

**O'ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.02 RAQAMLI ILMIY KENGASH**

O'ZBEKISTON MILLIY UNIVERSETITINING JIZZAX FILIALI

KUCHKAROV TUXTAMUROD OLIMOVICH

**O'ZBEK FOLKLORI EPIK SUJETLARINING
BADIY EVOLUTSIYASI**

10.00.08 – folklorshunoslik

**FILOLOGIYA FANLARI DOKTORI (DSc) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2023

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KIRISH (doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiyasi mavzusining dolzarbligi va zarurati. Jahon folklorshunosligida epik sujetlar, yetakchi motivlar, asosiy qahramonlar genezisi va badiiy evolutsiyasini tadqiq etish va uni atroflicha yoritishga, xususan, epos tarixini turli ilmiy metodga tayanib rekonstruksiya qilishga alohida e'tibor qaratilmoqda. Natijada xalq dostonlari borliqni mifologik idrok etish asosida vujudga kelgan arxaik sujetlarga borib taqalishi haqidagi nazariy qarashlar chuqurlashtirildi. Dostonning variant va versiyalari paydo bo'lishi va shakllanishi jarayonlari turli davrlarga xos tipologik xususiyatlarini o'rganish va epos taraqqiyotining arxaik qatlamiga mansub folklor yodgorliklarini har bir xalq tarixiga oid manbalarga tayanib yoritishga alohida diqqat qaratilmoqda. Bu ilmiy izlanishlar nafaqat jahon xalqlari, balki muayyan etnosga tegishli xalqlar eposini qiyosiy tadqiq qilish asosida ularga taalluqli manbalarning genezisi, sujeti, motiv va qahramonlarining shu xalq badiiy tafakkuridagi o'rnini atroflicha tadqiq etish imkoniyatlarini yaratib beradi.

Dunyo folklorshunosligida xalq dostonlari tarkibida keluvchi epik sujetlar tizimining shakllanish tarixini, manbalari va takomillashuv jarayonini o'rganishga alohida e'tibor qaralilib, muayyan xalqning epik tafakkuri evolutsiyasining o'ziga xos jihatlari ko'rsatuvchi qonuniyatlarni ochishga alohida diqqat berib kelinmoqda. Bu jarayonda epos uchun universal sujetga asos bo'lgan arxaik tip va arxetiplarning badiiy evolutsiyasini oydinlashtirish tamoyili yetakchilik qilmoqda. Ushbu yangi nazariy konsepsiyalar turkiy xalqlar eposining genezisi, taraqqiyot bosqichlari va davrlarini, sujet, motiv va qahramonlarning evolyutsion rivojlanish tamoyillarini yoritib berish nuqtai nazaridan folklorshunosligimiz oldida turgan muhim vazifalardan hisoblanadi.

Mamlakatimiz mustaqillikka erishgandan so'ng xalqimiz badiiy tafakkuri taraqqiyoti rivojiga munosib zamin bo'layotgan xalq og'zaki ijodi namunalari qatorida turgan o'zbek folklori epik sujetlarning badiiy evolutsiyasini o'rganish va tadqiq etishga keng imkoniyatlar yaratilmoqda. "...Insoniyat yaratgan bebaho madaniyat durdonalari, eng avvalo, har qaysi millatning folklor san'atida mujassam topgani hammamizga yaxshi ma'lum. ... Jahon madaniy merosining bu o'lmas asarlari bizga insoniyatning nasl-u nasabi, tarixiy ildizlari, olijanob ideallari bir ekanini, binobarin, turli millat va elat vakillarining kelajak sari intilishlari ham mushtarak ekanini anglatadi".¹ Ma'lumki, o'zbek folklori epik sujetlarning har bir davrdagi tarixiy-folkloriy jarayonga xos xususiyatlarni tashuvchi manba sifatidagi belgilarini aniqlash, yozma manbalardagi folklor materiallarini O'rta Osiyo turkiy xalqlari folklori kontekstida tahlil qilish, paleofolkloristik yo'nalishdagi qiyosiy tadqiqotlar natijasida o'zbek xalq og'zaki badiiy ijodiyotida mavjud bo'lgan muayyan epik sujetning an'anaviylashish jarayoni hamda epik sujet va uning tarkibidagi asosiy motivlarning genezisini aniqlash hamda sak-massaget eposi an'analarning o'zbek dostonlari sujet qurilishidagi o'rni va uning poetik transformatsiyasini tadqiq etish folklorshunosligimizning dolzarb vazifalaridandir.

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг Халқаро бахшичилик санъати фестивали очилишига бағишланган таътанали маросимдаги нутқи // Халқ сўзи. – Тошкент, 2019 йил, 7 апрель. – № 68.

O'zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida", 2019-yil 21-oktabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida"gi Farmonlari, 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida", 2018-yil 1-noyabrdagi PQ-3990-son "Xalqaro baxshichilik san'ati festivalini o'tkazish to'g'risida", 2019-yil 14-maydagi PQ-4320-son "Baxshichilik san'atini yanada rivojlantirish chora-tadbirlari to'g'risida", 2019-yil 23-sentabrdagi PQ-798-son "Respublika baxshichilik san'ati markazi va uning huzuridagi baxshichilik san'atini rivojlantirish jamg'armasi faoliyatini tashkil etish to'g'risida"gi qarorlari, 2019-yil 6-apreldagi "Xalqaro baxshichilik san'ati" festivalining ochilishi tantanalaridagi nutqi, O'zbekiston Respublikasi Vazirlar Mahkamasining 2010-yil 7-oktabrdagi 220-son "2010-2020-yillarda nomoddiy madaniy meros obyektlarini muhofaza qilish, asrash, targ'ib qilish va ulardan foydalanish Davlat dasturini tasdiqlash to'g'risida", 2018-yil 26-apreldagi 304-son "Baxshichilik va dostonchilikni yanada rivojlantirish hamda takomillashtirish chora-tadbirlari to'g'risida"gi qarorlari hamda mazkur faoliyatga tegishli me'yoriy-huquqiy hujjatlarda belgilangan ustuvor maqsad va vazifalarni amalga oshirishda ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining 1. "Axborotlashgan jamiyat va demokratik davlat rivojlanishining ijtimoiy, huquqiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish" ustuvor yo'nalishi doirasida bajarilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi². Epik sujetlarning badiiy evolutsiyasi, yozma manbalardagi folklor materiallari, O'rta Osiyo turkiy xalqlari folklori, paleofolkloristik yo'nalishdagi qiyosiy tadqiqotlar, epik sujetning an'anaviylashish jarayoni, epik sujet va uning tarkibidagi asosiy motivlarning genezisi aniqlash hamda sak-massage eposi an'analarning poetik transformatsiyasini o'rganishga yo'naltirilgan ilmiy izlanishlar jahonning yetakchi ilmiy markazlari va oliy ta'lim muassasalari, jumladan, University of Harvard (USA), University of Bonn (Germany), University of British Columbia (Canada), Ege Universiteti (Turkey), Qozon davlat universiteti (Rossiya); Baki Dövlət universiteti, Azərbaycan Milli Elmlər Akademiyası Folklor instituti (Ozarbayjon), Yeuraziya ʻlittiyat universiteti (Qozog'iston), Kirgiz uluttuk universiteti (Qirg'iziston) va O'zbek tili, adabiyoti va folklori instituti (O'zbekiston)da olib borilmoqda.

² Dissertatsiya mavzusi bo'yicha xorijiy ilmiy adabiyotlar dumi // <http://www.Pedagog.ru/category/communit-theme/rating/desk/11>; <https://www.harvard.edu>; <http://www.Columbia.edu>; <https://www.Publishersweekly.com>; <https://www.Publishersweekly.com/pw/bytopic/industrynews/tipbest/article>; <https://www.wick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special>; [https://cyberleninka.ru/article/n/problemny-ravzitiyayi-va-boshqa-manbalar-asosida-analga-oshirildi](https://cyberleninka.ru/article/n/problemny-razvitiyayi-va-boshqa-manbalar-asosida-analga-oshirildi); Рационализм // 3. Современный фольклорный дискурс // https://www.aum.Md/index.php?option=com_Content&task=view&id=236&Itemid=146.

Jahon folklorshunosligida xalq ijodiyotining epik namunalari matnini paleofolkloristik hodisa sifatida tahlil qilish orqali asarning shakllanish manbalari bilan bog'liq ijtimoiy-estetik jarayonlar, ularning tarixiy-adabiy taraqqiyoti va bugungi taqdirini aniqlashga doir qator ilmiy natijalar olingan, jumladan, xalq dostonlari borliqni mifologik idrok etish asosida vujudga kelgan arxaik sujetlarga borib taqalishi aniqlangan (University of Harvard, USA); bugungi kunda dunyo folklorshunosligida dostonning variant va versiyalari paydo bo'lishi va ularning shakllanish jarayonlari turli davrlarga xos tipologik xususiyatlarni o'zida ifoda etgan yangi manbalarga bog'lanishi holati yoritilgan (University of Bonn, Germany); epos taraqqiyotining arxaik qatlamiga mansub folklor yodgorliklari har bir xalq tarixiga oid manbalarga bog'liqligi ochib berilgan (Ege Universiteti, Turkey); dunyo folklorshunosligida xalq dostonlari tarkibida keluvchi epik sujetlar tizimining shakllanish tarixini, manbalari va takomillashuv jarayonini o'rganishga alohida e'tibor qaratilib, muayyan xalqning epik tafakkuri evolutsiyasining o'ziga xos jihatlari ochib berilgan (Rossiya FANing M.Gorkiy nomidagi Jahon adabiyoti instituti, Moskva davlat universiteti, Sankt-Peterburg davlat universiteti, Voronej davlat universiteti, Qozon davlat universiteti, Rossiya); epos uchun universal sujetga asos bo'lgan arxaik tip va arxetiplarning badiiy evolutsiyasini oydinlashtirish tamoyili yetakchilik qilishi aniqlangan (Yeuraziya ʻllyq universiteti (Qozog'iston); turkiy xalqlar eposini genezisi, taraqqiyot bosqichlari va davrlarini, sujet, motiv va qahramonlarning evolutsion rivojlanish tamoyillari yoritilgan (Kirgiz uluttuk universiteti (Qirg'iziston); sak-massaget eposi an'alarining o'zbek dostonlari sujet qurilishidagi o'rni va uning poetik transformatsiyasi o'rganilgan (O'zbek tili, adabiyoti va folklori instituti, O'zbekiston).

Dunyo folklorshunosligida paleofolklorni tadqiq etishda o'tmishda yaratilgan yozma manbalar, arxeologik materiallar, qadimgi mifologiya, urf-odat va marosimlarda saqlanib qolgan etnofolkloristik talqinlar ham muhim ilmiy qimmatga ega. Qadimgi davr folklori namunalari yoki uning muayyan sujet, motiv yoki obrazlari o'tmishda yaratilgan yozma yodgorliklar va moddiy madaniyat yodgorliklari (qoyatoshlarga chizilgan suratlar – petrogliflar, gil, tosh yoki yog'ochdan yasalgan haykalchalar, turli arxeologik topilmalar va h.k)da ham o'z ifodasini topganligi uchun ham epik sujetlarining badiiy evolutsiyasiga doir ilmiy izlanishlar olib borishda paleofolklor namunalarini o'zida saqlab qolgan yozma manbalardagi materiallarni tahlilga tortish kabi vazifalarni aniqlash kun sayin dolzarflik kasb etmoqda.

Muammoning o'rganilganlik darajasi. Ma'lumki, qadimgi manbalardagi folklor sujetlari va ularning o'zbek xalq og'zaki badiiy ijodidagi badiiy evolutsiyasi masalasi hozirga qadar maxsus o'rganilgan emas. Shunday bo'lsa-da, bir qator maqola va tadqiqotlarda dissertatsiyamiz mavzusiga oid qiziqarli mulohazalar bildirilgan. Xususan, A.Fitrat³, atoqli olim H.Zarifovning folklor va arxeologiya materiallarini qiyosiy o'rganishga oid maqolasi,⁴ o'zbek xalq dostonlarining tarixiy asoslariga doir tadqiqotini⁵, Aziz Qayumovning "Qadimiyat

³ Фитрат А. Эски турк адабиёти намуналари. – Самарканд-Тошкент. 1927.

⁴ Зарифов Х. Фольклор ва археология материалларини кўрсаткич масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 25-30.

⁵ Зарифов Х. Ўзбек халқ дostonларининг тарихий асослари буйича текширишлар / Пулкан шоир. – Тошкент,

obidalari” borasidagi asarini⁶, B.Sarimsoqovning epik janrlar diffuziyasiga oid ishini⁷ misol qilib keltirish mumkin. O‘zbek folklorshunosligida qadimgi xitoy manbalaridagi epik sujetlar, xususan, bo‘ri bilan bog‘liq mifik afsonalarning o‘zbek folkloridagi talqinlari, bir qator motivlar va epik qahramonlar genezisi va badiiyati bilan bog‘liq nazariy masalalar N.Rahmonov⁸, B.To‘xliiev⁹, U.Jumanazarov¹⁰, M.Io‘rayev¹¹, Sh.Turdimov¹², J.Eshonqulovlar¹³ tomonidan o‘rganilgan. Epik sujetlarning qadimiy namunalaridan biri – sak va massaget eposining tadjrijiy rivoji masalasi “Oysuluv” dostoni misolida T.Mirzayev, B.Sarimsoqov, M.Qo‘shmoqovlar¹⁴ tomonidan tadqiq qilingan.

Adabiyotshunos F.Boynazarov¹⁵, folklorshunos S.Sariyevlarning¹⁶ antik davr yozma yodgorliklari va boshqa manbalar tahliliga doir ilmiy asarlarida qadimgi yunon va rim mualliflarining asarlaridagi Markaziy Osiyo folkloriga oid ko‘plab epik sujetlar, afsona va rivoyatlar keltirilgan.

Bundan tashqari, V.M.Jirmunskiy, M.Saidov, O.Sobirov, M.Is‘hoqov, H.Boltaboyev kabi olimlarning asarlarida ham qadimgi turkiy, fors-tojik, arab va boshqa tillardagi manbalarda o‘z aksini topgan epik sujetlar yuzasidan bildirilgan ayrim ilmiy mulohazalar mavjud.

Yuqoridagi qisqacha tahlil shuni ko‘rsatadiki, qadimgi yozma manbalardagi epik sujetlarning turkiy xalqlar, jumladan, o‘zbek folklori materiallari bilan qiyosiy tahlili amalga oshirilgan emas.

1974. – Б. 69-98

⁶ Қаюмов А. Қадимий обидалари. – Тошкент: Адабиёт ва санъат нашрияти, 1972. – 183 б.

⁷ Саримсоқов Б. Эпик жанрлар диффузияси / Ўзбек фольклорининг эпик жанрлари. – Тошкент, 1981. – Б. 68-100.

⁸ Рахмонов Н.А. Орхоно-Енисейские памятники и тюркский эпос: Дисс. докт. ... филол. наук. – Ташкент, 1991. – 263 с.; Яна о‘sha. Қадимги ёзма ёдгорликлар. – Тошкент: Адабиёт ва санъат, 1991. – 290 б.; Яна о‘sha. Фольклоризм ва мифологизация – қадимги туркий адабиётнинг асоси сифатида // Адабий манбашунослик. – Тошкент, 1987. – Б. 10; Яна о‘sha. Туркий эпос ва Урхун-Енисей ёдгорликлари муносабатига доир // Адабий манбашунослик. – Тошкент, 1987. – Б. 30; Яна о‘sha. Рухиятдаги нур муроди. – Тошкент: А Қодирий номидаги халқ мероси нашриёти, 2002. – 141 б.

⁹ Тухлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Bayoz, 2013. – 112 б.

¹⁰ Жуманазаров У. Халқ эпосининг тарихийлиги ва тарихий эпос масалалари / Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 162-167; Яна о‘sha. “Ойсулув” – соф тарихий дoston / Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 168-172; Яна о‘sha. Этнономик ривоятлар – халқнинг этник состави ва социал тарихини урганиш учун муҳим манба сифатида // Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 47-49; Яна о‘sha. Ўзбек тарихий фольклори жанрлари ва уларни урганишининг айрим назарий масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1991. – №5-6; Яна о‘sha. Ўзбек фольклори ва тарихий воқелик. – Тошкент: Фан, 1991. – Б.185.

¹¹ Жураев М. Рукописное наследие и его роль в изучении эпической традиции тюркоязычных народов Центральной Азии // Рукописи – первичный источник изучения национального наследия (Материалы международной научной конференции. 13-14 марта, 2013 года). – Ашгабад, 2013. – С. 400-402; Яна о‘sha. Палеосий мифологик сюжетлари ва уларнинг археофольклористик талқини // Ўзбек тили ва адабиёти. – Тошкент, 2006. – №5. – Б. 15.

¹² Турдимов Ш. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012. – Б. 4-5.

¹³ Эшонкулов Ж. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – Б. 121; Яна о‘sha. “Дада Қурқут” китобида мифологик мотивлар // Milliy folklor. – Ankara, 2001. – № 4; Яна о‘sha. “Алпомиш” дostonи ва “Дада Қурқут” китобидаги бошланмаларнинг қиссий талқини / Ўзбек филологиясининг долзарб масалалари. – Бухоро, 2015. – Б. 152-156.

¹⁴ Мирзиев Т., Саримсоқов Б. Дostonлар, уларнинг таснифи ва тарихий тарихийлиги / Ўзбек фольклорининг эпик жанрлари. – Тошкент, 1981. – Б.6-23.

¹⁵ Бойназаров Ф. Ўрта Осиёнинг эпик дистри. – Тошкент, 1991. – Б. 36.

¹⁶ Сариев С. “Туркун” дostonлари асаси ва ади ёзма нуسخаларини асосий урганиш. Филол. фан. докт. ... дисс. – Тошкент, 2019. – 250 б.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy tadqiqot ishlari rejaları bilan bog'liqligi. Tadqiqot O'zbekiston Milliy universiteti Jizzax filiali ilmiy-tadqiqot ishlari rejalariga muvofiq 1-son "Filologiya fanlarining dolzarb muommolari va uni amaliyotga tadbiiq etish" mavzusi doirasida bajarilgan (2019-2021) mavzusi doirasida bajarilgan.

Tadqiqot maqsadi O'rta Osiyo tarixiga oid qadimgi yozma manbalar hamda o'rta asr mualliflarining tarixiy-jo'g'rofiy asarlaridagi folklor materiallari asosida o'zbek folklori epik syujetlarining manbalari, asosiy motivlar tizimining shakllanish jarayoni va epik janrlarning tadrriiy rivojini ochib berishdan iborat.

Tadqiqotning vazifalari: O'rta Osiyoga oid tarixiy, jo'g'rofiy va ilmiy xarakterdagi va qadimgi yunon yozma manbalardagi folklor materiallarini aniqlash hamda ularni o'zbek folklorida qayd qilingan variantlarga solishtirish asosida epik syujetlarning tadrriiy rivojini o'rganish;

Paleofolklor hodisasi, sak-massaget eposi an'alarining o'zbek dostonlari sujet qurilishidagi o'rni va uning poetik transformatsiyasini o'rganish;

o'zbek folkloridagi yetakchi motivlar, epik syujetlarning genezisi, manbalari, tarixiy asoslari va ilk shakllarini aniqlash;

qahramonlik eposi, afsona va rivoyatlarda epik sujet poetik transformatsiyasi, badiiy evolutsiyasini yoritish;

Gerodot, Kursiy Ruf, Arrian, Polien, Diodor, Plutarx, Strabon kabi olimlarning asarlaridagi mifologik tasavvurlar, afsona va rivoyatlarni O'rta Osiyo xalqlari, jumladan, o'zbek folklorida mavjud bo'lgan mushtarak syujetlar bilan qiyosiy tahlil qilish asosida epik tafakkur tadrrijiga xos xususiyatlarni ochib berish.

Tadqiqotning obyekt. Dissertatsiya ishini yozishda O'zR FA O'zbek tili, adabiyoti va folklori instituti huzuridagi Folklor arxivi materiallardan, shuningdek, qadimgi xitoy va yunon yozma manbalari, arab-fors hamda turkiy tilda yaratilgan tarixiy, jo'g'rofiy va ilmiy adabiyotlardan manba sifatida keng foydalanildi.

Tadqiqotning predmetini qadimgi yozma manbalarda keltirilgan folklor syujetlari, turli afsona va rivoyatlar, arxaik epos namunalari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tarixiy, qiyosiy-tipologik, struktural tahlil, etnofolkloristik, matniy tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

o'zbek folklori epik syujetlarining tarixiy-genetik asoslari va manbalarini aniqlashda turkiy (o'zbek) tilida Abulg'oziyning "Shajarai turk", fors-tojik tilida Narshaxiyning "Buxoro tarixi", Rashid ad-dinning "Jome' at-tavorix", arab tilida Beruniyning "Osor ul-boqiya" hamda Geradodning "Tarix", Strabonning "Geografiya", Poliennning "Harbiy xiyalalar" kabi yunon tillarida yozilgan qadimgi yozma manbalardagi materiallar asosida folklorshunoslikda ilk bor epik syujetlar "Oysuluv va Kunbotir", "Oychinor" dostonlarining sujeti Gerodotning "Tarix" asarida hikoya qilingan To'maris to'g'risidagi rivoyat sujeti evolyutsiyasi ekanligi aniqlangan;

o'zbek folklori epik syujetlarining shakllanishida O'rta Osiyo hududida yashagan qadimgi etnoslar tarixi, jo'g'rofiyasi va madaniyatiga oid yozma manbalar materiallari asosida sak-massaget qabilalri epik syujetlarining o'rni

ko'rsatib berilgan;

o'lkamiz tarixi, jo'g'rofiyasi, madaniyati, tili va adabiy qadriyatlariga oid yozma manbalar, turli davr sayyohlari va olimlarining memuar asarlari va manbalarda keltirilgan "Tumaris" rivoyati, "Oysuluv va Kunbotir" hamda "Oychinor" dostonlari syujetlarining qadimgi epik sujetlarga aloqadorligi aniqlangan;

qadimgi mifologiya va mifik sujetlarning yozma manbalardan o'rin olishi, ommalashish xususiyatlari hamda Gerodotning "Tarixi", "O'g'uznoma", "Shajarai turk", "Shajarai tarokima" kabi manbalardagi folklor materiallari asosida epos sujetlari va an'anaviy motivlarning proturkiy epos tarkibidagi o'rmi, tadrijiy takomili va genetik asoslari oydinlashtirilgan;

afsona va rivoyatlarda epik sujetning poetik transformatsiyasi hamda etnonimik rivoyatlar syujetining badiiy evolyutsiyasi o'g'uz qabilalari epik an'anasining tashuvchilari hisoblangan o'zon, ya'ni baxshi-shoirlar tomonidan yaratilgani "Alpomish" dostonida nomi tilga olingan Boysun eponimi va yirik adabiy yodgorliklardan biri bo'lgan O'rta Osiyo o'g'uz eposi "Kitobi dadam Qo'rquq" kitobi orqali ochib berilgan;

xalq dostonchiligining yaratilishi, taraqqiyoti va rivojlanishini ta'minlaydigan eng muhim omillardan biri bo'lgan epik bilim va epik xotiraning shakllanishida qadimgi sak-massaget arxaik eposi muhim rol o'ynaganligi isbotlangan.

Tadqiqot amaliy natijalari.

o'zbek folkloridagi yetakchi motivlar, epik sujetlarning genezisi, manbalari, tarixiy asoslari va ilk shakllari jahon xalqlari epik sujetlarini qiyosiy-tipologik jihatdan o'rganish asosida badiiy tafakkurning tarixiy asoslari aniqlangan;

Gerodot, Kursiy Ruf, Arrian, Polien, Diodor, Plutarx, Strabon kabi antik dunyo mualliflarining asarlaridagi mifologik tasavvurlar, afsona va rivoyatlarni O'rta Osiyo xalqlari, jumladan, o'zbek folklorida mavjud bo'lgan mushtarak sujetlar bilan qiyosiy tahlil qilish asosida epik tafakkur tadrijiga xos xususiyatlar oydinlashtirilgan;

yozma manbalardagi folklor materiallarini O'rta Osiyo turkiy xalqlari folklori kontekstida tahlil qilish o'zbek xalq og'zaki badiiy ijodiyotida mavjud bo'lgan muayyan epik sujetlar, an'anaviy motivlar yoki obrazlarning tarixiy ildizlarini ochib berilgan;

folkordagi muayyan sujetning turli davrlarga oid namunalarini o'zaro qiyoslash epik tafakkurning tadrijiy rivojiga xos qonuniyatlar belgilanib, epik sujet evolutsiyasi davomida ro'y bergan o'zgarishlar o'rganilgan;

O'rta Osiyoga oid yozma manbalardagi folklor materiallarini ilmiy tavsiflash, epik sujetlarning har bir davrdagi tarixiy-folkloriy jurayonga xos xususiyatlarni tashuvchi manba sifatidagi belgilari yoritib berilgan;

Tadqiqot natijalarining ishonchilligi tahlilga tortilgan faktik materiallarning birlamchi nazariy manbalar hamda ishonchli nashrlar asosida tadqiq etilganligi, tadqiqot natijasida chiqirilgan xulosalarning qiyosiy-tarixiy tahlil usuli bilan asoslanganligi, yechilishi lozim bo'lgan ilmiy muammoning aniqligi, yozma manbalardagi epik sujetlar qiyosiy tavsiflanganligi, ularning

tadrijiy rivoji, o'zbek folkloridagi o'ziga xos talqinlari bevosita birlamchi manbalar asosida aniqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, chiqarilgan nazariy umumlashmalar va xulosalar o'zbek folklori janrlar tizimining shakllanish tarixi va badiiy evolutsiyasi bilan bog'liq ilmiy konsepsiyalarni yanada kengaytirishga xizmat qiladi. Shuningdek, turkiy xalqlar folklorida epik janrlarning tabiatini, tarixiy-genetik asoslari va poetikasini fundamental tadqiq etishda muhim manba vazifasini o'taydi.

Mazkur dissertatsiyaning amaliy ahamiyati universitet va pedagogika institutlarida turkiy xalqlar qahramonlik episi va epik sujet bilan bog'liq sujet ko'rsatgichlari katalogini yaratishda, "Turkiy xalqlar folklori", "Folklor nazariyasi", "Folklor janrlari tarixiy taraqqiyoti" fanlari bo'yicha o'quv dasturlarini tuzishda, darslik va o'quv qo'llanmalarining yangi avlodini yaratishda va takomillashtirishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. O'zbek folklori epik sujetining badiiy evolutsiyasi, epik sujetning an'anaviylashish jarayonlari va uning muhim xususiyatlari, uning tarkibidagi asosiy motivning genezisi borasidagi masalalarni yoritish bo'yicha olingan natijalar quyidagi yo'nalishlarda joriy qilingan:

"O'g'uznoma" sujeti va uning "Shajariyi tarokima" dagi talqini (2013), "Kitob ul-qand fi-t-tarixi samarqand" dagi o'zbek xalq toponimik rivoyatlari (2014), "Beruniyning "Osor al-boqiya" asaridagi mifologik afsonalar va epik sujetlar evolutsiyasi" (2014), "Yozma manbalarda qorluqlar bilan bog'liq etnonimik rivoyatlar" (2015), "Qipchoqlar haqidagi etnonimik rivoyatlarning o'rta asr yozma manbalaridagi epik talqiniga doir" (2016) kabi ilmiy maqolalaridagi o'zbek folklori epik sujetlarining badiiy evolutsiyasi bilan bog'liqligiga doir ilmiy-nazariy qarashlaridan Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universitetida bajarilgan "O'zbek mifologiyasi va uning badiiy tafakkur taraqqiyotida tutgan o'rni" mavzusidagi 2012-2016-yillarda bajarilgan F1-XT-0-19919 raqamli fundamental ilmiy loyihasini bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universitetining 2022-yil 7-iyuldagi 04/1-2273-son ma'lumotnomasi). Natijada o'zbek folklori epik sujetining badiiy evolutsiyasini aniqlash bilan bog'liq vazifalar ijrosini ta'minlashga xizmat qilgan;

O'rta Osiyo tarixiga oid qadimgi yozma manbalar, xususan, yunon, arab, fors, xitoy tillarida yaratilgan tarixiy asarlar, shuningdek, o'rta asrlardan e'tiboran turkiy tilda bitilgan tarixiy, jo'g'rofiy va ilmiy adabiyotlardagi folklor materiallarining talqini masalasiga doir materiallar va ilmiy-nazariy qarashlaridan Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universitetida 2018-2020-yillarda bajarilgan F1-XT-0-19919 raqamli "Qadimgi davrlardan XIV asrgacha bo'lgan turkiy yozma manbalar tadqiqi" mavzusidagi fundamental ilmiy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universitetining 2022-yil 25-apreldagi 04/1-779-son ma'lumotnomasi). Natijada o'zbek folklorshunosligi tarixida birinchi marta O'rta

Osiyo tarixiga oid yozma manbalar hamda o'rta asr mualliflarining tarixiy-jo'g'rofiy asarlaridagi folklor materiallarini qiyosiy tavsiflashga yo'l ochgan;

O'zbek folkloridagi yetakchi motivlar, epik sujetlarning genezisi, manbalari, tarixiy asoslari va ilk shakllari jahon xalqlari epik sujetlarini qiyosiy-tipologik jihatdan o'rganish asnosida badiiy tafakkurning tarixiy asoslarining ajdodlarimiz ma'naviy merosida tutgan muhim o'rni haqidagi natijalaridan O'zbekiston Yozuvchilar uyushmasi Jizzax viloyati bo'limidagi adabiy, ma'naviy-ma'rifiy tadbirlar va ijodiy uchrashuvlarda, yosh ijodkorlar bilan tashkil etilgan "Jizzax oqshomlari" kabi uchrashuv va uyushma tomonidan tashkillashtirilgan targ'ibot ishlarida samarali foydalanilgan (Yozuvchilar uyushmasining 2021 yil 2 noyabrdagi 01-03/1295-son ma'lumotnomasi). Natijada o'zbek folklori epik sujetlarining badiiy evolyusiyasi, genezisi, o'ziga xos xususiyatlari yosh ijodkorlarning o'zbek xalq dostonchiligi borasidagi fikrlarini shakllanishi va badiiy-estetik tafakkurining o'stirishdagi o'rnini ko'rsatishga erishilgan;

2017-2021-yillarda O'zbekiston Respublikasini rivojlantirishning beshta ustuvor yo'nalishi bo'yicha Harakatlar strategiyasi asosida O'zbekiston Respublikasi Prezidentining "Kitob maxsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi qarorida keltirilgan vazifalarning bevosita ijrosiga qaratilgan tadqiqot sifatida o'zbek folklorining epik janrlariga mansub asarlar uzoq asrlar davomida yaratilib, jonli og'zaki ijro orqali ommalashishi natijasida takomillashib, ba'zida u yoki bu uzvlarini yoritib, gohida "sayyor sujet"lar hamda boshqa xalqlar folklorining ijodiy ta'sirida yangilangani haqida hozirgi ma'naviy-madaniy taraqqiyotda tutgan o'rni va ahamiyatiga doir tahliliy umumlashmalaridan Jizzax viloyati Madaniyat bo'limi tomonidan tashkil etilgan festivallarda, turli madaniy tadbirlarni tashkil etishda foydalanilgan. Natijada turli tanlov va festival qatnashchilari hamda yoshlarga qadim va navqiron yurtimizning boy va turfa xil qadriyatlarini tanishtirish borasida keng tushuncha va ma'lumotlar berishga erishilgan;

O'rta Osiyoga oid yozma manbalardagi folklor materiallarini ilmiy tavsiflash, epik sujetlarning har bir davrdagi tarixiy-folkloriy jarayonga xos xususiyatlarni tashuvchi manba sifatidagi belgilari yoritishga bag'ishlangan ilmiy qarashlardan Jizzax viloyati teleradiokompaniyasining "Diyor yangiliklari" informatsion dasturida, shuningdek, "Jizzax" radiokanali orqali "Xabarlar" eshittirishida foydalanilgan (Jizzax viloyati teleradiokompaniyasining 2022-yil 14-martdagi 10-12/168-son ma'lumotnomasi). Natijada ushbu teleko'rsatuvlar uchun tayyorlangan materiallar mazmun jihatdan mukammallashtirilib, ilmiy dalillarga boy bo'lishiga, ko'rsatuvning ilmiy-ommabopligini ta'minlashga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 11 ta ilmiy-amaliy anjumanlarda, jumladan, 4 ta xorijiy, xalqaro 7 ta respublikada qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 15 ta ilmiy ish nashr qilingan bo'lib, shulardan bitta monografiya, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 10 ta ilmiy maqola,

shundan 10 tasi respublika hamda 4 tasi xorijiy jurnallarda chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to'rt asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Umumiy hajmi 233 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmetlari 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, natijalarning joriylanishi, nashr etilgan ishlar va dissertatsiya tuzilishi haqida ma'lumotlar keltirilgan.

Dissertatsiyaning **"Paleofolklor, sak-massaget eposi va epik sujetlar genizisi"** nomli birinchi bobining ilk fasli **"Paleofolklorga xos xossalar. Sak-massaget eposi an'alarining o'zbek dostonlari sujet qurilishidagi o'rni"**ni o'rganishga bag'ishlangan.

Folklorshunoslikdagi "paleofolklor" atamasi muayyan xalq og'zaki badiiy ijodining eng qadimgi qatlami, ya'ni o'sha etnosning ajdodlari tomonidan yaratilgan arxaik folklorga nisbatan qo'llaniladi. Qadimgi odamlar badiiy tafakkurining mahsuli hisoblangan paleofolklor o'zining asl holda bizning kunlarga yetib kelmagan, albatta. Tarixiy-folkloriy jarayonning izchil taraqqiy etishi davomida ajdodlarimizning folklor an'analari bevosita og'zaki jonli ijro orqali yashashda davom etgan bo'lsa-da, xalqning badiiy-estetik qarashlari, turmush tarzi, ijtimoiy-madaniy hayotning rivojlanib borishi natijasida muttasil o'zgarishga uchrab, ayrim uzvlarini yo'qotib, ba'zilarini boyitib, to'ldirib, yangi asarlarning yaratilishiga zamin bo'lib kelavergan. Shuning uchun ham hozirga qadar yozib olingan yoki jonli ijro holatini saqlab kelgan folklor materiallari orasida qadimgi davr folklori bilan bevosita bog'lanuvchi u yoki bu epik sujetni topish anchayin mushkul ishdur. Folklorning mohiyati va uning xalq ma'naviy-madaniy hayotidagi o'rnini to'la anglash uchun esa uning tarixiy asoslari, ya'ni zaminini yaxshi bilish g'oyat muhim ahamiyatga ega. Bu esa paleofolklorni chuqur o'rganish, ya'ni xalq og'zaki ijodidagi an'anaviy epik sujetlarning eng qadimiy namunalarini rekonstruksiya qilish orqali folklorning arxaik qatlamiga xos xususiyatlarni aniqlashni taqazo etadi.

Paleofolklorni tadqiq etishda o'tmishda yaratilgan yozma manbalar, arxeologik materiallar, qadimgi mifologiya, urf-odat va marosimlarda saqlanib qolgan etnofolkloristik talqinlar ham muhim ilmiy qimmatga ega. Chunki qadimgi davr folklori namunalari yoki uning muayyan sujet, motiv yoki obrazlari o'tmishda yaratilgan yozma yodgorliklar va moddiy madaniyat yodgorliklari (qoyatoshlarga chizilgan suratlar – petrogliflar, gil, tosh yoki yog'ochdan yasalgan haykalchalar, turli arxeologik topilmalar va h.k.)da ham o'z ifodasini topganligi ilmiy manbalarda qayd etilgan. Shuning uchun ham o'zbek folklori epik sujetlarining badiiy evolutsiyasiga doir ilmiy izlanishlar olib borishda paleofolklor namunalarini o'zida saqlab qolgan yozma manbalardagi materiallarni tahlilga tortish yaxshi samara beradi.

Qadimgi va o'rta asr yozma manbalarida o'z ifodasini topgan arxaik folklor namunalari xalq og'zaki poetik ijodidagi epik sujetlarning kelib chiqish tarixi, manbalari, shakllanish jarayoni va badiiy evolutsiyasi jarayonini o'rganishda muhim ilmiy qimmatga ega. Yozma yodgorliklar orqali yetib kelgan paleofolklor namunalari ahamiyati shundaki, bu materiallar muayyan epik sujetlarning bir necha asr, hatto, bir necha ming yillik taraqqiyoti bosqichlarini qiyosiy o'rganish sujet tarkibidagi motivlar va obrazlar silsilasining o'zgarishlari, epik diffuziya va transformatsiya jarayonlarini aniqlashga asos bo'ladi.

Tadqiqotning ikkinchi fasli esa "Sak-massaget eposi va uning badiiy takomili" deb atalgan. Bunda sak – massaget eposining badiiy tafakkur tadriji davomida shakllanish bosqichlari va hozirgi o'zbek eposidagi aksi masalalari tadqiq etildi.

Sak va massagetlar yashagan davrdan hozirgi kunga qadar orada juda ko'p vaqt o'tganiga qaramay, garchi muayyan rudiment va qoldiqlar tarzida bo'lsa-da, ularning arxaik eposi bilan bog'liq sujet, motiv va obrazlar Markaziy Osiyo xalqlari, shu jumladan, o'zbek xalq og'zaki badiiy ijodida hamon saqlanib kelayotganligi sak-massaget epik an'anasi naqadar ko'lamdor va sujetlarga bo'yolganligini ko'rsatadi.

Gerodot tomonidan naql qilingan sak-massaget eposi sujetlaridan birida hukmdor Kirning tug'ilishi haqida shunday hikoya qilinadi: "Shoh Astiagning bir qizi bor bo'lib, uning ismi Mandana ekan. Kunlardan bir kuni shoh g'aroyib tush ko'ribdi: tushida uning qizi shu qadar ko'p peshob qilibdiki, oqibatda shahar g'arq bo'lib, butun Osiyo suv ostida qolibdi. Saroydagi ta'burchilar: "Shohim, bu tushingiz karomatli ekan. Qizingiz Mandana bir o'g'il farzand ko'radi, shu bola ulg'aygach butun Osiyoni o'z tasarrufiga olguvchi sohibqiron bo'ladi", – deb yo'ribdilar. Bunday nevarasi tug'ilib, oxir-oqibat saltanati qo'ldan ketishidan qo'rqqan Astiag qizini turmushga berishni istamabdi. Ammo qizi voyaga yetgach, uni midiyalikka uzatishni xohlamay, Kambis degan bir eronlik yigitga uzatibdi. Oradan bir yil o'tar-o'tmas Astiag yana bir tush ko'ribdi: tushida qizi Mandananing qornidan o'sib chiqqan tok novdalari butun Osiyoni chulg'ab olibdi. O'z tushidan o'zi cho'chib uyg'ongan shoh yana ta'burchilarini huzuriga chorlabdi va farzand kutayotgan qizi istiqomat qiladigan Eronga odam yubortirib: "Men borgunimcha qizimni bir joyga qamab, tashqariga chiqarmay turinglar!" deb amr qilibdi. Ta'burchilar shohning qizidan tug'ilajak bola uning o'rniga taxtga o'tirib, Osiyoga hukmdor bo'lajagini bashorat qilishibdi¹⁷.

Kirning tug'ilishi haqidagi rivoyatning Gerodot tomonidan naql qilingan bu namunasidagi tush motivi jahon xalqlari folklorining epik janrlari uchun an'anaviy sujet elementlaridan biri hisoblanadi. Podsho Astiagning tush ko'rishi va ana shu tush ta'biri kelgusida qahramonlik ko'rsatadigan botir hukmdorning tug'ilishidan bashorat beradi. Ayni shu motiv o'zbek folklorida ham mavjud bo'lib, uning o'ziga xos talqini "Go'ro'g'lining tug'ilishi" dostonining Egamberdi Ollomurod o'g'li variantida uchramiz. Dostonda tsvirlanishicha, bir kuni Shohdarxon uxlab yotgan yerida tush ko'radi. Tushida bir qarchig'ay kelib boshiga tepadi. Uyquasi ochilib, yuragiga hovul tushib, podsho uyg'ona ketadi. Qur'achilarga qur'a

¹⁷ Геродот. История II 94m кн / Пер. Г. А. Сперанского. Т. 2. – М.: Лань, 2001. – С. 107-122.

tashlatadi, folchilarga fol ochtiradi, romchilarga rom ko'rsatadi. Lekin tushining ta'birini hech kim topolmaydi. Shunda podshoning odamlari uzoq joydagi tog'da yashovchi bir kampirning zo'r ta'birchi ekanligidan xabar topib, uni podshoning huzuriga olib keladilar. Podsho kecha yotib tush ko'rganinini, tushida bir qarchig'ay kelib boshimga tepganligini aytganida "momosi o'rnidan turib, podshoga tomon yurib, yoniga o'tirib, tush ta'birini qur'ada ko'rib, momo tirjayib qari yuzi bujmayib, bir kulib podshoga tushning ta'birini berib:

– Aylanay podshoyim, elingizda yaqinda bir sohibqiron paydo bo'libdi. Uni askarlar chetdan olib kelibdi. Otini Ravshaxon deydi. Yovmit elidan bo'lib, Buvraxon podshoning avlodidandir. To'liboy deganning uli ekan. Ravshaxon yetti yoshda ekan. Qosimbek otli qabilaboshing Ravshaxonni ul qilaman deb ota-enasining uyidan pinhona o'g'irlab, uyiga olib kelibdi. Qabilaboshi etagiga solibdi, xotini yoqasidan tashlab, etagidan olibdi. Ikkalasi iskasam gulim, qafasda bulbulim, so'rsam bolim, dedi. Ravshaxonga uch kokil qo'ydi. Bir kokilga kumush, biriga tilla, biriga mushki anbar suvini berdi. Kuniga besh marta buzib, besh marta o'rdi, birini oyday, birini kunday qilib orqasiga tushirib qo'ydi. Kunduz sandiqqa solib, kechasi eshikni bekitib, tizzasiga olib o'ynatib o'tiradi. Ana shu Ravshaxon elingdan, aylanay, bir xotin oladi, undan bir o'g'il ko'radi. Otini Go'ro'g'li qo'yadi. Mamlakatingni Go'ro'g'li oladi. Hamma amaldorlaringni o'z yo'liga soladi. Tushingni ta'biri shul, – deydi".¹⁸

Ko'rinadiki, "Go'ro'g'lining tug'ilishi" dostonidagi Shohdorxonning g'aroyib tush ko'rishi va bu tushida doxil bo'lgan qarchig'ay ta'burchilar tomonidan Ravshaxon bilan Hiloloydan tug'ilajak farzand sifatida talqin qilinishi bilan bog'liq voqealar mohiyatan Gerodot hikoya qilgan Kirning tug'ilishi to'g'risidagi rivoyatga o'xshab ketadi. Gerodotning yozishicha, podsho Astiag qizidan tug'ilajak bola kelgusida sohibqiron bo'lib, uning taxtini egallashi haqidagi bashoratni eshitgach, bolani yo'q qilish payiga tushadi. "Go'ro'g'lining tug'ilishi" dostonining Egamberdi Ollomurod o'g'li variantida ham ayni shu holatni ko'ramiz. Shohdorxonning zulmiga chidayolmagan Ravshan ikkiqat xotini Hiloloyni tashlab, qaynag'asi Gajdumbek bilan o'zining yurtiga qochib ketganidan keyin bir kuni Shohdorxon podsho o'zicha o'ylaydi: "Men bir tush ko'rdim, tushimning ta'birini jo'latuvdim. Ravshan degan sohibqiron bor deb aytibidi. Elingdan bir xotin oladi. Undan bir ul paydo bo'ladi. Otini Go'ro'g'li qo'yadi deb aytibidi. Aytgan so'zining bari to'g'ri keldi. Katta-kichini jiysam, daryobotga borsam, ko'p o'tinni jiysam. Hilolni shu o'tinning ustiga qo'yib, tagidan olov bersam. O'tga kuydirib, Hilolni yo'q qilib yuborsam"¹⁹.

Kirning tug'ilishi haqidagi qadimgi yunon manbaidagi rivoyatda podshoh Astiag nevarasini o'ldirish haqidagi buyruqni o'zining yaqin kishilaridan biri Garpag degan amaldoriga topshiradi. "Go'ro'g'lining tug'ilishi" dostonining Egamberdi Ollomurod o'g'li variantida esa qahramonning tug'ilishi va tarbiyalanishi bilan aloqador voqealar tafsilotida Rustambek obrazi ishtirok etadi. Rustambek Gajdumbekning og'aynisi edi, Shohdorxonning Hiloloyni yo'q qilish

¹⁸ "Гуруғлининг туғилиши" дostonи. Айтувчи: Эгамберди Олломурад ўгли. ЎзР ФА Ўзбек тили, адабиёти ва фольклори институти. ЗУФА. Инв.№1461.

¹⁹ O'sha manba. ЗУФА. Инв.№1461.

haqidagi maslahatida qatnashib, qanday qilib bo'lsa-da, do'stining singlisini bu falokatdan omon saqlab qolishni ko'ngliga tugib qo'ygan edi. Ammo Hiloloyning huzuriga borib, bu xavfdan ogoh etganida u qochib ketishga unamaydi. Rustambek noiloj ichiga qaytgandan keyin "Burqisarmas qalandar Hilolning oldiga keldi. Hilolning oldiga kelib, o'ng tomonidan bilagidan ushladi. Rakasak degan kasalni Burqisarmas xudodan tiladi. Kasalni burnidan iskatdi, shunda Hilol o'zidan ketdi. Odamzotning ikkita ruhi bo'lar ekan. Bittasini ruhi gavhari, bittasini ruhi hayvoni der ekan, ruhi hayvoni chiqib ketdi. Hiloloy o'zini bilmay qoldi. Hilolning ustiga joynamozni kafan qilib yopib, Burqisarmas qalandar dalaga chiqib ketdi".

Gerodotning Kirning tug'ilishi haqidagi rivoyatida Astiagning rahmdil cho'pon tufayli omon qolgan nevarasi Mitradat oilasida o'sib voyaga yetgani kabi Ravshanbek bilan Hiloloyning go'rda tug'ilgan farzandi Go'ro'g'li ham Gajdumbekning og'aynisi Rustamxonning xonadonida ulg'ayadi. Asli hoqon zurriyodidan bo'lganligi uchun Kir o'n yoshga to'lganida bamisoli navqiron yigitlarday kuchli, baquvvat va aqlli bo'ladi. Egamberdi Ollomurod o'g'li ta'rificha, "Go'ro'g'li sherni, odamzotni ham yilqini emgan. Sherning kuchini olgan, shuning uchun Go'ro'g'li kuchli bo'lgan. Hamma tilga Go'ro'g'li tushadi".

Xatirchilik Egamberdi Ollomurod o'g'lidan yozib olingan "Go'ro'g'lining tug'ilishi" dostonida epik qahramon o'yinda g'irromlik qilgan bolaning qo'lini sug'urib olishi motivi Gerodotning "Tarix" asarida naql qilingan epik rivoyatda bolalar tomonidan podsho etib saylangan Kirning o'z amriga bo'ysunmagan (ya'ni o'yinbuzuvchilik qilgan) boyvachcha bolani qamchi bilan savalashi motiviga o'xshab ketadi. Har ikki holatda ham bolaning jazolanishi o'yin voqealari bilan bog'lanib ketadi. Gerodotning hikoya qilishicha, bolasini bir cho'ponning farzandi xo'rlaganiga chiday olmagan Artembar podsho Astiagning huzuriga arzga boradi. Bu motiv "Go'ro'g'lining tug'ilishi" dostonida ham mavjud bo'lib, o'ziga xos tarzda bayon etilgan.

Ikki yarim ming yillik tarix davomida O'rta Osiyo hududida yashovchi etnoslar o'zining tili, madaniyati va an'alarini muttasil o'zgartirib, o'zbek xalqining shakllanishi jarayonidagi g'oyat murakkab etnogenetik jarayonlarni boshidan kechirganligi tufayli sak-massaget epik an'analari bilan hozirgi o'zbek baxshilari ijodiyoti o'rtasida bevosita aloqadorlik saqlanganligini isbotlash qiyin, albatta. Lekin xalq dostonchiligining yaratilishi, taraqqiyoti va rivojlanishini ta'minlaydigan eng muhim omillardan biri – epik bilim va epik xotiraning shakllanishida qadimgi epik an'alar, xususan, sak-massaget arxaik episi ham muhim rol o'ynagan. Gerodotning "Tarix" asarida keltirilgan Kirning tug'ilishi va bolaligi to'g'risidagi rivoyat bilan "Go'ro'g'lining tug'ilishi" dostonining Egamberdi Ollomurod o'g'li variantining sujeti orasidagi struktural-semantik mushtaraklik, motivlar tizimining o'xshashligi epos namunasining yuzaga kelishiga asos bo'lgan prosujet bevosita sak-massagetlar folklorida shakllangan.

Siraq qadimgi sak-massaget qabilalari birlashmasi tarkibiga kirgan urug'lardan birining nomidir. Sak qabilalari (shu jumladan, siraqlar ham) esa o'zbek xalqining qadimiy ajdodlari sirasiga kirganligi uchun o'zbek etnonimlari orasida "siyroq" atamasi saqlanib qolgan. Sak-massaget qabila birlashmasining yirik urug'laridan biri hisoblangan siraqlarning jasorati va qahramonliklari

tasvirlangan “Shiroq” (yoki “Siraq”) rivoyati o‘zbek folklorining arxaik qatlamiga mansub epik sujetlar sirasiga mansub.

To‘maris haqidagi qadimiy epik sujet sak-massaget qabilalarining folklor an’analari doirasida shakllangan bo‘lib, ushbu sujet asosiga qurilgan tarixiy qo‘shiq, rivoyat va dostonlarda ajdodlarimizning o‘z yurtini bosqinchi dushmanlardan himoya qilish maqsadida olib borgan mardonavor kurashi hamda ana shunday hayot-mamot janglarda qahramonlikda erkaklardan qolishmagan alp xotin-qizlarning mislsiz jasorati tasvirlangan. To‘maris to‘g‘risidagi ko‘hna eposning Gerodot “Tarix”ida keltirilgan mazmuni tarkibidagi bir qator epik sujetga xos an’anaviy motivlar sak-massagetlar folklorida To‘maris jasorati tasviriga bag‘ishlangan yirik epik asar bo‘lganligi va u qahramonlik eposining arxaik tipiga mansub ekanligidan dalolat beradi.

Dissertatsiyaning ikkinchi bobi “Arxaik eposning turkiy yozma manbalaridagi talqini” deb nomlangan bo‘lib, uning birinchi fasli “Qadimgi turkiy yozma yodgorliklar va mifologik epos”ni o‘rganishga bag‘ishlangan.

“O‘g‘uznoma” turkiy xalqlar poetik dahosining nodir yodgorliklaridan biri bo‘lib, og‘zaki va yozma adabiy an’ana taraqqiyotiga g‘oyat kuchli ta’sir ko‘rsatgan. Turkiy xalqlar eposining qadimiy namunalaridan biri “O‘g‘uznoma”ning sujet asoslari arxaik mifologiyaga borib taqaladi. O‘g‘uzlarning eng qadimgi ajdodi haqidagi etnogenetik miflar sujetining epik transformatsiyasi natijasida X-XI asrlarda Sirdaryo bo‘ylarida yirik epik asar – “O‘g‘uznoma” yuzaga kelgan. O‘sha davr xalq dostonlarini kuylovchi epik kuychilar – baxshi, jirov va o‘zonlar repertuaridan o‘rin olgan bu asarning bir necha variantlari shakllangan.

“O‘g‘uznoma” qadimgi turkiylar folkloridagi mifologik sujetlar asosida yaratilgan. Shuning uchun ham, “O‘g‘uzxon haqidagi bu doston – geneologik mif asosiga qurilgan epik asar” hisoblanadi. Dastlab xalq eposi namunalarini ijro etuvchi epik kuychilar tomonidan og‘zaki tarzda ommalashtirib kelingan bu asar keyinchalik yozuvga ko‘chirilib, yozma manba sifatida yetib kelgan bo‘lsa-da, uning asosiy motivlari turkiy xalqlar folkloridagi ko‘plab epik sujetlar hamda geneologik afsona va rivoyatlarning yuzaga kelishiga asos bo‘lgan. Shuningdek, O‘rta Osiyo tarixnavisligida muayyan shajara yoki sulola tarixini “O‘g‘uznoma” sujeti va unda hikoya qilingan mifologik afsonalarga asoslangan holda yozish an’anasining mavjud bo‘lganligi ham bu asar juda katta tarixiy-adabiy manba vazifasini o‘taganligidan dalolat beradi.

Turkiy xalqlar folklorshunosligida “O‘g‘uznoma” sujetining mifologik asoslari, asosiy motivlari, obrazlar tarkibi hamda o‘g‘uz epik an’anasi rivojida tutgan o‘rniga doir bir qator ilmiy tadqiqotlar yaratilgan.²⁰ Ammo mazkur sujetning tarixiy-adabiy manbalardagi talqinlari va bayonlari qiyosiy-tipologik

²⁰ Сејидов М. Азәрбајан мифолоҗи тафәкүрүнүн қайнағлары. – Баку: Элм, 1989. – Б.38; Бекмуратов А. Героглынын ызлары. – Ашхабад, 1988. – Б.45; Козалов (Баят) Ф.Х. Оғуз елик энәнеси ва “Оғуз қаған” дастаны – Баку: Сабан, 1993; Яна о’ша. Оғуз дастаны: тарихи-мифолоҗи көкларн, ташәккүл, спесификасы: Автореф. докт. ... дисс. – Баку, 1997. – 250 с.; Жураев М. “Оғузнама” и древнетюркская мифология / Сюжет “Оғузнама” как исторический и культурный источник. Материалы международной научной конференции. – Ашхабад, 2010. – С. 221-222; Яна о’ша. “Оғузнаме” и древнетюркская мифология // Мирас. – Ашхабад, 2011. – №1. – С. 24-37.

jihatdan o'rganilgan emas.

“O'g'uznoma”ning uyg'ur yozuvidagi namunasi “*Bolsung'il deb dedilar. Anuñ añaq'usu oshbu turur. Takı mundan soñ sevinch taptılar. Kenā kınlārdān bir kın Ai kag'annuñ kōz'y jarib bodadı, erkāk og'ul tog'urdi*”²¹ jumalari bilan boshlangan. O'g'uzxonning onasi “Oy-kog'on” deb atalishining o'zi uning tug'ilishi motivi samoviy-kosmogonik mif asosida bayon qilinganligini ko'rsatadi. Asarning boshidagi “*Anuñ añaq'usu oshbu turur*” jumlasidan keyin «buqa» tasviri berilganligi esa, O'g'uzxonning tug'ilishi motivi totemistik tasavvurlar asosida tasvirlanganligidan dalolat beradi. Chunki Yaqin Sharq va O'rta Osiyoda neolit davridayoq buqa bilan bog'liq totemistik e'tiqodlar mavjud bo'lgan.²² Bu o'rinda “Oy-kog'on” - butun olamdagi moddiy mavjudlik, shu jumladan, odam naslining ilk ajdodi, ya'ni “Muqaddas ona-ajdod” obrazining mifologik talqini bo'lsa, “buqa” detali olam yaratilishining totemistik timsolidir.

“O'g'uznoma”da tasvirlanishicha, Oy-kog'onning o'g'li g'ayrioddiy yo'sinda tez ulg'aygan: u qirq kunlik bo'lganda yurib, o'ynay boshlagan. Uning “*adag'i ud adag'i dag*”, ya'ni “oyog'i buqa oyog'iday” edi. Epik qahramonning oyog'i buqa oyoqlariga o'xshatilishi hamda uning “*bāddniniñ kamag'i tıg tılyklyg erdi*”, ya'ni “Badanining hamma joyi tuk bilan qoplangan edi” deb ta'riflanishi totemistik tasavvurlar bilan aloqador bo'lib, qadimgi turkiylar mifologiyasidagi “sigir oyoqli qavm” to'g'risidagi asotiriy qarashlar ham shu asosda kelib chiqqan. Chunonchi, turk olimi Abdulqodir Inonning yozishicha, XIII asrda mo'g'ullar o'lkasiga safar qilgan Plano Karpini o'z yo'lnomasida “it boshli, sigir oyoqli bir qavmga duch kelganligi”ni qayd qilgan.²³ Ulug' muarrix Abulg'oziy Bahodirxon ham jang-savash lavhalaridan birini tasvirlar ekan, it boshli, sigir oyoqlidan boshqa kimki bo'lsa, barisi shu yerda”, – deb yozadi²⁴. Bizningcha, qadimgi turkiy mifologiyadagi sigir oyoqli yoki ayrituyoq personajlar obrazining kelib chiqishi O'g'uzxon to'g'risidagi totemistik miqlar bilan bog'liqdir.

San'atshunos olim L.I.Rempelning ma'lumotlariga ko'ra, qadimgi O'rta Osiyo mifologiyasida buqa ilohiy-totemistik tabiatga ega bo'lgan jonivor sifatida tasavvur qilinganligi sababli miloddan burungi II ming yillikdan to Kushonlar hukmronligi davriga qadar oltin va toshdan yasalgan buyumlarda uning tasvirini ifodalash o'ziga xos an'ana bo'lib kelgan. Chunki qadimgi mifologiyada “buqa” (ho'kiz) obrazi erlik timsoli va serhosillik manbayi²⁵ sifatida tasavvur qilingan.

Bizningcha, “O'g'uznoma”ning uyg'ur yozuvidagi namunasi astral-totemistik timsol sifatida tasavvur qilingan ilohiy qudratning mo'jizaviy nur

²¹ Щербак А.Н. Огуз-наме. Мухаббат-наме. Памятники древнеуйгурской и староузбекской письменности. – М.: Изд-во Восточной литературы, 1959. – Б. 22 (Биз «Огузномадан олгини шарчаларни беришда А.М.Щербак томонидан қўлланилган транскрипциядан фойдалашини»).

²² *Bu haqda qarang:* Массон В.М. Образ небесного быка в эпоху бронзы // Памятники Туркменистана. – 1975. – №2(20); Беленицкий А.М. Изображения быка на памятниках искусства древнего Памиджикента (к истории зооморфизма в древнем изобразительном искусстве Средней Азии) // Этнография и археология Средней Азии. – М.: Наука, 1979. – С.88-94; Хлопкин И.И. Образ быка у первобытных земледельцев Средней Азии // Древний Восток и мировая культура. – М.: Наука, 1981. – С. 26-30; Қариматов Ҳ. Ўзбекистонда мозий эътиқодлар тарихи. – Тошкент: Жаҳон иқтисодидоғри ва фарҳангидоғри уюмларидоғри, 2008. – Б. 104-105.

²³ Inan A. It bashi ulus cfsancasi // Turk tarih kushini Belleteri. C XIII 1949, sayı 49.

²⁴ *Bu haqda qarang:* Ogel B. Turk mitolojisi (Kaynakları ve Açıkhıları ile Lektanlar). – Ankara, 1995. – S. 537.

²⁵ Ремпель Л.И. Цепь времен. Вековые образы и феномены культуры в традиционном искусстве Средней Азии. – Ташкент: Литература и искусство, 1987. – С. 72.

sifatida namoyon bo'lishini tasvirlash bilan boshlangan. Oy-kog'onning nurdan homilador bo'lishi esa qadimgi turkiy mifologiyadagi g'ayrioddiy tug'ilish motivining an'anaviy talqinlaridan biridir.

"O'g'uznoma"da epik qahramonning ilk bahodirlik ko'rsatishi, ya'ni "alp atalish" motivi ham o'ziga xos tarzda ifodalangan. Asarda tasvirlanishicha, O'g'uzxon "yilqilarni ko'tarib", "uchqur otlarni minib", "kiyiklarni ovlab" yurgan vaqtda bir katta o'rmon bor edi. Bu o'rmonda katta daryolar, ekinzorlar ham bor bo'lib, u yerda turli jonivorlar va qushlar ham yashar edi. Ammo ana shu o'rmonda yashaydigan bir qiat degan maxluq yilqilarni va odamlarni yeb, hech narsaga kun bermas edi. O'g'uzxon odamlarni ana shu qiatdan xalos qilmoqchi bo'lib, o'rmonga otlanadi. U bir ohuni tutib, tolchiviq bilan daraxtga bog'lab ketadi: ertasi kuni qiat ohuni yeb ketganligini ko'radi. Keyin bir ayiqni tutib oladi va o'zining oltin-javohirlar bilan bezatilgan belbog'i bilan kattakon daraxtga bog'lab ketadi. Qiat ayiqni ham yeb ketadi. Ana shunda O'g'uzxonning o'zi o'sha daraxt tagida turib, qiatning kelishini kutib turadi va uning boshiga nayza sanchib o'ldiradi.

O'g'uzxonning qiat bilan jangi bo'lib o'tgan joy – daraxt yonida bo'lishi ham mifologik mohiyatga ega. Chunki bu o'rinda daraxt qadimgi turkiy mifologiyada uch olam tutashadigan nuqta – "hayot daraxti"ning timsolidir. Epik qahramonning mifologik mavjudot bilan jang qilishi - ilk bahodirlik motivi xalq eposining an'anaviy poetik elementlaridan biri – uchlik mezoni asosida tasvirlangan. Ya'ni O'g'uzxonning qiatni qo'lga tushirish uchun qilgan harakati uch marta takrorlanadi. Muayyan xatti-harakat yoki motivning uch marta qaytarilishi, ya'ni uch takror usuli turkiy xalqlar eposining qadimiy poetik an'alaridan biri hisoblanadi. "O'g'uznoma"da ham an'anaviy uch takror motivi faol qo'llanilgan.

Epik qahramon tomonidan qiatning o'ldirilishi motivi qadimgi turkiy qavmlar turmushida muhim o'rin tutgan sinov-initsiatsiya marosimlari bilan bog'liq holda yuzaga kelgan motivdir. Ma'lumki, bunday initsiatsiya marosimlari muayyan qavm yoki urug' a'zolari hisoblangan o'g'il bolalarni bir yosh-tabaqa mansubiyatidan boshqasiga o'tkazish vazifasini bajargan. Tahlil qilinayotgan epik asarda "ilk bahodirlik" motividan keyin epik qahramonning uylanishi bilan bog'liq lavha tasvirlanishi ham "O'g'uznoma" sujetining shakllanishida qadimgi turkiylarning ritual miflari ham muhim rol o'ynaganligidan dalolat beradi.

Abulg'oziy Bahodirxonning "Shajarayi tarokima" asarida naql qilingan "O'g'uznoma"ning "Bug'raxonning xon bo'lganining zikri" nomli faslida jahon xalqlari eposi, shu jumladan, turkiy xalqlar dostonlarida ko'p uchraydigan an'anaviy sujetlardan biri – qahramonga o'gay onasi oshiq bo'lib qolishi va ta'qib qilinishi mavzusining o'ziga xos ifodasini ko'ramiz.

"Shajarayi tarokima"da hikoya qilinishicha, Qoraxon podsho vafot etganidan keyin uning o'rniga o'g'li Bug'rani xon qilib ko'taribdilar. Bug'raxonning uch o'g'li bor bo'lib (xalq ertaklarining obrazlar tizimiga xos an'anaviy uchlikning o'ziga xos shakli), ularga El tegin, Qo'zi tegin va Bek tegin deb ism qo'yibdi. Bug'raxon qariganidan keyin podshohlikni o'rtancha o'g'ri Qo'zi teginga beribdi. Bu orada Bug'raxonning xotini vafot etibdi va oradan ancha vaqt o'tgach, avshar qavmiga mansub Egranj degan kishining go'zal qiziga uylantiribdilar.

Abulg'oziyning yozishicha, Bug'roxonga xotin qilib olib berilgan qiz uning o'g'li Qo'zi teginga oshiq bo'lishi, unga mayl bildirishi, shahzoda inkor etgach, unga tuhmat uyushtirishi Ammo Qo'zi teginning xotini hamda afshar qavmining ayollari uning gunohsizligini isbotlagi²⁶ motivi turkiy folklorida mavjud o'gay onaning o'g'liga oshiq bo'lishi va unga tuhmat qilishi bilan bog'liq an'anaviy epik sujetga borib taqaladi. Bu sujet dunyo xalqlari, shu jumladan, Sharq xalqlari folklorining an'anaviy va keng tarqalgan sujetlaridan biri hisoblanadi. Fazlulloh Rashid-ad-dinning "O'g'uznoma" asarini ilmiy izohlar bilan nashr etgan R.Shukurova Qo'ri teginga Bug'raxonning xotini oshiq bo'lib, tuhmat qilishi haqidagi hikoyaning qadimiy asoslari hind folkloriga borib taqaladi, deb hisoblaydi. Uningcha, hind-turkiy folklor aloqalarining taraqqiyoti natijasida mazkur sujet "O'g'uznoma" tarkibiga singib ketgan.²⁷ Chindan ham bu sujet hind folklorida mavjud bo'lib, podsho Ashokining o'g'li shahzoda Kunala haqidagi afsonalardan birida Shimoliy Hindistondagi Maksile va Udisane degan joyda o'gay onaning o'g'liga oshiq bo'lishi va tuxmatga uchragan yigit mashaqqatli sarguzashtlardan keyin o'zining pokligini isbotlashi naql qilingan.²⁸

Bizning nazarimizda, mazkur epik sujetning hind afsonasi tarzida qayd qilingan namunasi tipologik mushtaraklikning bir ko'rinishi, deb baholagan to'g'riroq bo'ladi. Chunki ushbu sujet O'rta Osiyo xalqlari folklorining qadimiy qatlamiga mansub sujetlardan biridir. Xususan, xalq orasida o'lib-tiriluvchi tabiat timsoli sifatida tasavvur qilingan mifologik personaj – Siyovush ham o'gay ona tuhmatiga uchragan qahramon sifatida tasvirlangan. U "o'gay onasining hayvoniy hirsini rad etgani uchun nohaq ayblangan Siyovush o't sinovidan o'tishi, ya'ni oltin dubulg'a kiyib, qora otda katta alanga ustidan sakrab o'tishi kerak edi. U o'tni yengib, o'z nomusini qaytadan tiklab oladi".²⁹ Epik qahramonning o'gay onaning tuhmatiga uchrashi motivi o'zbek xalq dostonlarida, jumladan, "Shirin bilan Shakar" dostonida ham uchraydi.³⁰

O'rta asr turkiy eposining yorqin namunalaridan biri hisoblangan "O'g'uznoma" sujetining yuzaga kelishi va takomillashib borishida qadimgi kosmogonik, totemistik va animistik miflar, shuningdek, xalq orasida keng ommalashgan turli-tuman mifologik ishonch-e'tiqodlar muhim rol o'ynagan.

Mazkur epik asarning arxaik namunasida mifologiyaning ta'siri ayniqsa, kuchli bo'lgan. Davrlar o'tishi bilan badiiy tafakkurning taraqqiy eta borishi natijasida mifologik motivlarning qadimiy namunalari badiiy-estetik vazifa bajaruvchi sujet elementlariga aylangan. Shunday bo'lsa-da, "O'g'uznoma"ning bizgacha yetib kelgan nusxalarida arxaik mifologiya talqinlari yaqqol ko'rinish turadi.

Qadimgi turkiy yozma manbalar, xususan, "O'g'uznoma"da bunday mifologik motivlarning ko'pligi bu asarning arxaik shakli "mifologik epos" tarzida

²⁶ Abulg'oziy. Shajarain tarokima / Nashrga tayёрlovchi Қ.Махамудов. – Тошкент: Чулпон, 1995. – Б. 32-33.

²⁷ Шукурова Р.М. Введение / Фазлаллақ Рашид-ад-дин. Огуз-наме. Перевод с персидского, предисловие, комментарии, примечания и указатели Р.М.Шукуровой. – Баки: Элм, 1987. – С. 9.

²⁸ *Yu haqda qarang:* Бонгард-Левина Г. М., Волкова О. Ф. Легенда о Кунале – М., 1963. – С.25.

²⁹ Толстов С.П. Қадимги Хоразм маданиятини излаб. – Тошкент: Фаи, 1964. – Б. 93.

³⁰ Ширин билан Шакар. Достон. Ҳозир Иўлдош угли варианты / Орзугул. Ўзбек халқ ижоди. Достонлар. – Тошкент: Адабиёт ва санъат, 1975. – Б. 14-15.

bo'lganligini ko'rsatadi.

Ikkinchi bobning "Qadimgi yunon yozma manbalari va epik sujet asoslari" deb nomlangan navbatdagi faslida qadimgi yunon yozma manbalari oraqli bizgacha yetib kelgan epik sujet sak va massaget eposi asosida tadqiq etildi. Folklorshunoslikda qadimgi skif qabilalari, shu jumladan, sak va massagetlarning eposi mavjud bo'lganmi, degan masala ancha paytdan beri turli munozaralarga sabab bo'lib kelmoqda. V.I.Abayevning fikricha, "Gerodot va boshqa mualliflar bizga shu qadar ko'p epos parchalari va sujetlarning rudimentlarini qoldirishganki, zamonlar o'tishi bilan bu manbalarda keltirilgan faktlarning mohiyati qanchalik xiralashgan bo'lmasin, epik ijod sarchashmasi skiflar diyorida bo'lganligidan dalolat berib turadi".³¹ Skiflar madaniyati, mifologiyasi va tilining tadqiqotchilari G.M.Bongar-Levin va E.A.Grandtovskiyning yozishicha esa, «shubhasiz, skiflar juda boy xalq ijodi an'analariga ega bo'lishgan, ularning o'ziga xos turmush tarzini aks ettiruvchi turli-tuman epik asarlar g'oyat keng tarqalganligiga shubha qilmasa ham bo'ladi. Garchi qadimgi skif eposi bizgacha saqlanib qolmagan bo'lsa-da, uning izlarini aniqlashga qaratilgan izlanishlar istiqbolli tadqiqotlar sirasiga kiradi».³² Qadimgi skif mifologiyasi va folklor an'alarini arxeologik topilmalarda o'z ifodasini topgan sujetlar asosida tadqiq etgan B.N.Grakov,³³ M.I.Artamonov³⁴ tadqiqotlari ham sak va massaget eposi mavjud bo'lganligini tasdiqlaydi.

O'zbek folklorshunosligining asoschisi H.Zarifovning fikricha, "o'zbek xalq og'zaki ijodida sag va massaget eposi, ularning qahramonona jasoratlari madh etilgan ko'hna dostonlarining qoldiq holda yetib kelgan rudimentlari saqlangan".³⁵ Darhaqiqat, o'zbek xalq eposi taraqqiyotining ilk davri "sak eposi" deb bo'lib, bu davr miloddan avvalgi VIII – milodiy V asrlarni qamrab oladi.³⁶ Miletlik Gekatey (miloddan burungi VI asr), Strabon va Gerodot (miloddan burungi V asr) kabi mualliflar sak va massagetlarni Orolbo'yi mintaqasining asosiy aholisi deb e'tirof etishgan. Bu qabilalar birlashmasi Sharqiy Turkistondan Kavkazorti mintaqasigacha bo'lgan hududda yashagan sarmat, alan, as, daxa, apasiag, toxar, xorazmiy (Strabonning keltirishicha, atasiya va xorazmiylar ham massagetlardandir)³⁷, augasi, derbik, assian (ya'ni usun) kabi ko'pgina urug' va qabilalarni o'z ichiga olgan. Qadimgi yunon yozma manbalari, xususan, Gerodot, Polien, Ktesiy va boshqa muarrixlarning asarlarida naql qilingan ko'pgina afsona va rivoyatlar aslida sak va massaget qabilalarining eposi qoldiqlari hisoblanadi. O'sha davr ijtimoiy-iqtisodiy formatsiyasining xarakteri va epik ijodiyotning yuzaga kelish va taraqqiyot qonuniyatlariga ko'ra ularning ilk qahramonlik

³¹ Абаев В.И. Скифо-европейские изоглоссы. – М.: Наука, 1965. – С. 85.

³² Бонгар-Левин Г.М., Грандтовский Э.А. В поисках скифского эпоса // Курьер ЮНЕСКО. – 1977. – №1. – С. 43.

³³ Граков Б.Н. Пережитки скифских религий и эпоса у сарматов // Вестник древней истории. – М., 1969. – №3. – С. 70-72.

³⁴ Артамонов М.И. Антропоморфные божества в религии скифов / Археологический сборник Государственного Эрмитажа. Вып.2. – Л., 1961. – С. 51-64.

³⁵ Зарифов Х. Аршак – халқ қахрамони // Ўзбек фольклоршунослиги масалалари. 3-киتاب. – Тошкент: Фан, 2011. – Б. 14-30.

³⁶ Мирзаев Т., Саримсоқов Б. Достон, унинг турлари ва тарихий тараққиёти / Ўзбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 28-29.

³⁷ Древние авторы о Средней Азии. – Ташкент: Остехиздат, 1940. – С. 23.

qo'shiqlari hamda dostonlari arxaik epos darajasida bo'lgan. Sak va massagetlar istiqomat qilgan hudud bir mintaqada joylashganligi sababli ularning epik an'analari ham bevosita o'zaro ta'sir va ijodiy aloqalar fonida rivojlangan. Shularni hisobga olgan holda, dissertatsiyada o'zbek xalq qahramonlik dostonlarining tarixiy taraqqiyoti bosqichlarini tasniflash va davrlashtirishdagi ilk qatlamni "sak-massaget arxaik eposi" deb belgilash taklifi ilgari surildi. Sak-massaget eposining janrlar tarkibi asosan tarixiy-qahramonlik qo'shiqlari, tarixiy rivoyatlar, tarixiy va qahramonlik dostonlaridan iborat bo'lgan.

O'rta Osiyoda yashagan qadimgi ajdodlarimiz epik ijodiyotining o'ziga xos xususiyatlarini o'rganishda yozma manbalar orqali yetib kelgan adabiy parchalar muhim ahamiyat kasb etadi. Gerodotning "Tarix"i, Poliennning "Harbiy hiylalar", sitsiliyalik Diodorning "Tarixiy kutubxona", Flaviy Arrianning "Aleksandrning yurishi", Kursiy Rufning "Aleksandr Makedonskiy tarixi", Strabonning "Geografiya", Klavdiy Ellianning "Ajoyib hikoyalar", Pompey Tron va Yustinning "Tarixiy kundaliklar" kabi asarlarida qadimgi davr eposi, xususan, qadimgi sak va massagetlar badiiy ijodiga oid ko'plab sujetlar saqlanib qolgan. Gerodotning «Tarix» asarida skiflarning qadimgi ajdodlari, Doroning skiflar diyoriga hujumi, tog'dagi oltinlarni qo'riqlovchi grifonlar va bir ko'zli mavjudotlar haqidagi afsonalar, shuningdek, «mifologik xarakterdagi hikoyalar»³⁸ uchraydi. Gerodot hamda vizantiyalik Faust tomonidan naql qilingan "ko'r qulning bolasi" haqidagi rivoyat qachonlardir skif eposida mavjud bo'lgan muayyan arxaik sujetning parchasidir. Fransuz olimi J.Dyumezil mazkur qadimiy rivoyat bilan turkiy xalqlar orasida keng tarqalgan "Go'ro'g'li" ("Ko'ro'g'li") dostoni sujeti o'rtasida muayyan aloqadorlik bo'lishi mumkinligi to'g'risidagi gipotezani o'rtaga tashlab, "vizantiyalik Faust o'z asarini yozishda aslida ko'r shohning o'g'li bo'lgan hukmdorning qahramonliklari va ehtiyotsizlik tufayli halokatga mahkum etilishi to'g'risidagi xalq eposi namunalariidan foydalanganligini qayd qilgan edi.³⁹ Darhaqiqat, o'zbek xalq baxshilari repertuaridagi "Go'ro'g'lining tug'ilishi" dostoni bilan Gerodotning "Tarix" kitobida keltirilgan "ko'r qullar" haqidagi rivoyat sujeti bir necha nuqtalarda o'zaro uyg'unlik kasb etadi. Gerodot talqinicha, ko'zi ko'r qilingan kishilar qullardir; "Go'ro'g'lining tug'ilishi" dostonida ham Xunxorshoh amriga ko'ra qahramonning otasi Ravshanbek qul bozorida sotiladi; Gerodot rivoyatida ko'r qullarning mehnat faoliyati biya sutini aralashtirib chayqatishdan iborat (ya'ni o't detali bilan bog'liq)dir. "Go'ro'g'lining tug'ilishi" dostonining barcha variantlarida Ravshanbek "suyagidan tulpor naslini aniqlay oladigan" bilgich sinchi sifatida tasvirlangan. Ana shularning barchasi, qadimgi yunon tarixchisi Gerodotning "Tarix" asarida keltirilgan "ko'r qullar" haqidagi rivoyat bilan "Go'ro'g'lining tug'ilishi" dostonidagi Ravshanbekning ko'zlaridan judo bo'lishi voqealari tasvirlangan epik sujet o'zaro mushtarak negizga bog'lanishidan dalolat beradi.

Qadimgi sak-massaget eposiga aloqador epik sujetlarning tarixiy-folkloriy jarayon davomidagi badiiy evolutsiyasi natijasida o'zbek folklorida saqlanib

³⁸ Гойнларов Ф. Ўрта Осиёнинг антик даври. – Тошкент: Ўқитувчи, 1991. – Б. 36

³⁹ Домезиль Ж. Легенды о "сыновьях слепых" на Кавказе и в Прикавказье // Этнографическое обозрение. – М., 1996. – №5. – С. 88, 91.

qolgan mavzularidan yana biri yakkako'z yoki bir ko'zli mifologik mavjudot obrazi bilan bog'liq sujettir. O'zbek folkloridagi «Yakka ko'z»,⁴⁰ «Dorop ko'z»⁴¹ afsonalari hamda «Kal osiyobon va tulki» ertagida⁴² bir ko'zli mifologik personaj – siklop obrazi o'zbek mifologiyasining qadimiy obrazlaridan biri ekanligini ko'rsatadi. Markaziy Osiyo turkiy xalqlari, shu jumladan, o'zbek folkloridagi bir ko'zli mavjudot obrazining tarixiy ildizlari qadimgi ajdodlarimiz – sak-massagetlarning mifologiyasi bilan bog'lanadi. Gerodot «Tarix»ining IV-kitobida «bir ko'zli odamlar va skiflar tillasini qo'riqlovchi griflar» haqida issedonlar hikoyasi keltiriladi. Bu hikoyani skiflar ham naql qiladilar. Skiflarning hikoyalari orqali arimasplar nega skif tilida shu nom bilan atalganligining sababi ochiladi, ya'ni skiflar tilida «arima» so'zi «bir» ma'nosini bildirishi, «ospa» esa ularning lahjasida «ko'z» ekani oydinlashadi.⁴³ «Arimasp» so'zining etimologiyasi xususida to'xtalgan M.Z.Zakariyevning yozishicha, «arima» so'zi skiflar tilida «bir» ma'nosini bildirgan bo'lib, «spu» esa «ko'z» demakdir. Agar «bir ko'zli» deganda ko'zining bittasi yumuq yoki qisq kishilar nazarda tutilgan, deb hisoblasak, u holda «arima» leksemasini turkiy tillarda «yarim» so'zining qadimiy shakli, deb taxmin qilish mumkin bo'ladi».⁴⁴

Mutaxassislar qadimgi yunon manbalarida arimasplar yurti bilan bog'liq Ripey toponimi ostida hozirgi Oltoy tog'lari nazarda tutilgan, deb hisoblaydilar.⁴⁵ Bu esa, birinchidan, «bir ko'zli mavjudotlar» haqidagi mifologik tasavvurlar Tog'li Oltoydan Orolbo'yigacha bo'lgan ulkan hududda yashagan qadimgi skif qabilalari folklorida yuzaga kelganligiga yorqin dalil bo'la oladi; ikkinchidan, bir ko'zli fantastik mavjudot obrazi etnik kelib chiqishi sarmatlar bilan bog'liq osetin mifologiyasida uchrashi, shuningdek, sak va massaget qabilalarining bugungi avlodlari hisoblangan O'rta Osiyo turkiy xalqlari mifologiyasida bir ko'zli dev, yakchashma, Doroko'z va boshqa mifik personajlarning tasvirlanishi qadimgi skif qabilalari o'rtasidagi o'zaro yaqin madaniy aloqalar mavjud bo'lganligini bildiradi. Gerodotning «Issedonlar aytib bergan ana shu hikoyani skiflar ham naql qiladilar» deb yozishiga asoslangan holda aytish mumkinki, arimasplar to'g'risidagi miflar O'rta Osiyoga, ya'ni sak-massagetlari eposiga Oltoy tog'lari etaklari va hozirgi shimoliy Qozog'iston dashtlari hududida yashagan qadimgi etnoslar folkloridan o'tgan bo'lishi ham ehtimoldan xoli emas.

Dissertatsiyada «asrimasplar», ya'ni «bir ko'zli odamlar» to'g'risidagi qadimiy mifologik tasavvurlar O'rta Osiyo turkiy xalqlari, shu jumladan, o'zbek folkloriga ularning qadimgi ajdodlari – sak-massaget qabilalari epik ijodining evolutsiyasi natijasida o'tgan, deb xulosa chiqarilgan.

Dissertatsiyaning uchinchi bobi «O'rta asr epik sujettlarining badiiy evolutsiyasi» deb atalgan bo'lib, uning «O'zbek folklorida yetakchi motivlar genezisini o'rganishda yozma manbalarning o'rni» nomli ilk faslida qadimgi

⁴⁰ Ошикнома / Хоразм достонлари. 4-китоб. – Урганч, 2009. – Б. 325-326.

⁴¹ Турдимов Ш. Доро куз – циклоп // Узбекистон адабиёти ва санъати. – Тошкент, 1985, 6 июль (№27).

⁴² ЗУФА. Пап. № 94. Инъ. №1439.

⁴³ Древние авторы о Средней Азии. – Ташкент: Остехиздат, 1940. – С. 20.

⁴⁴ Закрев М.З. Об изучении древних тюрков и их языков // Тюркское языкознание. – Ташкент: Фан, 1985. – С. 26.

⁴⁵ Исмагилов Р.Б. О локализации некоторых племен «Истории» Геродота / Исторические чтения памяти М.П.Грязнова. Ч. 2. – Омск, 1987. – С. 75.

turkiy yozma manbalar va o'zbek mifologiyasida shakllangan sujetlarning afsonalar marosim folklori materiallaridagi talqini tahlil qilingan. Yozma manbalar orqali saqlanib qolgan epik sujetlarning tarixiy taraqqiyoti va badiiy evolutsiyasini tadqiq etish muayyan folklor asarining bir necha asrning tadrijiy rivojini yoritish, qolaversa, bevosita jonli ijro jarayonida yozib olingan epik asarlar sujetining genezisi va shakllanish jarayonini aniqlashda muhim ilmiy qimmatga ega. Biz X asrning iste'dodli muarrix Abu Bakr Muhammad ibn Ja'far Narshaxiyning "Buxoro tarixi" asaridagi xalq og'zaki ijodi materiallarini tahlilga tortdik.

Ulug' muarrix Buxoroning vujudga kelishi tarixi, uning atrofidagi qishloqlar ta'rifi, shaharning guzarlari, obidalari, uning o'ziga xos xususiyatlari, hukmdorlari va bu yerda bo'lib o'tgan voqea-hodisalar haqida hikoya qilar ekan, o'zigacha yozilgan tarixiy-jo'g'rofiy asarlardan foydalanish bilan bir qatorda xalq og'zaki ijodi materiallari, xususan, afsona, rivoyat, naql, masal va hikoyatlarga ko'p bora murojaat qiladi. Masalan, asarning Karmana ta'rifiga bag'ishlangan faslida bu joyning ilgari "Bodyayi xurdak" deb atalganligini dalillash maqsadida "Masalda aytilishicha, qadim vaqtlarda Karminani "Bodyayi xurdak" ("Ko'zacha") deb ataganlar",⁴⁶ – deb yozadi. Bu o'rinda "masal" so'zi xalq og'zaki badiiy ijodi janri, ya'ni rivoyat, naql, afsona ma'nolarida qo'llanilgan. Boshqa o'rinlarda ham tarixnavis olim xalq nasri namunalariга murojaat qilganida "hikoyat", "rivoyat qilishlaricha", "rivoyatda aytilishicha" singari atama va birikmalarni ishlatishi kuzatiladi.

Ma'lumki, g'aznaviy sulolasining yirik vakillaridan biri Sulton Mahmud G'aznaviy o'zining hukmronligi davrida ilm-fan, adabiyot va san'at taraqqiyotiga alohida e'tibor qaratgan. Uning davrida Abu Rayhon Muhammad ibn Ahmad al-Beruniy, Utbiy, Abul-Fazl Muhammad ibn Husayn Beyxakiy, Abu Sa'id Abd al-Xayya bin Zaxxak al-Gardiziy singari yirik olimlar, Firdousi kabi ulug' shoirlar yashab ijod qilishgan. Bu davrda yaratilgan ilmiy, tarixiy, adabiy va ma'rifiy adabiyotlarda Markaziy Osiyo turkiy xalqlarining tili, madaniyati, adabiyoti, san'ati, dini va mifologik e'tiqodlariga oid g'oyat muhim ma'lumotlar uchraydi. Xususan, 1017-yildan to umrining oxirigacha Mahmud G'aznaviy mamlakatining poytaxti – G'aznada yashagan ulug' olim Abu Rayhon Beruniyning bevosita Sulton Mahmudga bag'ishlab yozgan "Qoduniy Ma'sudiy" ("Mas'udov kanon") nomli astronomik traktati, shuningdek, "Hindiston", "Mineralogiya", "Kitob as-saydana fi-t-tibb", ya'ni "Saydana" kabi ilmiy asarlarida turkiy xalqlarning mifologiyasi va e'tiqodiy qarashlariga doir qimmatli materiallar jamlangan.

Abu Rayhon Beruniy o'zining "Hindiston" asarida hindlarning olamning yaratilishi, yer, osmon va samo yoritqichlarining paydo bo'lishi to'g'risidagi kosmogonik afsonalarini keltirar ekan, ularni yunon, fors, arab va qadimgi xorazmliklarning shu mavzudagi miflari bilan qiyoslaydi. Bu asarda naql qilingan astral mif va afsonalar Markaziy Osiyo turkiy xalqlarining arxaik mifologiyasini o'rganishda ham muhim manba hisoblanadi. Masalan, Beruniy hikoya qilgan kosmogonik miflardan birida aytilishicha, "hamma narsadan ilgari suv paydo bulib, olam fazosi suv bilan to'liq bo'lgan. Aytishlaricha, suv to'liq inlanib ko'piklanganda undan oq bir narsa hosil bo'lgan. Tangri shu narsadan Barohim

⁴⁶ Наршахий Абу Бакр Муҳаммад ибн Жаъфар. Бухоро тарихи. – Тошкент. Фан, 1966. – Б. 20

tuxumini yaratgan. O'sha tuxum ikki pallaga ajralib, bundan Barohim chiqqan. Tuxumning bir pallasi osmon, ikkinchi pallasi yer bo'lgan".

Markaziy Osiyo turkiy xalqlarida olamning tuxumdan yaratilganligi haqidagi kosmogonik mif unutilib ketgan bo'lsa-da, ana shu arxaik tasavvurning muayyan izlari folklor asarlarida, urf-odat va marosimlarda, ayniqsa, navro'z bayrami bilan bog'liq bahoriy rituallarda saqlanib qolgan. Xususan, turkman, o'zbek xalqlarida qayd etilgan "oxir chorshanba", "qora chorshanba" udumi, boshqirdlarning "sabanto'y" bayramida ko'za, kosa singari sopol idishlarni, shuningdek, suvqovoq sindirish odati olamning tuxumdan paydo bo'lganligi to'g'risidagi mifologik tasavvurlar asosida kelib chiqqan. Ya'ni ko'za (yoki boshqa sopol idish) ramziy ma'noda "samoviy tuxum" timsoli bo'lib, uning sinishi qadimgi kosmogonik mifga ko'ra dastlabki ummon ko'pigidan hosil bo'lgan tuxum sinib ikki pallaga bo'linishi va yer bilan osmonning paydo bo'lishi – xaosdan kosmosning vujudga kelishini anglatadi.

Bundan tashqari, olimning "Hindiston" asarida oy bilan quyosh tutilishini osmonda yashovchi afsonaviy yovuz kuchning xuruji deb talqin qilishga asoslangan qadimgi mif ham keltirilgan. Mifda aytilishicha, dayt'ya jinsidan bo'lgan bir mavjudotning farishta ko'rinishida kelib daryo tubidan olib chiqilgan muqaddas taomni tatib ko'rgach, buni sezib qolgan Vishnu qilichi bilan uning boshini chopib tashlabdi. Ammo sehrli taomni tatiganligi sababli bosh tirik qolibdi va osmonda uchib yurib, oy bilan quyoshni quvib yurar, yetib olganda yuta boshlar ekan. Ammo tanasi yo'qligi sababli osmon yoritqichlari tutqundan xalos bo'lishar, bu hodisani ko'rgan odamlar "oy tutildi", "quyosh tutildi" deyisharkan. Osmon yoritqichlarini yutib yuboruvchi afsonaviy samoviy jonzot to'g'risidagi astromifologik sujet umumturkiy mifologik asosga ega bo'lib, Markaziy Osiyo turkiy xalqlari, jumladan, turkman, o'zbek, qoraqalpoq, qozoq va qirg'izlar orasida ham keng tarqalgan.

Abu Rayhon Beruniyning "Mineralogiya" asari ham turkiy xalqlarning etnomadaniyati va tabiat hodisalari bilan bog'liq mifologik tasavvurlarini o'rganishning nodir manbalaridan biri hisoblanadi. Bu asarda do'l va yomg'irni to'xtatish maqsadida "yada" toshidan foydalanish, toshbaqani to'ntarib qo'yish kabi magik usullar haqida batafsil yozilgan.

Ma'lumki, Abu Rayhon Beruniyning "Hindiston", "Saydana", "Osor ul-boqiya" kabi asarlarida keltirilgan mif, afsona, rivoyat va naqlar, o'rta asarlarda yashagan ajdodlarimizning mifologik va e'tiqodiy qarashlariga oid materiallar, o'sha davrlarda qo'llanilgan vaqt hisobi amallari to'g'risidagi faktlar folkloridagi epik sujetlarning tadrijiy rivojini tadliq etishda muhim o'rin tutadi. Xalqimizning "ayamajuz" bilan bog'liq afsona va e'tiqodlari g'oyat qadimiy asoslarga ega. Abu Rayhon Beruniyning yozishicha, "shubat" (ya'ni fevral) oyida "kampir kunlari" bo'lib, uning boshi yigirma oltinchi shubatdir. U ketma-ket yetti kun bo'ladi. Qadimgilar hikoyasiga ko'ra, bu kunlarning "kampir kunlari" deb atalishining sababi shuki, od qavmi shu kunlarning qattiq sovuq shamoli, girdoblari va dahshatlari bilan halok bo'lgan. Ular jumlasidan bir kampir tirik qolgan va halok bo'lganlarga marsiya aytib, yig'lagan. Shuning uchun bu kunlar "kampir kunlari"

deb atalgan. Bu (kecha-kunduzlar) qissasi mashhurdir”.⁴⁷

Mazkur sujet Nosiruddin Burhonuddin Rabg‘uziyning “Qisasi Rabg‘uziy” asarida ham uchraydi. Asarning “Qissai Hud alayhissalom” nomli faslida gunohkor od qavmining sovuqdan qirilib ketishini izohlagan sujetda xulodadan qavmi uchun omon tilagan kampirninggina omon qolgani va qishning oxirgi kunlari kampir kunlari deb atala boshlagani hikoya qilinadi.⁴⁸

“Kampir kunlari” to‘g‘risidagi bu epik sujet asosida shakllangan afsonalardan biri Samarqand viloyatining Bulung‘ur tumanidagi Qoraqursoq qishlog‘idan yozib olingan. Unda aytilishicha, Ajuz 4000 ga kirgan kampirning ismi ekan. Bir kuni qattiq shamol esib, sovuq baloday bo‘lib kelganida hamma odamlar qo‘l ushlab, daraxtlarga tirmashib, bir xillari esa uylariga kirib yoki jarni panalab shamoldan saqlanmoqchi bo‘libdilar. Ajuz kampir esa yerdan o‘ziga bir chuqur qazdirib, shu ungurga tushib yotibdi. Bir-birining qo‘lidan ushlab turgan odamlar kuchli shamolga bas kelolmay halok bo‘libdilar. Ro‘baro‘ kelayotgan shamol daraxtlarni ham odamlar bilan birga qo‘shib yiqitibdi, tomlarni qulatibdi. Jardagilarni ham osmonga uchirib olib chiqib ketibdi. To‘qson kun davom etgan kuchli shamol yer tagidagi issiqqina chuqurda yotgan kampirga zarar qilmabdi. Ammo yana olti kun qattiq shamol bo‘lib, chuqurlarni ham kovlab tashlabdi va balandliklardagi qum-tuproqni uchirib chuqurlarga olib borib tiqibdi. Shunda kampir ham o‘lib ketibdi. Qattiq sovuq va shamol bilan kechgan olti kun esa “ajuz” atalib qolibdi.⁴⁹

Rabg‘o‘ziy hikoya qilgan afsona chamasasi “Qur‘oni karim” rivoyatlari asosida yaratilganga o‘xshaydi. Garchi islom mifologiyasi ta‘sirida afsona sujeti diniy motivlar bilan chatishib ketgan bo‘lsa-da, “Ayyom kunlari” atamasining kelib chiqishi haqidagi qadimiy mif qoldiqlari ham saqlanib qolgan. U ham bo‘lsa bu kunlarning tabiat hodisalari – shamol, quyun hamda kampir obrazi bilan bog‘liqligidir. Shamol Ayamajuz haqidagi o‘zbek xalq afsonalaridagi mifologik qahramonning g‘ayritabiiy qudratini belgilovchi yetakchi poetik detallardan biri vazifasini bajaradi. Rabg‘o‘ziy afsonasidagi kampir tabiat sixiyasiga bevosida aloqador badiiy obraz ekanligini ko‘rsatuvchi dalillarning birinchisi uning qora bulutni qavmdoshlaridan avvalroq ko‘ra olganligi bo‘lsa, ikkinchisi, uning od qabilasini halok etgan yel xurujidan omon qola bilanligidir.

Bizningcha, mifning ilk namunalarida kampir sovuq shamol va yog‘ingarchiliklarning ramziy “egasi” yoki bevosita shamolga bardosh berolmay halok bo‘lgan afsonaviy iloha sifatida tasvirlangan bo‘lishi kerak. Rabg‘o‘ziy hikoya qilgan afsonada “kampir kunlari”dagi fojeani boshidan kechirgan momoning ismi (Miz) Ayamajuz atamasiga etimologik jihatdan aloqador bo‘lishi ham mumkin. “Kampir kunlari” to‘g‘risidagi afsona sujeti dastavval O‘rta Osiyo xalqlari mifologiyasida shakllangan bo‘lib, qachonlardir Amu sohillarida istiqomat qilgan alan va os urug‘larining Hazar (Kaspiy) dengizi ortiga ko‘chib o‘tishi natijasida dog‘istonliklar folklorida ommalashgan bo‘lishi kerak.

Abu Rayhon Beruniyning “Qadimgi xalqlardan qolgan yodgorliklar” asarida

⁴⁷ Беруний Абу Райхон. Таълиқланган асарлар. – Тошкент: Фан, 1968. – Б. 298-300.

⁴⁸ Рабғузий Носируддин Бурҳонуддин. Қисаси Рабғузий. 1-жид. – Тошкент: Ёзувчи, 1990. – Б. 48-50.

⁴⁹ ЗУФА. Инв. №1830/1. – Б. 44-45 (1958 йилда Ҳазратқул Муҳаммадқул ўғли ёзиб олган)

“kampir kunlari” bilan bog‘liq mifologik qarashlarning genezisini oydinlashtirishga imkon beradigan yana bitta muhim dalil bor: bu xorazmliklarning “Minach-axib” hayiti bilan bog‘liq ma’lumotdir. Beruniyning yozishicha, “Mina xorazmliklarning malikalaridan yoki obro‘-e‘tiborli ayollaridan birining nomidir. Bir kuni u sarxush holatda Saroy tashqarisiga chiqibdi. O‘shanda endigina bahor boshlangan bo‘lib, hali qishning zahri qaytmagan, kechalar sovuq tushar ekan. Mina tashqarida yiqilib, uxlabdi va kechasi ayozda sovuqqa bardosh berolmay o‘libdi. Bahor oqshomida odam o‘ladigan darajada sovuq tushganligidan hayratlangan odamlar bu voqeani yovuz kuchlar xurujidan deb biladilar. Shu bois, har yili Mina o‘lgan kechasi hayit qilib, is chiqarganlar, har xil dorilarni tutatib, yovuz ruhlarni haydashga harakat qilganlar”.⁵⁰

Ana shu marosim asosida Mina hayiti kelib chiqqan. Bu marosim aslida bahor arafasida o‘tkazilgan bo‘lib, Beruniyning guvohlik berishiga qaraganda, avom xalq uni qish yarmida o‘tkazishga odatlangan ekan.⁵¹ Keyinchalik “kampir kunlari” haqidagi mifologik qarashlar evolutsiyasi natijasida qishni kuzatib, bahorni qarshilash marosimi funksional o‘zgarishga uchraydi va ko‘klamning bemavrid ayozlaridan saqlanish maqsadida o‘tkaziladigan ramziy hayitga aylantirilgan. Bu hayitda tabiat hodisalarini boshqarib turuvchi afsonaviy homiylar va qish timsoli hisoblangan mifologik qahramonlarga atab qurbonliklar qilingan. Qishni kuzatish marosimida o‘zining sovuq shamollari va ayosi bilan dehqonlarni tashvishga solib qo‘yadigan qish ramzi – Mina haqidagi mifologik afsonalar hikoya qilingan. Ritual raqslar vositasida mif mazmunini ko‘rsatib berish bu mavsumiy marosimning yetakchi uzvlaridan biri bo‘lgan. “Mina kechasi” hayiti va u bilan bog‘liq mifologik qarashlar qadimgi xorazmliklarning qishni kuzatish bilan bog‘liq irim-sirimlari va ko‘hna an‘analari asosida kelib chiqqan. Bu marosim keyinchalik unutilib ketgan bo‘lib, uning mohiyati “Mina kechasi” yoki “kampir kunlari” haqidagi xalq qarashlarida o‘z ifodasini topgan.

Shuningdek mazkur faslda Abu Hafs Najmiddin Umar ibn Muhammad an-Nasafiy as-Samarqandiyning “Kitob ul-qand” asarida keltirilgan toponimik rivoyatlar ham tahlilga tortildi.

Bobning ikkinchi fasli “Etnonimik motiv va yozma manbalardagi epik sujet” tadqiqiga bag‘ishlandi. Ma’lumki, urug‘-qabila, elat, qavm va xalq nomining kelib chiqishini real hayotiy uydirma asosida bayon etuvchi og‘zaki nasriy asarlar “etnonimik rivoyatlar” deb yuritiladi. Etnonimik rivoyatlar esa, aynan voqea-hodisalar orqali urug‘ yoki qabila nomining kelib chiqishini izohlovchi etnonimik motiv asosida shakllanadi. Folklorshunoslikda o‘zining hajman ixchamligi, sujet qurilishining soddaligi va asosan tinglovchiga muayyan etnik nomning vujudga kelish sabablari haqida axborot berish funksiyasini bajarishi bilan alohida xarakterlanadigan bunday rivoyatlarning tadqiq etilishi bilan bog‘liq ikkita muammo mavjud. Shulardan birinchisi, bu tip xalq ijodi asarlarining janriy mansubiyatini belgilash va ilmiy tavsiflashda haligacha bir to‘xtamga kelinmaganligi bilan bog‘liqdir. Shu bois, ilmiy adabiyotlarda bu tip og‘zaki nasriy asarlar “etnogenetik rivoyat”, “eponimik rivoyat”, “geniologik rivoyat” kabi

⁵⁰ Беруний Абу Райхон. Таъланган асарлар. – Тошкент: Фан, 1968. – Б. 281.

⁵¹ Беруний Абу Райхон. Ко‘rsatilgan asar. – Б. 281.

atamalar bilan ifodalab kelinmoqda. Masalan, urug‘, qabila yoki elatlar nomining yuzaga kelishi haqida hikoya qiluvchi folklor asarlarini taniqli rus folklorshunosi V.Gusev “eponimik rivoyatlar”⁵², V.N.Moroxin “etnogonik afsona”⁵³ deb hisoblaydi. Boshqird folklorshunosi F. Nazershina urug‘ va qabilalarning kelib chiqishi to‘g‘risidagi xalq rivoyatlarini “tarixiy-genetik rivoyatlar” deb nomlagan.⁵⁴ M.Ya.Grinblat esa xalq va elatlarning kelib chiqishi haqida hikoya qiluvchi folklor asarlarini “etnoijtimoiy afsonalar” tarzida tasniflagan.⁵⁵ O‘zbek folklorshunosligida ham bu xil rivoyat va afsonalarni nomlashda turli xil atamalarning qo‘llanilishi holati kuzatiladi. Masalan, K.Imomov “u yoki bu xalqning etnik xususiyati, nomlanish tarixini yoritishda manbalik vazifasini ado etadi”gan nasriy asarlarni “eponimik rivoyatlar” deb atagan.⁵⁶ O‘zbek xalq tarixiy afsonalarini tadqiq etgan M.Rahmonovning talqinicha, “urug‘ va qabilalar nomining kelib chiqishi, xalq etnik tarkibining shakllanishi, etnik migratsiya va qabilalararo munosabatlar haqida hikoya qiluvchi folklor asarlari” “geniologik afsonalar” deyiladi.⁵⁷ O‘zbek folklorida tarixiy voqelikning badiiy aks etishi masalasini tadqiq etgan U.Jumanazarov esa muayyan etnik nomning yuzaga kelish sabablarini izohlash, tushuntirish maqsadida hikoya qilingan rivoyatlarni “etnonimik rivoyatlar” deb baholagan.⁵⁸ Bizning nazarimizda, urug‘-qabila va xalq nomini bildiradigan lug‘aviy birliklar tilshunoslikda “etnonim” deb yuritilishi sababli, xalq nasrining bu kabi namunalari “etnonimik rivoyat” tarzida guruhlashtirish maqsadga muvofiqdir.

Ma‘lumki, o‘rta asrlarda yaratilgan tarixiy, adabiy, jo‘g‘rofiy xarakterdagi yozma manbalarda o‘zbek xalqining shakllanishida ishtirok etgan urug‘ va qabilalarning kelib chiqish tarixi, ularning joylashish hududi va migratsiyasi, o‘ziga xos urf-odatlar, turmush tarzi, mehnat xarakteri va qorluqlardan yetishib chiqqan sardorlar haqidagi xalq rivoyatlarining ko‘pgina namunalar uchraydi. Xitoy manbalarida “Ko-lo-lu” (“gelolu”) tarzida tilga olingan qorluqlarning qadimgi ajdodlari Oltoy tog‘lari etaklarida, Irtish daryosi sohillarida istiqomat qilishgan.

Qorluqlar bir qancha qadimiy turkiy etnoslar, xususan, arg‘u, tuxsi, yag‘mo, chigil, xalaj kabi urug‘lar bilan birgalikda o‘zbek xalqi va o‘zbek adabiy tilining shakllanishida muhim rol o‘ynagan. Bu etnik guruhlar asrlar davomida ro‘y bergan migratsion jarayonlar natijasida Movaraunnahrga ko‘chib kelib, bu hududning tub aholisi bilan qo‘shilib ketishgan. Qorluqlar “y”lovchi sheva vakillari bo‘lib, ularning tili “qorluq-chigil-uyg‘ur lahjasi”ga mansubdir.

O‘rta asr yozma manbalarida keltirilgan xalq rivoyatlari orasida qorluq etnonimining kelib chiqish tarixi, bu qavmning o‘ziga xos turmush tarzi va

⁵² Гусев В.Е. Эстетика фольклора – Л. Наука, 1967. – С. 122-123.

⁵³ Прозаические жанры русского фольклора. – М.: Наука, 1977. – С. 167.

⁵⁴ Назершина Ф. Халык хатере. – Уфа, 1986. – С. 129-138.

⁵⁵ Гринблат М.Я. Белорусские легенды и предания (вопросы собирания, изучения, систематизации) // Прозаические жанры фольклора. – Минск, 1974. – С. 202.

⁵⁶ Имомов К. Ўзбек халқ насри поэтикаси. – Тошкент: Фан, 2008. – Б. 89-90.

⁵⁷ Рақмонова М. Ўзбек халқ тарихий афсоналари (генезиси ва таснифи): Филол. фан. номз. ... дисс. – Тошкент, 2004. – Б. 57.

⁵⁸ Жуманиязаров У. Этнонимик ривоятлар – халқнинг этник состави ва социал тарихини ўрганиш учун муҳим манба сифатида / Ўзбек филологиясининг долзарб масалалари. – Тошкент: Фан, 1991. – П. 47-49.

an'analar haqida muhim ma'lumotlarni o'zida mujassamlashtirganligi bilan xarakterlanadi. Xususan, XIV asrning mashhur muarrix Rashid-ad-dinning "Jome' at-tavorix" asarida qorluq atamasining paydo bo'lishi to'g'risidagi etnonimik rivoyat afsonaviy O'g'uzxonning sarguzashtlari bayoniga bag'ishlangan epik sujetga singdirib yuborilgan. Muarrix bu etnonimik rivoyatni shunday hikoya qiladi: "Aytishlaricha, O'g'uz [o'zining xalqi bilan] Gur va Garchiston viloyatlariga qilgan safaridan keyin o'zining doimiy yashaydigan yurtiga qaytayotganida ularning oldidan baland tog' chiqib qolibdi. Ular shu tog'dan o'tishayotgan paytda kuchli qor yog'ibdi. Bir nechta oila qorbo'roni tufayli yo'lni davom ettirilmay, tog'da qolib ketishibdi. Hech kimga qo'shindan ajralib qolishga ruxsat berilmaganligi sababli bu oilalarning qolib ketishi O'g'uzga yoqmadbi va u: "Bu qanaqasi, kimdir bu qorli joyda qolishi mumkinmi?" – debdi, Shundan keyin u qorli tog'da qolib ketgan bir nechta oilaga "qorluq" deb ism qo'yibdi. Qorluq urug'i o'sha kishilarning avlodlaridir".⁵⁹

Turkiy urug'lardan ko'pchiligining kelib chiqishini O'g'uzxon nomi bilan bog'lab naql qilish o'rta asr yozma manbalaridagi etnonimik nasrining o'ziga xos xususiyatlaridan biri hisoblanadi. Mahmud Koshg'ariyning "Devonu lug'otit turk" asarida keltirilgan etnonimik rivoyatlarda turkman, xalach, chigil kabi urug'lar nomining kelib chiqish tarixi Iskandar Zulqarnayn bilan bog'lab bayon qilinishi an'anasi kuzatiladi. Undan keyingi davrlarda esa bunday rivoyatlar sujeti va obrazlar tarkibi o'zgarishga uchragan. Bunda eng muhim o'zgarish etnik atamaning vujudga kelishi O'g'uzxon sarguzashtlariga bog'liq holda izohlanishidir. Bizningcha, bu an'ana turkiy xalqlar folklorida "O'g'uznoma" sujetlarining g'oyat keng ko'lamda ommalashishi jarayoni bilan bog'liq holda kelib chiqqan.

Qorluq urug'ining vujudga kelishi to'g'risidagi rivoyatning "Jome' at-tavorix"da naql qilingan namunasi keyinchalik boshqa muarrixlarning asarlarida ham keltirilgan bo'lib, an'anaviy epik sujetning u yoki bu motivlari o'zgarishga uchraganligi, boyitilganligi va sayqal topganligi kuzatiladi. Masalan, Mirzo Ulug'bek o'zining "To'rt ulus tarixi" asarida "Jome at-tavorix"dagi epik sujet bir qadar takomillashtirilganligini ko'ramiz. Unda naql qilinishicha, "O'g'uzxon G'o'r sarhadidan Turon zamin tomon yo'lga chiqqanda qish juda sovuq kelgan edi. Dasht-u sahroni qor tamoman qoplab olgandi. U buyurdiki, hech kim lashkardan orqada qolib ketmasin. Ammo, qor ko'pligi va sovuqdan ba'zilar lashkardan orqada qolib ketdilar. O'g'uzxonga bu ma'lum bo'lgach, yana farmon berdi. Ularni topib keldilar. So'roqlaganlari bilan, baribir qolib ketganlar bo'ldi. Surishtirib, qolganlarga qorliq deb nom berdi".⁶⁰

Ko'rinadiki, mazkur etnonimik rivoyatning "To'rt ulus tarixi"dagi talqini Rashid-ad-din hikoya qilgan namunadan biroz farqlanadi. Bu farqli belgilar O'g'uzxon o'z qo'shinidagi kishilarga "hech kim orqada qolib ketmasin" deb buyruq berganligi, qorli tog'dan o'tayotganda lashkardan orqada qolib ketgan kishilar hukmdorning huzuriga olib kelinishi, O'g'uzxonning ogohlantirishiga qaramay, ular tag'in ortda qolib ketishi kabi motivlar qo'shilishi natijasida epik

⁵⁹ Рашид-ад-дин. Сборник летописей. Т.1. – М.-Л., 1952. – С. 84-85.

⁶⁰ Мирзо Улугбек. Турт улус тарихи. – Тошкент: Чулпон, 1994. – Б. 34.

suje't takomillashtirilgan.

O'rta asrlar tarixnavisligining muhim manbalaridan biri – muallifi noma'lum bo'lgan “Tavorixi guzida – Nusratnoma”da esa “Qorluq” atamasi dastlab etnonim emas, balki joy nomi, ya'ni toponim sifatida vujudga kelganligi naql qilinadi: “O'g'uzxon Gurjistonga qilgan yurishidan o'z yurtiga qaytayotgan paytida qilin qor tushadi. Uning butun qo'shini og'ir ahvolda qoladi. Ko'pchilik sovuqdan halok bo'ladi. Bir qism qo'shini esa ortda qolib ketadi. O'g'uzxon ana shu joyni “Qorluq” deb ataydi. Mana shundan keyin ana shu joydagi odamlar va ulardan tarqalgan avlodlar qorluqlar deb atala boshlanadi”.⁶¹ Bu rivoyat ko'pfunksiyali og'zaki nasriy asar bo'lib, unda ham toponimik (Qorluq degan joy nomining kelib chiqishi), ham etnonimik (qorluq urug'i nomining vujudga kelishi) kod mavjuddir.

Mazkur etnonimik rivoyat sujetining keyingi davrlardagi tarixiy manbalardagi talqinida matnga badiiy jihatdan sayqal berilishi holati kuzatiladi. Masalan, Hofiz Tanish Buxoriy o'zining “Abdullanoma” (Sharafnomai shohiy) asarida qangli, qipchoq, uyg'ur, xalach, og'ojiri singari urug'lar nomining kelib chiqish tarixi haqida hikoya qilar ekan, qorluqlarning qadimgi ajdodlari tarixini ham yoritadi: “Qachonki, O'g'izxon G'ur va Garjistondan o'zining asr yurtiga qaytar ekan, bir baland toqqa yetdiki, osmon balandlikda uning kamarbastasi edi va (o'sha vaqt) yer atrofi, havo etagi qor bilan to'lgan tog'day mushk va kofir bilan to'lgan edi. Sovuqning shiddat va savlatidan bir firqa (O'g'izxonning) muborak uzangisiga mulozim bo'lishdan ortda qoldi. (Mavjud) yasoq va qoida kishini undan ortda qolishga yo'l qo'yadigan emas edi. O'g'izxon o'sha harakat ulardan sodir bo'lganini bildi va tanbeh va tobelik yuzasidan u xalqqa “qorliq” deb laqab berdi; ya'ni (qorliq) qor egasi demakdir. Ular o'sha joyda turib qoldilar”.⁶² Qorluqlar haqidagi etnonimik rivoyatning bu variantida XVI asr O'rta Osiyo tarixnavisligining o'ziga xos uslubi, ya'ni hayotiy voqelik va tarixiy hodisalarni tasvirlashda badiiy vositalardan samarali foydalangan holda qalam tebratish an'anasi o'z ifodasini topgan.

Mazkur rivoyatning yozma manbalardagi epik talqinini qiyosiy tahlil qilib, uning badiiy evolutsiyasiga doir olib borgan kuzatishlarimiz shuni ko'rsatdiki, asrlar davomida ushbu rivoyat sujeti izchil rivojlanib, taraqqiy etib kelgan. Uning motivlar tarkibi tobora boyib, takomillashib kelavergan. Rivoyatning XVI asrdan keyingi manbalardagi namunalarida matnni badiiy jihatdan sayqallashtirish o'ziga xos an'ana tusini olgan.

Dissertatsiyaning to'rtinchi bobi “Afsona va rivoyatlarda epik sujetining poetik transformatsiyasi” deb nomlandi. Bobning dastlabki fasli “Afsonalarda epik sujet transformatsiyasi” tadqiqni o'z ichiga oladi.

Ma'lumki, qadimgi Xitoy yozma manbalari turkiy xalqlarning ajdodlari tomonidan yaratilgan mif va afsonalarni o'rganishning eng muhim manbalaridan biri hisoblanadi. Chunki u yoki bu sulola tarixini yoritishni o'z oldiga maqsad qo'ygan chinlik muarrix-solnomachilar turkiy qavmlar bilan aloqador u yoki bu voqea-hodisalarni bayon qilishda “og'zaki tarix” namunalari hisoblangan afsona va rivoyatlardan, xalq orasida mavjud bo'lgan asotiriy inonch-e'tiqodlar va mifik

⁶¹ Жуминияров У. Ўзбек фольклори ва тарихий воқелик. – Тошкент: Фан, 1991. – Б. 185.

⁶² Ҳофиз Ғаниш ал-Бухорий. Абдулланом (Шарафномаи шохий). 1-жилд. – Тошкент: Шарк, 1999. – Б. 39.

sujetlardan ham samarali foydalanishgan. Ushbu nodir yozma manbada o'z ifodasini topgan mifologik sujetlardan biri qadimgi turkiylar folklorida totem-ajdod sifatida e'tirof etilgan bo'ri to'g'risidagi totemistik mifning qoldiq-reликт holidagi talqinidir.

Ma'lumki, turkiy qavmlarning qadim ajdodlari bo'rini ajdod boshi totem sifatida bilishganligi uchun qadimgi turkiy xalqlar folklorida bo'ri bilan bog'liq totemistik miflar yaratilgan.⁶³

Qadimiy mifologik afsonalardan birida ashina urug'ining kelib chiqishining bo'ri bilan aloqadorligini izohlovchi shunday tarix keltiriladi: "Ashina Xun uyining bir qismi sanaladi. Bu urug' bosqinchilarning kutilmagan hujumi natijasida qirib yuborilgan. Faqat o'n yashar bir bola g'animlar tig'idan omon qolgan, xolos. Dushman sarbozlari bolaning qoniga zomin bo'lishni istamay, uning qo'l-oyoqlarini chopib, ko'l bo'yidagi bir o'tloqqa tashlab ketibdilar. Bolani bir bo'ri go'sht berib boqa boshlabdi. Bolaning o'lmaganligidan xabar topgan dushman hukmdori uni yo'q qilish uchun odam yuborgan. Lekin bo'ri bolani olib Sharq tomondagi toqqa qarab qochibdi va qoyalar orasidagi g'orda yashab, o'sha boladan o'nta o'g'il tug'ibdi. Ana shu bolalar ulg'ayib, bola-chaqa orttirib, keyinchalik har qaysi bir urug'ga asos solgan emish".⁶⁴

Afsonada talqin qilinishicha, Ashina bo'rining o'g'illari orasida eng kuchli va chaqqoni bo'lganligi uchun u urug'ning bosh sardori sifatida tan olingan. Hatto u o'z qarorgohiga bo'ri boshining suvrati chizilgan bayroq o'rnatirgan. Ashina urug'i qabila boshlig'ining xos qo'riqchilari ham "fuli", ya'ni "bo'ri" deb atalgan.⁶⁵

A.N.Gumilev Ashina urug'i haqidagi geneologik afsonaning tarixiy asoslarini tadqiq etarkan "ashina" atamasi "janob bo'ri yoki ulug' bo'ri" degan ma'noni anglatgani borasida fikr bildiradi. Shu tariqa ashina tovush uyg'unlashuvi natijasida usun tarzida shakllangan degan xulosani beradi⁶⁶. Bu taxminimizning to'g'riligini tasdiqlaydigan yana bir dalil bor: 1907 yilda Quvondaryo (Sirdaryoning quyi oqimidagi joy nomi) yaqinidan bir necha boshli bo'ri tasviri tushirilgan tilla bilakuzuk topilgan edi.⁶⁷ Ana shu topilma ham bo'ri haqidagi qadimgi turkiy miflar tasviriy ifoda usuliga ko'ra xalq amaliy san'ati asarlarida moddiylashtirilganligini yana bir karra isbotlaydi.

Markaziy Osiyoga bo'lgan migrasiya oqibatida qadimiy usunlar qabilasi o'zbek xalqi tarkibiga singib ketgan. Taxminimizcha, 92 o'zbek urug'laridan biri – uyshunlar qadimiy turkiy qavm – usunlarning bevosita avlodlaridan bo'lishi haqiqatga yaqindir. Uyshun qadimgi usun qavmidan tarqalgan o'zbek urug'laridan

⁶³ Киселев С.В. Древняя история Южной Сибири. – М., 1951. С. 493-494; Зарифов Х. Фольклор ва археология материалларини киёсий ўрганиш масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 25-30; Илизбетов Ф.Ф. Культ волка у башкир (к этимологизации этнонима «башкурт») // Археология и этнография Башкирии. Т.IV. – Уфа, 1971. – С. 225; Абрамзон С.М. Фольклорные мотивы в киргизских преданиях генеологического цикла // Фольклор и этнография. Связи фольклора с древними представлениями и обрядами. – Л., 1977. – С. 157; Жураев М. Бури ҳақидаги қадимги туркий мифлар ва ўзбек фольклори // Адабиёт гулшани. – Тошкент, 1999. – Б. 8-17; Яна о'ша «Алпомиш» дostonида мифологик образлар // «Алпомиш» – ўзбек халқ каврамонлик эпоси. – Тошкент, 1999. – Б. 149-154.

⁶⁴ Бичурин Н. Я. Собрания сведений о народах, обитавших в Средней Азии в древние времена. Т.I. – М., 1950. – С. 220.

⁶⁵ Бичурин Н. Я. Ko'rsatilgan asar. – Б. 290.

⁶⁶ Гумилев Л.Н. Три исчезающих народа // Страны и народы Востока. Вып.2. – М.: Наука, 1961. – С. 23.

⁶⁷ Гумилев Л.Н. Ko'rsatilgan asar. – Б. 23.

biridir.⁶⁸

Shu o'rinda uyshun urug'i usunlarning avlodlari sifatida qadimgi Ashina qavmiga bog'lanishini ham qayd qilmoq kerak. Shunday ekan, bo'ri-ajdod haqidagi qadimgi turkiy mifning etnogenetik yoki geneologik afsonaga aylangan hikoyaviy shakli uyshunlar folklorida saqlanmaganmikin, degan haqli savol tug'iladi.

L.P.Potapov to'plagan etnografik va folkloristik ma'lumotlar orasida bo'ri bilan bog'liq afsonaning qoldiq holda yetib kelgan faqat bir namunasi mavjud, xolos. Qatag'onlardan yozib olingan bu afsonada aytilishicha, bo'ri bir paytlar odam bo'lgan-u, bir avliyoning qarg'ishiga uchrab, bo'riga aylanib qolgan emish. Ko'rinadiki, bu afsona etiologik xarakterda bo'lib, bo'ringning paydo bo'lishini evrilish motivi orqali izohlash maqsadida naql qilingan.

1922-yilda G'ozzi Olim Yunusov tomonidan Ashina haqidagi qadimgi turkiy miflarga bevosita daxldor bo'lgan afsonaning o'zbek xalqi orasida saqlanib qolgan bir namunasi yozib olingan. Bu haqda o'zbek folklorshunosligining asoschisi H.Zarifov yozadi: "o'tmishda yarim o'troq hayot kechirgan o'zbek urug'lari (qirq, qo'ng'iroq, qatag'on, qangli va h.k.) o'zbek xalqi 92 urug'dan iborat degan fikrni aytganlarida, "Tulum o'zbekning tubi bir" deydi. Bu maqolning mazmunini izohlovchi afsona borki, uni G'.O. Yunusov 1922-yilda o'zbek bilim hay'ati tomonidan til va folklor materiallarini to'plash uchun tashkil etilgan ekspeditsiya vaqtida Mirzacho'lda yashovchi o'zbeklardan yozib olgan edi. Afsonada aytilishiga ko'ra, 92 bola bir tulum (tulup) ichida. Ularning otasi go'yo bo'ri bo'lgan emish. 92 urug' shu bolalardan tarqalgan emish. Bu afsona, hech shubhasiz, bizni totemistik tushuncha davriga yetaklaydi", – deb yozadi⁶⁹

Bo'ri bilan aloqador mifologik qarashlar qadimiy turkiy qavmlar totemistik tasavvurlarining tadrijiy rivoji davomida yuzaga kelgan bo'lib, "ashina → usun → uyshun" etnonimlarining kelib chiqishi ham ana shu totemistik mif bilan aloqadordir. Binobarin, o'zbek xalq qahramonlik eposi "Alpomish" dostonida nomi tilga olingan "Boysun" atamasining vujudga kelishi ham ana shu e'tiqodiy qarashlariga borib taqaladi.

Qadimiy bir afsonada aytilishicha, "ilgari vaqtlarda Orol dengizi bo'lmagan emish. Sirdaryo va Amudaryo esa birga qo'shilib, Lavzan, Ko'hna Urganch va Oybo'g'ir orqali Kaspiy dengiziga quyilgan emish. Orol dengizi o'rnida rahmsiz va munofiq Fosilxon hukmronligi ostida adaq xalqi, Uzboy yoqasidagi territoriyada esa o'zining donoligi va adolatparvarligi tufayli davlat rahbari darajasiga ko'tarilgan sobiq qul Ayozxon boshchiligidagi boysun xalqi yashagan emish".⁷⁰

Bu afsonaning Sirdaryo bo'yidagi qozoq ovullaridan birida yashovchi Tang-ribergan Joylovboyevdan 1898-yilning 26-iyunida A.Nesterev yozib olgan tugal variantida aytilishicha,⁷¹ Ayoz Boysun elida o'sgan bo'lib, o'zining yuksak aql-zakovati, adolatpeshaligi, mehnatsevarligi tufayli saltanat taxtiga ko'tarilgan ekan.

⁶⁸ Гумилев Л. Н. Ко'риятилган ават. – С. 104-105.

⁶⁹ Зарифов Х. Фольклор ва археология материалларини қиёсий ўрганиш масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 29-30.

⁷⁰ Толстов С. П. Қадимги Хоразм маданиятини излаб. – Тошкент, 1964. – Б. 29.

⁷¹ Нестерев Л. Прошлое Приаральских степей в преданиях киргиз Казалинского уезда. – СПб., 1990. – С. 15.

Qoraqalpoq folklorshunosi J.Xo‘shniyozov qachonlardir Orol dengizi sohilida Jiydali Boysun deb atalgan joy bo‘lgan. Turkiy qavmlarning etnik siljishi natijasida hozirgi Surxondaryo viloyatiga XVI asrda kelib o‘rnashgan qabilalar bu toponimik atamani ham o‘zlari bilan olib kelib, yangi o‘rnashgan maskanlariga ham Boysun deb nom berganlar deb hisoblaydi.⁷²

Biz ham “Alpomish” dostonida nomi tilga olingan Boysun eponimi aslida Orol dengizi sohilida joylashgan tarixiy toponimdir degan fikrga umuman, qo‘shilamiz. Ammo Boysun bizningcha, Orol dengizining qirg‘og‘ida emas, aniqrog‘i, Sirdaryoning quyi oqimida, Amudaryo bilan Sirdaryoning Orolga quyiladigan joy oralig‘ida joylashgan bo‘lishi kerak deb o‘ylaymiz.

Ma‘lumki, Boybo‘ri Alpomishning otasining ismi bo‘lib, o‘zbek xalq qahramonlik eposining barcha variant va versiyalarida u shu nom bilan atalgan. Oltay eposi «Alip-Manash»da qahramonning otasi Baybarak ismli kishidir. Epos sujetiga hamohang doston variantining «Dada Qo‘rqut kitobi»ga kiritilgan namunasida qahramonning oti Bamsi Bayrak, otasining ismi Kamburi, vatani esa Bao‘burd histori edi deb talqin qilingan. Boybo‘ri, Baybarak, Bamsi Bayrak, Kamburi, Bayburd eponimlarining kelib chiqishi bo‘ri haqidagi totemistik qarashlar bilan aloqador.

Bizningcha, Boybo‘ri aslida qadimgi turkiy urug‘lardan birining nomi bo‘lib, keyinchalik epik nom, ya‘ni eponimga aylangan. Urug‘ yoki qabila atamaları – etnonimlarning muayyan folklor asarlaridagi epik qahramon ismi sifatida qo‘llanilishi turkiy xalqlar epik an‘analarining eng qadimiy belgilaridan biridir. Xususan, “Shajarai tarokima”da bitilishicha, o‘g‘uzxonning o‘g‘il va nabiralaridan har biri o‘zi sardor bo‘lgan qabila nomi bilan atalgan.

Agar Mahmud Koshg‘ariyning “Devonu lug‘otit turk” asarida bo‘y//boy so‘zi qabila, jamoa, guruh ma‘nolarini anglatadi deya izoh berilganligiga⁷³ asoslansak, Boybo‘ri – bo‘ri qabilasi yoki bo‘ri qavmi ma‘nosidagi etnik atama ekanligi ma‘lum bo‘ladi. Zero turkiy xalqlarning aksariyatida “bo‘ri” totemi bilan bog‘liq etnik nomlar mavjudligi ma‘lum.⁷⁴ Hatto o‘zbeklar tarkibida ham “bo‘ri” nomli urug‘ bo‘lganligi aniqlangan.⁷⁵

Demak, tarixiy-etnografik kuzatishlar Boysun eponimi uyshun → usunlar mifologiyasi orqali bo‘ri bolasi – Ashina haqidagi totemistik afsonalarga borib taqaladi. Lisoniy jihatdan bu aloqadorlikning etimologik ifodasini «ashina → usun → uyshun (boy+usun) → boysun» tarzida bayon qilish mumkin.⁷⁶

Bo‘ri haqidagi totemistik mif va afsonalar homiy-zjdod madadiga topinish bilan aloqador magik irim-sirimlar hamda e‘tiqodiy inonchlar sifatida xalqimizning urf-odat va marosimlariga ham singib ketgan.

To‘rtinchi bobning ikkinchi fasli esa “Etnonimik rivoyatlar sujetining badiiy evolutsiyasi” tadqiqiga bag‘ishlandi.

⁷² Есбергенов Х., Хошнйозов Ж. Этнографические мотивы в каракалпакском фольклоре. – Нукус. 1988. – С. 139-141.

⁷³ Кошгарий М. Девону луготит турк. 3-том. – Тошкент. 1963. – Б. 155.

⁷⁴ Кузеев Р.Г. Происхождения башкирского народа. – М., 1974. – С. 466-467.

⁷⁵ Баскаков Н.А. Классификация тюркских языков // Труды института языкознания. Т.1. – М., 1952. – С. 22.

⁷⁶ Жураев М. Бойсун – бўри қабиласи // Гулистон. – Тошкент, 1991. – №8. – Б. 27.

Ma'lumki, turkiy xalqlar, shu jumladan, o'zbek xalqining qadimiy ajdodlari tomonidan yaratilgan nomoddiy madaniy meros namunalari muayyan qismi o'rta asrlarda yaratilgan turli xarakterdagi yozma manbalar orqali saqlanib qolgan. Ana shunday yirik adabiy yodgorliklardan biri – o'rta asr o'g'uz eposi namunasi hisoblangan "Kitobi dadam Qo'rqut" o'sha davrlarda o'g'uz qabilalari epik an'anasining tashuvchilari hisoblangan o'zon, ya'ni baxshi-shoirlar tomonidan yaratilgan bo'lib, tarixiy asoslariga ko'ra turli davrlarga mansub epik sujetlarni o'zida jamlaganligi bilan xarakterlanadi. Bu eposning dastlabki epik hikoyatlari O'rta Osiyo va Sirdaryoning quyi oqimida yuzaga kelgan. O'g'uzlarning Kavkaz va Kichik Osiyo hududlariga ko'chib o'tishi bilan Qo'rqut ota haqidagi eposning tugal namunasi vujudga kelgan. "Kitobi dadam Qo'rqut" eposi tarkibidagi sujetlar turli o'g'uz urug'lari ijodkorlari tarafidan yaratilgan. Masalan, Salor Qozon, Burlo xotun, Qora Ko'na kabi epik qahramonlar to'g'risidagi sujet qayi urug'i hukmdorlari hayoti va sarguzashtlari tasvirlangan tarixiy-qahramonlik qo'shiqlari asosida X-XI asrlarda vujudga kelgan bo'lsa, "Alpomish" dostoni sujeti bilan genetik jihatdan aloqador bo'lgan Bomsu Bayrak va Bonuchechak bilan bog'liq epik hikoya rivoyatlar esa aslida V-VIII asrlarga oid prosujetning badiiy evolutsiyasi natijasida yaratilgan.

Sirdaryo bo'ylarida istiqomat qilgan o'g'uz qabilalarining migratsiyasi natijasida ushbu epos Orolbo'yi mintaqasi epik arealiga ham kirib kelgan. Xususan, Xorazm vohasiga ko'plab o'g'uz urug'-qabilalarining ko'chib kelib o'rtnashishi davomida o'zonlar repertuaridagi dostonlar, shu jumladan, Qo'rqut haqidagi epik sujetlar ham ommalasha boshlagan. Binobarin, XX asrning o'rtalarida ham Xorazm vohasida bayot, sayot, qarmish, tagan, ovshar, juvondir, jangatali, alili singari kelib chiqishi aslida turkiy etnosning o'g'uz qatlamiqa mansub bo'lgan qabilalar yashab kelishgan.⁷⁷ Vohada "Bayot" nomi bilan ataladigan qishloqlar ham mavjud. Bu urug' vakili hisoblangan qadimgi o'zonlar o'zlari ijro etgan epik asarlarni ham bu o'lkaga olib kelishgan, natijada ularning ijodi mahalliy epik an'ana vakillari repertuariga ham muayyan ta'sir ko'rsatgan. Shuning uchun ham o'zbek xalq dostonlarida, shu jumladan, "Hurliqo va Hamro", "Yusuf bilan Ahmad", "Go'ro'g'li" singari Xorazm dostonlarida ham Qo'rqut ota haqidagi qadimgi o'g'uz eposi sujetiga aloqador epik motivlar ko'p uchraydi.

UMUMIY XULOSALAR

1. O'zbek folklori epik janrlarining shakllanish tarixi va tadrijiy rivoji qonuniyatlari ajdodlarimiz tomonidan yaratilgan og'zaki badiiy ijod namunalari, ya'ni qadimgi davr folklori, ya'ni arxaik folklori tadqiq etish vositasida aniqlanadi. Etnos og'zaki badiiy ijodi an'analari eng qadimiy namunalari "paleofolklor" termini bilan ifodalash maqsadga muvofiq bo'lib jonli ijro holatida yetib kelgan namunalarning epik genetik ildizlari, sujetlar tizimi, rivojlanish jarayoniga xos xususiyatlarni yoritishda, tarixiy-folkloriy jarayon rivoji natijasida

⁷⁷ Снесарев Г.П. Обязательная записка к «Карте расселения узбеков на территории Хорезмской области (конец XIX-нач. XXв.) // Хозяйственно-культурные традиции народов средней Азии и Казахстана. – М.: Наука, 1975. – С. 92.

an'anadan tushib qolgan yoki unutilgan arxaik sujetlarni rekonstruksiya qilish "paleontologik metod" natijalari muhim rol o'ynaydi.

2. O'zbek xalq og'zaki ijodiyotining eng qadimgi namunalari, ya'ni paleofolklorni aniqlash va ilmiy tadqiq etishda asosan qadimgi yozma yodgorliklarda keltirilgan folklor materiallari, arxeologik topilmalar va qoyatosh suratlari, ya'ni petrogliflarda aks etgan obraz va sujetlar, shuningdek, folklor va marosimlarda saqlanib qolgan mifologik tasavvurlar, inonch-e'tiqodlar asosiy manba vazifasini o'taydi. Qadimgi davr folklorini o'zida jamlagan yozma yodgorliklar sirasiga "Avesto", antik davr manbalari – Gerodotning "Tarix" kitobi, Poliennning "Harbiy hiylalar", sitsiliyalik Diodorning "Tarixiy kutubxona", Flaviy Arrianning "Aleksandrning yurishi", Kursiy Rufning "Aleksandr Makedonskiy tarixi", Strabonning "Geografiya", Klavdiy Ellianning "Ajoyib hikoyalar", Pompey Tron va Yustinning "Tarixiy kundaliklar" kabi asarlari, shuningdek, O'rta Osiyo xalklari tarixi, madaniyati, tili va urf-odatlarini haqida ma'lumot bergan qadimgi xitoy yozma yodgorliklari kiradi.

3. O'zbek folklori epik sujetlarining arxaik qatlamini sak va massaget qabilalari eposi tashkil etadi. Jo'g'rofiy jihatdan ulkan hududda yashagan sak-massaget qabilalari nomoddiy madaniyatining umumiy jihati ularning rivojlangan mifologik tasavvurlar tizimi, fanda "hayvon uslubi" deb nom olgan mifopoetik tasviriy san'at usulini yaratganligi hamda qahramonlik, mardlik va jasoratni kuylovchi yirik epik asarlarni o'z ichiga olgan eposlar silsilasiga ega bo'lganligi bilan belgilanadi. Gerodotning "Tarix" kitobida keltirilgan "Skiflarning dunyoga kelishi", "Gerakning o'z otini izlashi", "To'maris", "Ko'r qullar", "Saklar qozoni" va boshqa ko'plab sak-massaget eposining qoldiq holdagi namunalari, Poliennning "Harbiy hiylalar" kitobidagi "Shiroq" rivoyati, shuningdek, tarixiy-vorisiy aloqadorlik natijasida antik davr yozma manbalaridan o'rin olgan "Zarina va Strangey", "Amorg va Sparetta", "Zariadr va Odatida" kabi qadimiy romanik epos namunalari qiyosiy-tarixiy tahlili shuni ko'rsatadiki, asosan qahramonlik-jangnoma va ishq-muhabbat mavzusidagi asarlarni o'z ichiga olgan sak-massaget eposi har tomonlama rivojlangan o'zbek xalq dostonchiligi an'analari yuzaga kelishiga asos bo'lgan manbalardan biri rolini o'tagan.

4. Bo'ri; homiy-ajdod haqidagi geneologik miflar; bo'ri totemiga topinuvchi urug'ning kelib chiqishi to'g'risidagi etnonimik afsonalar yuzaga kelgan. Bo'ri totemi bilan bog'liq qadimiy xalq qarashlari ko'hna miflar tarzida hikoya qilinishiga qolmasdan, uning mohiyati turli ritual xatti-harakat va magik amallar vositasida namoyish etilgan, ya'ni ibtidoiy marosimlarning tarkibiy qismi sanalgan totemistik raqslar orqali ham bayon qilingan.

5. O'rta asr turkiy eposining yorqin namunalari biri hisoblangan "O'g'uznoma" sujetining yuzaga kelishi va takomillashib borishida qadimgi kosmogonik, totemistik va animistik miflar, shuningdek, xalq orasida keng ommalashgan turli-tuman mifologik inonch-e'tiqodlar muhim rol o'ynagan. Mazkur epik asarning arxaik namunasida mifologiyaning ta'siri ayniqsa, kuchli bo'lgan. Davrlar o'tishi bilan badiiy tafakkurning taraqqiy eta borishi natijasida mifologik motivlarning qadimiy namunalari badiiy-estetik vazifa bajaruvchi sujet elementlariga aylangan. Shunday bo'lsa-da, "O'g'uznoma"ning bizgacha yetib

kelgan nusxalarida arxaik mifologiya talqinlari yaqqol ko'rinib turadi.

6. Insoniyat paydo bo'libdiki, u har doim adolat, mehr-shafqat, go'zallik va samimiylikka intilib hamda shu kabi orzularni ro'yobga chiqarish yo'lida ko'plab to'siqlarni yengib o'tishga muvaffaq bo'lgan. Bu kabi sa'yi-harakatlar natijasida bir qancha inson aqliy va jismoniy mehnati mahsuli bo'lgan moddiy va ma'naviy meroslar yuzaga keldi.

7. Insonning aqliy faoliyati natijasida yaratilgan, og'zaki tarzda bayon qilingan badiiy tafakkur hosilalari, ya'ni biror xalqning og'zaki ijod namunalari. Xalq og'zaki ijodiyotida eng avval voqea-hodisalarni oldindan ko'ruvchi xalq tafakkurining ajoyib xususiyatlari mujassamlashgan bo'ladi.

8. Har bir davrda o'ziga xos bo'lgan xalq og'zaki ijodi namunalari yaratildi, lekin bu ijod mahsulining barchasini aynan yozib olishning imkoni bo'lmaydi, chunki har doim ham bunday asarlar muallifi xalq hisoblanadi. Xalq og'zaki ijodi namunalarning avlodan-avlodga o'tib kelishida ilmiy-tarixiy manbalar juda katta ahamiyat kasb etadi.

9. Qadimgi xalq og'zaki ijodi namunalari qisman bo'lsada aks etgan yozma manbalar sirasiga Abu Bakr ibn Ja'far Narshaxiyning "Buxoro tarixi", Mahmud Koshg'ariyning "Devonu lug'atit turk", Abu Rayhon Beruniyning "Hindiston", "Qadimgi xalqlardan qolgan yodgorliklar" (XI asr), Abu Hafis Najmiddin Umar ibn Muhammad an-Nasafiy as-Samarqandiyning "Kitob ul-qand fi-t-tarixi Samarqand" (XII asr), Ulug'bekning "To'rt ulus tarixi" (XIV asr) Abulg'ozil Bahodirxonning "Shajarai turk", "Shajarai tarokima" kabi asarlarini kiradi.

10. Yozma manbalar o'zbek folklori epik sujetlarining qadimiy asoslari, shakllanish jarayoni, manbalari va badiiy evolutsiyasini o'rganishda muhim ahamiyat kasb etadi. Xususan, o'zbek xalq nasrining eng keng tarqalgan namunalaridan biri etnonimik rivoyatlar turli xalq va urug'larning paydo bo'lishi haqida real tarixiy asosga ega bo'lmasa ham, biroq u yoki bu xalqlarning etnik tarkibini tashkil etuvchi, urug', qavm, jamoa va qabilalar haqida ma'lum darajada tasavvur tug'dirishga imkon berishlari bilan alohida ahamiyatga ega. Bu xildagi rivoyatlarning qanchalik darajada tarixiy haqiqatga yaqinligini tasdiqlovchi yoki ularni inkor etuvchi tarixiy faktlar ko'p emas. Bu etnik atamalarning vujudga kelishini izohlovchi rivoyatlarning mavjudligi va ularni xalq etimologiyasining ma'lum darajada to'la saqlanib qolganligi. Binobarin ishda nomlari zikr etilgan asarlarda berilgan qariyb 100 ga yaqin xalq, urug', qavm, jamoa va qabilalar nomlari bilan bog'liq rivoyatlar u yoki bu xalqning etnik tarkibini va uning tarixini o'rganishda asosiy manba sifatida xizmat qila oladi.

11. Umuman olganda, tarixiy manbalarda yozib qoldirilgan xalq og'zaki ijodiga mansub rivoyat, afsona, maqol, matal hamda turli qo'shiqlar birinchidan yaratilgan davriga xos bo'lgan xalq badiiy tafakkur darajasining nechog'li yuksakligidan dalolat bersa; ikkinchidan o'sha davr tarixiy voqeligi, tarixiy shaxslar hamda ma'lum bir davr ma'naviy, ijtimoiy-iqtisodiy va siyosiy qiyofasini aks ettiradi; uchinchidan xalq og'zaki ijodi janrlar genezisini aniqlashda o'ziga xos ahamiyat kasb etadi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.02 AT THE INSTITUTE OF
UZBEK LANGUAGE, LITERATURE AND FOLKLORE**

**JIZZAKH BRANCH OF NATIONAL UNIVERSITY OF UZBEKISTAN
NAMED AFTER MIRZO ULUGBEK**

KUCHKAROV TUKHTAMUROD OLIMOVICH

**ARTISTIC EVOLUTION OF THE EPIC STORIES OF
UZBEK FOLKLORE**

10.00.08 – folklore studies

DISSERTATION ABSTRACT FOR DOCTOR OF SCIENCE (DSc)

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The dissertation is available at the Information-resource Academy of Sciences of the Republic of Uzbekistan (registration No. 20). (Address: 100100, Tashkent, Ziyolilar street 13. Tel: (99871) 262-74-58.

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INTRODUCTION (Doctoral (DSc) Dissertation Abstract)

Relevance and necessity of the topic of the dissertation. In world folklore studies, special attention is paid to the research of epic plots, leading motives, the genesis and artistic evolution of the main characters, and to its comprehensive coverage, in particular, to the reconstruction of the history of epics based on various scientific methods. As a result, the theoretical views that folk epics go back to archaic plots created on the basis of mythological perception of existence were deepened. Particular attention is paid to the study of the typological features of the emergence and formation of the variants and versions of the epic and to the elucidation of the folklore monuments belonging to the archaic layer of the development of the epic based on the sources of the history of each nation. These scientific researches, based on the comparative study of epics not only of the peoples of the world, but also of the peoples belonging to a certain ethnic group, will create opportunities for detailed research of the genesis, plot, motives and characters of the sources related to them in the artistic thinking of this people.

In the folklore studies of the world, special attention is paid to studying the history of the formation of the system of epic plots, sources, and the process of improvement, and special attention is paid to revealing the laws that show the specific aspects of the evolution of the epic thinking of a certain nation. This process is led by the principle of clarifying the artistic evolution of archaic types and archetypes, which are the basis of the universal plot for the epic. These new theoretical concepts are one of the important tasks facing our folklore studies in terms of elucidating the genesis, stages and periods of development of the epic of the Turkic peoples, the principles of evolutionary development of the plot, motives and characters.

After the independence of our country, ample opportunities are being created to study and research the artistic evolution of the epic plots of Uzbek folklore, which are among the examples of folk oral creativity, which are a suitable ground for the development of the artistic thinking of our people. "...It is well known to all of us that the priceless masterpieces of culture created by humanity, first of all, are embodied in the folklore art of any nation. ... These immortal works of world cultural heritage show us that humanity has the same genealogy, historical roots, and noble ideals, and therefore, the aspirations of the representatives of different nations and peoples towards the future are common¹. It is known that Uzbek folklore is a source of characteristic features of the historical-folkloric process of each era, analysis of folklore materials in written sources in the context of the folklore of the Turkic peoples of Central Asia, as a result of comparative studies in the paleofolkloristic direction, the traditionalization of a certain epic plot existing in the oral artistic creation of the Uzbek people. determining the process and the genesis of the epic plot and its main motives, as well as the role of the Sak-massaget epic in the construction of the plot of Uzbek epics and researching its poetic transformation is one of the urgent tasks of our folklore studies.

¹ Speech of the president of the Republic of Uzbekistan Shavkat Mirziyoyev at the solemn ceremony dedicated to the opening of the International Festival of bakhshichilij art // Халқ сузи. – Тошкент, 2019 йил, 7 апрель. – № 68.

Decrees of the President of the Republic of Uzbekistan № PF-4947 of February 7, 2017 "On the Strategy of Actions for Further Development of the Republic of Uzbekistan", № PF-5850 of October 21, 2019 "On Measures to Radically Increase the Prestige and Status of the Uzbek Language as a State Language", № PQ-2789 of February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", № PQ-3990 of November 1, 2018 "On holding the International Festival of the Art of Giving", Resolutions PQ-4320 dated May 14, 2019 "On measures for further development of the art of philanthropy", PQ-798 dated September 23, 2019 "On the organization of the activities of the Center for the Art of philanthropy of the Republic and the Fund for the Development of the Art of philanthropy under it", Speech at the opening ceremony of the "International Art of Giving" festival on April 6, 2019, Ministers of the Republic of Uzbekistan M 220 of October 7, 2010 "On Approval of the State Program for the Protection, Preservation, Promotion and Use of Intangible Cultural Heritage Objects in 2010-2020", № 304 of April 26, 2018 "Measures for Further Development and Improvement of Charity and Storytelling" This research serves to a certain extent in the implementation of the priority goals and tasks defined in the decisions of "On Activities" and the regulatory legal documents related to this activity.

Dependence of the research on the priority directions of development of science and technology of the republic. The research was carried out within the framework of the priority direction of the republic's science and technology development I. "Formation of the system of innovative ideas and their implementation in the social, legal, cultural, spiritual and educational development of the information society and the development of the democratic state".

Review of foreign scientific research on the topic of the dissertation². Artistic evolution of epic plots, folklore materials in written sources, folklore of the Turkic peoples of Central Asia, comparative studies in the paleofolkloristic direction, the process of traditionalization of the epic plot, the genesis of the epic plot and its main motifs, and the poetic transformation of the traditions of the Sak-massaget epic are the leading scientific researches in the world. centers and higher education institutions, including University of Harvard (USA), University of Bonn (Germany), University of British Columbia (Canada), Ege University (Turkey), Kazan State University (Russia); It is conducted at Baku State University, Institute of Folklore of Azerbaijan National Academy of Sciences (Azerbaijan), Eurasian National University (Kazakhstan), Kyrgyz National University (Kyrgyzstan) and Institute of Uzbek Language, Literature and Folklore (Uzbekistan).

In world folklore, by analyzing the text of epic examples of folk art as a paleo-folkloristic phenomenon, a number of scientific results were obtained to determine the socio-aesthetic processes related to the sources of the creation of the

² Review of foreign scientific literature on the topic of the dissertation: <https://www.Netlore.ru/category/communitu-theme/rating/desk/11>; <https://www.harvard.edu>; <https://www.Columbia.edu>; <https://www.Publishersweekly.com>; <https://www.Publishersweekly.com/pw/bytopic/industrynews/tipheet/article>; <https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special>; <https://cyberleninka.ru/article/in/problemy-razvitiyai>; Ратникова И.Э. Современный фольклорный дискурс // <https://www.surm.Md/index.Php?option.com.Content&task=view&id=296&Itemid=146>.

work, their historical-literary development and today's fate, including the archaic folk epics that arose based on the mythological perception of existence. It is determined that it is related to plots (University of Harvard, USA); Today, in the folklore studies of the world, the emergence of variants and versions of the epic and the processes of their formation are connected to new sources that express the typological characteristics of different periods (University of Bonn, Germany); it is revealed that the folklore monuments belonging to the archaic layer of the epic development depend on the sources related to the history of each nation (Ege University, Turkey); in world folklore studies, special attention is paid to the study of the history of the formation of the system of epic plots, sources, and the process of improvement, and the specific aspects of the evolution of the epic thinking of a certain people are revealed (Institute of World Literature named after M. Gorky of the Russian FA, Moscow State University, St. Petersburg State University, Voronezh State University, Kazan State University, Russia); The principle of elucidating the artistic evolution of archaic types and archetypes, which are the basis of the universal plot for the epos, was determined to lead (Eurasian National University (Kazakhstan); the genesis, stages and periods of the epic of the Turkic peoples, the principles of the evolutionary development of the plot, motifs and heroes were clarified (Kyrgyz National University (Kyrgyzstan)); the role of Sak-massaget epic traditions in the plot construction of Uzbek epics and its poetic transformation were studied (Institute of Uzbek language, literature and folklore, Uzbekistan).

In the research of paleo folklore in world folklore studies, written sources created in the past, archeological materials, ethno-folkloristic interpretations preserved in ancient mythology, traditions and rituals also have an important scientific value. Samples of folklore of ancient times or its specific plot, motif or images are also expressed in written monuments and material culture monuments created in the past (pictures drawn on rocks - petroglyphs, figurines made of clay, stone or wood, various archaeological finds, etc.). In the course of scientific research on the artistic evolution of epic plots, it is becoming more and more important to identify tasks such as the analysis of materials from written sources that have preserved samples of paleo folklore.

The level of study of the problem. It is known that the issue of folklore plots in ancient sources and their artistic evolution in the artistic creation of the Uzbek people has not been specially studied until now. Nevertheless, a number of articles and researches have expressed interesting comments on the topic of our dissertation. In particular, A. Fitrat³, famous scientist H. Zarifov's article on the comparative study of folklore and archeology materials⁴, research on the historical foundations of Uzbek folk epics⁵, Aziz Qayumov's work on "Monuments of Antiquity"⁶, B. Sarimsakov's work on the diffusion of epic genres are examples⁷.

³ Фитрат А. Эски турк адабиёти намуналари. – Самарканд-Тошкент, 1927.

⁴ Зарифов Х. Фольклор ва археология материалларини қиссий ўрганиш масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 25-30.

⁵ Зарифов Х. Ўзбек халқ достонларининг тарихий асослари буйича текширишлар / Пулкан шоир. – Тошкент, 1974. – Б. 69-98.

⁶ Қайюмов А. Қадимият обидалари. – Тошкент, Адабиёт ва санъат нашрияти, 1972. – 183 б.

possible In Uzbek folklore, epic plots from ancient Chinese sources, in particular, interpretations of mythical legends related to wolves in Uzbek folklore, a number of motives and theoretical issues related to the genesis and art of epic heroes N. Rahmonov⁸, B. Tokhliev⁹, U. Jumanazarov¹⁰, M. Joraev¹¹, Sh. Turdimov¹², J. Eshankulov¹³. One of the ancient examples of epic plots - the question of the gradual development of the sak and massaget epos was studied by T. Mirzaev, B. Sarimsakov, M. Koshmakov on the example of the epic "Oysuluv"¹⁴.

Literary critic F. Boynazarov¹⁵, folklorist S. Sariev's¹⁶ scientific works on the analysis of ancient written monuments and other sources contain many epic plots, legends and narratives related to the folklore of Central Asia in the works of ancient Greek and Roman authors.

In addition, in the works of scientists such as V. M. Zhirmunsky, M. Saidov, O. Sobirov, M. Is'hakov, H. Boltaboev, some scientific comments on epic plots reflected in sources in ancient Turkic, Persian-Tajik, Arabic and other languages is available.

The above brief analysis shows that the comparative analysis of epic plots in ancient written sources with materials of Turkic peoples, including Uzbek folklore, has not been carried out.

The connection of the study with the plans of scientific research of the higher educational institution where the dissertation was completed. The research was carried out in accordance with the research plans of the Jizzakh branch of the National University of Uzbekistan under the topic No. 1 "Actual

⁷ Саримсоқов Б. Эпик жанрлар диффузияси / Ўзбек фольклорининг эпик жанрлари. – Тошкент, 1981. – Б. 68-100.

⁸ Рахмонов Н.А. Орхон-Енисейские памятники и тюркский эпос: Дисс. докт. ... филол. наук. – Ташкент, 1991. – 263 с.; Yana o'sha. Қадимги ёзма ёдгорликлар. – Тошкент: Адабиёт ва санъат, 1991. – 290 б.; Yana o'sha. Фольклоризм ва мифологизация – қадимги туркий адабиётнинг асоси сифатида / Адабий манбашунослик. – Тошкент, 1987. – Б. 10; Yana o'sha. Туркий эпос ва Урхун-Енисей ёдгорликлари муносабатига доир / Адабий манбашунослик. – Тошкент, 1987. – Б. 30; Yana o'sha. Рухиятдаги нур муроди. – Тошкент: А. Қодирий номидаги халқ мероси нашриёти, 2002. – 141 б.

⁹ Тухлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Вауоз, 2013. – 112 б.

¹⁰ Жуманазаров У. Халқ эпосининг тарихийлиги ва тарихий эпос масалалари / Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 162-167; Yana o'sha. "Ойсулува" – соф тарихий дoston / Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 168-172; Yana o'sha. Этнономик ривоятлар – халқнинг этник состави ва социал тарихини ўрганиш учун муҳим манба сифатида // Ўзбек фольклорининг долзарб масалалари. – Тошкент, 1991. – Б. 47-49; Yana o'sha. Ўзбек тарихий фольклори жанрлари ва уларни ўрганишнинг айрим назарий масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1991. – №5-6; Yana o'sha. Ўзбек фольклори ва тарихий воқелик. – Тошкент: Фан, 1991. – Б.185.

¹¹ Жураев М. Рукописное наследие и его роль в изучении эпической традиции тюркоязычных народов Центральной Азии // Рукописи – первичный источник изучения национального наследия (Материалы международной научной конференции. 13-14 марта, 2013 года). – Ашгабад, 2013. – С. 400-402; Yana o'sha. Палеосоний мифологик сюжетлари ва уларнинг археологик талқини // Ўзбек тили ва адабиёти. – Тошкент, 2006. – №5. – Б. 15.

¹² Турдимов Ш. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012. – Б. 4-5.

¹³ Эшонқулов Ж. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – Б. 121; Yana o'sha "Дада Қўрқут" китобида мифологик мотивлар // Milliy folklor. – Ankara, 2001. – № 4. Yana o'sha. "Алпомип" дostonи ва "Дада Қўрқут" китобидаги бошланмаларнинг қиссий талқини / Ўзбек филологиясининг долзарб масалалари. – Бухоро, 2015. – Б. 152-156.

¹⁴ Мирзаев Т., Саримсоқов Б. Дostonлар, уларнинг таснифи ва тарихий тараққиёти / Ўзбек фольклорининг эпик жанрлари. – Тошкент, 1981. – Б. 6-23.

¹⁵ Бойназаров Ф. Ўрта Осиёнинг антик даври. – Тошкент, 1991. – Б. 36.

¹⁶ Сариев С. "Турўгли" дostonлари оғзаки ва қўл ёзма нусхаларини қиссий ўрганиш: Филол. фан. докт. ... дисс. – Тошкент, 2019. – 250 б.

problems of philological sciences and their application" (2019-2021).

The purpose of the research is to reveal the process of formation of the main system of motives and the evolutionary development of epic genres, sources of epic plots of Uzbek folklore based on ancient written sources on the history of Central Asia and folklore materials in the historical and geographical works of medieval authors.

Tasks of the research:

To study the gradual development of epic plots based on the identification of folklore materials of historical, geographical and scientific nature related to Central Asia and in ancient Greek written sources and comparing them with the options recorded in Uzbek folklore;

Studying the role of paleo folkloric phenomenon, Sak-massaget epic traditions in the plot construction of Uzbek epics and its poetic transformation;

to determine the leading motifs in Uzbek folklore, the genesis, sources, historical foundations and early forms of epic plots;

illumination of the poetic transformation of the epic plot in the heroic epic, legends and narratives, artistic evolution;

Revealing the characteristics of the epic way of thinking based on the comparative analysis of mythological imaginations, legends and narratives in the works of ancient world authors such as Herodotus, Curtius Rufus, Arrian, Polyenus, Diodorus, Plutarch, Strabo, with the common plots of the peoples of Central Asia, including Uzbek folklore.

The object of the study. In writing the dissertation, the materials of the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, as well as ancient Chinese and Greek written sources, historical, geographical and scientific literature created in Arabic-Persian and Turkish languages were widely used as a source.

The subject of the research is folklore plots, various legends and narratives, examples of archaic epics presented in ancient written sources.

Research methods. Comparative-historical, comparative-typological, structural analysis, ethno-folkloristic, textual analysis methods were used to clarify the research topic.

The scientific novelty of the research is as follows:

In determining the historical-genetic basis and sources of the epic plots of Uzbek folklore, Abulghazi's "Shajarai turk" in Turkic (Uzbek), Narshahi's "history of Bukhara" in Persian-Tajik, Rashid ad-Din's "Jome' at-tavorix", Beruni's "Osor ul-boqiya" in Arabic, and Geradod's "history", Strabo's "geography", Polyen's "military khylas", epic plots based on materials from ancient written aysolov and sunbathing "The plot of the" Oychinor "epics has been determined to be an evolution of the narrative plot about Thomaris, told in Herodotus' "history; written sources related to the history, geography, culture, language and literary values of our country, memoirs of tourists and scientists of different eras and ancient epic plots presented in the sources were identified and the process of the evolution of the epic plot in Uzbek folklore was researched;

in the formation of the epic plots of Uzbek folklore, the role of the epic plots

of the sak-massaget tribe is shown based on the materials of written sources on the history, geography and culture of ancient Ethnos who lived on the territory of Central Asia;

written sources on the history, geography, culture, language and literary values of our country, memoiric works of tourists and scientists of different eras and plots of the "Tumaris" narrative, "Oysuluv and Kunbotir" and "Oychinor" epics cited in the sources have been found to be related to ancient epic plots;

the place of ancient mythology and mythical plots from written sources, features of popularization and the place of traditional motives in the structure of the proturkian epic based on folkloric materials from sources such as the "history" of Herodotus, "Oguznoma", "Shajarai turk", "Shajarai tarokima", evolutionary evolution and genetic foundations are clarified;

It has been proven that the ancient Sak-massaget archaic epic played an important role in the formation of epic knowledge and epic memory, which is one of the most important factors that ensure the creation, progress and development of folk epics.

Practical results of research.

leading motifs in Uzbek folklore, the genesis, sources, historical bases and first forms of epic plots, the historical foundations of artistic thinking have been determined during the comparative-typological study of epic plots of world nations;

Based on the comparative analysis of mythological imaginations, legends and narratives in the works of ancient world authors such as Herodotus, Curtius Rufus, Arrian, Polyenus, Diodorus, Plutarch, Strabo, and the common plots of the peoples of Central Asia, including Uzbek folklore, the characteristics of the epic thinking process are clarified;

The analysis of folklore materials in written sources in the context of the folklore of the Turkic peoples of Central Asia revealed the historical roots of certain epic plots, traditional motifs or images in the oral art of the Uzbek people;

Comparing examples of a specific plot in folklore from different periods, the laws specific to the gradual development of epic thinking are determined, and the changes that occurred during the evolution of the epic plot are studied;

The scientific description of folklore materials in the written sources of Central Asia, the signs of epic plots as a source that carries characteristics specific to the historical-folkloric process of each period are highlighted;

The reliability of the research results is based on the fact that the analyzed factual materials have been researched on the basis of primary theoretical sources and reliable publications, the conclusions drawn as a result of the research are based on the method of comparative-historical analysis, the accuracy of the scientific problem to be solved, the comparative description of the epic plots in the written sources, their gradual development, the Uzbek folklore itself. specific interpretations are determined by the fact that they are determined directly on the basis of primary sources.

Scientific and practical significance of research results. The scientific significance of the research results is that the theoretical generalizations and

conclusions drawn serve to further expand the scientific concepts related to the history of formation and artistic evolution of the system of Uzbek folklore genres. It also serves as an important source for the fundamental research of the nature, historical-genetic foundations and poetics of epic genres in the folklore of Turkic peoples.

The practical significance of this dissertation is in creating a catalog of plot indicators related to heroic epics and epic plots of Turkic peoples in universities and pedagogical institutes, in creating curricula on the subjects "Folklore of Turkish peoples", "Folklore theory", "Historical development of folklore genres", new textbooks and training manuals. It is explained that it can be used in the creation and improvement of the generation.

Implementation of research results. The results of the artistic evolution of the epic plot of Uzbek folklore, the processes of traditionalization of the epic plot and its important features, and the genesis of the main motif in its content are presented in the following directions:

The plot of "Oguznoma" and its interpretation in "Shajariyi tarokima" (2013), Uzbek folk toponymic narratives in "Kitab ul-qand fi-t-tarikhī Samarqand" (2014), "Mythological legends and epic in Beruni's "Osor al-Baqiya" The evolution of plots" (2014), "Ethnonymic narratives related to snowmen in written sources" (2015), "On the epic interpretation of ethnonymic narratives about the Kipchaks in medieval written sources" (2016) and the scientific evolution of Uzbek folklore epic plots. theoretical views were used in the implementation of the fundamental scientific project numbered F1-XT-0-19919 in 2012-2016 on the topic "Uzbek mythology and its role in the development of artistic thinking" carried out at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi (Tashkent State Uzbek named after Alisher Navoi reference number 04/1-2273 of the University of Language and Literature dated July 7, 2022). As a result, it served to ensure the performance of tasks related to determining the artistic evolution of the epic plot of Uzbek folklore;

Alisher Navoi, from the materials and scientific-theoretical views on the interpretation of ancient written sources related to the history of Central Asia, in particular, historical works created in Greek, Arabic, Persian, Chinese languages, as well as folklore materials in historical, geographical and scientific literature written in Turkish since the Middle Ages It was used in the implementation of the fundamental scientific project No. F1-XT-0-19919 "Research of Turkish written sources from ancient times to the 11th century" carried out at the Tashkent State University of Uzbek Language and Literature in 2018-2020 (2022 of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi Reference No. 04/1 -779 of April 25). As a result, for the first time in the history of Uzbek folklore studies, written sources on the history of Central Asia and folklore materials in the historical-geographical works of medieval authors opened the way for comparative description;

leading motifs in Uzbek folklore, the genesis, sources, historical foundations and first forms of epic plots, from the results of the historical foundations of artistic thinking in the course of comparative-typological study of the epic plots of the

world's peoples, about the important role of the historical foundations in the spiritual heritage of our ancestors. and was effectively used in creative meetings, such as "Jizzakh evenings" organized with young artists, and promotional activities organized by the association (Reference No. 01-03/1295 of the Writers' Association dated November 2, 2021). As a result, it was possible to show the place of artistic evolution, genesis, specific features of Uzbek folklore epic plots in the formation of young artists' thoughts on Uzbek folk epics and the development of artistic-aesthetic thinking;

On the basis of the action strategy on the five priority directions of the development of the Republic of Uzbekistan in 2017-2021, the direct implementation of the tasks specified in the decision of the President of the Republic of Uzbekistan "On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote the culture of book reading and reading" As a focused study, the works belonging to the epic genres of Uzbek folklore were created for many centuries, improved as a result of popularization through live oral performance, sometimes enlightening one or another part, sometimes renewed by the creative influence of "traveling plots" and folklore of other nations, and their place in the current spiritual and cultural development. and analytical generalizations about its importance were used in festivals organized by the Department of Culture of Jizzakh region, in the organization of various cultural events. As a result, participants of various contests and festivals, as well as young people, were given a wide understanding and information about the rich and diverse values of our ancient and modern country;

From the scientific views dedicated to the scientific description of folklore materials in the written sources of Central Asia, the elucidation of the signs of epic plots as a source that carries the characteristics of the historical-folkloric process of each period, in the informational program "Diyor tekhori shki" of the Jizzakh region television and radio company, as well as in the "News" broadcast on the "Jizzakh" radio channel. used (reference No. 10-12/168 of the Jizzakh region television and radio company dated March 14, 2022). As a result, the materials prepared for these TV programs were improved in terms of content, enriched with scientific evidence, and the scientific popularity of the program was achieved.

Approval of research results. The results of the research were publicly discussed at 11 scientific-practical conferences, including 4 foreign and 7 international reports.

Publication of research results. 15 scientific works were published on the topic of the dissertation, including one monograph, 10 scientific articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, of which 10 are republican and 4 are foreign. published in magazines.

The structure and scope of the dissertation. The dissertation consists of an introduction, four main chapters, a conclusion and a list of references. The total volume consists of 233 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the research topic is based, the purpose and tasks, objects and subjects of the research are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific innovation and practical results of the research are described, the scientific and practical significance of the obtained results is revealed, the implementation of the results, information about the published works and the structure of the dissertation is presented.

The first part of the first chapter of the dissertation entitled "**Pale folklore, Sak-Massaget epic and the genesis of epic plots**" is Characteristics of Paleo folklore. It is dedicated to the study of the role of the traditions of the Sak-massaget epic in the plot construction of Uzbek epics.

The term "paleo folklore" in folklore is used to refer to the oldest layer of oral artistic creation of a certain people, that is, archaic folklore created by the ancestors of that ethnos. Paleo folklore, which is considered a product of the artistic thinking of ancient people, has not reached our days in its original form, of course. Although the folklore traditions of our ancestors continued to live through live oral performance during the consistent development of the historical-folkloric process, as a result of the development of the people's artistic-aesthetic views, lifestyle, and social-cultural life, they constantly changed, losing some of their parts and enriching some of them. filled it and became the basis for the creation of new works. That is why it is quite difficult to find one or another epic plot that is directly related to the folklore of the ancient period among the folklore materials that have been recorded or preserved in a state of live performance. In order to fully understand the essence of folklore and its place in the spiritual and cultural life of the people, it is very important to know its historical foundations, that is, its background. This requires an in-depth study of paleo-folklore, i.e., the identification of features specific to the archaic layer of folklore through the reconstruction of the oldest examples of traditional epic plots in folklore.

In the study of paleo folklore, written sources created in the past, archeological materials, ethno-folkloristic interpretations preserved in ancient mythology, traditions and rituals also have an important scientific value. Because it is scientific that samples of folklore of ancient times or its specific plots, motifs or images are expressed in written monuments and material culture monuments created in the past (pictures drawn on rocks - petroglyphs, figurines made of clay, stone or wood, various archaeological finds, etc.) mentioned in the sources. That's why, when conducting scientific research on the artistic evolution of the epic plots of Uzbek folklore, it is useful to analyze the materials of the written sources that have preserved the samples of paleo folklore.

Examples of archaic folklore, expressed in ancient and medieval written sources, have an important scientific value in studying the history of origin, sources, formation process and artistic evolution of epic plots in folk poetic works. The significance of the samples of paleo folklore that arrived through written monuments is that these materials provide a basis for determining the processes of

epic diffusion and transformation, the changes in the series of motifs and images in the plot, and the comparative study of the stages of development of certain epic plots over several centuries or even several thousand years.

The second season of the study was called **"Sak-massaget epic and its artistic development."** In this, the stages of formation of Sak-Masaget epic during the artistic thinking process and the issues of its reflection in the current Uzbek epic were studied.

Despite the fact that a lot of time has passed since the time when Saks and Massagets lived, although in the form of certain rudiments and remnants, the plot, motifs and images related to their archaic epic are still preserved in the oral artistic creation of the peoples of Central Asia, including the Uzbeks. shows how extensive and rich in plots the sak-massaget epic tradition was.

One of the plots of the Sak-Massaget epic narrated by Herodotus tells about the birth of the ruler Cyrus as follows: "King Astyages had a daughter, and her name was Mandana. One day, the king had a strange dream: in the dream, his daughter urinated so much that the city was drowned and all of Asia was under water. The interpreters in the palace said: "My king, this is a good dream of yours." Your daughter Mandana will give birth to a son, and when this child grows up, he will become a ruler who will rule all of Asia." Fearing that such a grandson would be born and eventually lose his kingdom, Astyages did not want to give his daughter in marriage. But when his daughter came of age, he did not want to transfer her to a Midian, so he gave her to an Iranian guy named Cambyses. A year later, Astyages had another dream: in a dream, the vine branches that grew from the belly of his daughter Mandana covered all of Asia. The king, who woke up from his dream, called his interpreters to him again and sent someone to Iran, where his daughter who is expecting a child lives, saying: "Lock my daughter in a place and do not let her out until I go!" he ordered. The soothsayers predicted that a child born from the king's daughter would take his place on the throne and become the ruler of Asia¹⁷.

The dream motif in this example of the narrative of the birth of Cyrus, narrated by Herodotus, is one of the traditional plot elements for the epic genres of the folklore of the peoples of the world. The dream of King Astyages and the interpretation of this dream foretells the birth of a heroic ruler in the future. The same motif is also present in Uzbek folklore, and we can find its unique interpretation in the version of Egamberdi Ollomurod son of the epic "Birth of Goroguli". It is described in the epic that one day Shahdar Khan had a dream while his husband was sleeping. In a dream, a crow comes and kicks him in the head. The tsar wakes up, his heart flutters. He casts lots for the soothsayers, tells fortunes for the soothsayers, shows rum to the soothsayers. But no one can find the interpretation of the dream. Then the king's men found out that an old woman living in a distant mountain was an excellent speaker and brought her to the king's presence. When the king told me that he had a dream while lying down last night, and in his dream, he was kicked in the head, "his mother got up, walked towards

¹⁷ Геродот. История. В 9-ти кн. / Пер. Г.А.Сстрягановского. Т.2. – М.: Ладомир, 2001. – С. 107-122.

the king, sat down next to him, saw the interpretation of the dream by lot, the mother grinned and gave the interpretation of the dream to the king:

— Go around, my king, a host recently appeared in your land. Soldiers brought him from abroad. His name is Ravshankhan. He is from the Yovmit tribe and is a descendant of Buvrakhan king. He is the son of Toliboy. Ravshan Khan is seven years old. Kasimbek stole Ravshankhan from his parents' house and brought him home. The head of the tribe put it on his skirt, his wife threw it on his collar and took it from his skirt. Both of them said that if I want, I can have a flower, a nightingale in a cage, if I ask. Ravshankhan was given three kokils. He gave silver to one kokil, gold to another, and water from a musk tank to another. He plowed five times a day and reaped five times. He puts it in a crate during the day, closes the door at night and plays with it on his lap. This same Ravshan Khan takes a wife from you and has a son from her. Gorogli leaves his horse. Gorogli will take your country. All your officials will follow their path. "That's the meaning of your dream, he says"¹⁸.

It seems that the events related to Shahdarkhan's strange dream in the epic "Birth of Gorogli" and the interpretation of the child by Ravshankhan and Hilola by the sly interpreters involved in this dream are essentially similar to the story of the birth of Cyrus told by Herodotus. According to Herodotus, when King Astyages heard a prophecy that a child born from his daughter would become a ruler and take over his throne, he decided to destroy the child. We see the same situation in the version of Egamberdi Ollamurod's son of the epic "Birth of Goroglu". Unable to endure the oppression of Shahdar Khan, Ravshan left his wife Hilolay twice and fled to his country with his brother-in-law Gajdumbek. One day, King Shahdar Khan thought to himself: "I had a dream, I sent the interpretation of my dream. He said that there is an owner named Ravshan. He will take a wife from you. A ul appears from it. He said that Gorogli will leave his horse. Everything he said was true. If I collect big or small, if I go to the river, if I collect a lot of firewood. Let me put the crescent moon on this wood and put fire under it. I will burn Hilal and destroy it"¹⁹.

In the ancient Greek account of the birth of Cyrus, King Astyages gives the order to kill his grandson to one of his close associates, Harpagus. In the version of Egamberdi Ollomurod's son of the epic "Birth of Gorogli", the character of Rustambek participates in the details of the events related to the birth and upbringing of the hero. Rustambek was the brother of Gajdumbek, who took part in Shahdar Khan's advice to destroy Hilolai, and he was determined to somehow save his friend's sister from this disaster. But when he went to Hilolay and warned about this danger, he did not try to run away. After Rustambek reluctantly went back inside, "Burqisarmas came to Hilal." He came to Hilal and grabbed her wrist from the right side. Burqisarmas prayed to God for a sick person named Rakasak. He looked at the sick man's nose, and Hilal passed out. Man has two souls. When he called one a soul gem and one a soul animal, the soul animal left. Hilolay was

¹⁸ "Тургуллиниги тугилиши" достони. Айтувчи: Эгамберди Олломурад ўгли. ЎзР ФА Ўзбек тили, адабиёти ва фольклори институти ЗУФА. Инв. №1461.

¹⁹ This source. Inv. №1461.

left unconscious. Burqisarmas went out into the field, covering the jewels with a shroud over the crescent moon.

In Herodotus' narrative about the birth of Cyrus, Astyage's grandson Mithradates, who survived thanks to a merciful shepherd, grew up in the family of Ravjanbek and Hilaloi's son Gorogli, who grew up in the house of Gajdumbek's brother Rustamkhan. Because he was originally from the bloodline of the Khan, when Cyrus reached the age of ten, he was as strong, energetic and intelligent as any other young man. According to the description of the son of Egamberdi Ollamurod, "The ferocious lion and the human being have been sucked in by the fire." He got the strength of a lion, so Gorogli was strong. "Gorogli" is used in every language.

The motive of the epic hero pulling out the hand of a child who had cheated in the game in the epic "Birth of Goroguli" written by Egamberdi Ollamurod's son, is the motive of Herodotus whipping the poor boy who disobeyed his orders (i.e., played mischief) and was elected king by the children in Herodotus' epic story. Looks like in both cases, the punishment of the child is connected with the events of the game. According to Herodotus, Artembar, who could not bear the humiliation of his son by a shepherd's son, went to the king Astyages. This motif is also present in the epic "Birth of Gorogli" and is described in a unique way.

It is difficult to prove that there is a direct connection between the epic traditions of Sak-massaget and the art of modern Uzbek bakhshis, due to the fact that the ethnic groups living in the territory of Central Asia continuously changed their language, culture and traditions during the two and a half thousand years of history and experienced extremely complex ethnogenetic processes in the process of the formation of the Uzbek people. But one of the most important factors ensuring the creation, progress and development of the folk epic - the ancient epic traditions, in particular, the Sak-massaget archaic epic, also played an important role in the formation of epic knowledge and epic memory. The structural-semantic commonality between the narrative about the birth and childhood of Cyrus in Herodotus' "History" and the plot of the version of Egamberdi Ollamurod's son of the epic "Birth of Goroguli", the similarity of the motive system, the plot that is the basis for the emergence of the epic pattern, was formed directly in the folklore of Sak-massagets.

Siraq is the name of one of the clans that were part of the ancient Sak-Massaget tribes union. As the Sak tribes (including the Siraks) are among the ancient ancestors of the Uzbek people, the term "Siraq" has been preserved among the Uzbek ethnonyms. The story "Shiroq" (or "Siraq"), which describes the bravery and heroism of the Siraqs, one of the largest clans of the Sak-Massaget tribal union, belongs to the series of epic plots belonging to the archaic layer of Uzbek folklore.

The ancient epic plot about Tomaris was formed within the folklore traditions of the Sak-Massaget tribes, and the historical song, narratives and epics based on this plot depict the valiant struggle of our ancestors to protect their land from invading enemies, as well as alpine women who were no less heroic than men in such life-and-death battles. The unparalleled bravery of the girls is depicted. A

number of traditional motifs characteristic of the epic plot in the content of the ancient epic about Tomaris, given in Herodotus' History, indicate that it was a large epic work dedicated to the image of Tomaris's bravery in Sak-Massaget folklore, and that it belongs to the archaic type of heroic epic.

The second chapter of the dissertation is called **"Interpretation of the Archaic epic in Turkish written sources"**, and its first chapter is devoted to the study of **"Ancient Turkish written monuments and mythological epic"**.

"Oguznoma" is one of the rare monuments of the poetic genius of the Turkic peoples and had a strong influence on the development of oral and written literary tradition. The basis of the plot of "Oguznoma", one of the ancient examples of the epic of the Turkic peoples, goes back to archaic mythology. As a result of the epic transformation of the plot of ethnogenetic myths about the oldest ancestor of the Oghuz, a large epic work - "Oguznoma" - was created in the X-XI centuries. Several versions of this work were formed from the repertoire of epic singers of that time - bakhshi, jiro and ozon.

"Oguznoma" was created on the basis of mythological plots from ancient Turkic folklore. That is why it is considered "this epic about Oguz Khan - an epic work built on the basis of a genealogical myth." Although this work, which was originally popularized orally by epic singers performing examples of folk epics, was later written down and reached as a written source, its main motifs were the basis for the creation of many epic plots and genealogical myths and legends in the folklore of Turkic peoples. Also, the existence of a tradition of writing a specific genealogy or dynasty history in the Central Asian historiography based on the plot of "Oguznoma" and the mythological legends told in it also indicates that this work served as a great historical-literary source.

In the folklore studies of Turkic peoples, a number of scientific studies have been created on the mythological foundations of the "Oguznoma" plot, the main motives, the composition of images, and the place it played in the development of the Oguz epic tradition²⁰. However, the interpretations and descriptions of this plot in historical-literary sources have not been studied comparatively and typologically.

The sample of "Oguznoma" in Uyghur script is called "Bolsung'il". Anu's animal is standing up. They found happiness after that. Kenä kynlärän bir kyn Ai kag'annun közy jarib bodadı, erkäk oğul togürdi"²¹ started with sentences. The very fact that Oguzkhan's mother was called "Oi-koghan" shows that the reason for her birth was based on a celestial-cosmogonic myth. The fact that after the sentence "Anung anaghusu ashbu turur" at the beginning of the work, the image of a "bull"

²⁰ Сейидов М. Азербайжан мифологиясынын джерлеринин кайнаклары. – Баку: Элим, 1989. – Б.38; Бекмуратов А. Героглынын ызлары. Ашхабад, 1988. – Б. 45.; Кезалов (Баят) Ф.Х. Огуз эпик энанаси ва "Огуз каган" дастаны. – Баку: Сабах, 1993; Яна о'ша. Огуз дастаны: тарихи-мифология келлари, ташаккуллу, спецификасы: Автореф. докт. ... дисс. – Баку, 1997. – 250 с.; Жураев М. "Огузнама" и древнетюркская мифология / Сюжет "Огузнама" как исторический и культурный источник. Материалы международной научной конференции. – Ашхабад, 2010. – С. 221-222; Яна о'ша. "Огузнаме" и древнетюркская мифология // Мирас. – Ашхабад, 2011. – №1. – С. 24-37.

²¹ Щербак А.Н. Огуз-наме. Мухаббат-наме. Памятники древнетюркской и старобухарской письменности. – М.: Изд-во Восточной литературы, 1959. – Б. 22 (when we give excerpts from the "Mouznoma" A.M. We use the transcription used by Tsherbak).

is given, indicates that the motif of Oguzkhan's birth is depicted on the basis of totemistic ideas. Because in the Middle East and Central Asia, there were totemistic beliefs related to the bull as early as the Neolithic period. Here, "Moon-cog"²² is a mythological interpretation of the image of the "Holy Mother-ancestor", the material existence of the whole universe, including the first ancestor of the human race, while the "bull" is a totemistic symbol of the creation of the universe.

According to "Oguznoma", the son of Ai-Koghan grew up unusually fast: he started walking and playing when he was forty days old. He had "adag'i ud adag'i dag", which means "legs like the legs of a bull". The legs of the epic hero are likened to the legs of a bull and his description as "badaninyng kamag'i tyg tylyklyg erdi", i.e. "His whole body was covered with hair" is related to totemistic ideas, and the mystical views about the "cow-legged people" in the mythology of the ancient Turks also originated on this basis. For example, according to the Turkish scholar Abdulkadir Inon, Plano Carpini, who traveled to the Mongols in the 13th century, noted in his travelogue that he "encountered a people with the head of a dog and the feet of a cow"²³. The great historian Abulghozi Bahadir Khan also described one of the scenes of the battle, and everyone is here, except for the one with the head of a dog and one with the legs of a cow²⁴. In our opinion, the origin of the image of cow-legged or cloven-hoofed characters in ancient Turkic mythology is connected with totemistic myths about Oguz Khan.

According to the information of art historian L. I. Rempel, since the bull was imagined as an animal with a divine-totemistic nature in ancient Central Asian mythology, from the 2nd millennium BC until the Kushan dynasty, it was a unique tradition to express its image in gold and stone objects. Because in ancient mythology, the image of "bull" (ox) was imagined as a symbol of fertility and a source of fertility²⁵.

In our opinion, the example of Uyghur script of "Oguznoma" began with the description of the manifestation of divine power as a miraculous light, conceived as an astral-totemistic symbol. One of the traditional interpretations of the motif of unusual birth in ancient Turkic mythology is that the moon is pregnant by light.

In "Oguznoma" the motif of the epic hero's first appreciation, i.e. "alpine calling" is expressed in a unique way. It is described in the work that there was a big forest when Oguz Khan was "carrying horses", "riding three horses", "hunting deer". In this forest, there were large rivers, plantations, and various animals and birds lived there. But a creature called a *kiat* living in this forest would eat animals and people and would not give a day to anything. Oguz Khan wanted to save people from this fate and went into the forest. He catches a deer and ties it to a tree

²² See about it: Массон В.М. Образ небесного быка в эпоху бронзы // Памятники Туркменистана. – 1975. – №2(20); Белевницкий А.М. Изображения быка на памятниках искусства древнего Панджикента (к истории зооморфизма в древнем изобразительном искусстве Средней Азии) // Этнография и археология Средней Азии. – М.: Наука, 1979. – С. 88-94; Хлопин И.Н. Образ быка у первобытных земледельцев Средней Азии // Древний Восток и мировая культура – М.: Наука, 1981. – С. 26-30; Кароматов Х. Узбекистонда мазий эътиқодлар тарихи. – Тошкент: Жаҳон иқтисодиёти ва дипломатия университети, 2008. – Б. 104-105.

²³ Inan A. It basis plus efsanesi // Turk tarih kurumu Belleten. C XIII. 1949, say i: 49.

²⁴ See about it: Ogel B. Turk mitolojisi (Kaynaklari ve Aciklamalari ile Lestanlar). – Ankara, 1995. – S.537.

²⁵ Ремпель Л.И. Цель времен. Вековые образы и бродячие сюжеты в традиционном искусстве Средней Азии. – Ташкент: Литература и искусства, 1987. – С. 22.

with twine: the next day he sees that the deer has eaten the deer. Then he catches a bear and ties it to a big tree with his belt decorated with gold and jewels. Qiat also eats the bear. Then Oguz Khan himself stood under that tree, waiting for the arrival of the qiyat, and stabbed him in the head with a spear.

The fact that the place where Oguz Khan's battle with Qiat took place - near the tree - also has a mythological essence. Because in this place, the tree is a symbol of the "tree of life", the point where three worlds meet in ancient Turkish mythology. The battle of the epic hero with the mythological creature - the first motif of valor is described on the basis of one of the traditional poetic elements of the folk epic - the trinity criterion. That is, Oguzkhan's action to capture the qiyat is repeated three times. Three repetitions of a specific action or motif, that is, the three-repetition method, is one of the ancient poetic traditions of the epics of the Turkic peoples. "Oguznoma" also actively uses the traditional motif of three repetitions.

The motif of the killing of the qiyat by the epic hero is a motif that arose in connection with the test-initiation rituals that played an important role in the life of the ancient Turkic peoples. It is known that such initiation rites performed the task of transferring boys who were members of a certain tribe or clan from one age-caste affiliation to another. In the analyzed epic work, after the motif of "first appreciation", the scene related to the marriage of the epic hero is also shown that the ritual myths of the ancient Turks also played an important role in the formation of the plot of "Oguznoma".

In the chapter "Remembrance of Bughra Khan's becoming a Khan" of "Oguznoma" quoted in "Shajarayi Tarokima" by Abulghazi Bahadir Khan, the epic of the world peoples, including one of the traditional plots often found in the epics of Turkic peoples, is a unique expression of the theme of the hero falling in love with his stepmother and being persecuted.

It is told in "Shajarayi Tarokima" that after the death of king Karakhan, his son Bugra was made khan in his place. Bugra Khan had three sons (a typical form of the traditional triad of folktales) and named them El tegin, Kozi tegin and Bek tegin. After Bugra Khan got old, he gave the kingdom to a middle-aged thief Kozi Tag. In the meantime, Bugra Khan's wife died, and after a long time, he married the beautiful daughter of a man named Egrange, who belonged to the Avshar tribe. According to Abulghazi, the girl who was taken as a wife to Bugrokhon fell in love with his son Kozi Tegin, showed favoritism to him²⁶, and when the prince refused, she slandered him goes back to the traditional epic plot related to this plot is one of the traditional and widespread folklore plots of the peoples of the world, including the peoples of the East. R. Shukurova, who published Fazlullah Rashid-ad-din's work "Oguznoma" with scientific comments, believes that the ancient foundations of the story about Bugra Khan's wife falling in love with the Kori tag and slandering it go back to Indian folklore²⁷. According to him, as a result of the development of Indo-Turkish folklore relations, this plot was absorbed into the

²⁶ Абулғозий. Шажарай тарокима / Нахрга тайёрловчи Қ.Маҳмудов. – Тошкент: Чулпон, 1995. – Б. 32-33.

²⁷ Шукурова Р.М. Введение // Фазлаллах Рашид-ад-дин. Огуз-наме. Перевод с персидского, предисловие, комментарии, примечания и указатели Р.М.Шукуровой. – Бакы: Эли, 1987. – С. 9.

composition of "Oguznoma". Indeed, this plot is present in Indian folklore, and one of the legends about Prince Kunala, son of King Ashoka, tells of a stepmother falling in love with her son in a place called Maxile and Udisane in northern India, and the slandered young man proving his purity after a series of arduous adventures²⁸.

In our opinion, it is more correct to evaluate the example of this epic plot recorded in the style of an Indian legend as a form of typological commonality. Because this plot is one of the plots belonging to the ancient folklore of Central Asian peoples. In particular, the mythological character Siovush, who is considered as a symbol of the dying nature among the people, is also depicted as a hero who was slandered by the stepmother. He said, "Siovush, who was unjustly accused of rejecting his stepmother's animalistic lust, had to pass the fire test, that is, put on a golden helmet and jump over a huge flame on a black horse. He will defeat the grass and regain his honor."²⁹ The motif of the epic hero meeting his stepmother's slander can be found in Uzbek folk epics, including the epic "Shirin bilan Shakar".³⁰

Ancient cosmogonic, totemistic and animistic myths, as well as various mythological beliefs widely popular among the people, played an important role in the creation and improvement of the plot of "Oguznoma", which is considered one of the bright examples of the medieval Turkish epic.

In the archaic example of this epic work, the influence of mythology was especially strong. With the passage of time, as a result of the development of artistic thinking, ancient examples of mythological motifs have become elements of the plot with an artistic and aesthetic function. Nevertheless, the interpretations of archaic mythology are clearly visible in the copies of "Oguznoma" that have come down to us.

The abundance of such mythological motifs in ancient Turkish written sources, in particular, "Oguznoma", indicates that the archaic form of this work was in the form of "mythological epic".

In the next section of the second chapter, entitled "Ancient Greek written sources and the foundations of the epic plot", the ancient Greek written sources were studied based on the epic plot and massaget epic that have come down to us through ancient Greek written sources. The question of whether there was an epic of the ancient Scythian tribes, including the Sakas and the Massagetae, has long been the subject of various debates in folklore. According to V. I. Abaev, "Herodotus and other authors have left us so many fragments of epics and rudiments of plots that no matter how much the essence of the facts presented in these sources has become blurred with the passage of time, it is evidence that the peak of epic creativity was in the land of the Scythians."³¹ According to the researchers of Scythian culture, mythology and language, G.M.Bongar-Levin and E.A.Grandtovsky, "there is no doubt that the Scythians had a very rich tradition of

²⁸ See about it: Бонгард-Левина Г. М., Волкова О. Ф. Легенда о Кунале. – М., 1963. – С.25.

²⁹ Толстов С.П. Қадимги Хоразм маданиятини излаб. – Тошкент: Фан, 1964. – Б. 93.

³⁰ Ширин билан Шакар. Достон. Фозил Йулдош Угли варианты / Орзингул. Ўзбек халқ ижоди. Достонлар. – Тошкент: Адабиёт ва санъат, 1975. – Б. 14-15.

³¹ Абаев В.И. Скифо-европейские изоглоссы. – М.: Наука, 1965. – С. 85.

folk art, and various epic works reflecting their unique way of life were extremely widespread.³² Although the ancient Scythian epic has not survived to us, the research aimed at identifying its traces is one of the promising researches. Researches of B.N. Grakov³³, M.I. Artamonov³⁴, who researched ancient Scythian mythology and folklore traditions on the basis of plots expressed in archeological findings, also confirm the existence of Sak and Massaget epics.

According to H. Zarifov, the founder of Uzbek folklore studies, "the rudiments of shaq and massaget epics, old epics praising their heroic deeds have been preserved in Uzbek folklore."³⁵ In fact, the first period of the development of the Uzbek folk epic is called the "Sak epic", and this period covers the 8th - 5th centuries BC.³⁶ Authors such as Hecataeus of Miletus (6th century BC), Strabo and Herodotus (5th century BC) recognized Sakas and Massagetae as the main inhabitants of the Aral Bay region. This group of tribes includes Sarmatian, Alan, As, Dakha, Apasiag, Tokhar, Khorezmian (according to Strabo, Atasia and Khorezmian are also from Massagetes)³⁷, Augasi, Derbik, Assian (i.e. Usun) who lived in the region from Eastern Turkestan to the Caucasus region. Most of the legends and stories mentioned in the ancient Greek written sources, in particular in the works of Herodotus, Polyene, Ctesius and other historians, are actually remnants of the epics of the Sakas and Massagetae tribes. According to the character of the socio-economic formation of that time and the laws of creation and development of epic art, their first heroic songs and epics were at the level of archaic epics. Due to the fact that the territory inhabited by the Sakas and Massagets is located in the same region, their epic traditions also developed against the background of direct interaction and creative relations. Taking this into account, the proposal was put forward in the dissertation to define the first layer in the classification and periodization of the stages of the historical development of Uzbek folk heroic epics as "Sak-massaget archaic epic". The composition of genres of Sak-massaget epos mainly consisted of historical-heroic songs, historical narratives, historical and heroic epics.

Literary fragments that have arrived through written sources are of great importance in studying the specific features of the epic art of our ancient ancestors who lived in Central Asia. Herodotus' History, Poliene's Stratagem, Diodorus Siculus' Historical Library, Flavius Arrian's Alexander's Campaign, Curtius Rufus' History of Alexander the Great, Strabo's Geography, Claudius Aellian's Wonderful Stories, Pompey's Throne and Justin's In his works such as "Historical Diaries", many plots related to the epic of the ancient era, especially the artistic works of the

³² Бонгар-Левин Г.М., Грандтовский Э.А. В поисках скифского эпоса // Курьер ЮНЕСКО. – 1977. – №1. – С. 43.

³³ Граков Б.Н. Пережитки скифских религий и эпоса у сарматов // Вестник древней истории. – М., 1969. – №3. – С. 70-72.

³⁴ Артамонов М.И. Антропоморфные божества в религии скифов // Археологический сборник Государственного Эрмитажа. Вып.2. – Л., 1961. – С. 51-64.

³⁵ Зарифов Х. Аршак – халқ қахрамони / Ўзбек фольклоршунослиги масалалари. 3-китоб. – Тошкент: Фан, 2011. – Б. 14-30.

³⁶ Мирзаев Т., Саримсоқов Б. Дoston, унинг турлари ва тарихий тараққиёти / Ўзбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 28-29.

³⁷ Древние авторы о Средней Азии. – Ташкент: Остехиздат, 1940. – С. 23.

ancient Sakas and Massagets, have been preserved. Herodotus' "History" contains legends about the ancient ancestors of the Scythians, Darius' attack on the Scythian land, griffins and one-eyed creatures guarding the gold on the mountain, as well as "mythological stories".³⁸ The story of the "blind slave's child" narrated by Herodotus and the Byzantine Faustus is a fragment of a certain archaic plot that once existed in the Scythian epic. The French scientist J. Dumesil hypothesized that there may be a certain connection between this ancient narrative and the plot of the epic "Goroguli" ("Koroguli"), which is widespread among the Turkic peoples, and said that "byzantine Faust wrote his work due to the heroism and imprudence of the ruler, who was actually the son of a blind king. noted that he used the samples of the folk epic about the doom."³⁹ In fact, the story of "Blind Slaves" in Herodotus' book "History" and "Birth of Goroguli" in the repertoire of Uzbek folk songs are compatible in several points. According to Herodotus, blind people are slaves; In the epic "Birth of Gorogli", the hero's father is sold in Ravshanbek slave market by order of Khankhorshah; According to Herodotus, the work of the blind slaves is to mix and shake the milk (i.e. related to the horse detail). In all versions of the "Birth of Gorogli" saga, Ravshanbek is described as a savant who can "identify the offspring of a vulture from a bone". All this indicates that the story of the "blind slaves" in the "History" of the ancient Greek historian Herodotus and the epic plot describing the events of the loss of Ravshanbek's eyes in the "Birth of Goroglu" epic are related to each other.

As a result of the artistic evolution of the epic plots related to the ancient Sak-massaget epic during the historical-folkloric process, another one of the themes preserved in Uzbek folklore is the plot related to the image of the one-eyed or one-eyed mythological creature. In Uzbek folklore legends "Yakka koz"⁴⁰, "Dorop koz"⁴¹ and the tale "The Bald Asian and the Fox"⁴² show that the one-eyed mythological character - Cyclops is one of the ancient images of Uzbek mythology. The historical roots of the image of the one-eyed creature in the folklore of the Turkic peoples of Central Asia, including the Uzbeks, are connected with the mythology of our ancient ancestors - the Sak-Massagets. In Book IV of Herodotus' "History" the story of the Issedons about "one-eyed men and griffons guarding the gold of the Scythians" is given. The Scythians also tell this story. Through the stories of the Scythians, the reason why Arimasp was called by this name in the Scythian language is revealed, that is, the word "arima" means "one" in the Scythian language, and "ospa" is "eye" in their dialect.⁴³ According to M.Z. Zakiev, who dwells on the etymology of the word "Arimasp", the word "arima" means "one" in the Scythian language, and "spu" means "eye". If we consider that the word "one-eyed" refers to people with one eye closed or squinted, then it is possible to assume that the lexeme "arima" is an ancient form of the word "half" in

³⁸ Бойназаров Ф. Ўрта Осиёнинг антик даври. – Тошкент: Ўқитувчи, 1991. – Б. 36.

³⁹ Дюмезиль Ж. Легенды о "сыновьях слепых" на Кавказе и в Прикавказье // Этнографическое обозрение. – М., 1996. – №5. – С. 88, 91.

⁴⁰ Ошиқнома /Хоразм достонлари. 4-китоб. – Урганч, 2009. – Б. 325-326.

⁴¹ Турдимов Ш. Доро куз – шиклоп // Ўзбекистон адабиёти ва санъати. – Тошкент, 1985, 6 июль (№27).

⁴² ЗУФА. Пап. № 94. Инв. №1439.

⁴³ Древние авторы о Средней Азии. – Ташкент: Остехиздат, 1940. – С. 20.

Turkic languages.⁴⁴

Experts believe that in ancient Greek sources, under the toponym Ripei, associated with the land of Arimasps, the current Altai Mountains are meant.⁴⁵ This is a clear evidence that, firstly, mythological images of "one-eyed creatures" originated in the folklore of the ancient Scythian tribes who lived in a vast area from the Altai Mountains to the Aral Sea; secondly, the appearance of the image of a one-eyed fantastic creature in the Ossetian mythology related to the ethnic Sarmatians, as well as the depiction of the one-eyed giant, Yakchashma, Doroko'z and other mythical characters in the mythology of the Turkic peoples of Central Asia, who are considered today's descendants of the Sak and Massaget tribes, is a close cultural connection between the ancient Scythian tribes. indicates that there are connections. Based on Herodotus' writing that "Scythians also tell the same story told by the Issedons", it can be said that the myths about Arimasps were transferred to Central Asia, that is, to the epic of the Sak-massagets, from the folklore of the ancient ethnic groups living in the foothills of the Altai Mountains and the steppes of the present-day northern Kazakhstan.

In the dissertation, it was concluded that the ancient mythological ideas about "asrimasp", that is, "one-eyed people", were transferred to the folklore of Central Asian Turkic peoples, including Uzbeks, as a result of the evolution of the epic creations of their ancient ancestors - the Sak-Massaget tribes.

The third chapter of the dissertation is called "Artistic evolution of medieval epic plots", and its first chapter entitled "The role of written sources in the study of the genesis of leading motifs in Uzbek folklore" analyzes the interpretation of ancient Turkish written sources and plots formed in Uzbek mythology in the materials of legends and ritual folklore. Researching the historical development and artistic evolution of epic plots preserved through written sources has an important scientific value in elucidating the gradual development of a certain folklore work over several centuries, and in addition, in determining the genesis and formation process of the plot of epic works recorded directly in the process of live performance. We analyzed the materials of folklore in the work "History of Bukhara" by Abu Bakr Muhammad ibn Ja'far Narshahi, a talented historian of the 10th century.

While narrating the history of the creation of Bukhara, the description of the surrounding villages, the city's inhabitants, monuments, its unique features, rulers, and the events that took place here, the great historian used the historical and geographical works written by him, as well as the materials of folklore. , in particular, often refers to legends, narratives, tales; parables and stories. For example, in the chapter of the work dedicated to the description of Karmana, in order to prove that this place used to be called "Bodyyayi khurdak", he writes, "According to the parable, in ancient times, Karmina was called "Bodyyayi khurdak" ("Kozacha").⁴⁶ In this place, the word "parable" is used in the sense of a

⁴⁴ Закнел М.З. Об изучении древних тюрков и их языков // Тюркское языкознание. – Ташкент: Фан, 1985. – С. 26.

⁴⁵ Исмагилов Р.Б. О локализации некоторых племен "Истории" Геродота // Исторические чтения памяти М.П.Грязнова. Ч. 2. – Омск, 1987. – С. 75.

⁴⁶ Наршахий Абу Бакр Мухаммад ибн Жаъфар. Бухоро тарихи. – Тошкент: Фан, 1966. – Б. 20.

genre of folk art, that is, a narrative, a story, a myth. In other places, it is observed that when the historian-scientist refers to examples of folk prose, he uses terms and combinations such as "story", "according to the narration", "as it is said in the narration".

It is known that Sultan Mahmud Ghaznavi, one of the great representatives of the Ghaznavid dynasty, paid special attention to the development of science, literature and art during his reign. During his time, great scholars such as Abu Rayhan Muhammad ibn Ahmad al-Biruni, Utbi, Abul-Fazl Muhammad ibn Husayn Beyhaqi, Abu Sa'id Abd al-Hayya bin Zakhhak al-Gardizi, and great poets such as Firdousi lived and created. In the scientific, historical, literary and educational literature created during this period, very important information about the language, culture, literature, art, religion and mythological beliefs of the Turkic peoples of Central Asia can be found. In particular, from 1017 until the end of his life, the great scholar Abu Rayhan Beruni, who lived in Ghazna, the capital of Mahmud Ghaznavi, wrote an astronomical treatise entitled "Qaduni Masudi" ("Masudov Canon"), as well as "India", "Mineralogy", "Book as-saydana fi-t-tibb", i.e. "Saydana" contains valuable materials on the mythology and beliefs of the Turkic peoples.

In his work "India", Abu Rayhan Beruni, citing Indian cosmogonic myths about the creation of the world, the creation of the earth, the sky, and the luminaries of the sky, compares them with the myths of the Greeks, Persians, Arabs, and the ancient Khorezms. The astral myths and legends narrated in this work are also an important source in the study of the archaic mythology of the Turkic peoples of Central Asia. For example, in one of the cosmogonic myths told by Beruni, it is said that "water appeared before everything, and the space of the universe was full of water. It is said that a white substance formed from the water when it bubbled up. God created Barohim's egg from this. That egg split into two parts, and Barohim came out of it. One part of the egg was heaven, and the other part was earth.

Although the cosmogonic myth about the creation of the world from an egg has been forgotten in the Turkic peoples of Central Asia, certain traces of this archaic imagination have been preserved in folklore works, customs and ceremonies, especially in the spring rituals associated with Nowruz holiday. In particular, the custom of "Last Wednesday", "Black Wednesday" tradition recorded in the Turkmen and Uzbek peoples, and the custom of breaking earthen vessels such as jugs, bowls, and gourds during the Bashkir holiday "Sabantoi" are based on mythological ideas about the creation of the universe from an egg. That is, the jug (or other ceramic vessel) is symbolically a symbol of the "heavenly egg", whose breaking means that according to the ancient cosmogonic myth, the egg formed from the primordial ocean foam breaks into two parts and the earth and the sky appear - the cosmos emerges from chaos.

In addition, in the scientist's work "India" there is also an ancient myth based on the interpretation of lunar and solar eclipses as an attack of a mythical evil force living in the sky. According to the myth, when a creature of the Daitya race came in the form of an angel and tasted the sacred food taken from the bottom of the

river, Vishnu beheaded him with his sword. But because he tasted the magic food, the head remained alive and flew in the sky, chasing the moon and the sun, and when he reached it, he began to swallow. But due to the absence of a body, the luminaries of the sky were freed from captivity, and people who saw this phenomenon said that "the moon was eclipsed" and "the sun was eclipsed." The astromythological story about the mythical celestial creature that swallows the skylights has a pan-Turkish mythological basis and is widespread among the Turkic peoples of Central Asia, including the Turkmen, Uzbeks, Karakalpaks, Kazakhs, and Kyrgyz.

Abu Rayhan Beruni's work "Mineralogy" is also one of the rare sources of studying ethnoculture and mythological imaginations of Turkic peoples related to natural phenomena. In this work, magical methods such as using a yada stone to stop hail and rain, and turning a turtle upside down are written in detail.

It is known that the myths, legends, narratives and narratives presented in the works of Abu Rayhan Beruni such as "Indian", "Saydana", "Osor ul-Baqiya", materials related to the mythological and religious views of our ancestors who lived in the middle ages, facts about the practices of time calculation used in those times are in folklore. plays an important role in the study of the gradual development of epic plots. Legends and beliefs related to "ayamajuz" of our people have very ancient foundations. According to Abu Rayhan Beruni, there are "old women's days" in the month of Shubat (ie February), the beginning of which is the twenty-sixth of Shubat. It will be seven days in a row. According to the story of the ancients, the reason why these days are called "old women's days" is that the ordinary people perished with the strong cold wind, eddies and horrors of these days. Among them, an old woman cried and mourned for the survivors and the dead. That's why these days are called "old women's days". This (night and day) story is famous."⁴⁷

This plot is also found in Nasiruddin Burhanuddin Rabguzi's work "The Story of Rabguzi". In the chapter "Qissai Hud alayhissalam" of the work, explaining the destruction of the sinful people from the cold, it is told that only an old woman survived the cold, who prayed for her people's safety, and the last days of winter began to be called old women's days.⁴⁸

One of the legends formed on the basis of this epic plot about the "Old Woman's Days" was recorded from the village of Karakursok, Bulung'ur district, Samarkand region. It says that Ajuz is the name of an old woman who entered 4000. One day, when a strong wind blew and it was like a cold calamity, all the people held hands and climbed the trees, and some of them tried to avoid the wind by entering their houses or sheltering in the ravine. Ajuz old woman dug a hole in the ground and lay down in it. People who were holding each other's hands died because they couldn't stop the strong wind. The oncoming wind fell down trees along with people and collapsed roofs. He also took the people from the cliff to the sky. The strong wind that lasted for ninety days did not harm the old woman lying in the warm underground pit. But for another six days there was a strong wind,

⁴⁷ Беруний Абу Райхон. Танланган асарлар. – Тошкент: Фан, 1968. – Б. 298-300.

⁴⁸ Рабғузӣ Носируддин Бурҳонуддин. Қисаси Рабғузӣ. 1-жилд. – Тошкент: Ёзувчи, 1990. – Б. 48-50.

which also dug out the pits and blew the sand and soil from the heights into the pits. Then the old woman also died. The six days with severe cold and wind were called "ajuz".⁴⁹

It seems that the legend narrated by Rabhgozi was created based on the narrations of the Holy Qur'an. Although under the influence of Islamic mythology, the plot of the legend was mixed with religious motifs, the remnants of the ancient myth about the origin of the term "Days of Ayyom" have been preserved. It is also related to the natural phenomena of these days - wind, whirlwind and the image of an old woman. The wind serves as one of the leading poetic details defining the supernatural power of the mythological hero in Uzbek folk legends about Ayamajuz. The first evidence that the old woman in the legend of Rabhgozi is an artistic image closely related to the spirit of nature is that she was able to see the dark cloud earlier than her fellow citizens, and the second is that she was able to survive the El attack that destroyed the Od tribe.

We believe that in the earliest examples of the myth, the old woman should be depicted as the symbolic "owner" of cold winds and precipitation, or as a mythical goddess who died because she could not withstand the wind directly. In the legend narrated by Rabhgozi, the name of the mother (Miz) who experienced the tragedy in the "old woman's days" may be etymologically related to the term Ayamajuz. The plot of the legend about the "Old Woman's Days" was first formed in the mythology of the peoples of Central Asia, and must have become popular in the folklore of Dagestan as a result of the migration of the Alan and Os clans, who once lived on the banks of the Amu, to the Hazar (Caspian) Sea.

In Abu Rayhan Beruni's work "Monuments from Ancient Peoples", there is one more important evidence that allows to clarify the genesis of the mythological views related to "old women's days": it is the information related to the "Minach-akhib" holiday of the Khorezm people. According to Beruni, "Mina is the name of one of the queens or prestigious women of Khorezm people. One day he went outside the Palace in a drunken state. At that time, spring had just begun, the poison of winter had not yet returned, and the nights were cold. Mina fell outside, fell asleep, and died in the freezing cold at night. People who are surprised by the deathly cold of a spring evening consider this incident to be an attack of evil forces. Therefore, every year on the night of Mina's death, they celebrated Eid, made smoke, burned various medicines and tried to drive away evil spirits."⁵⁰

It is on the basis of this ceremony that Mina Hayat originated. This ceremony was actually held on the eve of spring, and according to Beruni's testimony, the common people used to hold it in the middle of winter.⁵¹ Later, as a result of the evolution of the mythological views about the "old woman's days", the ritual of following the winter and welcoming the spring underwent a functional change and was transformed into a symbolic holiday, which is held in order to avoid the cold winters. On this Eid, sacrifices are made to mythical patrons who control natural phenomena and mythological heroes who are considered to be

⁴⁹ ЗУФА. Инв. №1830/1. – Б.44-45. (1958 йилда Ҳазраткул Муҳаммадқул ўғли ёзиб олган).

⁵⁰ Беруний Абу Райхон. Танланган асарлар. – Тошкент: Фан, 1968. – Б. 281.

⁵¹ Беруний Абу Райхон. Mentioned work. – P. 281.

winter symbols. During the winter watching ceremony, mythological legends about Mina, the symbol of winter, which worries the peasants with its cold winds and frost, are told. Demonstrating the content of the myth through ritual dances was one of the leading elements of this seasonal ritual. The "Night of Mina" holiday and the mythological views related to it are based on the rituals and old traditions of the ancient Khorezm people related to observing winter. This ceremony was later forgotten, and its essence is reflected in the folk vision of "Mina night" or "old woman's days".

Also, in this chapter, the toponymic narratives presented in the work "Kitab ul-Qand" by Abu Hafis Najmiddin Umar ibn Muhammad al-Nasafi al-Samarkandi were analyzed.

The second part of the chapter was devoted to the study of "Ethnonymic motive and epic plot in written sources".

It is known that oral prose works that describe the origin of the name of a great tribe, nation, people and nation based on real-life fiction are called "ethnonymic narratives". Ethnonymic narratives are formed on the basis of the ethnonymic motive explaining the origin of the name of the clan or tribe through events. There are two problems associated with the study of such narratives in folklore studies, which are characterized by their conciseness, simplicity of plot construction, and mainly the function of informing the listener about the reasons for the emergence of a certain ethnic name. The first of these is related to the fact that there is still no consensus on defining the genre and scientific description of works of folk art of this type. Therefore, in the scientific literature, this type of oral prose works are expressed by terms such as "ethnogenetic narrative", "eponymic narrative", "geneological narrative". For example, the well-known Russian folklorist V. Gusev considers folklore works that tell about the origin of the name of a clan, tribe or people to be "eponymic narratives"⁵² and V. N. Morokhin to be "ethnogenic legends"⁵³. Bashkir folklorist F. Nazershina called folk narratives about the origin of clans and tribes "historical-genetic narratives".⁵⁴ M.Ya. Grinblat classified folklore works that tell about the origin of peoples and peoples as "ethnosocial legends".⁵⁵ In Uzbek folklore studies, different terms are used to name such narratives and legends. For example, K.Imomov called the prose works that "serve as a source for elucidating the ethnic characteristics and name history of this or that nation" as "eponymic narratives".⁵⁶ According to the interpretation of M. Rahmonova, who studied the historical myths of the Uzbek people, "folkloric works that tell about the origin of the names of clans and tribes, the formation of the ethnic composition of the people, ethnic migration and inter-tribal relations" are called "geneological legends".⁵⁷ U. Jumanazarov, who studied the issue of

⁵² Гусев В.Е. Эстетика фольклора. – Л.: Наука, 1967. – С. 122-123.

⁵³ Прозаические жанры русского фольклора. – М.: Наука, 1977. – С. 167.

⁵⁴ Назершина Ф. Халык хатере. – Уфа, 1986. – С. 129-138.

⁵⁵ Гринблат М.Я. Белорусские легенды и предания (вопросы собирания, изучения, систематизации) // Прозаические жанры фольклора. – Минск, 1974. – С. 202.

⁵⁶ Имомов К. Ўзбек халқ насли поэтикаси. – Тошкент: Фаъ, 2008. – Б. 89-90.

⁵⁷ Рахмонова М. Ўзбек халқ тарихий афсоналари (генезиси ва таснифи): Филол. Фан. номз. ... дисс. – Тошкент, 2004. – Б. 57.

artistic reflection of historical reality in Uzbek folklore, evaluated the narratives told in order to explain the reasons for the emergence of a certain ethnic name as "ethnonymic narratives".⁵⁸ In our opinion, since the lexical units denoting the name of clan, tribe and nation are called "ethnonyms" in linguistics, it is appropriate to group such examples of folk prose in the form of "ethnonymic narration".

It is known that in the historical, literary, and geographical written sources created in the Middle Ages, the history of the origin of the clans and tribes that participated in the formation of the Uzbek people, their settlement area and migration, their unique customs, lifestyle, character of work, and folk narratives about the chieftains who emerged from the snow many examples are found. The ancient ancestors of the Karluqs, mentioned in Chinese sources as "Ko-lo-lu" ("gelolu"), lived in the foothills of the Altai Mountains, on the banks of the Irtysh River.

The Qorluqs played an important role in the formation of the Uzbek people and the Uzbek literary language together with several ancient Turkic ethnic groups, in particular, the Arghu, Tuxsi, Yagmo, Chigil, and Khalaj clans. These ethnic groups migrated to Movaraunnahr as a result of centuries-old migration processes and merged with the native population of this area. The Qorluqs are representatives of the "y" dialect, and their language belongs to the "Qorluq-Chigil-Uyghur dialect".

The history of the origin of the Karluq ethnonym among the folk tales presented in the written sources of the Middle Ages is characterized by the fact that it contains important information about the unique lifestyle and traditions of this people. In particular, the ethnonymic narrative about the emergence of the term "snow" in the work of the famous historian Rashid al-Din of the 14th century "Jome' at-Tavarikh" was embedded in the epic plot dedicated to the adventures of the legendary Oguz Khan. The historian narrates this ethnonymic story like this: "It is said that when Oghuz [with his people] was returning to the land of his permanent residence after a trip to the regions of Gur and Garchistan, a high mountain stood out in front of them. While they were crossing this mountain, it was snowing heavily. Several families were stuck in the mountains because of the snow storm. Oghuz did not like the fact that these families were left behind because no one was allowed to separate from the army, and he asked: "How can anyone stay in this snowy place?" – he said. After that, he gave the name "snowfall" to several families stuck on a snowy mountain. The Karluq clan are the descendants of those people."⁵⁹

One of the distinctive features of the ethnonymic prose in medieval written sources is to attribute the origin of most of the Turkic clans to the name of Oghuz Khan. In the ethnonymic narratives presented in Mahmud Koshgari's work "Devonu lug'otit Turk", the tradition of telling the origin of the names of clans such as Turkman, Khalach, Chigil is observed in connection with Iskandar Zulqarnayn. In the later periods, the plot and composition of such narratives changed. The most

⁵⁸ Жуманазаров У. Этнонимик ривоятлар – халқнинг этник состави ва социал тарихини ўрганиш учун муҳим манба сифатида / Ўзбек филологиясининг долзарб масалалари. – Тошкент: Фан, 1991. – Б. 47-49.

⁵⁹ Рашид-ад-дин. Сборник летописей. Т.1. – М.-Л., 1952. – С. 84-85.

important change in this is the interpretation of the emergence of the ethnic term in connection with the adventures of Oguz Khan. In our opinion, this tradition originated in connection with the process of popularization of "Oguznoma" plots in the folklore of Turkic peoples.

The example of the narration about the birth of the snow seed, which was narrated in "Jome' at-Tawarikh", was later cited in the works of other historians, and it is observed that one or another motive of the traditional epic plot was changed, enriched and polished. For example, Mirzo Ulug'bek in his "History of Four Nations" we can see that the epic plot of "Jome at-Tawarikh" is somewhat improved. It is said that "When Oguz Khan left the border of Ghor towards the Turan land, the winter was very cold. The desert was completely covered with snow. He ordered that no one should be left behind from the army. However, due to the abundance of snow and cold, some of them fell behind the army. When this became known to Oguz Khan, he issued another order. They found them. There were those who questioned, but remained. He inquired and named the rest as snowmen."⁶⁰

It seems that the interpretation of this ethnonymic narration in the "History of Four Nations" is slightly different from the example narrated by Rashid-ud-din. The epic plot was improved by the addition of motifs such as the fact that Oghuz Khan ordered the people in his army to "not leave anyone behind", the people who were left behind from the army while crossing the snowy mountain were brought to the presence of the ruler, despite the warning of Oghuz Khan, they were left behind.

One of the important sources of medieval historiography, "Tavarihi Guzida - Nusratnama", whose author is unknown, mentions that the term "Korluq" was originally not an ethnonym, but a place name, that is, a toponym: "While Oguz Khan was returning to his country from his march to Georgia, it snowed. . His entire army will be in dire straits. Many die of cold. A part of the army will be left behind. Oguzkhan calls this place "Korluq". After that, the people of this place and their descendants will be called Karaluks."⁶¹ This narrative is a multifunctional oral prose work, which contains both a toponymic (the origin of the place name Korluq) and an ethnonymic code (the origin of the name of the Korluq clan).

In the interpretation of the plot of this ethnonymic narrative in the historical sources of the later periods, it is observed that the text is artistically polished. For example, Hafiz Tanish Bukhari in his work "Abdullanoma" (Royal Honorary Book) tells about the origin of the names of such clans as Kangli, Kipchak, Uyghur, Khalach, Oghjiri, and also sheds light on the history of the ancient ancestors of the Karluqs: When he was returning to his country, he came to a high mountain, the height of which was the sky, and (at that time) the earth around, the air was filled with musk and kafir like a mountain covered with snow. Due to the intensity and severity of the cold, one group (of Oghiz Khan) was left behind to attend the blessed funeral. (Existing) laws and regulations did not allow anyone to fall behind. Oghiz Khan found out that this action was done by them, and because

⁶⁰ Мирзо Улугбек. Турт улус тарихи. – Тошкент: Чулпон, 1994. – Б. 34.

⁶¹ Жуманазаров У. Ўзбек фольклори ва тарихий воқелик. – Тошкент: Фан, 1991. – Б. 185.

of rebuke and subordination, he nicknamed the people "Karliq"; i.e. (karlik) means owner of snow. They stood there."⁶² In this version of the ethnonymic narrative about the snows, the peculiar style of the historiography of the 16th century Central Asia, that is, the tradition of using artistic tools to describe real life and historical events, is expressed.

By comparing the epic interpretation of this narrative in written sources, our observations on its artistic evolution have shown that the plot of this narrative has consistently developed and progressed over the centuries. The composition of his motifs was becoming richer and more refined. In the samples of the narrative in the sources after the 16th century, the artistic polishing of the text took on a unique tradition.

The fourth chapter of the dissertation was called **"Poetic transformation of the epic theme in legends and narratives."** The first part of the chapter covers the study of **"Epic Plot Transformation in Legends."**

It is known that ancient Chinese written sources are one of the most important sources for studying the myths and legends created by the ancestors of the Turkic peoples. Because the Chinese historians and chroniclers, who set themselves the goal of illuminating the history of this or that dynasty, are more effective than the legends and narratives that are considered examples of "oral history", as well as the mythical beliefs and mythical plots that exist among the people, in describing these or that events related to the Turkic peoples. used. One of the mythological plots expressed in this rare written source is the relict interpretation of the totemistic myth about the wolf, recognized as a totem-ancestor in ancient Turkic folklore.

It is known that most of the ancient Turkic tribes recognized the wolf as a totem-ancestor, so there were totemistic myths about the wolf in their folklore.⁶³

One of the most ancient mythological legends about a wolf-ancestor or patron describes the origin of the ashina clan as follows: "Ashina is considered part of the House of Hun. This clan was wiped out by a surprise attack by invaders. Only one ten-year-old boy survived the blade of the robbers. The enemy soldiers did not want to kill the child, they cut off his arms and legs and left him in a meadow by the lake. The boy was fed by a wolf. Knowing that the boy was not dead, the enemy ruler sent someone to destroy him. But the wolf took the child and ran away to the eastern mountain and lived in a cave between the rocks and gave birth to ten sons from that child. These children grew up, had children, and later founded each clan."⁶⁴

⁶² Ҳофиз Таниш ал-Бухорий. Абдуллономан (Шарифноман шоҳий). 1-жилд. – Тошкент: Шарқ, 1999. – Б. 39.

⁶³ Киселев С.В. Древняя история Южной Сибири. – М., 1951. С. 493-494; Зарифов Ҳ. Фольклор ва археология материалларини қиёсий урганиш масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 25-30; Илимбетов Ф.Ф. Культ волка у башкир (к этимологизации этнонима «башкурт») // Археология и этнография Башкирии. Т.IV. – Уфа, 1971. – С. 225; Абрамзон С.М. Фольклорные мотивы в киргизских преданиях генеологического цикла // Фольклор и этнография. Связи фольклора с древними представлениями и обрядами. – Л., 1977. – С. 157; Жураев М. Бури ҳақидаги қадимги туркий мифлар ва ўзбек фольклори // Адабиёт гулшани. – Тошкент, 1999. – Б. 8-17; Ҳана о'ша. «Алпомиш» достонида мифологик образлар / «Алпомиш» – ўзбек халқ қаҳрамонлик эпоси. – Тошкент, 1999. – Б. 149-154.

⁶⁴ Бичурин Н.Я. Собрания сведений о народах, обитавших в Средней Азии в древние времена. Т.1. – М., 1950. – С. 220.

According to legend, Ashina was the strongest and most agile of the wolf's sons. That is why he was recognized as the leader of the newly restored clan. He installed a statue of a wolf's head in his residence. In the battle uniforms and emblems of the Ashina clan army, the image of a wolf's head carrying golden water was depicted, and the personal guards of the tribal chief were also called "fuli", that is, "wolf". This is the reason why the Chinese generals gave instructions to "drive out the settlers and attack the wolves" before sending their army to fight against the Turkic tribes.⁶⁵

A.N. Gumilev, who researched the historical foundations of the genealogical legend about the Ashina clan, based this text on the term "Ashina", which means a certain historical real Mr. Wolf, which underwent a certain phonetic change over time. The fact that the worship of the wolf cult takes a leading position among the Usuns, and the etymological meaning of the ethnonyms Ashina and Usun also confirm the correctness of this opinion⁶⁶. There is another evidence that confirms the correctness of this assumption: in 1907, a gold bracelet with the image of a wolf with several heads was found near Kuvondarya (the name of a place in the lower reaches of the Syrdarya).⁶⁷ This finding once again proves that ancient Turkic myths about the wolf were materialized in works of folk art according to the method of visual expression.

As a result of the ethnogenetic processes that took place in Central Asia, the ancient Usun tribe later became part of the Uzbek people. In our opinion, one of the 92 Uzbek clans - the Uyshuns - should be the direct descendants of the ancient Turkic people - the Usuns. After all, Uyshun is a tribe mentioned in almost all lists of Uzbek peoples with 92 families, and it spread from the ancient Usun people.⁶⁸ The fact that the Usun tribe has been preserved as an ethnic element in the Uyshuns can be proved by the example of the historical-gradual development of the ancient Turkic myths related to the wolf. In 1928-30, the ethnographer L.P. Potapov, who was on a scientific trip to Uzbekistan, collected valuable information about the mythological beliefs about wolves of Uzbek clans such as Kipchak, Nayman, Kunghirov, Uyshun, Qatagon, Uz, Avaqli, Turk, Barlos, Kaltatoi. The fact that Uyshuns living in the Samarkand region have preserved the tradition of consecrating the wolf and believing in related myths and beliefs more than other clans attracted the researcher's attention. The tradition of believing in the help of the wolf, the patron saint of the Usuns, has been preserved in the Uyshun rituals related to childbirth and keeping the house. LP According to information collected by Potapov, if a pregnant woman belonging to the Uyshun clan had difficulties during childbirth, they put a wolf's jaw on her hand like a bracelet. When the baby was seven days old, they passed it through the jaws of a dead wolf. This magical act, which is performed with the good intention that the child will grow strong and not be harmed by hardships, is a view of the ancient mythological visions, which consists of believing in the support of totem-ancestors, turned into a religious view.

⁶⁵ Бичурин Н.Я. Mentioned work. - P. 290.

⁶⁶ Гумилев Л.Н. Три исчезающих народа // Страны и народы Востока. Вып.2. - М., 1961. - С. 23.

⁶⁷ Гумилев Л.Н. Три исчезающих народа. - С. 23.

⁶⁸ Гумилев Л.Н. Mentioned work. - pp. 104-105.

At this point, it should be noted that the Uyshun clan is connected to the ancient Ashina people as the descendants of the Usuns. Therefore, a legitimate question arises whether the narrative form of the ancient Turkic myth about the wolf-ancestor, which has become an ethnogenetic or genealogical legend, has not been preserved in the folklore of the Uyshuns.

Among the ethnographic and folkloristic data collected by L.P. Potapov, there is only one surviving example of a legend about a wolf. According to this legend, which was written down from the exiles, it is said that the wolf was once a man, but was cursed by a saint and turned into a wolf. It seems that this legend is etiological in nature and was narrated in order to explain the appearance of the wolf through the motif of evolution.

Regarding an example of a legend that is directly related to ancient Turkish myths about Ashina, recorded by Ghazi Olim Yunusov in 1922, the famous folklorist scientist H. Zarifov writes the following about an example of a legend preserved among Uzbeks: etc.) when they say that the Uzbek nation consists of 92 clans, they say "Tulum Uzbek has one root". There is a legend explaining the meaning of this proverb, which G'. O. Yunusov recorded from the Uzbeks living in Mirzachol in 1922 during the expedition organized by the Uzbek Board of Education to collect language and folklore materials. According to the legend, 92 children are in one tulum (tulup). It is said that their father was a wolf. 92 seeds are said to have spread from these children. This legend undoubtedly leads us to the period of totemistic understanding.⁶⁹

Mythological views related to the wolf arose during the gradual development of the totemistic imagination of the ancient Turkic peoples, and the origin of the ethnonyms "ashina → usun → uyshun" is also related to this totemistic myth. Consequently, the emergence of the term "Boysun" whose name is mentioned in the epic of the Uzbek folk heroism "Alpomish" also goes back to these religious views.

According to an ancient legend, "in the past, there was no island sea. Syrdarya and Amudarya join together and flow into the Caspian Sea through Lavzan, Kokhna Urganch and Oyboghir. In the place of the Aral Sea, the people of Adaq lived under the rule of the ruthless and hypocritical Fosił Khan, and in the territory near Uzboy, the people of Boysun lived under the leadership of Ayož Khan, a former slave who rose to the level of the head of state due to his wisdom and justice.⁷⁰

According to the complete version of this legend, recorded by A. Nesterev on June 26, 1898, from Tangribergan Joylovboev, who lives in one of the Kazakh villages on the banks of the Syr Darya River,⁷¹ Ayož grew up in Boysun's people, and because of his high intelligence, justice, and hard work, he ascended to the throne.

Karakalpak folklorist J. Khoshnyozov once said there was a place on the

⁶⁹ Зарифов Ҳ. Фольклор ва археология материалларини қиссий ўрганиш масаласига доир // Ўзбек тили ва адабиёти. – Тошкент, 1958. – №1. – Б. 29-30.

⁷⁰ Толстов С. П. Қадимги Хоразм маданиятини излаб. – Тошкент, 1964. – Б. 29.

⁷¹ Нестерев Л. Прошлое Приаральских степей в преданиях киргиз Казалинского уезда. – СПб, 1990. – С. 15.

coast of the Aral Sea called Jiydali Boysun. As a result of the ethnic shift of the Turkic peoples, the tribes who settled in the current Surkhandarya region in the 16th century brought this toponymic term with them and named their new settlements Boysun.⁷²

We also agree with the opinion that the Boysun eponym mentioned in the epic "Alpomish" is actually a historical toponym located on the coast of the Aral Sea. But we think that Boisun should be located not on the coast of the Aral Sea, but more precisely, in the lower reaches of the Syrdarya, between the Amudarya and the place where the Syrdarya flows into the Island.

It is known that Boybori is the name of Alpomish's father, and he is called by this name in all variants and versions of the Uzbek folk heroic epic. In the Altai epic "Alip-Manash" the hero's father is a man named Baibarak. In the example of the epic version included in the "Dada Korqut book" that matches the plot of the epic, it is interpreted that the hero's horse is Bamsi Bairak, his father's name is Kamburi, and his homeland is Bao'burd. The origin of the eponyms Boybori, Baybarak, Bamsi Bayrak, Kamburi, Bayburd is related to totemistic views about the wolf.

In our opinion, Boybori is actually the name of one of the ancient Turkic clans, which later became an epic name, that is, an eponym. The use of ethnic or tribal terms - ethnonyms as the name of an epic hero in certain folklore works is one of the oldest signs of the epic traditions of the Turkic peoples. In particular, according to "Shajarai Tarokima", each of the sons and grandsons of Oguz Khan was named after the tribe he was the leader of.

If we rely on Mahmud Koshgari's "Devonu lug'otit turk" comment that the word boy//bay means tribe, community, group,⁷³ it becomes clear that Boybori is an ethnic term meaning wolf tribe or wolf people. It is known that most of the Turkic peoples have ethnic names related to the totem "wolf".⁷⁴ Even among the Uzbeks, it was found that there was a clan called "wolf".⁷⁵

So, the historical-ethnographic observations go back to the totemistic legends about the wolf cub - Ashina through the mythology of Uyshun → Usuns. Linguistically, the etymological expression of this relationship can be expressed as "ashina → usun → uyshun (bay+usun) → boysun".⁷⁶

Totemistic myths and legends about the wolf are embedded in the traditions and rituals of our people as magical rituals and religious beliefs related to the worship of the patron-ancestor.

The second part of the fourth chapter was devoted to the study of "Artistic evolution of the plot of ethnonymic narratives".

It is known that a certain part of the examples of intangible cultural heritage created by the ancient ancestors of the Turkic peoples, including the Uzbek people, has been preserved through various written sources created in the Middle Ages.

⁷² Есбергенов Х., Хошниязов Ж. Этнографические мотивы в каракалпакском фольклоре. – Нукус, 1988. – С. 139-141.

⁷³ Кошгарий М. Девону луготит турк. 3-том. – Тошкент, 1963. – Б. 155.

⁷⁴ Кузеев Р.Г. Происхождения башкирского народа. – М., 1974. – С. 466-467.

⁷⁵ Баскаков Н.А. Классификация тюркских языков // Труды института языкознания. Т.1. – М., 1952. – С. 22.

⁷⁶ Жұраев М. Бойсуи – бури кабиласи // Гулистон. – Тошкент, 1991. – №8. – Б. 27.

One of such great literary monuments - "Kitobi Dadam Korqut", which is considered as an example of the medieval Oguz epic, was created by Uzon, that is, Bakhshi-poets, who were considered the bearers of the epic tradition of the Oguz tribes at that time. The first epic stories of this epic originated in Central Asia and the lower reaches of the Syrdarya. With the migration of the Oguz to the regions of the Caucasus and Asia Minor, a complete example of the epic about Korqut at a was created. The plots of the epic "Kytobi Dadam Korqut" were created by creators of different Oguz clans. For example, the plot of epic heroes such as Salor Kazan, Burlo Khotun, Kara Kona was created in the 10th-11th centuries on the basis of historical-heroic songs describing the life and adventures of the rulers of the Kayi clan, while Bomsı Bayrak and Bonuchechak, who are genetically related to the plot of the "Alpomish" epic related epic narratives were actually created as a result of the artistic evolution of the prose project of the 5th-8th centuries.

As a result of the migration of the Oguz tribes who lived on the banks of the Syr Darya, this epic entered the epic area of the Aral Bay region. In particular, during the migration of many Oghuz clans and tribes to the Khorezm oasis, epics in the Uzon repertoire, including epic plots about Korqut, began to become popular. Consequently, even in the middle of the 20th century, Bayat, Sayot, Karmish, Tagan, Ovshar, Juvandir, Jangatali, and Alili tribes, whose origin actually belonged to the Oghuz layer of the Turkic ethnos, lived in the Khorezm oasis.⁷⁷ There are also villages called "Bayot" in the oasis. The ancient Uzons, who are considered to be representatives of this clan, brought their own epic works to this country, as a result of which their work had a certain influence on the repertoire of representatives of the local epic tradition. That is why there are many epic motifs related to the plot of the ancient Oguz epic about the father of Korqut in Uzbek folk epics, including "Hurliqo va Hamro", "Yusuf bilan Ahmad", "Go'rog'li" and Khorezm epics.

GENERAL CONCLUSIONS

1. The history of the formation of the epic genres of Uzbek folklore and the laws of their gradual development are determined by means of researching the examples of oral artistic creations created by our ancestors, that is, the folklore of the ancient period, that is, the archaic folklore. It is expedient to express the oldest examples of ethnos oral art traditions with the term "paleo folklore" in order to highlight the epic genetic roots of the examples that have arrived in live performance, the system of plots, the characteristics of the development process, the reconstruction of archaic plots that have fallen out of tradition or been forgotten as a result of the development of the historical-folkloric process. The results of the "paleontological method" play an important role.

2. The oldest examples of Uzbek folk art, i.e. paleo folklore, are mainly used in the identification and scientific research of folklore materials, archaeological

⁷⁷ Снесарев Г.П. Объяснительная записка к «Карте расселения узбеков на территории Хорезмской области (конец XIX-нач. XXв.) // Хозяйственно-культурные традиции народов средней Азии и Казахстана. - М.: Наука, 1975. - С. 92.

finds and rock pictures, i.e., images and plots reflected in petroglyphs, as well as mythological images preserved in folklore and rituals. -beliefs serve as the main source. Among the written monuments that contain the folklore of ancient times are "Avesta", ancient sources - the book "History" by Herodotus, "Military Tricks" by Poliene, "Historical Library" by Diodorus Siculus, "Alexander's Campaign" by Flavius Arrian, "History of Alexander the Great" by Curtius Rufus, It includes works such as Strabo's Geography, Claudius Aellian's Amazing Stories, Pompey's Throne and Justin's Historical Diaries, as well as ancient Chinese written monuments that provide information on the history, culture, language and customs of the peoples of Central Asia.

3. The archaic layer of the epic plots of Uzbek folklore is the epic of the Sak and Massaget tribes. The general aspect of the intangible culture of the Sac-Massaget tribes, who lived in a geographically huge area, is that they have developed a system of mythological imagination, created a mythopoetic visual art method known in science as "animal style", and have a series of epics that include large epic works that sing of heroism, bravery and courage. is determined. "The birth of the Scythians", "Heracles' search for his horse", "To'maris", "Blind slaves", "Cauldron of the Sakas" and many other surviving examples of Sac-massaget epics in Herodotus' book "History", Poliene's book "Military Tricks" The narrative "Shirok", as well as the comparative-historical analysis of ancient Romanesque epics such as "Zarina and Strangey", "Amorg and Sparetta", "Zariadr and Odatida" from the written sources of the ancient period as a result of historical-successive connection, show that mainly heroic-battle and the sak-massaget epic, which includes works on the theme of love, played the role of one of the sources that formed the basis for the emergence of a comprehensively developed Uzbek folk epic tradition.

4. Wolf; genealogical myths about the patron-ancestor; ethnonymic legends about the origin of the clan worshipping the wolf totem arose. The ancient folk views related to the wolf totem were not only told in the form of old myths, but its essence was demonstrated through various ritual behavior and magical actions, i.e. through totemistic dances, which were considered a component of primitive rituals.

5. Ancient cosmogonic, totemistic and animistic myths, as well as various mythological beliefs widely popular among the people, played an important role in the creation and improvement of the plot of "Oguznoma", which is considered one of the bright examples of the medieval Turkish epic. In the archaic example of this epic work, the influence of mythology was especially strong. With the passage of time, as a result of the development of artistic thinking, ancient examples of mythological motifs have become elements of the plot with an artistic and aesthetic function. Nevertheless, the interpretations of archaic mythology are clearly visible in the copies of "Oguznoma" that have come down to us.

6. Mankind came into being, always striving for justice, compassion, beauty and sincerity and overcoming many obstacles to realize such dreams. As a result of such efforts, a number of material and spiritual heritages, which are the product of human mental and physical labor, have been created.

7. Derivatives of artistic thinking created as a result of human mental

activity, expressed orally, that is, examples of oral creativity of a nation. First of all, wonderful features of people's thinking, which anticipates events, are embodied in folk art.

8. In each era, unique examples of folk oral creativity were created, but it will not be possible to write down all of this creativity, because the author of such works is always the people. Scientific-historical sources are of great importance in the transmission of folklore samples from generation to generation.

9. Among the written sources that partially reflect the examples of ancient folk oral works are "History of Bukhara" by Abu Bakr ibn Ja'far Narshahi, "Devonu Lugatit Turk" by Mahmud Koshgari, "India" by Abu Rayhan Beruni, "Relics of Ancient Peoples" (XI century), "Kitab ul-qand fi-t-tarikh Samarkand" by Abu Hafis Najmiddin Umar ibn Muhammad al-Nasafi al-Samarkandi (XII century), "History of Four Nations" by Ulughbek (XIV century), "Shajarai Turk", "Shajarai Tarokima" by Abulghozi Bahadirkhan. includes such works as

10. Written sources are important in studying the ancient foundations, formation process, sources and artistic evolution of the epic plots of Uzbek folklore. In particular, one of the most common examples of Uzbek folk prose is ethnonymic narratives, although they do not have a real historical basis for the emergence of various peoples and clans, but they allow to create a certain level of imagination about the clans, peoples, communities and tribes that make up the ethnic composition of one or another people. with special importance. There are not many historical facts that confirm or deny the extent to which such narratives are close to the historical truth. This is the existence of narratives explaining the emergence of ethnic terms and the preservation of their folk etymology to a certain extent. Therefore, the narratives related to the names of about 100 peoples, clans, communities, communities and tribes given in the works whose names are mentioned in the work can serve as the main source for studying the ethnic composition of this or that nation and its history.

11. In general, if the narratives, legends, proverbs, proverbs and various songs written down in historical sources testify to the high level of the artistic thinking of the people, characteristic of the period when they were first created; secondly, it reflects the historical reality of that period, historical figures, and the spiritual, socio-economic and political image of a certain period; thirdly, folklore plays a special role in determining the genesis of genres.

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ДЖИЗАКСКИЙ ФИЛИАЛ НАЦИОНАЛЬНОГО УНИВЕРСИТЕТА
УЗБЕКИСТАНА

КУЧКАРОВ ТУХТАМУРОД ОЛИМОВИЧ

**ХУДОЖЕСТВЕННАЯ ЭВОЛЮЦИЯ ЭПИЧЕСКИХ СЮЖЕТОВ
УЗБЕКСКОГО ФОЛЬКЛОРА**

10.00.08 – фольклористика

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ
ДОКТОРА ФИЛОЛОГИЧЕСКИХ НАУК (DSc)**



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С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № 20). Адрес: 100100, город Ташкент, улица Зиедиллар, 13. Тел: (99871) 262-74-58.

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ВВЕДЕНИЕ

Целью исследования является изучение истоков эпических сюжетов узбекского фольклора, процесс формирования основной системы мотивов и эволюционное развитие эпических жанров на основе древних письменных источников, относящихся к истории Средней Азии, провести сравнительный анализ фольклорных материалов в историко-географических произведениях средневековых авторов.

Задачи исследования:

Изучить поэтапное развитие эпических сюжетов на основе выявления фольклорных материалов историко-географического и научного характера, относящихся к Средней Азии и в древнегреческих письменных источниках, и сопоставления их с вариантами, зафиксированными в узбекском фольклоре;

Изучение роли палеофольклорного феномена, сак-массагетских эпических традиций в сюжетном построении узбекских эпосов и его поэтической трансформации;

определить ведущие мотивы в узбекском фольклоре, генезис, источники, исторические основы и ранние формы эпических сюжетов;

освещение поэтического превращения эпического сюжета в героический эпос, легенды и повести, художественная эволюция;

Выявление особенностей эпического образа мышления на основе сравнительного анализа мифологических фантазий, легенд и повествований в произведениях античных авторов, таких как Геродот, Курций Руф, Арриан, Полиен, Диодор, Плутарх, Страбон, с общими сюжетами народов Средней Азии, в том числе узбекский фольклор.

Объект исследования. При написании диссертации использовались материалы Фольклорного архива Института узбекского языка, литературы и фольклора Академии наук Республики Узбекистан, а также древнекитайские и греческие письменные источники, историко-географическая и научная литература, созданные в В качестве источника широко использовались арабо-персидский и турецкий языки.

Предметом исследования являются фольклорные сюжеты, различные легенды и сказания, образцы архаического эпоса, представленные в древних письменных источниках.

Методы исследования. Для уточнения темы исследования использовались сравнительно-исторический, сравнительно-типологический, структурно-аналитический, этнофольклорный, текстологический методы анализа.

Научная новизна исследования заключается в следующем:

В определении историко-генетических оснований и источников эпических сюжетов узбекского фольклора «Шаджарай тюрк» Абулгози на турецком (узбекском), «История Бухары» Наршахи на персидско-таджикском языке, «Джоме' ат-таварих» Рашид ад-дина, «Осор ул» Беруни – эволюция эпических сюжетов была определена впервые в фольклористике на основе анализа древних письменных источников, написанных на греческом

языке, таких как «История» Геродота, «География» Страбона, «Военные хитрости» из Полиены;

сравнительно изучается формирование эпических сюжетов узбекского фольклора и выделяются первоисточники на основе материалов письменных источников, связанных с историей, географией и культурой древних этносов, проживающих на территории Средней Азии;

выявлены письменные источники, связанные с историей, географией, культурой, языком и литературными ценностями нашей страны, воспоминания туристов и ученых разных эпох и античные эпические сюжеты, представленные в источниках, и исследован процесс эволюции эпического сюжета в узбекском фольклоре;

уточняется генетическая основа эпических сюжетов и традиционных мотивов на основе публичности древней мифологии и мифических сюжетов из письменных источников, особенностей популяризации, фольклорных материалов из таких источников, как «История» Геродота, «Огузнома», «Шаджарайский тюрк», «Шаджарай тарокима»;

Изучением поэтической трансформации эпического сюжета в легендах и повестях и художественной эволюции сюжета этнонимических повествований занимается эпоним Байсуна, имя которого упоминается в эпосе «Алпомыш», являющемся носителем эпической традиции огузских племен, то есть поэтов-бахши, которые считаются носителями эпической традиции огузских племен, и один из великих литературных памятников среднеазиатского огузского эпоса «Книга отца», раскрытый через книгу «Коркут»;

Доказано, что древний сак-массагетский архаический эпос сыграл важную роль в формировании эпических знаний и эпической памяти, что является одним из важнейших факторов, обеспечивающих создание, прогресс и развитие народных эпосов.

Утверждение результатов исследований. Результаты исследования публично обсуждались на 11 научно-практических конференциях, в том числе 4 зарубежных и 7 международных докладов.

Публикация результатов исследований. По теме диссертации опубликовано 14 научных работ, в том числе 10 научных статей в научных изданиях, рекомендованных к публикации основных научных результатов докторских диссертаций ВАК Республики Узбекистан, из которых 14 опубликованы в республиканских и 4 в зарубежных журналах

Структура и объем диссертации. Диссертация состоит из введения, четырех основных глав, заключения и списка литературы. Общий объем состоит из 233 страниц.

В первой главе диссертации, озаглавленной «Палеофольклор, эпос сак-массагет и генезис эпических сюжетов», представлены особенности, характерные для палеофольклора. Узбекские эпосы в традициях эпоса Сак-массагет посвящены изучению «роли в построении сюжета».

Вторая глава диссертации называлась «Интерпретация архаического эпоса в тюркских письменных источниках», первая глава которой посвящена

изучению «древнетюркских письменных памятников и мифологического эпоса».

Третья глава диссертации называлась «Художественная эволюция средневековых эпических сюжетов», а в ее первой главе, озаглавленной «Роль письменных источников в изучении генезиса ведущих мотивов в узбекском фольклоре», анализировалась интерпретация древнетюркских письменных источников и сюжетов, сформировавшихся в узбекской мифологии в материалы обрядового фольклора легенд.

Четвертая глава диссертации называлась «Поэтическая трансформация эпоса южети в мифах и легендах». В начале главы «Трансформация эпического сюжета в легендах» приводится исследование.

E'LON QILINGAN ISHLAR RO'YXATI
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