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TANIQLI YOZUVCHI NAZAR ESHONQULNI TURK DUNYOSI ADABIYOTINING NUFUZLI MUKOFOTI BILAN QUTLAYMIZ!



Eshonqulov N.
Facebook sahifasidan olindi.

Turkiyaning Anqara shahrida Turkiy tilli davlatlar tashkiloti, Turkiya madaniyat va sport vazirligi, Otaturk nomidagi madaniyat, til va tarix oliy Akademiyasi hamda 1932-yilda Otaturk asos solgan Turk tili Qurumi hamkorligida turk dunyosi adabiyoti mukofotini topshirish marosimi bo'lib o'tdi. Tadbirda O'zbekiston, Ozarbayjon, Qozog'iston, Qirg'iziston, Turkmaniston, Shimoliy Kipr kabi davlatlardan taklif qilingan adiblar, jamoat vakillari, olimlar va turkiy tilli davlatlarning elchilari ishtirok etdi.

«Tilda, fikrda, ishda birlik: turk dunyosi adabiyoti (hikoyachilik) mukofoti» bilan yozuvchi Nazar Eshonqul taqdirlandi.

ish orqali inson ruhiyatiga chuqur sayohatdir. "Ajr" hikoyasi bu – bugunda kechani aks ettirgan ramziy obrazlarga boy falsafiy hikoyadir.

Foydalanilgan adabiyotlar

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ALISHER NAVOIY ASARLARIDA UCHRAYDIGAN BA'ZI KOSMOGONIK POETONIMLARINING SHAKLLANISH GENEZISI VA BADIY TALQINI

Annotatsiya: mazkur tadqiqot ishımızda o'rta asr falakkiyot ilmining turli jabhalari, astronomik jihoz nomlari, osmon jismlarining ramziy ma'nolari Alisher Navoiy asarlari nuqtayi nazaridan tahlilga tortildi. Chunonchi, tahlil jarayonida "Saddi Iskandariy"da usturlob va astrolyabiya haqida, "Sittai zaruriya"da "billur sferalar", "Lison ut-tayr"da Oy bilan bog'liq poetonimlar, "Farhod va Shirin"da Zodiak yulduz turkumlari hamda burjlar bilan bog'liq nazariy qarashlar o'rganildi, ularning asar mazmuniga uyg'unlashuvdagi badiiy mahorat masalalari yoritildi.

Kalit so'zlar: *olam zarroti, armilyar sfera, Parvin yulduzi, zodiak, javzahr, zuzanab, zuzanoba, kavkabiston, laylu nahor, badr.*

Аннотация: в данной исследовательской работе с точки зрения творчества Алишера Навои анализировались различные аспекты средневековой астрономии, названия астрономического оборудования, символические значения небесных тел.

Например, в процессе анализа в «Садди Искандарии» об астролябии и астролябии, в «Ситтай зарурия» «хрустальные сферы», в «Лисон ут-тайр» поэтонимы, связанные с Луной, в «Фарход и Ширин» с зодиакальными изучались созвездия и созвездия, связанные с ними теоретические взгляды, освещались вопросы художественного мастерства в их интеграции с содержанием произведения.

Ключевые слова: *звезда Вселенной, армиллярная сфера, звезда Парвина, зодиак, джавзар, зузанаб, зузаноба, кавкабистан, лайлу нахар, бадр.*

Annotation: in this research work, various aspects of medieval astronomy, names of astronomical instruments, and symbolic meanings of celestial bodies were analyzed from the point of view of Alisher Navoi's works.

For example, in the process of analysis, theoretical views on astrolabes and astrolabes in "Saddi Iskandariy", "crystal spheres" in "Sittai zaruriya", poetic names related to the Moon in "Lison ut-tair", and zodiac constellations and constellations in "Farhod va Shirin" were studied, and the issues of artistic skill in their integration into the content of the work were highlighted.

Key words. *universe particle, armillary sphere, Parvin star, zodiac, jewel, zuzanab, zuzanoba, kawkabistan, laylu nahor, badr.*

Kirish. O'rta asr falakkiyot ilmi taraqqiyoti fan sohalarining turli jabhalarini qamrab oldi. Badiiy ijodda ham bu o'z aksini topdi. Xususan, Alisher Navoiy asarlarida falakkiyot mavzusi bilan bog'liq ma'lumotlar talaygina va ularni o'rganish astronomiya tarixi, temuriylar davrida ilm-fan rivoji va Alisher Navoiy ijodining yangi qirralarini ochish nuqtayi nazaridan dolzarb sanaladi. Shoir ijodida osmon jismlari bilan bog'liq so'z va iboralar ko'plab uchraydi. Olam zarroti(zarrachalar), laylu nahor (kun va tun), charx(falakning aylanma harakati), to'rt unsur(borliq asosi), arz(yer shari), Yerning javhida(Yer kurrasining muallaq holati), yetti ko'k (borliq), olti jihat(Olamning olti tarafi) kabi-lar shular jumlasidandir.

Metodlar. Tadqiqotda nazariy-deduktiv, komparativistik, germenevtik tahlil metodlaridan foydalanildi.

Natijalar va Mulohaza. Navoiy asarlarida astronomik jihozlar haqida ham ko'plab ma'lumotlar uchraydi. Ulardan biri astrolyabiyadir. Astrolyabiya yunoncha so'z bo'lib, "yulduz tutuvchi" degan ma'noni anglatadi (aster-yulduz, loben-tutmoq). Astronomik jihoz-astrolyabiya milloddan avvalgi IV asrdan to millodiy XIX asrgacha amaliyotda qo'llangan [1, 2005.22-b]. Navoiy "Saddi Iskandariy" dostonida uni sturlob deb ataydi va ko'zgu (oy nayi jahon) bilan uyg'unlikda qo'llaydi. Adib osmon jismlarini olamning o'rta asrlarda mavjud geosentrik modeliga qiyosan tadqiq etadi. Chunonchi, "Sittai zaruriya" asarida qadimgi yunon falakkiyot ilmidan meros bo'lib qolgan "billur sferalar" ilk bor singdirilib, [2, 2013, 19-b.] qo'zg'almas yulduzlar bilan "zodiak" yulduz turkumlari boshqa-boshqa sferalarga ajratilganini ko'ramiz.

To doirai sipehr bo'lg'ay,

To kim anga nuqta mehr bo'lg'ay [3, 1998. 176-b].

Mazmuni: "Osmon doirasi bo'ladi va unga nuqta (markaz) quyosh bo'ladi. "Hayrat ul-abror" dostonining to'qqizinchi maqolatida esa "Charx fonusdek o'ldi falak" deyilgan. Mazmuni falak osmonda bir fonusdek bo'lib qoldi. Bu misolda uch narsa (charx, falak, fonus) qiyoslanmoqda. Ya'ni bunda falak-fonusga, fonusning piligi-Quyoshga, fonusning g'ilofi-billur charxifalakka o'xshatilgan. Shoir nazmiyatiga teran nazar tashlash unda ko'k yoritqichlarini turli nomlar bilan ataganligi ko'zga tashlanadi. Masalan, Oyning holatlarini mohi nav, mohi du hafta, badr, mohi ulvi xirom, jomi hiloliy, g'urra, hiloli duraxshanda, hiloli jom, hiloliy, badri munir, salx kabi so'z va iboralar bilan atagan. Jumladan, "Lison ut-tayr" dostonining me'roj tuniga bag'ishlangan to'rtinchi bobida "badr"- "to'lin Oy" shunday ta'riflanadi:

Chun qamarg'a mavkibidin yetti qadr,

Ul Quyosh tashrifidin Oy bo'ldi badr [4, 1991, 24-b].

Mazmuni: Muhammad payg'ambar me'roj tunida falakka Buroq otda ko'tariladi. Uning oti Oyga yetib borganida payg'ambar Quyosh misoli Oyni yoritadi va u to'lin Oyga aylanadi. Bu baytda Muhammad payg'ambarni quyoshga tashbeh qilish orqali Quyosh ta'sirida Oyning badr-to'lin Oy shakliga kelishiga oid astronomik holat ifoda etilgan. Navoiy ijodiyotida osmon jismlaridan biri bo'lgan kometalar haqida ham so'z boradi. Kometalar bunda javzahr, zuzanab, zuzanoba nomlari bilan tilga olinadi.

Chun yana maydon sori ko'rguzdi xez,

Tahtane tortib edi tig'i tez.

Qahri o'ti cheksa chu dudi g'azab,

Har sharari yuz yil o'lub zuzanab [5, 1989, 236-b].

Mazmuni: Ko'ngul yana o'rnidan turib boshqa maydon (osmon)ga oshiqadi. Unda qo'lga xanjar ushlagan bir pahlavon jangchi (Mirrix) turardi. Uning qahr olovi g'azab tutunini chiqarsa, har bir uchquni yuz yilcha dumli yulduzdek osmonda uchib yurardi. Mirrix bu Mars sayyorasidir. Odatda Mirrix qo'lda nayza

ushlagan jangchi sifatida tasvir etilgan.

Navoiy asarlarida yulduzlar ham o'z holatiga ko'ra turlicha nomlar bilan atalganligini ko'rishimiz mumkin. Axtar chechlari-charaqlagan yulduzlar; kavkabiston- yulduzlar charaqlab turgan tiniq osmon, yulduzlar makoni; axtar-yulduz, najm-yulduz; nujum-yulduzlar; anjumi uluvvi rif'at- eng baland yulduzlar; najmi soqib- yorug' yulduz, sobitot-turg'un yulduzlar; tiyra anjum-xira yulduz; savobit-adashgan yulduz, sayyora; anjum ko'zi-yulduzlarning nurli ko'rinishi, anjum tirnog'i- yulduz qirralari; durri anjum-yulduz durdonalari. Ushbu kosmogonik so'z va iboralarda tun osmonidagi yulduzlar va ular hosil qilgan turli ko'rinma shakllar tasvirlangan. "Saddi Iskandariy" dostonining "Iskandarning Hindistonda bo'lishi"ga bag'ishlangan 43-bobida quyidagi misralar keltiriladi:

Uzum xo'shasi birla ahli rasad,

Sipehr uzra Parvin ko'rub beadam.

Mazmuni: Munajjimlar osmonda uzum boshiga o'xshash sanoqsiz Parvinlar borligini ko'rdilar [6, 1991.275-b]. Qadimdan mavjud bo'lgan tushuncha-osmon jismlarini yerdagi narsalarga o'xshatish holatlari badiiy asarlarda ham ko'plab uchraydi. Bu misralarda ham shoir Parvin yulduz to'dasini yerdagi uzum boshi bilan chog'ishtirgan. "Xazoyin ul-maoniy" kulliyotida ham "Parvin" bilan bog'liq misralar uchraydi.

Yuzing vasfin deb o'tkan tun durri ashkim to'kar erdim,

Tutub tog' keyin oy kirdi, qaro tufroqqa Parvin ham [7, 1991.275-b].

Shoir ijodida tilga olingan forsiydagi Parvin, turkiylarda Hulkar nomi bilan atalgan. Astronomik tadqiqotlardagi nomi Pleyadir. Gomerning "Iliada" va "Odiseya", Gesiodning "Mehnat va kunlar" asarlarida ham Pleya haqida ma'lumotlar uchraydi [8, 1966.105-b]. Shuningdek, shoir she'riyatida yulduzlar yorug'-xirraligi nuqtayi nazaridan turli ifodalarni ramzlashtirib keladi. Xususan, "Sab'ai sayyor" dostonida:

Kavkabin tiyra aylab iqboli

Chiqti nokomdin o'lum holi [9, 1992, 323-b].

Ya'ni: Uning iqboli yulduzini xiralashtirib, noiloj o'lim holati yuzaga keldi. Ya'ni bunda yulduzning xiralashuvi – taqdir shaming o'chishiga muqoyasa qilinadi.

Uning asarlarida osmon jismlaridan Oy, Quyosh, Merkuriy, Venera, Yer, Mars, Yupiter, Saturn, shuningdek, meteor, kometalar hamda bir qancha samoviy hodisalar (Quyosh tutilishi, kamalak chiqishi, qiron) nazm qalami bilan rang-barang bo'yoqlarda tasvirlangani yaqqol ko'rinadi. Masalan, "Farhod va Shirin" dostonida shunday bayt keltiriladi:

Dema o'q, balki har bir barqi ohi,

Ki, sekrib o'rtabon mah to ma mohi.

Mazmuni: ularni o'q ham dema, balki ularning har birini, (yurakda chiqqan) bir oh yashini deb bil. Zero bir chaqnaganining o'zida ko'kdan yergacha hammayoqni kuydirib yuboradi [10, 1989, 7-b]. Baytning ikkinchi

satrida “max to ba moxi” iborasi falakkiyotga oid ma’lumot bo’lib, kelib chiqishi mifologiyaga bilan bog’liqdir. Baytdagi mah-Oy mohi esa baliqdir. Bunda Oy-samoviy jism, baliq esa Yer ostidagi afsonaviy mavjudotdir. Taniqli folklorshunos olim YU.E.Berezkin bu mavzu yo’nalishida olib borgan tadqiqotlarida shunday fikrni keltiradi: “Yerni quruqlikda yashovchi yirik sutemizuvchi hayvon ko’tarib turadi. Yer baliq, kit yoki suvda sudralib yuruvchi hayvon ustidadir”[11,1957,50-b]. Bu tahlildan anglashiladiki, Navoiy nazmida olamning sharq mifologik modeli bilan ilmiy astronomik tushuncha birgalikda nazm etilgan. Dostonda yozilishicha, Farhodning “Ayn ul-hayot” suvini “Bahr un-najot” hovuzi arig’iga ochishini tomosha qilayotgan Shirin Farhod tomon oshiqadi. Bu voqea dostonning XXXIV bobida shunday keltirilgan:

Buyurdikim:“Ravonroq keltiring ot”,
Buyurg’och ashxabi kelturdilar bot.
Ul ashhab girdu past erdiyu rahvar,
Nechukkim bo’lsa g’almon durri shahvor.
Chu chiqti elga gulbargi taridek,
Falak raxshiga mehri xovaridek.
Kishi Bonuga chopturdi shitobon,
Ki, qildi sayr azmi mehri tobon.
Quyoshdek sayrda bordur shitobi
Ki bir dam manzil etkay bordur obi.
“Hamul xorokani po’lod bozu,
Ariqqa men yetishmay qo’ymasun suv!”

Mazmuni: “Charaqlagan quyosh – shirin sayrga chiqdi, deb Mehinbonuga xabar yetkazish uchun odam yubordi.“Buyurdi chopqirroq ot keltiring!” Unga jadallik bilan ko’k ot keltirdilar. U ko’k ot yumaloqdan kelgan, past bo’yli, yo’rg’a bo’lib, kata va dumaloq injuga o’xshardi. U shamolga ko’tarilgan yangi gul yaprog’idek otga mindi. Go’yo quyosh ko’k otiga minganday bo’ldi. Zudlikda Bonuga (chopar) yuborib (dedilar): “Charaqlagan Quyosh sayrga chiqdi. U sayrda Quyoshdan ildam bormoqda. Osmondagi burjdan to dengizgacha oraliqni bir pasda bosib o’tadi” [12, 1989,7-19-b]. Bu misralar Shirinning toshlarni kesib suvga yo’l ochayotgan Farhodning oldiga borishga bag’ishlangan va turli iboralar vositasida astronomik

tushunchalar ifodalangan. Ya’ni bunda: Shirin–Quyoshga, uning kulrang-ko’k oti esa osmon rangiga qiyoslangan. “Osmondagi burjdan to dengizgacha oraliqni birpasda bosib o’tadi” degan gapda ikki xil ma’no anglashiladi. “Osmondagi burj”– o’n ikki yulduz turkumi (zodiak); “to dengizgacha”– bu iborada Yerni qamrab olgan olam ummoni(dengizi) nazarda tutiladi. Qadimgi yunon afsonalarida yassi Yer olam ummoni bag’rida deb tasavvur qilingan. Har kuni Quyosh xudosi– Gelios o’zining qanotli va og’izlaridan o’t chaqrib turgan to’rtta oq otlar qo’shilgan quyosh aravasida ufq ortidan paydo bo’lar va kun davomida samo uzra yelib, oqshomda ufqning g’arb tomonida Olam ummoniga tushib, tuni bilan ummonda suzib, tong otarda yana ufq sharqidan osmonga ko’tarilar ekan[13,2017,122-b]. Shuningdek, Navoiyning “Saddi Iskandariy” hamda “Badoyi ul-bidoya” asarlarida ham samoviy atributlar bilan bog’liq nazariy qarashlar uchraydi. Chunonchi, “Saddi Iskandariy”da “Yeti kavkab” (“Yeti qaroqchi”), “Badoyi ul-bidoya”da esa “Banot un-nash” (“Tobutning qizlari”) [13,2017,128-b]. nomlar bilan qayd qilingan yulduz turkumlari bor. Bu yulduz haqidagi qarashlar yunon mualliflari asarlarida ham uchraydi. Gomerining “Illiada” dostonida uni “Arktoz” (“Ayi”) nomi bilan atashgan. Qadimgi yunon afsonalariga ko’ra, Zevs ma’buda Kallitso va uning o’g’li Arkasni, xotini Geraning qahridan himoya qilish uchun bu ona-bolani samodagi Katta ayiq va Kichik ayiq yulduz turkumlariga aylantirgan emish[14, 1966,105-b]. Beruniyning “Tafhim” asarida ham Yeti yulduz bilan bog’liq ma’lumotlar uchraydi. Hozirgi kunda bu yulduz turkumi cho’mich shaklida ko’zga tashlanadi.

Xulosa.Yuqoridagi tahlillardan ma’lum bo’ldiki, Alisher Navoiy asarlaridagi falakkiyotga oid qarashlar, kosmogonik mavzular olami folklor namunalari, qadimiy yozma yodgorliklar hamda yunon va sharq manbalariga tayanilgan holda bayon etilgan. Bu kuzatuvchi o’z nigohi bilan ko’rsa bo’ladigan osmon jismlarini hayotiy timsollar, figuralar bilan uyg’un tarzda ifoda etib, koinotni anglash ilm vositasida amalga oshadi, degan qarashlarni ilgari suradi.

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FOLKLORE: DEFINITION, FUNCTION AND GENRES

Annotation: this article examines folklore as a collection of traditional knowledge and practices passed down orally through generations. It focuses on its contributions to cultural transmission, social cohesion, education and entertainment, as well as key genres such as myths, legends and proverbs. The article emphasizes folklore's adaptability and long-term impact on preserving cultural values and traditions.

Key words: *folklore, definition, genres, function, category, cross-cultural, literary.*

Аннотация: в данной статье фольклор рассматривается как совокупность традиционных знаний и практик, передаваемых устно из поколения в поколение. Основное внимание уделяется его роли в культурной передаче, социальной сплоченности, образовании и развлечении, а также основным жанрам, таким как мифы, легенды и пословицы. В статье подчеркивается адаптивность фольклора и его долгосрочное влияние на сохранение культурных ценностей и традиций.

Ключевые слова: *фольклор, определение, жанры, функции, категории, межкультурный, литературный.*

Annotatsiya: mazkur maqolada folklor atamasi avloddan avlodga ogʻzaki ravishda yetkaziladigan anʼanaviy bilim va amaliyotlar majmuasi sifatida ilmiy tahlil qilinadi. Unda folklorning madaniy uzatish, ijtimoiy birlashuv, taʼlim va koʻngilochar funksiyalardagi oʻrni hamda miflar, afsonalar va maqollar kabi asosiy janrlari chuqur oʻrganiladi. Maqolada folklorning moslashuvchanligi va uning madaniy qadriyatlar hamda anʼanalarni saqlashdagi uzoq mud-datli ahamiyatini ilmiy yondashuv asosida yoritib beriladi.

Kalit soʻzlar: *folklor, taʼrif, janrlar, vazifalar, toifalar, madaniyatlararo, adabiy.*

Introduction

Folklore encompasses nearly every aspect of our lives. It is a part of our everyday existence. We cannot deny that it exists in speech, including jokes and riddles, as well as in our games, dances and songs. Folklore cannot be ignored in any field of study related to human life, including literature, linguistics, history and ethnography. As a distinct discipline and area of study, it is becoming increasingly significant. We must first comprehend the historical evolution of folklore as a discipline in order to appreciate its breadth and significance.

History of folklore.

The 19th century marked the beginning of folklore studies. Its origins, however, go back even farther. All races are said to have descended from certain primitive tribes, such as the ancient Persians or Medes, according to Max Muller. Thus, some physical, linguistic, social and cultural symbols appear to be universal. For instance, the German vater, old German fater, Greek and Latin pater and Sanskrit patar or petri all contain the word “father.” Thus, we can ascertain how folk utterances and speech shared some generic roots. It is also claimed that some of the folklore of contemporary European countries is associated with Hinduism and Pagan religions.

William Thoms, a Briton, coined the term “folklore” in 1846. Folklore received a unique boost from nationalistic fervor and patriotism, as many people felt compelled to preserve and record their cultural heritage. Consequently,

numerous folklore-based national societies emerged during the 1800s. In 1878 and 1888, respectively, the English and American folklore societies were established. As a result, folklore has been crucial in helping the populace develop a sense of national identity and consciousness. According to Thoms' definitions, the term "folklore" has gained international recognition. It should be mentioned that because Hitler used the term Volk Kunde for propaganda purposes, it is becoming less and less common in Germany. Many academics, particularly those from Latin America, link folklore to colonial imperialism. The term "popular antiquities" is what they prefer. This term has a strong association with Janapada or Lok in India. However, the content of folklore studies is strongly patriotic. The goal of the folklorists has always been to gather, conserve and record their country's cultural legacy.

Scholars examined songs, stories and games during the 19th and 20th centuries, classifying them as folklore. Today, though, it encompasses a wide range of gathering places and consists of a variety of verbal and oral practices in addition to material performances like songs, theater and weaving, as well as things like building houses and cooking.

Geographical concepts or literary considerations alone can't be used to define folk culture. People of the same race, gender, religion or profession may own it. It can have close human-to-human interaction and transcend geographic boundaries. Modern society and technology can also influence it. For instance, net surfers around the world may have a unique folk culture that sets them apart from other people. Since folk is a shared experience that many people share, it always suggests some form of collectivity. If a folk culture is not shared and collective, it can't become one, even if it is created by a single person. Not every member of the folk should be acquainted with every other member. They may be far away and unrelated in any way.

Folk culture is vibrant and alive. Folklore was regarded as dead culture in the 19th century. It would be incorrect to assume so, though. Any region's vibrant, ever-evolving cultural tradition is closely linked to it. Over time, its meaning and significance may evolve, but its fundamentals never change. For instance, some proverbs and jokes have lost their social meaning. They will still be a part of folk culture, though.

Scholars of folklore have different and varied definitions. "Traditional cultural forms that are communicated between individuals through words and actions and tend to exist in variation" is what Klintberg claims it represents. However, everyone in society is a part of the folk. It has long been accepted by academics that folklore is passed down orally through unofficial channels. Additionally, they think that because folklore

is primarily oral, it can vary significantly depending on the communication context.

Folklore can be public or private, national or international, or local or worldwide. For instance, legends about a hero saving a princess from evil are commonplace, but stories from Rajasthan, such as Dhola Maru, are unique to the area. Folklore has a strong connection to aesthetics and the value of beauty, as seen in things like art and handcrafts. The folklorists define this in terms of skill and style. Certain academics do not view jokes, riddles or commonplace art pieces like fabrics and clay pots as artistic or creative. Nonetheless, art objects, commonplace expressions, speech patterns and vocalizations are examples of artistic communication patterns.

Folklore is defined by family, according to many academics. They believe that this social structure is the main force behind the entire folklore process, including communication, cultural preservation and symbol conservation. The family frequently acts as a mediator for patterns of behavior, art, rituals, institutions and expressions. We can go one step further and say that folk culture is the representation and reaffirmation of a group's overall identity, whether that group is a family, community or country.

Thus, a group can be primary or secondary or large or small. Size, purpose, duration, communication patterns, social control type and the degree of individual involvement in the group are some of the criteria that can be used to distinguish between these. Usually, a primary group can be small and community members interact directly and face-to-face. A secondary group, on the other hand, is bigger and might last longer.

Thus, folk has been defined by scholars in a number of ways:

- 1) The country has a strong connection to folklore.
- 2) It is considered to be at the bottom of the social scale.
- 3) In contrast to the sophisticated civilization, it is considered outdated.
- 4) It is thought to be a creature of large, populous societies.
- 5) Folk is defined as a social group that is bound together by a shared custom and a unique sense of communication.

According to the aforementioned discussions, folklore is a broad category that can be defined as the culture of any group that is expressed through expressive literature or verbal communication, behaviors evident in material life (such as rituals and customs), and individual performances and public displays.

Everyone is entitled to folklore. It encompasses the entire spectrum of society. One could say that it also performs and satisfies a number of fundamental tasks. More information on this will be covered in the