-maoni" particularly in the subsection on literary tradition and innovation in artistic depiction, special attention is given to the traditional and distinctive features reflected through the rose and the nightingale motifs in "Khazoyin ul-maoni." In the oeuvre of the great poet, the images of the rose and the nightingale occupy a special place. The rose, in particular, conveys a wide spectrum of meanings: God, the Prophet, the spiritual master (pir), the beloved, youth, joy, child, bride, fire, blood, and spring. The nightingale, meanwhile, is used in the senses of ashik, disciple, murid, salik, poet, and even soul.

In "Khazoyin ul-maoni", the motifs of the rose and the nightingale appear primarily in the hamd ghazals. As the literary scholar K. Mullakhojaeva writes, "in hamd ghazals, symbols such as the sun, particle, rose, nightingale, rose garden, and similar motifs mainly serve to express, in a symbolic manner, the Divine power, beauty, and various other attributes, as well as the lover's devotion to God."²⁴ Furthermore, in such ghazals the rose represents a divine manifestation or the mirror in which the Divine Beauty (Haq jamoli) is reflected, while the nightingale symbolizes the lover or the seeker. For example:

*Chaman otashgahiga otashin guldin chu o't solding,
Samandardek ul o'tdin kulga botti bulbuli shaydo*²⁵.

In the first line, the phrase chaman otashgohi (a fire place of the garden) represents the nightingale's heart, while the rose symbolizes the flame of love that has fallen into that heart. Alisher Navoi, in his work "Mahbub ul-qulub", also describes the nightingale (andalib) as an ashik, which supports this idea: "Among those who suffer in the merciless mountain of love is Farhad, and among those exhausted in the desert of madness is Majnun. Among the mad ones of the night of passion is the moth, and among the lovestruck wanderers of the rose garden is the devoted, love-crazed nightingale...."²⁶ According to our observations, in

²² Уч булбул гуллини. – Тошкент: Адабиёт ва санъат, 1986. – Б. 169.

²³ Сайфуллоҳ С. Девони Шайхзода Атоӣ. – Тошкент: Фан, 2008. – Б. 265.

²⁴ Муллахожаева К. Аlisher Navoiy gazaliystida tasavvufiy timsol va badiiy san'atlar uyg'unligi. – Тошкент: Академичир, 2019. – Б. 31.

²⁵ Alisher Navoiy. Faroiyb us-sinir. TAT. 10 jildlik, 1-jild. – Тошкент: Гафур Ғулом номидаги НМИУ, 2011. – Б. 23.

²⁶ Alisher Navoiy. Mahbub ul qulub. 10-jildlik, 9-jild. – Тошкент: Гафур Ғулом номидаги НМИУ, 2011. – Б. 497.

"Khazoyin ul-maoni" Navoi uses the word gul ("rose") about 1,100 times. Words and concepts derived from the term gul number nearly one hundred. The nightingale (bulbul) has more than twenty epithets, most of which express the ashik's emotional state, feelings, and hardships endured on the path of love. These findings are demonstrated in the dissertation through tables.

In Alisher Navoi's works, the rose and the nightingale are closely connected with the ishk. As Professor N. Kamilov notes, the mystical and enlightening ghazals celebrating divine love constitute the core of Navoi's divans. The scholar classifies these ghazals into several groups, one of which comprises the sharhi hol ghazals that depict the lover's spiritual state.²⁷ In such ghazals as well, the rose functions as the beloved, while the nightingale represents the ashik. The rose, due to its beauty, delicacy, elegance, and its ability to inspire joy and spiritual delight, is viewed in mystical literature as a manifestation (tajalli) of divine beauty. The nightingale, by contrast, is a Sufi symbol of the lover who burns to ashes in longing for the rose, enduring the hardships of love with patience and devotion:

*Sham'ni parvona kuydurmakdin, ey gul, qilma ayb,
Bulbul ermasturmu kul, yo sen emassen otashin*²⁸.

In the above couplet, it is expressed that when the Divine Beauty is manifested in the candle and the rose, neither the moth nor the nightingale can withstand it. This recalls the state of Moses: "When Moses came at the appointed time and his Lord spoke to him, he said, "My Lord, show Yourself to me so that I may behold You." (Allah) said, "You will never see Me. But look at the mountain; if it remains firm in its place, then you will see Me." When His Lord manifested Himself to the mountain, He made it crumble into dust, and Moses fell unconscious."²⁹ (Al-A'raf 7:143).

Likewise, in Navoi's ghazals three types of divine manifestation (tajalli) appear through the image of the rose (Tajalliy as-Sifat, tajalliy al-Asmo, tajalliy Af'ol). These perspectives are examined in detail in the dissertation.

In Navoi's poetry, various social and ethical meanings are expressed through the images of the rose and the nightingale. As Maksud Shaikhzoda notes, "The great Navoi, sensing that the possibilities of narrow lyric poetry were limited in his time, sought to break this traditional cage and expanded the thematic and ideological boundaries of the lyric."³⁰ For example:

*G'urhatda g'arib shodmon bo'lmas emish,
El anga shafiqu mehribon bo'lmas emish
Oltin qafas ichra gar qizil gul butsa,
Bulbulg'a tikondek oshiyon bo'lmas emish*³¹.

²⁷ Комилов Н. Тасаввуф. – Тошкент: Мовароуннахр-Ўзбекистон, 2009. – Б. 220.

²⁸ Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 ҷилдлик, 1-ҷилд. – Тошкент: Фафур Ғулом номидаги НМПУ, 2011. – Б. 465.

²⁹ Тафсири Ҳилол. Шайх Муҳаммад Содик Муҳаммад Юсуф. 6 ҷузлик, 2-ҷуз. – Тошкент: Ҳилол-нашр, 2008. – Б. 296.

³⁰ Шайхзода М. Асарлар. 6 томлик, IV том. – Тошкент: Адабиёт ва санъат, 1972. – Б. 118.

³¹ Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 ҷилдлик, 1-ҷилд. – Тошкент: Фафур Ғулом номидаги НМПУ, 2011. – Б. 732.

In “Alisher Navoi Encyclopedia”, the term *gharib* is defined as follows: “*Gharib* – poor, helpless, a traveler, one who has come from another place, someone without kin; generally used in relation to a person. Sufis who traveled away from their homeland were called *gharib*.³² However, those who regarded this transient world as a place of estrangement, believing themselves separated from their true homeland the realm of spirits also referred to themselves as *gharib*.” Thus, it becomes clear that the term *gharib* also denotes the *ashik*. According to the Mystical interpretation, once the *salik* becomes separated from the True Source of Love – God – this world becomes a *ghurбат* (exile) for him, and this idea is expressed in the *rubai*. In the Dictionary of Sufi Terms, *qafas* (cage) is explained as a symbol of the human body, *nafsi ammara*.³³ Sufis often likened the spirit to a bird and the body to a cage. The rose, on the other hand, signifies the unfolding of enlightenment within the heart of the *salik*. The *gharib* in “*ghurбат*” is the nightingale longing for its true nest. The poet expresses mystical perspectives through the images of the *salik* separated from the Divine and the nightingale deprived of divine knowledge.

In the second part of the first section, titled “Distinctive Features in Imagery, Meaning, and the Character of the Lyric Persona,” the issue of the lyrical protagonist’s character in poems that employ rose and nightingale imagery is examined. According to A. Hayitmetov, in Navoi’s poetry the lyric persona is the *ashik*, the poet himself; at times not the first or second person but even the third person may become the *ghazal*’s hero.³⁴ Accordingly, the third-person figure – the nightingale in Navoi’s poetry is characterized as “one who burns, destroys, torments, harms the soul, wounds the heart, and brings disgrace upon the *ashik*.”³⁵ The nightingale is *fani* (mortal) in its *ishk* for the rose. *Fana* is such a spiritual state that once the lyrical persona (the *salik*) attains it, he is unable to remember anything connected to his own self³⁶:

*Sahob atfoli jola toshlarin yog’durg’ali, ey gul,
Pariy yanglig’ zuhur aylab, junun bulbulg’a fan qilding*³⁷.

In Navoi’s poetry, the colors of flowers also help to reveal the spiritual world of the lyrical hero. In particular, in his *ghazals*, flower images depicted in bright shades such as *gul-gul* (deep red), *guli otashin* (red color), *gulgum* (pinkish, rose-colored), *gulguna* (crimson), *gulnor* (red), *gulnorgun* (rose-colored), *gulrang* (reddish)³⁸, and *gulfom* (rose-red) express the emotions of the lyrical hero and the beloved’s beautiful qualities³⁹. The fragrance of the rose, meanwhile, alludes to the blessed perspiration on the face of the Prophet (peace be upon him):

³² Alisher Navoiy ensiklopediyasi. 4 jildlik, 1-jild. – Toshkent: O‘zbekiston, 2024. – B. 359.

³³ Uludağ S. Tasavvuf terimleri sözlüğü. – İstanbul: Marifet yayınları, 1995. – S. 293.

³⁴ Хайитметов А. Навоий лирикаси. – Тошкент: Фан, 1961. – Б. 104-161.

³⁵ Эшонкулов Х. Алишер Навоий газалиётида ишк поэтикасининг киёсий-типологияк таҳлили (“Хазойина ул-маъоний” мавсотида) Филол. фан. номз. ... дисс. – Тошкент, 2020. – Б. 160.

³⁶ Султонмурод Олим. Ишк, ошиқ ва маъшук. – Тошкент: Фан, 1992. – Б. 27.

³⁷ Алишер Навоий. Ҳазойин ул-кибар. ТАТ. 10 жилдлик, 4-жилд. – Тошкент: Гафур Гулом номидаги НМИУ, 2011. – Б. 359.

³⁸ Халқул И. Навоийга қайтиш. – Тошкент: Фан, 2007. – Б. 35.

³⁹ Алишер Навоий асарлари тилининг изоҳли лугати. 4 жилдлик, 2- жилд. – Тошкент: Фан, 1983. – Б. 418.

*Yuzida terni ko'rib o'lsam, ey rafiq, meni,
Gulob ila yuvu gul bargidin kafan qilg'il⁴⁰.*

In many non-authentic (weak) hadiths, there are narratives about the creation of the rose that correspond to the meaning of the above couplet, suggesting that the rose originated from blessed perspiration. For example: "On the night of Mi'raj, a white rose was created from my perspiration, a red rose from the perspiration of Jibril, and a yellow rose from the perspiration of Buraq,"⁴¹ or: "During the Night Journey, when I ascended to the heavens, a drop of my perspiration fell upon the earth, and from it a rose grew. Whoever wishes to smell my fragrance should smell the rose."⁴²

In the ghazals, metaphors such as bulbuli nolon (lamenting nightingale), bulbuli sargashta (lost or wandering nightingale), bulbuli g'amnok (sorrowful nightingale), bulbuli zor (distressed nightingale), xasta bulbul (anguished nightingale), benavo bulbul (voiceless or helpless nightingale), hazin bulbul (melancholic nightingale), and bulbuli xudro' (self-burning nightingale) reflect the diverse emotional states of the ashik – that is, the lyrical hero:

*Yana, ey ishq, guli ruxsarin oshubi chaman qilding,
Hazin bulbul tanig'a har biridin bir tikan qilding⁴³.*

Overall, in the poet's works, the rose is the mirror in which the Divine Beauty is manifested, while the nightingale is the salik on the path of enlightenment. If the rose alludes to the Prophet, the nightingale symbolizes the community (ummah). If the rose is the master or spiritual guide, the nightingale is his disciple. If the rose represents knowledge, the nightingale is the student. If the rose symbolizes the worldly self (nafs) or the material world, then the nightingale is the lyrical hero who follows it.

In the second section of the chapter, titled "The Interpretation of the rose and Nightingale Imagetry in Devoni Foni," the imagery of the rose and the nightingale in Navoi's Persian divan is analyzed. It is well known that most of the ghazals in "Devoni Foni" are tatabbu (imitative) poems. Professor E. E. Bertels describes tatabbu and nazira as works in which the authors "not only avoid repeating the storyline of the poem to which they respond but strive to present it in a completely new and original manner."⁴⁴ The following tatabbu composed by Navoi in response to a ghazal of Hafiz Shirazi is a vivid example of this:

*Bazmgah soxt digar shohidi gul bustonro,
Mujda deh, bodi sabo, bulbuli xushilhonro.
Xomai sun' ba qasri falak az qavsi quzah.
Rangho pahlo'i ham kard xami ayvonro⁴⁵.*

⁴⁰ Алишер Навоий. Фавойд ул-кибар. ТАТ. 10 ҷилдлик, 4-жилд – Тошкент: Фафур Фулом номидаги НМҲУ, 2011. – Б. 289.

⁴¹ Refer to: Deylami, Yebū Şūca' Sireveyh b. Şehrdar yel- Hemedani, yel-Firdevs bi me'sūri'l-hitab, Thk:Said b. Besyūni Zaglūl, 1 Baski (Beyrut Darū'l-fikr, 1406/1986). 4: 436-437, No:7269.

⁴² Ibnūl-Cevzi, el- Mevzuat, 3: 61.

⁴³ Алишер Навоий. Фавойд ул-кибар. ТАТ. 10 ҷилдлик, 4-жилд – Тошкент: Фафур Фулом номидаги НМҲУ, 2011. – Б. 35.

⁴⁴ Ўзбек адабиёти тарихи. Беш томлик. I том (Энг қадимги даврлардан XV асрнинг II ярмигача). – Тошкент: Фан, 1977. – 328 б.

⁴⁵ Meaning: Gul go'zal bo'stonni yana bazmgoh qildi,

In the couplets, the rose symbolizes beauty and spring. Its blooming alludes to the awakening of *ishk* and hope within the heart.⁴⁶ The use of rose-related words and images such as “rose,” “garden,” “banquet hall,” “good news,” “nightingale,” “morning breeze,” “garden blossoms,” and “rosewater” creates an artistic harmony within the lines, thereby enhancing the aesthetic quality of the *ghazal*. In the *divan*, the rose and nightingale imagery is used in the *qit'as* to express philosophical reflections on life, while in the *muammas*, it reveals the poet's mastery of wordplay.

In the *qasidas*, particularly in “*Sittai Zaruriyya*,” the concept of Divine Unity (*tawhid*) is conveyed through the images of the rose and the nightingale. In “*Fusuli Arba'a*” (“The Four Seasons”), vivid poetic scenes of spring its lush greenery and rejuvenated landscapes are depicted as symbolic manifestations of spiritual awakening. For example:

*Kunad gul jilvayu, afg'on kashad bulbul va-z on har du,
Rasad bargu navo mahzundiloni bayt ul-ehzonro.
Buvad az par zadan maqsudash in, k-otash barafro 'zad,
Zi axgarhoi bargi gul sahar murg'i saharxonro*⁴⁷.

Overall, in “*Devoni Foni*” the motifs of the rose and the nightingale serve as important artistic devices for revealing the poet's inner experiences, his spiritual journey toward *gnosis*, and the secrets of divine love.

Chapter III discusses the ideological and artistic features of the rose and nightingale imagery in Alisher Navoi's epics. The first section of this chapter is entitled “The Artistic Expressive Potential of the Rose and Nightingale Imagery in the “*Khamisa*””. This part examines the role of these motifs within the epics.

In “*Hayrat ul-abror*,” the poet's ethical and philosophical reflections are expressed through the images of the rose and the nightingale. In particular, the rose also serves as an allusion to the Prophet:

*Bo'ldi risolat durining mahzani,
Balki nubuvvat gulining gulshani*⁴⁸.

According to Sufi philosophy, “Allah Almighty first created the light (*nur*) of Muhammad. Then, through this light, He created all the worlds and humankind. At the foundation of existence lies the Light of Muhammad or the Muhammadan Reality.”⁴⁹ Based on this doctrine, Navoi likens the Prophet to a rose garden. In

*Ey sabo yeli, bu xushxabarni xushilhon bulbulga yetkaz.
Sun' qalami jalak qasrining egilgan ayvoniga
yoy-kamalaktan shohona ranglar soldi.*

Алишер Навоий. Девони Фони. МАТ. 20 ҷилдлик, 18-ҷилд. – Тошкент: Фан, 1987. – Б. 41

⁴⁶ Uludağ S. *Tasavvuf terimleri sözlüğü*. – İstanbul, 1995. – S. 209.

⁴⁷ Meaning: *Gullar jilva qiladi, bulbul afg'on chekadi, hularning har ikkidan - g'am uyidagilarning hazin dillariga (rang) yuproq va navo yetadi.*

Gulning otashin yuproqlari ishqida saharda sayrovchi qushlarning — qanoillarini qoqishdan maqsadi o'ini yelpib lovilatishdir.

Алишер Навоий. Девони Фони. МАТ. 20 ҷилдлик, 20-ҷилд. – Тошкент: Фан, 1987. – Б. 303.

⁴⁸ Алишер Навоий. Ҳайрат ул-аброр. ТАТ. 10 ҷилдлик, 6-ҷилд. – Тошкент: Фафур Фулом номидаги НМИУ, 2011. – Б. 27.

⁴⁹ Комиллов Н. *Тасаввуф*. – Тошкент: Маворуннаҳр-Ўзбекистон, 2009. – Б. 42.

"Hayrat ul-abror," the rose is used in the sense of grandeur, and Abdurahman Jami is compared to a rose.

In the epic, the human being is likened to a rose garden, while the soul is likened to the breeze passing through that garden.⁵⁰ The primary purpose of placing the spirit into the "garden of the body" is not the rose itself, but the heart. For, as Navoi asserts, "the human heart – meaning the spirit is what perceives divine beauty and the mysteries of existence; a person is, above all, a spirit, and human perfection lies in this truth."⁵¹ The poet likens the salik who embarks on the path of enlightenment to a nightingale.

In the epic "Farhad and Shirin," themes such as passionate love, mentorship, friendship, and loyalty are expressed through the imagery of the rose and the nightingale. According to Navoi's interpretation, "the flame of love burning in Farhad's heart resembles a fire burning inside a house."⁵² Because of his sorrowful state, the khan orders palaces to be built in harmony with the four seasons and arranges feasts in each. In the season of flowers, Farhad drinks rose-colored wine in the rose-tinted palace, and his face brightens like a blooming rose. The khan scatters roses and jewels over his head. In "Farhad and Shirin," the rose and the nightingale imagery also serves as the basis for various comparisons. For example: the face of the Prophet Muhammad is likened to a rose, Shirin is compared to a rose and rose petal; the Gulgun horse is compared to a flower,⁵³ the land of Armenia is likened to a rose garden; the palaces are compared to heaps of roses, and Khusraw Dehlavi is symbolically portrayed as a nightingale. All of this attests to the important role of rose and nightingale motifs in the epic:

*Agar bulbul desang, Hinduston – tun,
Qaro zulmat dema, anbarfishon tun.
Bu andoq tun aro shabxez bulbul,
Shabiston ichra sho 'rangez bulbul'⁵⁴*

According to the narration, Nimrod ordered that Abraham be burned in the fire. Yet by the grace of Allah, the fire turned into a rose garden. As Ibn Kasir writes, when Abraham was catapulted into the fire, it was as if he were descending the cool steps of a garden. By Allah's command, the fire did not burn; it became cool and safe for the Prophet. Khalilullah, as though sitting in a rose garden, offered gratitude to the Almighty within the flames and glorified Him.⁵⁵ In a similar manner, Farhad was also meant to be burned by the order of Khusraw. Farhad responds to this decree by saying, "May I attain my purpose in love," accepting the fate placed before him:

⁵⁰ Refer to: <https://kb-davron.uz/kutubxona/alisher-navoiy/sultonmurod-olim-kongi.html>

⁵¹ Мухиддинов М. "Ҳайрат ул-аброр" достонида инсон талқини / Навоӣга армуғон. Иккинчи китоб. Ҳ.Ҳомидов, С.Аширбоев, Б.Тўхлиев, И.Йўдошев. – Тошкент: Халқ мероси, 2000. – Б. 55.

⁵² Қайюмов А. "Фарҳод ва Ширин" сирлари: Эзгулик ва севгини улуғловчи мотивлар. – Тошкент: Адабиёт ва санъат, 1979. – Б. 85.

⁵³ Ражабова Б. Сўзлар билан сўзлашув. –Тошкент: Фан, 2023. – Б. 112.

⁵⁴ Алишер Навоӣ. Фарҳод ва Ширин. ТАТ. 10 ҷилдлик, 6-жилд. –Тошкент: Гафур Ғулом номидаги НМҲУ, 2011. – Б. 325.

⁵⁵ Refer to: Imam Imamuiddin Abul-Fida Ismail. Ibn Kathir Ad-dimishqi. Stories of the Prophets. – Darussalam Publishers & Distributors, 2021.

*Xaliloso ochib o'tdin gulumni,
Bukim debsen sovursunlar kulumni*⁵⁶.

In the epic poem "Leyli and Majnun," Leyli is likened to a rose, Majnun to a flower garden:

*G'ofilki, qurudi chun guliston,
Gulbong etmas hazordaston*⁵⁷.

In the epic poem "Sab'ai sayyor", the poet explains the essence of the creation of ishk through the symbols of the rose and the nightingale:

*Bulbul-u gul bahnadur borisi,
Balki sendin fasonadur borisi.
Keldi bu ikki sarbasar nobud,
Senki mavjud, balki ayni vujud*⁵⁸.

In the "Definition of Speech" section of the epic, the human body is likened to a rose garden, while human speech is compared to a melodious nightingale. Without speech, a great calamity would occur for the nightingale would utter sounds devoid of melody. In a boastful couplet (faxriya), Navoi alludes to himself through the image of the nightingale.

In the epic "Saddi Iskandari", the images of the rose and the nightingale are employed to convey moral-educational and socio-political meanings. For example, through the episode describing Iskandar's visit to the land of China, Navoi also highlights the ethics and etiquette of hospitality: *"As for the noble ones of the banquet garden, free and upright like cypress trees – they tie the belt of service tightly like a bud and keep their faces open like roses, and their hospitable table is always open. Whether their guest is a turtledove or a nightingale, each finds a melody at that table according to his own state. They (the hosts) are free from excess in greed and purified from immoderate appetite."*⁵⁹

These meanings in the epic also find vivid expression in the hadiths: "The Messenger of Allah (peace be upon him) said: "A person who does not honor a guest has no goodness in him." He also said: "Do not regard the guest as an enemy because of the burden of hospitality. Whoever considers a guest an enemy has, in fact, considered Allah the Almighty as an enemy."⁶⁰ The images of the rose and the nightingale in the epic reveal the spring of youth and family relationships. According to Navoi, a person's youth is like spring. The poet describes spring as a time of fun and interprets the flowers in the garden as the beauties of China. The epic contains the "Story of the Nightingale," which also proves the uniqueness of the work. In the epic "Saddi Iskandari," the relationship between mother and child, the sanctity of the family, loyalty and devotion, feelings of jealousy characteristic

⁵⁶ Алишер Навоий. Фарҳод ва Ширин. ТАТ. 10 ҷилдлик, 6-ҷилд. – Тошкент: Фафур Гулом номидаги НМИУ, 2011. – Б. 597.

⁵⁷ Алишер Навоий. Лайли ва Мажнун. ТАТ. 10 ҷилдлик, 7-ҷилд. – Тошкент: Фафур Гулом номидаги НМИУ, 2011. – Б. 52.

⁵⁸ Алишер Навоий. Сабъи сайёр. ТАТ. 10 ҷилдлик, 7-ҷилд. – Тошкент: Фафур Гулом номидаги НМИУ, 2011. – Б. 279.

⁵⁹ Алишер Навоий. Салли Искандарий. ТАТ. 10 ҷилдлик, 8-ҷилд. – Тошкент: Фафур Гулом номидаги НМИУ, 2011. – Б. 354.

⁶⁰ Абу Ҳомид Ғаззолий. Кимиён соодат. (Рух ҳақиқати). – Тошкент: Адолат, 2005. – Б. 412.

of women, and various social issues are highlighted through the images of the rose and the nightingale.

The second section of the chapter is entitled “The Mystical Semantic Scope of the Rose and Nightingale Symbolism in “Lison ut-tayr.” It focuses on the mystical meanings associated with these images. As is well known, the plot of “Lison ut-tayr” begins with the story of birds gathering in one place and competing for rank. Because of their disorderliness, a dispute arises among them. At that moment, the Hoopoe (Hudhud) brings news of Simurgh. The Hoopoe symbolizes the spiritual guide (*pir*). In order to understand the true purpose of the birds, he speaks with each one individually. One of these birds is the nightingale. In “Lison ut-tayr,” the sections related to the rose and the nightingale appear in chapters such as “The Hoopoe’s Call in the Tone of the Nightingale’s Melody,” “The Nightingale’s Excuse,” and “The Hoopoe’s Answer to the Nightingale.” The Hoopoe calls him “the nightingale of the rose garden of longing.” According to Abu Hamid al-Ghazali, Shawq can be imagined only with respect to the Beloved. Shawq is longing, desire, and intense yearning – a quality essential for the orifs (wise people)⁶¹:

*Chek navo, ey Bulbuli gulzori shavq,
Savti alhoning kelib asrori shavq*⁶².

At the beginning of the epic, the nightingale’s love had not yet matured. Therefore, Navoi likens the nightingale to a person infatuated with external beauty and criticizes his love as imperfect.⁶³ As the stations of love are passed one by one, the nightingale gradually frees himself from the temptations of the nafs. In the epic, the nightingale is depicted as the symbol of a lover striving for true love. According to the Sufi Roʻzbehon, the nightingale, in the language of the mystics, is the spirit yearning for eternal beauty. The nightingale tirelessly praises the rose, expresses his desires, recites hymns from the “Book of the Rose,” and suffers without complaint when the thorns of the rose pierce his body.⁶⁴

In the epic, the “chechak” (flower bud) symbolizes fleeting desires of the nafs, serving as an image that distracts the nightingale from his true goal.

As the birds continue their journey under the guidance of the Hoopoe, they must pass through seven valleys. The nightingale is mentioned in the Valleys of Ishk and Faqr-u Fano. The essence of the Valley of Ishk is reflected in the story of Asmaʼi and the Ashik. In the Valley of Faqr-u Fano, the nightingale reaches his true purpose: he dissolves into Divine Unity (Wahdat). Shaykh Najmuddin Kubro describes the station of fano as follows: “The traveler at first beholds the cause (sabab), and then the Causer (musabbib). With time, he reaches a state in which he observes both the cause and the Causer at the same moment, maintaining a connection with them. Eventually, he abandons the transient and chooses the

⁶¹ Абу Ҳомид Ғаззолий. Ихёу улумиддин. Муҳаббат, шавқ, унс ва ризо китоби. –Тошкент: Адолат, 2024. –Б. 78.

⁶² Абу Ҳомид Ғаззолий. Ихёу улумиддин. Муҳаббат, шавқ, унс ва ризо китоби. –Тошкент: Адолат, 2024. –Б. 43.

⁶³ Мамадалиева З. У. Алишер Навоийнинг “Лисон ут-тайр” образлари: рамз ва мажоз олами. (Монография). – Тошкент, 2021. – Б. 63.

⁶⁴ Шяммел А. Мир исламского мистицизма. – М.: Садр, 2012.

Eternal, seeing only the Causer. The shaykhs have said: 'After all things, I saw God; then I saw Him together with all things; then I saw Him before all things.'⁶⁵ At the end of the epic, the nightingale ascends to the highest station – baqo and thus attains his ultimate goal:

*Har gul ul gulshanda bir ko'zgu edi, –
Kim qayon boqsa, alar o'tru edi...*

In conclusion, Navoi compares poets to nightingales. According to his interpretation, poets wrote their works inspired by the beauty of a rose:

*Qaysi qush, bulbulki ming dastoni bor,
Har bir ul dastonda bir afg'oni bor.
Lek ul dostonlari gul shavqidin,
Nolau afg'onlari gul shavqidin*⁶⁶.

In conclusion, in "Lison ut-tayr" Alisher Navoi portrays, through the symbol of the nightingale, an ashik who patiently endures the hardships of love. The rose represents the Divine manifestation, while the nightingale is the salik of perfection, thirsty for spiritual knowledge.

CONCLUSION

1. The fact that the images of the rose and the nightingale have secured a firm place and evolved within artistic literature is closely connected with their proximity to the living experience of people and their association with the belief systems of various world cultures. These images became a major source of inspiration for poets and served as a key "instrument" for expressing diverse social, political, ethical, and educational ideas. The terms the rose and the nightingale are originally Persian words. In "Devonu lug'otit-turk", the rose is recorded as "chechak" and the nightingale as "sanduvoch," both interpreted as heralds of spring. In Turkic literature, the images of the rose and the nightingale appear for the first time in Yusuf Khash Hajib's "Kutadghu Bilig," where they are used in the meanings of beauty and elegance.

2. As in Arabic and Persian-Tajik literature, the images of the rose and the nightingale in Turkic poetry have their own stages of development. Poems containing these images in folk oral creativity are closely related to romantic poetic fragments found in written literature. In folk songs, the symbols of the rose and the nightingale illuminate themes of ishk and tenderness, the beauty of love, and the emotional experiences of ashiks. In folk epics, the spiritual maturity of princes, their attainment of knowledge and wisdom, and their portrayal as ideal figures in the dreams of the people are compared to flowers. Their heroism on the path of ishk, their renunciation of princely status for the sake of ishk, and the humiliation they endure are likened to the nightingale. In proverbs, in accordance with the value system of the people, love for the homeland, parents, and family is reflected through the images of the rose and the nightingale. Overall, in folklore, spiritually

⁶⁵ Абдурахмон 3. Навоийшунослик манзиллари. – Тошкент: Сарварпринт, 2024. – Б. 89.

⁶⁶ Алишер Навоий. Лисон ут-тайр. ТАТ. 10 жилдлик, 9-жилд. – Тошкент: Фафур Фулом номпади НМИУ, 2011. – Б. 265.

mature and physically beautiful individuals are symbolized by flowers, whereas those who sacrifice their lives for the homeland, the land, and the people are compared to nightingales.

3. The principal theme inherent in the imagery of the rose and the nightingale is love. Through this imagery, the mood and inner spiritual world of the lyrical hero are expressed in a figurative, vivid, and emotionally powerful manner. In particular, in Rudaki's poetry these images depict the poet's personal state and inner experience (hasbi hol). In the poetry of Hafez Shirazi, the life-affirming mood of the lyrical hero is reflected in his amorous verses. In the works of Farid al-Din Attar, there is also a composition entitled "Bulbulnameh", directly associated with the image of the nightingale. The study of the genesis of the rose and nightingale imagery enriches knowledge and understanding related to literary tradition, succession, and the mutual influence of literatures. In Uzbek classical poetry, the history of the formation of the rose and nightingale imagery, its artistic and aesthetic characteristics, and modes of expression are closely connected with the culture, literature, and beliefs of the Turkic peoples. For example, in ancient Turkic sources, seeing a rose in a dream was interpreted as an omen of good fortune. Among Turkic peoples, individuals of pure heart were also exalted as "roses." Moreover, since ancient times roses were used to prepare healing ointments, a vivid example of which can be found in "The Book of Dede Korkut."

4. Eastern classical literature developed in close and organic connection with Sufi teachings. In mystical literature, the rose symbolizes the Prophet Muhammad. Likewise, individuals of high spiritual standing (the pir, shaikh, ustoz, and salik) are often likened to the rose and the nightingale. The rosebud represents unity (wahdat), while the blossoming of the rose signifies multiplicity (kasrat). Significantly, in "Stories of Rabghuzi", it is depicted that the fire kindled for Abraham was transformed into flowers shimmering in various colors. Such meanings help define the essence of the rose in literary art. In literary works, the nightingale's attributes such as being melodious, sweet-voiced, constantly singing, mad, and passionately devoted distinguish it from other birds. In Sufi literature, the nightingale symbolizes the soul and spirit of the salik. In the literature of the 11th–12th centuries, the spiritual and didactic character of the rose and nightingale imagery became increasingly prominent. This can be observed, for example, in "Hibat al-Haqayiq", where the mystical meanings of these images begin to emerge; in this work, the rose signifies generosity (muruvvat). Generosity is likewise likened to the rose in Alisher Navoi's "Mahbub al-Qulub" and Husayn Va'iz "Kashifi's Futuvvatnoma-yi Sultani." In the works of the great Sufi Ahmad Yassavi, the salik who has entered the path of the tariqa is likened to the nightingale, while his ardor and love are compared to the rose. In the Hikmats, the rose represents faith, and the nightingale symbolizes the believer.

5. The ideological and artistic features of the rose and the nightingale imagery are most prominently manifested in the representations of the ashik and the beloved. In "Muhabbatnameh," "Latofatnameh," "Ta'ashshuknameh," and "Dahnameh," the authors liken the beauty of the beloved to a rose. In the works of Haydar Khwarazmi and Sayfi Sarayi, particularly in "Gul and Navruz" and "Suhail

va Guldursun" the images of the rose and the nightingale convey meanings of delight, spiritual ecstasy, friendship, love, joy, and happiness. In the poetry of Sayfi Sarayi, Kutb Khwarazmi, and other poets, these images also reflect the authors' literary and aesthetic perspectives. Through the imagery of the rose and the nightingale, poets are categorized into two groups – nightingales and crows. Durbek compares the nightingale to the angel Gabriel, while Sakkaki likens it to Ulughbek. In the poetry of Atoyι, Gadai, and Lutfι, the rose and the nightingale imageries are used to depict the beauty of the beloved and the emotional states of the ashik.

6. The stages of development of the images of the rose and the the nightingale in Uzbek classical literature can be determined as follows: 1. Aspects related to the rose and the nightingale in ancient inscriptions and religious beliefs of ancient peoples; 2. Quatrains in the works of Mahmud Kashgari and Yusuf Khass Hajib, in which the images of the roses and nightingales were present; 3. Masnavi poems in letters in which the images of the roses and nightingales were present; 4. Lyric poems and epic epics in which the images of the rose and the nightingales were present in the works of poets who worked in the 13th – 15th centuries; 5. Ashikona, oriphona, and rindona ghazals in the works of Alisher Navoi, and verses with mystical content in the epic poem "Khamsa".

7. In "Devoni Foniy," the images of the rose and the nightingale serve as expressive means through which the poet conveys profound reflections on life and destiny, comprehension of the true essence of existence, detachment from the material world, generosity, the ethics of friendship, longing for the homeland during travel, and other similar ideas. Through these motifs, the image of a wise, didactic poet emerges one who seeks to impart moral counsel and spiritual insight to the reader.

8. In the poetic passages of the "Khamsa" that feature the images of the rose and the nightingale, Navoi's experiences of ishk, his mystical and philosophical reflections, and his attitude toward the people of his time are vividly expressed. Moreover, in the "Khamsa" epics, the rose and the nightingale are developed as fully formed artistic-aesthetic categories. The poet first turns to these images in the hymns of praise to God and in the na't devoted to the Prophet. In "Hayrat ul-abror", the essence of ishk and love, its origin, and God's purpose in creating the universe are illuminated through the symbols of the rose and the nightingale. In "Farhod and Shirin", "Layli and Majnun", and "Sab'ai Sayyor," the nightingale due to its innate nature and self-sacrifice serves as a symbolic representation of Farhod, Majnun, and Farrukh. In "Farhod and Shirin," Farhod is likened to a blazing rose; in Layli and Majnun, Layli is compared to a rose as a manifestation of divine beauty; and in "Sab'ai Sayyor", Dilorom's beauty and melodious voice lead to her being portrayed through the motifs of the rose and the nightingale. "Saddi Iskandari" also stands out for including the "story of the nightingale."

9. In "Lison ut-tayr," the salik's struggle with the lower self (nafs) and his journey through the valleys of the spiritual path are depicted through the image of the nightingale. In the work, the image of the nightingale is initially interpreted as that of a person devoted to the beauty of worldly life, pleasures, and earthly desires

one who possesses merely an illusory form of love. Throughout the epic, the nightingale's love undergoes gradual spiritual development. In this poem the nightingale's love ultimately becomes equated with martyrdom on the path of devotion.

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ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ХОЛБОВА МУСЛИМА УСМОНЖОН ҚИЗИ

ОБРАЗ ЦВЕТКА И СОЛОВЬЯ В ТВОРЧЕСТВЕ АЛИШЕРА НАВОИ

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

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

Ташкент – 2025

Тема диссертации на соискание учёной степени доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.2.PhD/Fil3379.

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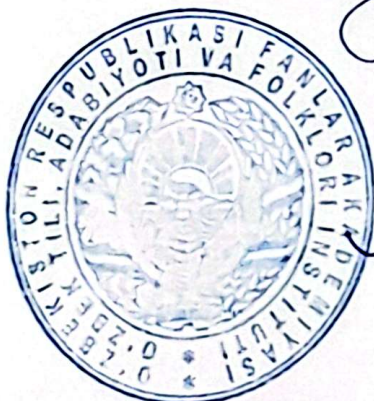
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Защита диссертации состоится на заседании Научного совета DSc.02/30.12.2019.Fil. 46.01 по присуждению научных степеней при Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан «29» декабря 2025 года в 14:00 (Адрес: 100060, Ташкент, Шахрисабзский проезд, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; эл. почта: uztai@academy.uz).

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ВВЕДЕНИЕ

(аннотация диссертации доктора философии (PhD))

Цель исследования представляет собой комплексное исследование сущности образов цветка и соловья в узбекской классической литературе, условий их формирования, исторической эволюции, а также идейно-художественных особенностей на материале творчества Алишера Навои.

В качестве объектов исследования были взяты такие произведения, как «Дивану лугат ат-турк» Махмуда Кошгари, «Кутадгу билиг» Юсуфа Хос Ходжиба, «Хибат ул-хакойик» Ахмада Югнаки, хикматы Ахмада Яссави, письма, диваны Атон, Гадон, Саккоки и Лутфи, а также «Хазойин ул-маоний», «Дивани Фоний», «Хамса» и поэма «Лисон ут-тайр» Алишера Навои.

Научная новизна исследования заключается в следующем:

обоснованы факторы формирования образов цветка и соловья в классической литературе, раскрыты их постепенная эволюция, принципы закрепления в качестве художественных образов, а также их художественно-эстетические особенности;

место этих символов в развитии художественного мышления обосновано на основе анализа стихотворений, в которых образы цветка и соловья используются в лирике поэтов классической восточной литературы, включая узбекскую классическую поэзию, вплоть до Алишера Навои;

художественные функции образов цветка и соловья в раскрытии характера лирического героя в поэзии Алишера Навои, а также важные аспекты мировоззрения поэта в «Хамсе» обоснованы посредством литературно-текстологического анализа.

В поэме «Лисон ут-тайр» раскрывается мистическое значение символов цветка и соловья, в частности их важность в изображении уровней духовного совершенствования путника на Пути Истины – салика.

Внедрение результатов исследований. На основе полученных научных результатов по теме «Образ цветка и соловья в творчестве Алишера Навои»:

Анализ факторов формирования, поэтапного развития, принципов размещения как образов и художественно-эстетических особенностей образов цветка и соловья в классической литературе был использован в практическом проекте «Создание корпуса авторства Алишера Навои» (на основе газелей сборника «Хазойин ул-маоний») под номером AL-662205561, выполняемом в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2023-2024 годах (Справка № 01/4-2762 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 25 июня 2025 года). В итоге информационная база авторского корпуса была дополнена теоретическими данными, касающимися места образов цветка и соловья в узбекской классической литературе и в наследии Алишера Навои, а также их характерных особенностей.

В классической литературе Востока, в том числе и в узбекской классической поэзии, уникальность стихов, использующих образы цветов и соловьев в лирике поэтов, творивших до Алишера Навои, подтверждается местами их использования. Это духовно-просветительские конференции, проводимые Союзом писателей Узбекистана, «Вечера Навоийского ханства», посвящённые дню рождения Алишера Навои, литературные встречи на Аллее литераторов, мастер-классы кружка творческой молодёжи (Справка Союза писателей Узбекистана № 01-03/293 за июль 2025 г.). Тем самым возникает надежда, что в национальной литературе будет представлено полное и надёжное научное издание, предназначенное для читателей и любителей художественного слова.

Анализ образов цветов и соловьев в романтических поэмах Алишера Навои «Хазойин ул-маоний» и орифонических стихов эпоса «Хамса» использован в сценариях передач «Сад газелей» и «Образование и развитие», подготовленных Национальной телерадиокомпанией Узбекистана «Узбекистан-24» и творческим объединением «Узбекистан» в выпусках 2023-2024 учебного года и за январь-февраль 2025 года (Справка телеканала «Узбекистон» от 18 июля 2025 года № 05-09-1168).

Научные выводы об особом месте образов цветов и соловьев в изображении уровней человеческого совершенства, состояния богатства и бедности в эпической поэме «Лисон ут-таир» и их ярких аспектах в раскрытии сути литературного текста были использованы в практическом проекте AL-322103020 «Создание веб-сайта и платформы о жизни и творчестве творцов Кокандской литературной среды», проведенном в Кокандском государственном педагогическом институте в 2022 году под руководством доктора филологических наук, профессора З. Кобиловой. В результате на основе научных данных доказана важность показа того, что мистические смыслы, выраженные через образов цветка и соловья в творчестве Навои, продолжают в поэзии творцов Кокандской литературной среды.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка литературы. Общий объём диссертации составляет 131 страницу.

E'OLON QILINGAN ISHLAR RO'YXATI
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