



Alisher Navoiy nomidagi
Toshkent davlat o'zbek tili
va adabiyoti universiteti



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Toshkent-Shimkent, 2025-yil 6-fevral

“Әлішер Науаи және XXI ғасыр”

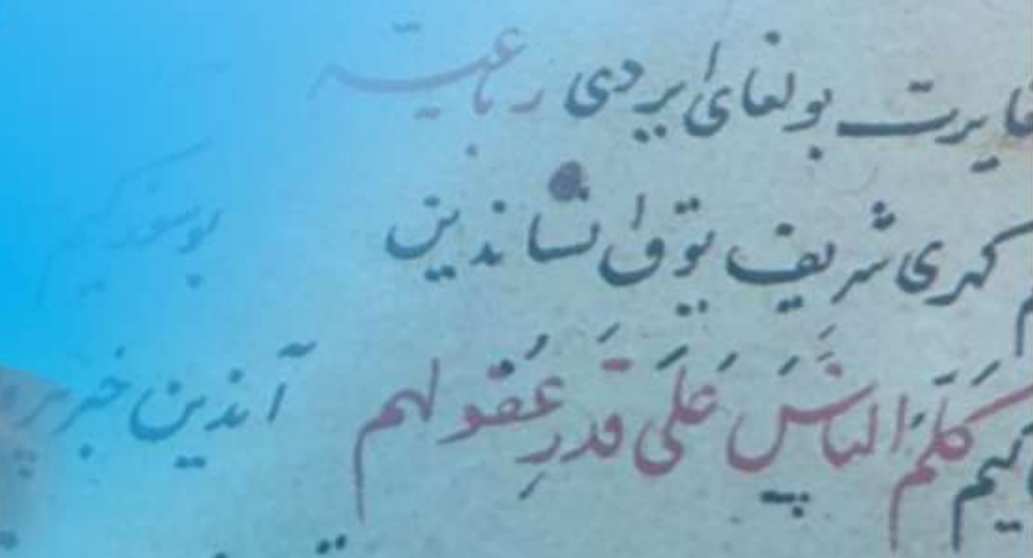
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Ташкент-Шымкент, 6 ақпан 2025 жыл

“Alisher Navo'i and the 21st century”

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**Alisher Navoiy nomidagi
Toshkent davlat o'zbek tili va adabiyoti universiteti
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Ushbu to'plamda "Alisher Navoiy va XXI asr" mavzusidagi 10-uluslararo konferansi materiallari jamlangan. To'plamda Alisher Navoiy adabiy-ilmiiy merosining mumtoz adabiyotimizdagi o'rni va bugungi kun uchun ahamiyati, shuningdek, shoir ijodiga bog'liq holda matnshunoslik va tilshunoslik muammolariga doir ilmiy maqolalar o'rin olgan. Navoiyshunoslikning bugungi holati va istiqboli borasida muayyan tasavvur berishi uning ahamiyatini belgilaydigan omillardan biridir. Kitob filolog mutaxassislar, ilmiy tadqiqotchilar, magistrantlar va bakalavr talabalari hamda keng o'quvchilar ommasiga mo'ljallangan.

Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.

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Shunday ekan, biz ham tilimizning milliy qiyofasini tiklash va xalqimizni o'tmishiga ulash uchun Navoiy asarlarida qo'llangan har bir so'zni tilimiz boyligi deb bilib, o'zbek tilining izohli lug'atlariga kiritishimiz zarur. Shundagina Navoiyni xoslar shoiri ekanlikdan chiqarib, barcha o'zbek xalqiga qaytargan bo'lamiz.

Foydalanilgan adabiyotlar:

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NAVAI'S POETRY AS REFLECTED IN MINIATURE PAINTINGS

(A study of Illustrated manuscripts preserved in Iranian collections)

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Abstract. *This article examines the influence of Sultan Husayn Bayqara's full support and Amir Ali-Shir Nava'i's patronage on the development of the royal library, where numerous prominent artists were gathered to create valuable works. Nava'i's literary works, esteemed for their high literary value, captivated artists and have been reproduced in various regions and periods. The study explores which stories and themes artists chose to illustrate and investigates the potential connections between the illustrations and the corresponding verses in Nava'i's poetry. The findings reveal that, in most cases, the illustrations were directly derived from adjacent verses. However, two manuscripts—Fawa'id al-Kibar and Hayret al-Abrar—present exceptions, as the images were not contemporaneous with the works and were added later, without a direct correlation to the verses adjacent to the illustrations. The study focuses on seven illustrated manuscripts preserved in Iran, providing insight into the relationship between visual art and literary expression. Furthermore, the article highlights the significant role Amir Ali-Shir Nava'i played in promoting Turkish literary works, as his own writings contributed to a notable increase in Turkish literary production.*

Keyword: *Amir Ali Shir Navai, book illustration, art, Timurid, Sultan Husayn Bayqara, Chagatai Turkish.*

Introduction

The art of bookbinding and manuscript copying has always been a focus of attention among courts, artists, and scholars of science and literature throughout various periods. In the Timurid era, recognized as one of the golden ages of artistic creation, we witness remarkable artistry in various fields, including those related to books. The works produced in different regions under Timurid rule primarily include Turkish, Persian, and Arabic works.

One of the prominent artistic centers was the court of Sultan Husayn Bayqara, with Amir Ali-Shir Nava'i being an outstanding figure in this circle. He was a highly talented poet and scholar who authored dozens of extraordinary works, which have

been appreciated and welcomed by all sectors of the literary and cultural community since their inception. This attention can be observed from the numerous copies produced of Nava'i's works over more than five centuries. Additionally, the presence of top-tier artists who engaged in the calligraphy and illustration of these works provides further evidence of this acclaim.

Copies of Nava'i's works are scattered across museums and collections worldwide, and depending on their level of craftsmanship, they incorporate various artistic elements such as gilding, illumination, painting, and calligraphy. In this text, we will examine works that have also benefited from the artistry of illustrators. Given that it is not feasible to cover all illustrated works in this context, we have selected illuminated manuscripts preserved in collections in Iran for review.

A question that arises in this journey is which stories from Nava'i's works did illustrators choose to depict? Furthermore, what role and significance did Nava'i's works play in enhancing the transcription of Turkish literature? These questions can help deepen our understanding of the relationship between literature and art during the Timurid period and demonstrate how Nava'i's works functioned not only as an important literary resource but also as an artistic inspiration.

Background of the Research

In the field of book arts and related arts during the Timurid period, numerous studies have been conducted. Amir Ali-Shir Nava'i, as one of the prominent figures of this era, has attracted the attention of historians, biographers, and researchers in the fields of science and literature since his lifetime. Research has been carried out regarding the artistic workshop of Sultan Husayn Bayqara, as well as an examination of the artistic features of Nava'i's works.

Yaqoub Ajand, in his research on the artistic workshop of Sultan Husayn Bayqara, notes that this workshop was a manifestation of the culture and arts of previous eras and reached its peak of flourishing and perfection under the guidance of Nava'i and his great advisor. Ajand writes that during this period, painting, which was previously subordinate to calligraphy in the Herat school, gradually became equal and on par with it (Ajand, 89:1381).

Bayqara's library can be seen as a fusion of the royal libraries from earlier periods, such as the libraries of Shah Rukh, Baysonqur Mirza, and Ulugh Beg. Several artists who worked in these libraries were drawn to this artistic center and began their work based on existing patterns and templates (same source, 93). There is also information about the artists who joined this artistic library from various art centers. For instance, Nava'i writes about Yari Shirazi, who came from Shiraz to Khorasan and became a master after training: "Indeed, this Yari produced remarkable designs; he was unparalleled in the realm of writing and gilding" (Monshi Qomi, 144:1352).

It is evident that the prominent artists of this period were trained by the great masters of previous eras. The famous calligraphers of this period, who were nurtured under the tutelage of masters such as Mir Ali Tabrizi, Jafar Tabrizi, and Azhar Tabrizi, were able to create numerous works with the support and attention of Ali-Shir Nava'i (Elahi-Zadeh et al, 61:1393).

Another important topic is the extensive financial support observed in this library. Khand mir speaks of at least two hundred scholars gathering at the court of Sultan Husayn Bayqara (1353, Vol. 4, 63-321). Undoubtedly, this number of artisans received considerable wages. Various sources refer to the significant expenses incurred

by Nava'i for compiling and editing exquisite books: "Nava'i spent considerable amounts on the compilation and editing of valuable books written and decorated by the most skilled calligraphers and illuminators" (Zamchi Esfarazi, 29:1338). Furthermore, Khand mir also mentions in Makarim al-Akhlaq that Nava'i paid monthly salaries to those engaged in various scientific and artistic fields (Khand mir, 146:1378).

From the aforementioned points, it is clear that this library operated around the central figure of Amir Ali-Shir. This article aims to briefly examine the enthusiasm of painters for illustrating Nava'i's works, which are primarily in the Chagatai Turkish language. This examination can aid in a better understanding of the relationship between literature and art during the Timurid period and demonstrate how Nava'i's works served not only as an important literary resource but also as a source of artistic inspiration.

Discussion of the Illuminated Works of Nava'i

In examining the manuscripts of the works of Amir Ali-Shir Nava'i, it is observed that some of these manuscripts, due to their greater embellishments and visual beauty, were produced in the royal court. These works, especially those that allow for more illustration, have attracted the attention of painters and artists, becoming adornments of libraries and museums around the world.

Nava'i's manuscripts have always been of interest due to their literary and artistic richness. To better understand the stories chosen for illustrating these manuscripts, it is necessary to examine the illustrated versions. Since it is not possible to address all manuscripts here, this research will introduce and analyze seven selected illustrated versions of Nava'i's works preserved in collections in Iran.

The sources of information for these manuscripts include Fankha and the National Library of Iran's website. The following seven illustrated versions will be introduced and analyzed in order:

lose relationship between literature and art during the Timurid era and demonstrate how Nava'i's works have served not only as important literary sources but also as inspiration for artists.

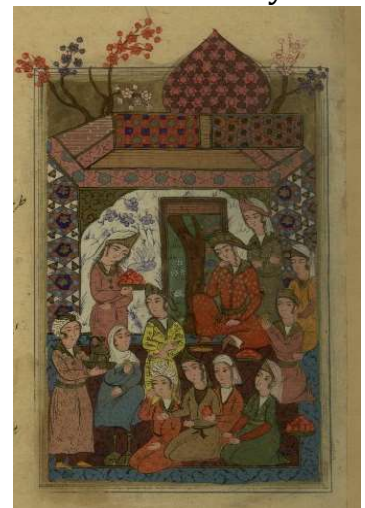


Image 1: : Divan of Nava'i, Astan Quds Razavi, Number 4784

1.Nava'i Divan - Astan Quds Razavi, Number 4784



This work, dating back to the 10th century AH, consists of 163 folios. The dimensions of the manuscript are 23.7 x 16.5 cm. It is written in Nasta'liq script with 13 lines per page. The paper of the manuscript is a creamy color and is bound in a leather cover with a stamped design of corner pieces and a central medallion. This manuscript is decorated with a type of border decoration²³ [1] known as "gold, dark blue, red, and green borders." The divan has a heading and four illustrations. All four illustrations are based on the verses and concepts found on the facing page.

For example, in the first image, we see a delightful and captivating scene of a wine-drinking party in a natural setting with blossoming trees and a group of figures wearing colorful and elegant clothing. On the facing page, the following verse is written: "هوا خوش ایردی و ایلگیمدا بیر قدح می ناب / ایچار ای دیم "ولی میدین قدح قدح خوناب" However, the painter here has only borrowed the concepts of happiness, the spring season, the cup, and drinking wine, and has nothing to do with the poet's drinking of bloody wine. The other illustrations in the manuscript are also inspired by the text of the divan. The general characteristics of all the illustrations include: a variety of bright colors, stiff figures with expressionless faces, a similarity in all the faces, dynamism in the scenes, the presence of both male and female figures in the gatherings side by side, the presence of geometric patterns in all the buildings and also the use of Islimi designs in carpets and rugs, the protrusion of tree branches and the dome of the building and other elements from the border, mostly beardless and mustache-less faces, Mongolian swirling clouds, clothes decorated with delicate golden flowers, the scattering of flowers and plants in various parts of the scenes outside the buildings, and the use of a single color in different elements of an illustration.

2. Navai's Divan - Sepahsalar Library, No. 368

This manuscript of Nava'i's Divan, housed in the Sepahsalar Library and cataloged as number 368, was produced in the 10th century AH. While the exact date of creation and the scribe's name are not explicitly stated, the content from page 125 onwards suggests that it was copied in the early 10th century AH. Notable features include: 148 pages, 17 lines per page, dimensions of 18x27 cm, Bukhara paper, a double-sided morocco leather binding, and Nasta'liq script. It's worth noting that the manuscript is missing 19 pages.

The border decoration is of the 'dual' type, and there are illustrations on folios 47 and 110. The first illustration depicts a hunting scene. The illustrated couplet for the

²³ The type of border decoration in this manuscript is based on the article by Dr. Elham Akbari entitled "Stylistics of Golden Borders in Manuscripts of the Timurid and Safavid Periods (9th to 12th centuries AH)."

"second image reads: گور او چون آچماق نیدور هر لحظه بهرامی کمند / چون سنی بهرام دیک ایلاز اجل گوری شکار"

This couplet, which alludes to the story of Bahram hunting a wild ass, is written in the lower margin of the image, and the illustration directly corresponds to the verses in the margins of this page. The next scene depicts Farhad cutting the mountain, based on the verse: 'With a heart full of sorrow, Farhad wanders aimlessly; his fresh face has become like a leopard on the mountain peak.' In both images, the design and color are in harmony. Verses are written within the illustrations, which are the same as the illustrated couplets. The proportions are not strictly adhered to; for example, humans are drawn larger than horses and taller than trees. Elements like trees or rocks extend beyond the border. Qizilbash hats are depicted, and flowers and plants are scattered throughout the image. In some cases, facial expressions are shown, and there is shading on the elements. Cold colors dominate, and there is visual balance in the arrangement of the scene's details. The corner of the border, opposite the binding, is broken diagonally.

3.Navai's Divan, Golestan Palace, Number 2195

This manuscript of Nava'i's Divan, housed in the Golestan Palace and cataloged as number 2195, was completed in 1014 AH by Shah Husayn bin Fakhr al-Din Ali Shahabi Heravi. It contains 220 pages with 12 lines per page and measures 14x24 cm. The pages are made of colored Bukhara paper. The binding is cherry-cobred timaj with a jade-green background, featuring a central medallion and corner pieces. The inside cover is adorned with a lacquer-painted surface, a gold inscription, and a landscape scene. The colophon indicates that the manuscript was finished in 1014 AH.

The titles of the poems are inscribed on the gold-ground, inlaid, double-page margins, adorned with black Rumi-style arabesques. The script is a clear and elegant nasta'liq, written in gold and white ink, with some elements in other colors. At the beginning of the ghazals, there is a magnificent, double-page, inlaid heading. The border decoration of the manuscript is a 'dual' border of blue, red, and green.

All the illustrations have a direct connection with the verses on the facing page or in the margins near the illustrations. In Image 3, Layla and Majnun are depicted. The verse above the image reads, "ای مصور سیزما غیل لیلی و مجنون صورتین / بس مین و یاریم حدیثی صفحه دور اندا نقش" This verse served as inspiration for the artist.

The characteristics of the Divan in the Golestan Palace include: elements protruding from the border, Chinese-style clouds, stiff figures, disproportionate elements, a predominance of natural elements, and human figures that are relatively small in comparison to the overall space of the painting. There are no empty spaces within the image.

Image 2: Divan of Nava'i.



4. Navai's Divan - Majles Shura Library, No. 8371

This divan, like the previous ones, is a divan of Turkish poetry and was likely written in the 11th century. It consists of 159 pages and features various lines. The dimensions of the manuscript are 22.5 × 14.5 cm, and its cover is made of a burgundy fabric with a floral design. The borders are drawn in a single line of lapis lazuli, but the border decoration of this divan is done in gold with three different scripts. At the beginning of the manuscript, there is a beautifully decorated title page, and the pages are arranged in two columns. Apparently, the mention of wine and intoxication was enough to inspire the artist to create the illustrations for this divan. The poem on the page opposite the illustration reads: *"بونوع که آی لار می وصل هوسی دن/ مخمور بولوب مین / مشکل که یاز یلغای بوخمار ی که منکادور / ساغر بولوب افلاک"*



Image 3: Navai's Divan - Majles Shura Library, No. 8371

In this image, we observe a balance of colors and the use of rich tones. The clothing is adorned with golden patterns. The excitement and energy of the gathering are conveyed to the viewer through the movement of the elements. The figures in the foreground are drawn smaller, while the larger figures in the middle emphasize their importance. It is likely that the person holding a cup in one hand and a book in the other is the poet himself, depicted in this scene.

5. Hayrat al-Abrar,

University of Tehran, Number 3645

This manuscript, dating back to the 10th and 11th centuries AH, consists of 148 pages and 15 lines per page, written in the Nasta'liq script. Its dimensions are 19 × 14 centimeters. The paper is of Samarkandi type, and the binding is red embossed timaj. This manuscript is unruled and contains six illustrations in the margins of some pages, which do not have a specific connection to the text and appear to have been added later.

Image 5 shows one of these illustrations, depicting a horseman, with the writer unable to find any link between this figure and the text. It is noteworthy that all human features have been erased later, making the facial elements unrecognizable. These characteristics reflect changes in the preservation and artistic interpretation of ancient texts and may provide insights into the manuscript's history and its usage.



Image 4: Hayrat al-Abrar, University of

6. Sabai Sayyar, Shiraz National Library, Number 111-3005



Image 5: Sabai Sayyar - Shiraz National Library - Number 111-3005

This manuscript consists of 138 folios, with 19 lines on each page, and its dimensions are 19 × 30 centimeters. It is written in Nasta'liq script and was completed in the year 1018 AH (Hijri). The name of the scribe is not mentioned at the end of the manuscript. This version features a religious header, and the titles are inscribed in red.

The manuscript is laid out in a tabular format, specifically "red lapis lazuli in the middle." Additionally, it includes six miniatures, two of which remain incomplete and are only at the initial design stage. One of the pages is completely blank, with verses placed at the top and bottom of the image. In the center of this page, there is a frame similar to those in previous illustrations, indicating

that the seventh and final illustration was intended to be drawn there.

These images do not refer to specific verses but rather depict stories told by a passerby. The first notable feature of these illustrations is the superiority of design over color. The colors used are very subtle, and the artist has chosen a limited color palette; however, in certain elements like tree leaves, various tones of a single color have been employed. Strong processing is observed in some areas, and the artist has attempted to convey a third dimension in certain parts, such as buildings. The tabular layout on all illustrated pages provides sections at the top and bottom for writing parts of the poem.

7.Fawa'id al-Kibar, Tabriz National Library, Number 1650

The manuscript "Benefits of Arrogance," which is preserved in the Tabriz library, consists of 162 pages and is written in two columns. The dimensions of this manuscript are 23.6 × 15.6 centimeters. The cover is made of black, embossed leather with a floral design. This manuscript contains four miniatures on pages 43a, 70a, 86b, and 136b. It appears that the manuscript was originally intended to be illuminated, as there are blank spaces left for headings.



Image 6: Fawa'id al-Kabir, Tabriz National Library, Number 1650

All the illustrations were added to the manuscript later, and the sections that were illustrated had previously been parts of the text that were erased to allow for the painting to be executed over the earlier text (Razmi, 122:1402). In image 7, one example of these illustrations can be seen, where there is no direct link between these scenes and the text on adjacent pages.

The illustrations are richly colored, and dynamism is clearly evident in all the scenes. The frames are irregular and sometimes tiered, with a great variety of patterns on clothing, textiles, and carpets. The figures are executed with precision and delicacy, enhancing the beauty and appeal of the manuscript.

In examining selected manuscripts, in addition to describing their visual and content features, the relationship between text and image has also been taken into account. All the texts in this review are written in Chagatai Turkish. Our selection was not specifically based on the language of the work, but rather focused on the illustrated manuscripts available in Iranian collections, all of which are works of Nava'i. Although there are approximately three hundred manuscripts of Nava'i's works listed in libraries and museums in Iran, only seven of these manuscripts contain illustrations. It is worth noting that throughout history, paintings have been separated from manuscripts and sold, often ending up in other collections, a phenomenon that has repeatedly occurred.

In other parts of the world, the number of illustrated Navā'i manuscripts is significantly higher than what is addressed here. This is while, before the emergence of this literary, cultural, and artistic phenomenon, the number of Turkish manuscripts that artists referred to for creating artistic works was considerably less. This indicates the growth and expansion of Turkish art and literature in various historical periods and highlights its significance in the culture and art of the region.

Conclusion. Based on the research conducted on illustrated manuscripts of Amir Ali Shir Nava'i's works held in Iranian collections, it was found that the majority of illustrations were directly inspired by the adjacent text and verses. The only exceptions were two manuscripts, *Fawa'id al-Kibar* from the Tabriz National Library and *Hayrat al-*

Abrar from the University of Tehran Library, where the illustrations were added later, possibly to enhance the overall value of the works. In these two instances, a direct connection between the adjacent verses and the miniatures could not be established.

Another important point to note is that the flourishing of illustrated Turkish manuscripts by calligraphers, painters, and illuminators coincided precisely with the emergence of the literary genius, Nava'i. Prior to this, Turkish works were not illustrated on such a large scale. Nava'i's works served as a pivotal starting point for the popularity of Turkish texts among artists, leading to their widespread illustration and copying.

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MUNDARIJA CONTENTS	
Shuhrat SIROJIDDINOV. Turkiy dunyo hamkorligining mustahkam asosi Түркі әлем ынтымақтастығының мықты негізі	7
Қанат БАЙБОЛОВ. Екі халық арасындағы бауырлық пен достық рәмізі Ikki xalq qardoshligi va do'stligi simvoli	11
I SHO'BA. ALISHER NAVOIY ADABIY MEROSINING JAHON TAMADDUNIDA TUTGAN O'RN SECTION I. THE PLACE OF ALISHER NAVAI'S LITERARY HERITAGE IN WORLD CIVILIZATION	
Boqijon TO'XLIYEV. Nasimiy va Navoiy nazmi – badiiy tafakkurning yangi bazmi	15
Islam JEMENEY. Әлішер Навои	23
Yashar QOSIM. Dohiy Alisher Navoiyning ulug' izdoshi (Muhammad Fuzuliy sheiriyatida poetik in'ikos tarzining o'ziga xosligi)	35
Qodirjon ERGASHEV. Renessans adabiyotida etologik janr taraqqiyoti	42
Əlimuxtar MUXTAROV. Nizami Gencevi ve Alişir Navai'nin tür ruhu eserlerinin ve araştırmacılarının gözü ile	47
Roviyajon ABDULLAYEVA. Alisher Navoiy fenomeni yoxud Navoiy ijodining olamshumul ahamiyati	52
Насриддин НАЗАРОВ. Гуманизм и креативность в творчестве Наваи как фактор обеспечения связей между народами Евразии	60
Burobiya RAJABOVA. O'zbek navoiyshunoslari Jomiy haqida	67
Karomat MULLAXO'JAYEVA. Abdurahmon Jomiy va Alisher Navoiy g'azallarida Yusuf (a. s.) siymosining badiiy talqinlari	77
Tozagul MATYOQUBOVA. Sharq adabiyotining yetuk tadqiqotchisi	82
Nosir JO'RABOYEV. Ikki turkman hukmdori ijodi va Alisher Navoiy	87
Молдасанов Е.М., АБДУВАЛИТОВ Н.Б. Әлем әдебиетінің асқар шыңы (Әлішер Науаидың 584 жылдығына орай)	95
Hulkar HAMROYEVA. Alisher Navoiy ijodida san'at talqini	99
Злиха ЖАНТАСОВА. Шығыс әдебиетінің қазақ фольклорындағы көрінісі	103
Sherxon QORAYEV. Alisher Navoiy Badaxshon shohi va shoir Sulton Muhammad La'liy ijodi tadqiqotchisi (Navoiy va uning zamondoshlari tazkiralari ma'lumotlari asosida)	109
Ahmad AKHLAQUE, Asror Allayarov. Alisher Navoi's creative works: a scientific exploration	115

Fayzulla ISKANDAROV, Dostonjon Tojiev. “Alisher Navoi international award”: establishment and historical significance for the turkic world	118
Diyora ABDUJALILOVA. Alisher Navoiy va Yahyobey Toshlijali dostonlarida shayx va avliyolar timsoli	124
Orifjon OLIMJANOV. Alisher Navoiy va Lorendeli Hamdiy “Layli va Majnun” dostonlari kompozitsiyasiga doir	131
II SHO‘BA. NAVOIY NAZMIY, NASRIY VA ILMIY MEROSINI O‘RGANISH MASALALARI SECTION II. ISSUES OF STUDYING NAVAIY'S POETRY, PROSE AND SCIENTIFIC HERITAGE	
Nurboy JABBOROV. Alisher Navoiy “Tarixi anbiyo va hukamo” asarining siyarnoma turkumida tutgan o‘rni	136
Nusratullo JUMAXO‘JA. Navoiyning yigitlik lirikasiga mansub mustazodi	149
Maqsud ASADOV. Alisher Navoiy “Tanbeh”larining g‘oyaviy-badiiy xususiyatlari (“Mahbub ul-qulub” asari misolida)	155
Dr. Kemal Yavuz ATAMAN. Ali Şir Nevaî beyitlerinde kulluk şuuru	160
Zuhridin ISOMIDDINOV. Navoiyning “qaychi” g‘azali	165
Baxtiyor FAYZULLOYEV. Qo‘qon adabiy muhitida Navoiyga izdoshlik	170
Iqboloy ADIZOVA. Adabiy ta’sir va poetik tafakkurning yangilanishi	177
Nafas SHODMONOV, G‘iyosiddin SHODMONOV. Olti dostonida Odam Ato timsoli talqini	185
Faridaxon KARIMOVA. Xorazm adabiy muhitida debochanavislik an’analari	193
Islomjon YAQUBOV. O‘zaro ta’sir, ijodiy mushtaraklik va o‘ziga xoslik	200
Shavkat HAYITOV, Gulshod SHOYIMOVA. Alisher Navoiyning nabotot va hayvonot olamiga munosabati	205
Obidjon KARIMOV. Alisher Navoiy irfoniy olamining yangicha talqini	212
Gulbahor ASHUROVA. O‘zbek ayol shoiralari ijodida Alisher Navoiy obrazi tasvirlari	216
Qo‘ldosh PARDAYEV. Navoiy g‘azallariga Muqimiyning nazira va taxmislari	221
Ilyos ISMOILOV. Abror hayrati	226
Shermuhammad AMONOV, Abdulhaq RAHIMI. Alisher Navoiy mustazodiga bog‘langan muxammas haqida	229
Zilola AMONOVA, Shahlola SAFAROVA. “Farhod va Shirin” dostonidagi na’t boblarning manbalari va badiiyati	235
Abdulhamid QURBONOV. Badiiy matn va tasviriy vositalar mutanosibligi	242
Muqaddas TOJIBOYEVA. Abdulla Qodiriy romanlarida Alisher Navoiyga izdoshlik masalalari xususida	248
Orzigul HAMROYEVA. Radifning bayt kompozitsiyasidagi o‘rni	252

Ma'rifat RAJABOVA. Xalq maydon kulgi san'ati belgilarining Navoiy ijodidagi ko'rinishlari	256
Nodira SOATOVA. "Farhod va Shirin" dostoni – an'ana takomili, taraqqiysi hamda sintezi sifatida	260
Umida RASULOVA. "Alisher Navoiy" romanida obraz poetikasi	266
Marg'uba ABDULLAYEVA. Yetti sayyora: badiiy talqin va ilmiy dunyoqarash	269
Sohiba UMAROVA. Suyuma G'aniyeva – navoiyshunos	273
Zuhra MAMADALIYEVA. Alisher Navoiy "Xamsa"sida mirrix obrazining majoziylik xususiyatlari	277
Aziz RAJABIY. Alisher Navoiy g'azallarining ohang jilolari (Yunus Rajabiy musiqiy merosi misolida)	282
Zarif QUVONOV. "Hayrat ul-abror"ning yangi tadqiqatlari xususida	286
Farruxbek ABDALIYEV, Gulnoza OSMANOVA. "Xamsa"da "kampir" obrazi talqini	290
Nafisa RAXMANOVA. Ramziy-majoziy obrazlar ta'vili haqida mulohazalar	293
Kamola ULUG'MURODOVA. Navoiy nazmida Layli obrazining badiiy talqini	299
Mavluda ORTIQOVA. Alisher Navoiyning "Nasoyim ul-muhabbat" asarida valiylarga xos sifatlar talqini	303
Jamila EISAR. Alisher Navoiyning she'riyatida oyina timsolining talqini ("G'aroyib us-sig'ar misolida")	308
Azizbek TOSHPO'LATOV. Alisher Navoiyga izdoshlik: Ahmad Tabibiy taxmislari	313
Sevara PARMONOVA. Tasavvufiy tazkiralari va Alisher Navoiy asarlarida Ibrohim Adham nomining zikr etilishi	318
III SHO'BA. ALISHER NAVOIY ASARLARINING MANBALARI VA MATNIY TADQIQI SECTION III. SOURCES AND TEXTUAL RESEARCH OF ALISHER NAVAI'S WORKS	
Dilnavoz YUSUPOVA, Umedullo MAHMUDOV. Alisher Navoiyning "Munshaoti Abdulloh Marvorid"dan o'rin olgan forsiy maktublari xususida	323
Manzar ABDULXAYROV. Alisher Navoiyning "Farhod va Shirin" dostoni tabdillari tahlili	330
Dr. Farhad RAHIMI. Senglah Sözlüğünün Feraği Düzeltmeleri ve Feraği'den Yanlış ktarmaları Üzerine	335
Gholamreza RAZMI. Özbekistan'da yayimlanmış iki Hayretü'l-ebrar'in tashih edilmiş metnindeki hatalarin sebeplerine bir bakiş	352
Altay NOORULLAH. Navoiy asarlarida tinish belgilarining yanglish ishlatilishi	365

Sevda BEHESHTI. Navai's Poetry as Reflected in Miniature Paintings (A study of Illustrated manuscripts preserved in Iranian collections)	376
Oysara MADALIYEVA. Alisher Navoiyning dastlabki ikki devoni Hamid Sulaymon nigohida	384
Dr. Siyamek HÜSSEYINALIZADE (Ergin Avşar). Amîr Alî Şîr Nevaî'nin şiirlerinde Şamanlığa aid Terimler ve ritüeller	395
Ozoda TOJIBOYEVA. Parij kulliyotidagi "Favoyid ul-kibar"ning matniy xususiyatlari	407
Husnigul JO'RAYEVA. Husayn Boyqaro – Husayniy adabiy merosining O'zbekistonda o'rganilishi	412
Dilnoza RUSTAMOVA. Alisher Navoiy toshbosma devonlaridagi ayrim g'azallar matnining qo'lyozma nusxalar bilan qiyosi	417
Erfan ESHGHÎNOUR. Fâni Divanındaki Avnî Divanından Tercüme Olmuş Şiirler Üzerine	423
Lochinbek AHMADALIYEV. Po'latjon Qayyumiy tazkiralarda Alisher Navoiy faoliyatining yoritilishi	433
Dilnavoz SATTOROVA. Navoiy g'azallariga Sa'diy taxmislari	438
IV SHO'BA. ALISHER NAVOIY ASARLARINING XORIJIY TILLARGA TARJIMASI VA CHET ELLARDA O'RGANILISHI SECTION IV. TRANSLATION OF ALISHER NAVA'I'S WORKS INTO FOREIGN LANGUAGES AND STUDY ABROAD	
Hulkar HAMROYEVA, Shahlo NARALIYEVA, Ozodaxon MUSAYEVA. Qozog'istonda Mir Alisher Navoiy ijodining o'rganilishi	444
Abdulhay SOBIROV, Zamira DJURABAYEVA. "Muhokamat ul- lug'atayn" – turkiy xalqlar leksikasining so'nmas bulog'i	451
Münevvir TEKCAN, Serpil Yazıcı ŞAHİN. Muhakamat al-lughatayn's literary and academic aspects.	455
Бермет ЗАКИРОВА, Дамилова НУРИЙЛА. Алишер Навоинин чыгармаларындагы тилдик каражаттар аркылуу студенттин кеп маданиятын өстүрүү	462
Nishonboy XUSANOV. "Hayrat ul-abror"dagi teonimlarning semantik va badiiy xususiyatlari	468
Mardon RAHMATOV. Qo'shma fe'l komponentlari inversiyasi	472
Rashid ZOHID. Hayot – firoq manzili	478
Shahlo HOJIYEVA. Alisher Navoiy badiiy kashfiyotlari – Cho'lpon estetik tafakkuri yangilanishi omili	482
Mo'minjon SULAYMONOV. Alisher Navoiy davrida isiriq solinganmi?	488
Abdumurod TILAVOV. Alisher Navoiy ma'naviy merosi va zamonaviy ta'lim	492
Nilufar RASULOVA. Alisher Navoiyning boqiy merosi jahon tillarida	497
Ozodaxon MUSAYEVA, Gulchehra SULTONOVA. "Muhokamat ul- lug'atayn" asaridagi turkiy fe'llar va omonim so'zlar tahlili	502

Iroda ISHONXANOVA. Alisher Navoiy hayoti va ijodining “Литература” darsliklarida aks etishi	505
Shahlo NARALIYEVA, Farrux ABDALIYEV. Hazrat Navoiy ijodida nutq madaniyati	514
АШИРОВА Т.К., КАРАЕВА Н.О., ЗАКИРОВА Б.А. Алишер Навоинин чыгармаларын санарип платформалар аркылуу жайылтуу	518
Dilorom YULDASHEVA, Shahlo NARALIYEVA. Alisher Navoiyning didaktik qarashlari	523
Komiljon ABDULLAYEV. Ta’lim tizimi bosqichlarida Alisher Navoiy hayoti va ijodini o’rgatishda fanlararo integratsiyadan foydalanish	527
Gulnoza YULDASHEVA, Sevinch UBAYDULLAYEVA. “Lison ut-tayr” dostonining ayrim morfemik xususiyatlari tahlili	531
Feruza DJUMANIYAZOVA. Alisher Navoiy ijodida milliy etnosport o’yinlari	534
Hamida JURAQOBILOVA. O’zbek she’riy matnlaridagi kognitiv metaforalarning fransuz tilida ifodalanishi	539
Abdug’ani NASRIDDINOV. Navoiyshunoslikda yangicha yondashuv	544
TEZISLAR ADABIYOTSHUNOSLIK	
AHMADOVA Shohsanam. Hofiz Xorazmiy va Alisher Navoiy ijodida zohid obrazi tasviri	550
ABDURAIMOVA Xafiza. Alisher Navoiy g’azaliyotida Doro obrazi talqinlari	553
ALIYEVA Sevinch. Anbiyolar haqidagi manbalarda Iso payg’ambar obrazi tasviri	556
ALMARDONOVA Aziza. Alisher Navoiy tarji’bandlarida dunyo ramzi	561
DEHQONOV Akramjon. Bir g’azal sharhi	564
DOLIMOV Shokir. «Hayrat ul-abror» dostoni sharhining rus tiliga tarjimasi xususida	567
GAFUROVA Shaxnoza. Navoiy me’rojnoma baytlarida qo’llangan badiiy san’atlar	569
IBOTOVA Madina. Alisher Navoiy g’azallarida jon va ishq munosabatining badiiy ifodasi	572
MEYLIYEV Xudoyberdi. Navoiy va zamondoshlari asarlarida Mirzo Mironshoh saroyi adabiy muhiti va shoir Lutfulloh Nishopuriy ijodiy faoliyatining yoritilishi	576
MUQUMOVA Surayyo. “Nasoyim ul-muhabbat”: ism, xosiyat va xususiyat	579
NASRULLAYEV Elmurod, SIROJIDDINOVA Sevinch. Xalq og’zaki ijodida Navoiy timsoli talqini	581

NURULLAYEVA Hulkaroy, MAMADALIYEVA Madina. Alisher Navoiyning “Mahbub ul-qulub” asarini o’qitish bo’yicha ayrim mulohazalar	584
OLIMJONOV Davronbek. “Boburnoma” asarida tarixiy shaxslar tavsifi (Alisher Navoiy shaxsi misolida)	587
PARDAYEVA Nigora, PIRNAZAROVA Barno. Navoiy lirikasida kichik lirik janrlar	589
SHOMURODOV San’at. Alisher Navoiy va Husayn Boyqaro munosabatlari isajon sulton talqinida	593
TO’XTAMURATOV Furqat. Alisher Navoiy g’azaliga Muhsiniy tatabbu’si	596
TURDIYEVA Maftuna. “Layli va Majnun” dostonlari kompozitsiyasidagi ba’zi farqli jihatlar	599
UMAROVA Dildor. Alisher Navoiy asarlarida sukut go’zalligi ifodasi	602
UMAROV Sardorbek. Ma’rifatning haqiqati – hayratdir	604
YANGIBOYEV Shavkat. Ito haqida	607
TILSHUNOSLIK	
YULDASHEVA Dilorom. Alisher Navoiy asarlarida rang-tus ifodalovchi birliklar	611
AXMADJANOVA Malika. Alisher Navoiy va o’zbek tilining boyitilishi: ilmiy metodlar va uslublar	613
AKBAROVA Zulfizargul. Alisher Navoiy asarlarida qo’llanilgan antonimlik hosil qiluvchi “Ahl” komponentli lug’aviy birliklar tahlili	617
YUSUPOVA Dildora. Alisher Navoiy asarlarida qimmatbaho tosh nomlari	619
MUNDARIJA	622