

**QARSHI DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJA BERUVCHI
DSc.03/30.12.2021.Fil.70.01 RAQAMLI
BIR MARTALIK ILMIY KENGASH**

QARSHI DAVLAT UNIVERSITETI

XAMRAYEV DILSHOD XAMDAMOVICH

**“TARKIBADAXSHON” DOSTONI SYUJETINING
GENEZISI VA EVOLYUTSIYASI**

10.00.08 – Folklorshunoslik

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

Qarshi – 2023

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филологическим наукам**

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KIRISH (Falsafa doktori(PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon folklorshunosligida epik syujetlarning genezisi, undagi motiv va obrazlarning yuzaga kelishi hamda badiiy evolyutsiyasi, shuningdek, epik an'ana va uning tadrijiy rivojlanish bosqichlarini tadqiq etishga e'tibor har doim kuchli bo'lgan. Shu asosda eposni yaratuvchilarning qadimiy tasavvur va tushunchalari hamda epik kuychi tipining ijro va ijod etish ko'nikmalari bilan bog'liq ravishda epik tafakkur rivojida yuz bergan o'zgarishlar, xalq dostonlarining genezisi va syujet qatlamlaridagi diffuzion holatlar, versiya va variantlar yoyilishi, obrazlar olami masalalarini qiyosiy-struktural hamda tarixiy-tipologik nuqtayi nazardan o'rganish imkoniyati kengayadi. Epik syujetlar genezisi masalasida qahramonlik va romanik dostonlarning alohida o'rni bor. Ularning turkiy xalqlar, jumladan, Markaziy Osiyo va Sharqiy Yevropa xalqlari badiiy tafakkuri taraqqiyotidagi ahamiyatini ko'rsatish orqali milliy eposshunosligimiz nazariy poetikasining ochilmagan jabhalariga kirib borish imkoniyati tug'iladi. Ayniqsa, bu turkumlikning ilgari akademik tadqiqot obyektiga aylanmagan namunalarini ilmiy tahlil doirasiga olib kirish folklorshunosligimizni nazariy jihatdan yanada boyitishi shubhasizdir.

Dunyo folklorshunosligida an'anaviy syujet, motiv va obrazlarning genezisi bilan bog'liq tadqiqotlarning salmog'i ortib bormoqda. Bu esa epik syujetlar badiiy evolyutsiyasi masalalarining xalqimiz badiiy tafakkuri taraqqiyoti bosqichida tutgan o'rni masalalarini oydinlashtirishga imkon beradi. Ularning ramziy-timsoliy ahamiyatini ko'rsatish orqali epik syujetlar genezisining tarixiy asoslarida mavjud tafakkuriy qarashlar, jumladan, epik qahramon obrazi masalasi, genezisi va badiiy evolyutsiyasi hamda dinamikasini belgilashga xizmat qilishi bilan bog'liq jarayonlarni keng qamrab olishi jihatidan folklorshunosligimiz oldida turgan dolzarb vazifalardan hisoblanadi.

Mamlakatimizda epos va uning ijro etuvchilariga bo'lgan e'tibor har doim ham mavjud bo'lsa-da, ammo mustaqillik yillarida davlat siyosati darajasida ko'tarildi. Binobarin, "Alpomish" dostonining 1000 yilligi xalqaro miqyosda nishonlanishi, baxshichilik festivalining jahon xalqlari ko'lamida an'anaviy tus olganligi, "O'zbekiston Xalq baxshisi" unvonining joriy etilganligi, 2021-yilning 16-dekabr kuni "Baxshichilik san'ati" UNESCOning Insoniyat nomoddiy madaniy merosi Reprezentativ ro'yxatiga kiritilishi xalqimiz yaratgan nomoddiy madaniy meros namunalari negizida juda katta insoniylik xislatlarining mujassam topganidan dalolat bermoqda. Chunki "har qaysi xalqning azaliy tarixi va madaniyati, eng avvalo, uning og'zaki ijodi – folklor san'atida, doston va eposlarida mujassam topgan bo'lib, ular millatning o'zligini anglash, uning o'ziga xos milliy qadriyatlari va an'alarini saqlash va rivojlantirishda bebaho manba hisoblanadi"¹. Bugungi elektron axborot tizimining, jumladan, mass-media tarmoqlarining globallashuvi etnomadaniy meros namunalariga qaytadan yangicha ilmiy-tanqidiy nazar bilan ijodiy yondashuv tamoyillarini boyitib borayotganligi

¹Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2018 йил 24 апрелдаги 304-сон “Бахшичилик ва дostonчилик санъатини янада ривожлантириш ҳамда такомиллаштириш чора-тадбирлари тўғрисида”ги қарори // Халқ сўзи, 2018 йил 24 апрель.

bejiz emas, albatta. Ayniqsa, xalqimiz badiiy tafakkurining nodir epik ko‘rsatkichi hisoblangan dostonlarimiz qatida saqlanib kelayotgan o‘lmas g‘oyalar va umuminsoniy xislatlar badiiy tajassumining millatimiz madaniy va ma’naviy tafakkuri taraqqiyotida nechog‘li ahamiyatli ekanligi bugungi avlod tarbiyasiga aqliy-ruhiy ta’siri nisbatida o‘zini yaqqol namoyish etmoqda. Shunday ekan, xalq dostonlari matnidagi purma’no didaktika va semiotik ramzlar tizimi, romantik diskurs, syujet va kompozitsiya poetikasi hamda motivlar tipologiyasi muammolarini nazariy jihatdan ochiqlash zamonaviy o‘zbek folklorshunosligining dolzarb masalalaridan biri sifatida bo‘y ko‘rsatadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi PF-4947-son “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot 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”, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini 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”, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiq va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 26-apreldagi 304-son “Baxshichilik va dostonchilik san’atini yanada rivojlantirish hamda takomillashtirish chora-tadbirlari to‘g‘risida”, 2010-yil 7-oktabrdagi VMQ-222-son “2010–2020-yillarda nomoddiy madaniy meros obyektlarini muhofaza qilish, asrash, targ‘ib qilish va ulardan foydalanish davlat dasturini tasdiqlash to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Eposshunoslikning muhim nazariy masalalaridan sanaluvchi doston genezisida narrativ-memorat-fabulat-syujet ko‘rinishidagi arxitektonik bosqichlar, janr shakllanishi hamda uning taraqqiyotida obraz va motivlar tizimining o‘rni, matn variatsiyalari, ularning tipologiyasi va poetikasi, umuman olganda, epik ijodiyotning yana boshqa bir qator muammolari jahon va rus folklorshunoslaridan A.B. Lord, K. Rayxl, A.N. Veselovskiy, V.M. Jirmunskiy, V.Y. Propp, Y.M. Meletinskiy, B.N. Putilov, X.G. Korogli, V.V. Illarionov kabi

olimlar tadqiqotlarida ko'zga tashlansa², o'zbek va turkiy folklorshunoslikda H. Zarifov, M. Murodov, T. Mirzayev, M. Saidov, S. Ro'zimboyev, B. Sarimsoqov, M. Jo'rayev, Sh. Turdimov, S. Mirzayeva, M. Qo'shmoqov, J. Eshonqulov, I. Yormatov, K. Allambergenov, S. Sariyev, M. Avezov, B.A. Karriyev, R.Z. Qidirboyeva, B. Mamedyazov, M. Ekijilar bir qator tadqiqot ishlarini olib bordilar³. Chunonchi, "Go'ro'g'li" turkumining o'zbek versiyasi tarkibiga kiruvchi "Tarkibadaxshon" dostoni syujetining genezisi va badiiy evolyutsiyasi masalasi folklorshunosligimizda maxsus o'rganilmagan bo'lsa-da, bir qator tadqiqotlarda bu borada fikr-mulohazalar qayd etilgan. Jumladan, A.Ergashev o'zining "Oilaviy baxshilar shajarasi"⁴ monografiyasida mazkur dostonning Chori baxshi Umirov kuylagan varianti haqida fan uchun qiziqarli mulohazalarni bildirgan. Monografiyada dostonning janr tabiati, obrazlar tizimi, g'oyaviy-badiiy xususiyatlari borasida bildirilgan fikrlar keng mushohadakorligi bilan diqqatni o'ziga jalb qiladi. N. Ochilov⁵ning ilmiy izlanishlarida ham bu dostonning Janubiy O'zbekiston dostonchiligida tutgan o'rni masalalari borasida nazariy qarashlar mavjud. Folklorshunos olimi Sh. Qahhorova esa "Tarkibadaxshon" dostonining Qahhor baxshi Rahimov varianti haqida ba'zi bir qaydlarni bildirib o'tadi⁶.

Dissertatsiya mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari bilan bog'liqligi. Dissertatsiya tadqiqoti Qarshi davlat universitetining ilmiy-tadqiqot ishlari rejasiga kiritilgan "Adabiyotshunoslikning

²Лорд Альберт. Сказитель. – М.: Восточная литература, 1994; Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989; Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. – М., 1947; Жирмунский В.М. Тюркский героический эпос. – Л., Наука, 1974; Илларионов В.В. Искусство якутских олонхоустов. – Якутск: Университет, 1982; Короглы Х.Г. Огузский эпос // Типология народного эпоса. – М.: Наука, 1975; ўша муаллиф: Трансформация заимствованного сюжета // Фольклор: поэтическая система. – М.: Наука, 1977; Мелетенский Е.М. «Эдда» и ранние формы эпоса. М.: Наука, 1968; Пропп В.Я. Фольклор и действительность. – М.Наука, 1976; Пропп В.Я. Русский героический эпос. – М., 1958; Путилов Б.Н. Героический эпос и действительность. – Л.,1988; Шу муаллиф. Эпическое сказительство. – М.: Восточная литература, 1997; Новиков Ю.А. Сказитель и былинная традиция. – СПб., 2000. Райхл К. Тюркский эпос: традиции, формы, поэтическая структура (перевод с немецкого В. Грейтер). – М.: Восточная литература, 2008.

³Зарифов Х. Ўзбек халқ дostonларининг тарихий асослари бўйича текширишлар // Пўлкан шоир. – Тошкент: Фан, 1976; Мирзаев Т., Саримсоқов Б. Дoston, унинг турлари ва тарихий тараққиети // Ўзбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 9-61; Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008; Ўша муаллиф: Алпомиш дostonининг ўзбек вариантлари. – Тошкент: Фан, 1968; Ўша муаллиф: Халқ бахшиларининг эпик репертуари. – Тошкент: Фан, 1979; Рўзимбоев С. Хоразм дostonчилиги эпик анъаналари. – Урганч: Университет, 2008; Ёрматов И. "Алпомиш" дostonи поэтикasi. – Тошкент: Фан, 1994; Жўраев М. Фольклоршunoslik асослари. – Тошкент: Фан, 2009; Турдимов Ш. "Гўрўгли" дostonларининг genezisi ва тадрижий босқичлари. – Тошкент: Фан, 2011; Шу муаллиф. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012; Эшонкул Ж. Фольклор: образ ва талқин. – Қарши: Насаф, 1999; Шу муаллиф. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006; Мирзаева С. Ўзбек халқ романик дostonлари поэтикasi. – Тошкент: Фан, 2004. Карриев Б.А. Эпос и дестаны (к вопросу об их взаимосвязи) // Известия А.Н. Түркменстана. Серия общественных наук, 1973. – № 6; Кыдирбаева Р.З. Генезис эпоса «Манас». – Фрунзе: Илим, 1980; Гарриев С. Туркмен эпосы, дессанлары ве гундогар халкларынын эпик доредижилиги. – Ашкбат, 1982; Қоңыратбаев Э. Қазақ эпосы және түркология. – Алматы: Ғылым, 1987; Алламбергенов К. Қарақалпақ халық дестаны «Едиге». – Нөкис: Билим, 1995; Metin Ekici. Destan Arastirma ve Inselemelerinde Kullanilar Vazi Terimler Hakkinda // Milliy folklore. – Ankara, 2002

⁴Эргашев А. Оилавий бахшилар шажарasi. Монография. – Термиз: Сурхон, 2018. – Б. 147-156.

⁵Очилов Н. Бахшичилик санъати ва эпик репертуар. – Тошкент: Фан, 2020. – Б. 57-65.

⁶Қаҳҳорова Ш. "Таркибадахшон" дostonининг Қаҳҳор бахши варианты ҳақида // "Жанубий Ўзбекистон фольклори ва шевашunosлиги муаммолари" мавзусидаги республика илмий-амалий анжумани материали. –Тошкент: Lesson press, 2022. – Б. 52-55.

nazariy masalalari va folklorshunoslik muammolarini tadqiq etish” (2020–2022) mavzusidagi ilmiy-tadqiqot doirasida bajarilgan.

Tadqiqotning maqsadi “Tarkibadaxshon” dostoni syujetining genetik ildizlari, “Go‘ro‘g‘li” eposi o‘zbek versiyasida tutgan o‘rni, doston matnida saqlangan mifologik inonchlar va islomiy e‘tiqodga xos xususiyatlarning badiiy talqini hamda matn strukturasi xos lingvopoetik masalalarni o‘rganishdan iborat.

Tadqiqotning vazifalari:

“Tarkibadaxshon” dostoni va uning o‘zbek milliy eposi versiyasida tutgan o‘rni masalalarini aniqlash;

doston syujetining genezisi, uning shakllanish bosqichlarida mifologik rudimentlar va diniy tasavvurlarning g‘oyaviy-badiiy xizmatini belgilash;

dostonning “Go‘ro‘g‘li” turkumligiga oid bo‘lgan an’anaviy va o‘ziga xos jihatlarini yoritish;

dostonning motiv va obrazlari negizida shomonlik bilan bog‘liq e‘tiqodiy qarashlarning o‘rni hamda badiiy-estetik vazifalarini yoritish;

dostonning obraz, xarakter, portret, peyzaj tasviri bilan bog‘liq badiiy-psixologik asoslarini dalillash;

badiiy-tasviriy vositalarining doston poetikasida tutgan o‘rni masalalarini ko‘rsatish.

Tadqiqotning obyekti sifatida “Tarkibadaxshon” dostonining Chori baxshi Umirov hamda Qahhor baxshi Rahimovlar tomonidan kuylangan variantlari tanlandi.

Tadqiqotning predmetini mazkur doston matnining variantlashuvi hamda baxshilar ijrosidagi vorisilik an‘analari, epik nasliy turkumlikni yuzaga chiqargan omillar, shuningdek, doston syujetiga xos romanik voqeabandlik va o‘ziga xos badiiylik xususiyatlarining tahlili tashkil etadi.

Tadqiqotning tadqiq usullari. Dissertatsiyada qiyosiy-tarixiy, qiyosiy-tipologik, etnofolkloristik, struktural va lingvopoetik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Go‘ro‘g‘li” turkumi dostonlari tarkibida “Tarkibadaxshon” alohida doston namunasi bo‘lib, uning syujetiga xos xususiyatlari “Malika ayyor” dostoni voqealariga o‘xshashligi aniqlangan;

doston syujetining genezisi, motiv va obrazlari, ularning manbasi mifologik tasavvurlar, keyinroq esa islomiy e‘tiqodning ta’siri natijasida yuzaga kelganligi isbotlangan;

doston syujetining mifologik fabulat – mifologik rivoyat – badiiy kontekst bosqichida davom etishida epik kuychi tipining ustoz-shogird, dostonchilik an‘analaridagi ijodiy jarayonlar sabab bo‘lganligi ochib berilgan;

doston kompozitsiyasiga xos an’anaviy o‘rinlar, motiv va obrazlar tizimining evolyutsion rivojlanishi hamda variantlarining paydo bo‘lishiga baxshi-shoirning badihago‘yligi va individual ijrochilik mahorati asosiy o‘rin tutganligi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat: jahon folklorshunosligidagi mif-marosim-epos munosabatlariga xos ilmiy nazariy konsepsiyalar umumlashtirilib, ularning o‘zbek milliy eposshunosligida tutgan o‘rni va ahamiyati asoslab berilgan;

“Tarkibadaxshon” dostoni syujetining genezisi, paydo bo‘lishi va shakllanishi hamda badiiy evolyutsiyasiga asos bo‘lgan manbalar “Go‘ro‘g‘li” turkum dostonlari syujetlarining genezisi bilan aloqadorligi isbotlangan;

doston syujeti tarkibida mavjud motiv va obrazlarning xalqimiz qadimiy dunyoqarashi, tasavvurlari negizida shakllanganligi, ularga xos xususiyatlar ko‘rsatilgan;

dostonning jonli og‘zaki an‘analarda ijro etilishida baxshilar mahorati, o‘ziga xos uslubi, tildan foydalanishi, obrazlar olami va badiiy-tasvir vositalari qiyoslanib, uning o‘zbek dostonchiligida tutgan o‘rni tahlil qilingan.

Tadqiqot natijalarining ishonchligi “Tarkibadaxshon” dostoni syujet tizimi, motivi, obrazlarining genezisi, evolyutsiyasi, an‘anaviyligi hamda o‘ziga xosligi, badiiy kompozitsiyasiga doir ilmiy yondashuvlar, unda foydalanilgan nazariy ma‘lumotlarning ishonchli ilmiy va badiiy manbalar asosida aniqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan nazariy xulosalarning xalq dostonlari syujeti, motiv va obrazlari, evolyutsiyasi va g‘oyaviy-badiiy xususiyatlari bo‘yicha ilmiy qarashlarni mukammallashtirishda, shuningdek, “Tarkibadaxshon” dostoni syujetining genezisi, janriy xususiyatlari, obrazlar olamini o‘rganishda, badiiy kompozitsion xususiyatlarini ilmiy tahlil qilishda hamda epik tafakkur tadriji masalalarini aniqlashga doir fundamental tadqiqotlar yaratishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati “Tarkibadaxshon” dostoni syujetining genezisi va badiiy evolyutsiyasi, an‘anaviyligi va o‘ziga xosligi, milliy o‘zbek eposi versiyasida tutgan o‘rni, variantlari, obrazlar olami va poetik xususiyatlariga doir aniqlangan nazariy xulosalardan o‘rta maxsus va oliy ta‘lim muassasalarida “O‘zbek folklori”, “Folklorshunoslik asoslari”, “O‘zbek adabiyoti tarixi” fanlari bo‘yicha ma‘ruza va seminarlarni tashkil etishda, umumta‘lim maktablarida dars mashg‘ulotlarida, o‘quv dasturi va lug‘atlar tuzishda foydalanilishi mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. “Tarkibadaxshon” dostoni syujetining genezisi, janriy xususiyatlari, motiv va obrazlari, evolyutsiyasi, g‘oyaviy asosi, manbalari hamda poetik xususiyatlarini o‘rganish orqali olingan natijalar asosida:

“Tarkibadaxshon” dostoni syujetining genezisi va badiiy evolyutsiyasi, motiv va obraz olami, an‘anaviyligi, g‘oyaviy asosi, kompozitsiyasiga doir poetik jihatlar, o‘ziga xosligiga aloqador lisoniy omillarning lingvodidaktik platformasini yaratishga doir nazariy xulosalardan Davlat ilmiy-texnik dasturlari doirasidagi PZ–2020042022 “Turkiy tillarning lingvodidaktik elektron platformasi”ni yaratish amaliy grant loyihasida foydalanilgan. (O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiyalar vazirligi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 3-iyundagi №01/10-1086 ma‘lumotnomasi). Natijada turkiy tillarning lingvodidaktik elektron platformasini yaratishda epik syujet, motiv va obrazlarning badiiy olami, evolyutsiyasi, janriga xos belgilari, g‘oyaviy asoslari, tarixiy-tipologik xususiyatlariga doir lisoniy omillarini asoslash imkonini bergan.

Tadqiqotning xalq dostonlari, jumladan, “Tarkibadaxshon” dostonining ijro xususiyati, an’anaviyligi, kompozitsiyasi, syujet qatlami va obrazlar olami, g’oyaviy-badiiy xususiyatlari, tarbiyaviy asoslari bilan bog‘liq nazariy xulosalaridan Qashqadaryo viloyati teleradiokompaniyasining “Xalq dostonlari – tarbiya qomusi”, “Elda ardoqlangan baxshilar” nomli ko‘rsatuv va radioeshittirishlarni tayyorlashda foydalanilgan (Qashqadaryo viloyati teleradiokompaniyasining 2023-yil 30 iyundagi 2-sonli ma’lumotnomasi). Natijada ushbu ko‘rsatuv va eshittirishlarning ilmiy ommabopligi, mazmunining mukammallashuvi ta’minlangan hamda milliy eposimiz va uning ijrochilarining badiiy mahorati yosh avlod ma’naviy tafakkurini o‘stirishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta respublika, 3 ta xalqaro miqyosdagi konferensiyalarda qilingan ma’ruzalarda aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 11 ta ilmiy ish, shundan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, 2 tasi xorijiy jurnallarda chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Tadqiqot kirish, asosiy uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, uning umumiy hajmi 152 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **Kirish** qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obykti, predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqot usullari, ishning ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning **“Tarkibadaxshon” dostoni va uning “Go‘ro‘g‘li” eposi o‘zbek milliy versiyasida tutgan o‘rni** deb nomlangan birinchi bobining **“Tarkibadaxshon“ dostonida “Go‘ro‘g‘li” turkumiga xos an’anaviylik va o‘ziga xoslik**” mavzusidagi faslida dostonning turkumlik dostonlari tarkibidagi o‘rni, an’anaviylik va o‘ziga xoslik borasida fikr yuritiladi.

“Go‘ro‘g‘li” turkum dostonlari syujet qamrovi, obrazlar tarkibi, g’oyaviy-badiiy o‘ziga xosligi bilan alohidalikka ega bo‘lib, “Tarkibadaxshon” turkumlikning ishqiy-romanik turiga mansubdir. Dostonda Avazxonning Tarkibadaxshondan Gulruxsorni izlab, Go‘ro‘g‘liga keltirib berishi va bu yo‘lda turli-tuman sarguzasht hamda ziddiyatlarga duch kelish voqealari tasvirlanadi.

“Tarkibadaxshon” dostoni syujetini o‘rganish bir tomondan, “Go‘ro‘g‘li” turkumi dostonlariga xos an’anaviylik, ikkinchi tomondan, doston syujetiga xos arxaik, klassik va postklassik munosabatlardagi umumiy jihatlarni, uchinchi tomondan, syujetning shakllanishi va rivojlanishidagi tipologik hamda evolyutsion jarayonlarni, to‘rtinchi tomondan, an’ana va badiiy mahorat, qolaversa, dostonchilik maktablari ijro uslubi va baxshining individual ijodiy yondashuv masalalarini tahlil qilishda

muhim manba vazifasini o'taydi. Syujet va kompozitsion yaxlitligi, motiv va obrazlar tarkibi, g'oyaviy-badiiy xususiyatlari bilan mustaqil doston sifatida alohida ajralib tursa-da, uning "Go'ro'g'li" eposi o'zbek milliy versiyasida tutgan o'rni masalasini nazariy jihatdan asoslash lozimdek hisoblanadi. Syujetga xos umumo'xshashlik Bulung'ur dostonchilik maktabi baxshilari repertuaridan yozib olingan "Malika ayyor" dostoni varianti voqealari bilan umumiylikka ega. Shuning uchun ham akademik T. Mirzayev ushbu holatga munosabat bildirib quyidagilarni ta'kidlaydi: "Tarkibadaxshon" dostoni "Malika ayyor"ning bir variantimi yoki mustaqil doston? Buni endi yangi tadqiqotlar hal etadi"⁷. Ushbu fikr har ikki doston syujetiga xos voqealar bir variantning yangicha talqinda ijro etilganimi yoxud alohida-alohida namunalarimi degan xulosaga olib keladi. Variant dostonning epik an'ana doirasida yuzaga kelgan, bir-birini inkor etmasdan jonli og'zaki ijroda yashaydigan, o'zaro farqlanuvchi nusxalaridir. Versiya mohiyatan birmuncha keng hodisa bo'lib, biror bir asarning turli talqinlarda, kompozitsion qurilishda, ba'zan qahramonlarning o'zgacha nomlanishida keluvchi yagona syujet va janr doirasidagi namunalarini o'z ichiga oladi⁸.

"Malika ayyor"⁹ va "Tarkibadaxshon" dostonlarining yaratilishi, genezisi bir xil syujetga bog'lansa-da, ularning dostonchilik va baxshi-shoirilar mansub makon va zamon bilan bog'liq ijodiy jarayondagi an'analar doirasida ijro etilishi katta farqli tomonlarga olib keladi. Natijada syujetlar orasida farqlar yuzaga kelib, dostonchilik maktablari ijro usuliga moslashadi va variantlashadi hamda yangi bir versiyaning vujudga kelishini ta'minlaydi. Bunday holat har ikkala syujet mustaqil paydo bo'lganmi yoxud bir syujet asosida yuzaga kelib, keyinroq dostonchilik maktablari ijrosida ommalashib, mustaqil shakllanishda davom etganmi, degan masalani o'rta qo'yadi.

Syujetga xos o'xshashlik, bizningcha, dostonchilik maktablari doirasidagi o'zaro yaqinlik va aloqalarning ta'siri natijasida yuzaga kelgan bo'lishi ham mumkin. Mana shunday holat syujetlarning mustaqil harakati va dinamik o'sish holatini bildiradi. Demak, har ikkala syujet mustaqil dostonchilik maktablari doirasida ijro etilgan ekan, bu dostonning bir varianti emas, balki alohida versiyasi ekanligini belgilaydi. Mana shu asosda "Tarkibadaxshon" dostoni Sherobod dostonchilik maktabida mustaqil syujetga ega bo'lgan milliy versiya sifatida ijroda an'anaviylashgan. Shuningdek, "Tarkibadaxshon" dostoni bir qator xususiyatlari bilan "Go'ro'g'li" turkumiga xos an'anaviylik va o'ziga xosliklarga ham ega. Birinchidan, har qanday epik syujetning yuzaga kelishi va ijro jarayonida variantlashish holatlari dostonchilik maktablari doirasida ommalashadi. Dostonga xos an'anaviylik dastlab syujet voqealarida ko'zga tashlanadi. Turkumlik dostonlari syujetida mavjud g'oyaviy-badiiy xususiyatlarning tizimli davom etishi, epik qahramonlar harakatining bir g'oyaviy maqsad sari intilishi, ijroning ustozdan-

⁷Мирзаев Т. "Тўрўғли" туркуми дostonларининг ўрганилиши, яратилиш даври ва дастлабки нашри ҳақида // Ўзбек фольклоршунослиги масалалари. VII китоб. – Тошкент: Фан, 2018. – Б. 94.

⁸Мирзаев Т. ва бошқ. Ўзбек фольклори. Дарслик. – Тошкент, 2018. – Б. 19.

⁹Малика айёр. Дoston. Ўзбек халқ ижоди. Кўп томлик. Айтувчи Фозил Йўлдош ўғли. Нашрга тайёрловчилар Ҳоди Зариф ва Зубайда Ҳусайнова. – Тошкент: Фафур Фулом, 1988. Мисолларни ушбу вариантдан оламитиз ва саҳифасини қавс ичида кўрсатамитиз.

shogirdga, otadan-o'g'ilga og'zaki o'zlashib, dastlabki kuyi, ijro shakli, syujeti va obrazlariga xos badiiy elementlar ommaviylik va xalqchil ifodalarda takomillashib boradi. "An'ananing bosh belgisi qandaydir noma'lum turg'unlik emas, balki ma'lum darajadagi barqarorlik, taraqqiyotning doimiy rivojlanish halqalaridagi zaruriy izchillikdir"¹⁰.

Ikkinchidan, doston "Go'ro'g'li" eposi turkumligi uchun xoslashgan. Turkiy xalqlar eposini maxsus tadqiq etgan olim V.Jirmunskiyning doston matnlarida takrorlanuvchi an'anaviy klishelar haqidagi nazariy qarashi "Tarkibadaxshon"ning turkumlik dostonlariga xosligini ifodalaydi. "Epik kuychi yodlanmagan matnni kuylaydi, u hech bo'lmaganda, qisman muayyan ssenariy bo'yicha improvizatsiya qiladi. Bunda ketma-ket epizod va vaziyatlarga qo'shimcha ravishda an'anaviy odatiy joylar (otni egarlash, qahramonga nasihat, janglarni tasvirlash va h.k) doimiy bo'ladi. Albatta, bunday improvizatsiya faqat ma'lum puxta tashkil etilgan an'ana doirasida amalga oshiriladi. Bunda nafaqat syujetlar, motiv va tasvirlar, balki doimiy stilistik formulalar, epitelar, taqqoslash, frazeologik birliklar va boshqalar doimiy ravishda ishtirok etadi. Bu esa faqat an'ana va improvizatsiyaning kombinatsiyasidir"¹¹. Shunday ekan, baxshichilik san'atida an'ana va badiha mutanosibliigi ijro va ijod qilish jarayonining muhim belgilaridandir. Turkumlikning barcha dostonlari kabi "Tarkibadaxshon" ham "Go'ro'g'li" turkumiga xos an'anaviylik va o'ziga xoslikka ega. Uchinchidan, turkumlik uchun an'anaviylik dostonchilik maktablari ijro usuli va baxshilar repertuari hamda ustoz-shogird munosabatlarida ko'zga tashlanadi. Makon va zamon, epik boshlama va xotima, obraz va motiv, sinov va kurash jarayonida umumlashuvchi voqea an'anaviylik asosida takrorlanadi va turkumlikni bog'lab turadi. Doston qonuniyatidagi an'anaviylik ushbu ko'rinishda qoliplashib, ma'lum harakat va badiiy shakllar vositasida ijroga moslashgan. Shuningdek, "Tarkibadaxshon" dostoni nafaqat an'anaviy ijrosi, balki syujet va kompozitsiyasi, obrazlar olami, g'oyaviy-badiiy xususiyatlari, tilining jozibadorligi bilan ham o'ziga xoslikka ega bo'lib, dissertatsiyada bu borada alohida to'xtalib o'tilgan.

"Tarkibadaxshon" dostonining g'oyaviy asoslari va variantlari deb nomlangan faslida biz dostonning g'oyaviy asoslari, Chori baxshi Umirov va Qahhor Rahimovlardan yozib olingan variantlariga xos jihatlar, ularning farqli va o'xshashliklari, badiiy mahorat masalalari borasida fikr yuritdik.

Dostonning ikki varianti – Chori baxshi Umirov va Qahhor baxshi variantlari qo'lyozma va audio shaklda mavjud bo'lib¹², ularning badiiy mahorat qirralarini qiyoslash uchun syujet voqealari, kompozitsion detallar, obraz va badiiy-tasvir vositalari, qolaversa, ikki baxshi ijrosidagi umumiy jihatlar bilan bir qatorda individual ijro mahoratlari ko'rsatildi. Chunki har bir ijro etilayotgan matn ijro jarayonida qaytadan yaralib, baxshi improvizatsiyasini, uning ijodiy manerasini ko'rsatadi. "Tarkibadaxshon" dostonining Chori baxshi varianti Sherobod

¹⁰ Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – С. 65.

¹¹ Жирмунский В.М. Тюркский героический эпос. – Л., 1974. – С. 105.

¹² Таркибадахшон. Достон. Айтувчи Чори бахши Умиров. Ёзиб олувчилар А.Қахҳоров, А.Эргашев. Қўлёзма; Таркибадахшон. Достон. Айтувчи Қаххор бахши Раҳимов. Ёзиб олувчи Н.Очилов, Д.Ҳамроев. Аудио ва қўлёзма.

dostonchiligiga xos barcha xususiyatlarni yaxshi saqlagan. Dostonda an'anaviy Avazxonning Tarkibadaxshondan Gulruxsorni Oqdevshoh qo'lidan qutqarib, Chambil yurtiga – Go'ro'g'liga keltirib berish voqeasi tasvirlangan. Doston syujeti uchun tugun vazifasini Go'ro'g'li tushi va uning izohlanishi tashkil etadi. Konflikt, albatta, syujetda qo'yilgan muammoni yechish, epik qahramonning safarga o'tlanishini shartli qilib qo'yadi. Bu holat romanik dostonlar uchun xoslangan bo'lib, syujet liniyasidagi turli-tuman xarakter va xatti-harakatlarning sodir bo'lishi hamda voqealarning qahramon ruhiyati misolida shakllanish jarayonini badiiy ifodalaydi. Chori baxshi "Tarkibadaxshon" dostonini Umir shoir Safarovdan qanday eshitgan bo'lsa, shu asosda ijro etishga harakat qilgan. Demak, epik qahramon safarga chiqishi uchun unga sabab bo'luvchi voqea Gulruxsor pari va uning olib ketilish epizodi ramziy ma'noda tasvirga olinadi. Variantning o'ziga xos jihati epik to'siq bo'luvchi voqealarning qadimiy asosda saqlanganligi va u bilan bog'liq epik detallarning doston syujeti va qahramon ruhiy vaziyatiga uyg'unlashtirilishidir. Doston hajman katta bo'lib, kompozitsion jihatdan ikki qismni tashkil etadi.

Doston variantida epik voqelikning romanik dostonlarga xos chiroyli tasvirlana borishi, an'anaviy obraz va ularning xarakter darajasida tasvirlanishi, epik klishe va formulalar baxshining badiiy mahorati bois dostonchilik an'analari doirasida ijro etiladi. Dissertatsiyada biz misollarni mana shu variant asosida tahlilga tortdik.

Qahhor baxshi Rahimov varianti. Dostonning Qahhor baxshi varianti dostonchilik an'analari ijro shaklini o'zida saqlaganligi, har bir epizodga xos jihatlarni mahoratli kuylaganligi bilan ajralib turadi. Qahhor Rahimov dostonni ustoz Chori baxshidan o'rgangan bo'lsa-da, syujetning ayrim ko'rinishlari, kompozitsiyasi, epik voqelik bayonida ba'zi farqlar ko'zga tashlanadi. Doston Chori baxshi ijrosiga xos dastlab epik qahramon Go'ro'g'li, uning Chambil yurtida hukmronligi, o'ttiz yoshni qarshi olganligi va farzandsizlik motivi asosidagi tushkun holati bilan boshlanadi. Har ikkala variantda ham syujetni harakatga keltiruvchi asosiy voqea tush motividir. Chunki epik qahramon tushida namoyon bo'lgan tasvir – oy badiiy detali tugun vazifasini o'tab, u konflikt uchun zamin yaratadi.

Qahhor baxshi variantida Avazxon Tarkibadaxshonga borishni Go'ro'g'li sultonga bildirsa-da, an'anaviy may tutish epizodi mavjud emas. Shu bilan bir qatorda, Ahmad sardorning Avazxonga suiqaqd qilish tasviri Asqartog'da emas, balki Ko'ktog'dagi g'orda sodir bo'ladi. Variantning farqli xususiyati epik to'siq bo'luvchi Mashar jodugar Oqdevshohga Avazxonning yo'liga bandarga tashlash kerakligini ta'kidlashi, Mashar jodugar esa singli Bashar maston bilan kelishgan holda qiz qiyofasiga kirib, Avazxon va G'irotni duo qilingan tuproq orqali bandi qilib halok qilmoqchi bo'ladi. Ammo tutqunlikdagi Guljahonning ogohlantirishi va chiltonlarning yordami bilan Avazxon qutulib, Mashar mastonni halok etadi.

Garchi Mashar va Bashar jodugar obrazlari Chori baxshi repertuarida ham epik to'siq sifatida uchrasa-da, Qahhor baxshi variantida ular modernizatsiyalashtirilgan holda ijro etiladi. Shuningdek, Qahhor baxshi ba'zi epik makon va obrazlarni individuallashtirib, ijro etishga harakat qiladiki, bu jarayon dostonidagi voqealarni

bir oz farqlashga olib kelgan. Baxshi tasviriga ko‘ra Qorabog‘ podshohining Nabot jodugari bo‘lib, u ham sezgir, yomonlikni ravo ko‘ruvchi va voqelikni oldindan his qiluvchi timsol sifatida tasvirlanadi. Qorabog‘ podshohning “Nabot degan bir jodugari bor edi, mastonligi qat-qat edi, qilgani suhbat edi, yomonligi qavat-qavat edi. Bir kuni quloq solib, angladiki, Qorabog‘dan naryoqda bir tulporning dupuri kelmoqda. G‘irot kelayotibdi, podshohga borib, xabarini berayin, podshohdan ko‘p in‘omni olib qolayin” (50-bet), deb G‘irot xabarini yetkazib, o‘zi Avazxonni Cho‘h tog‘ bilan Yonar tog‘ning oralig‘ida to‘rga tushiradi. Avazxonning:

... *Yigit odam ena so‘zdan qaytmaydi,
Armon tushsa yuraklardan ketmaydi.*

Otajonim qarab yotar yo‘limga,

Tarkibadaxshonga yetmasam bo‘lmaydi...(52-bet), –

deb yolvorishi jodugarga ta‘sir qilib, uni ozod etadi. Ushbu variantning o‘ziga xosligi Tarkibadaxshonga kirish joyi – saroyning ustini qazib, yo‘l ochishda davom etadi. Doston voqealarida epik qahramon devlarga javob berib, qaytish jarayonida Toychoq tog‘dan Guljahonni, Shaman mamlakatidan Saidxon podshohning qizi Zulfizarni nikohlab olib, Ko‘ktog‘ga yetadi. Ahmad sardor esa yigitlari bilan Avazxonning kelishini poylab turib, uni kutib oladi. Chinor tagida Avazxon uyquga ketgan bir vaqtda Ahmad qari Avazxonning bo‘yniga qilich soladi, pari va lashkarlar bilan Chambil yurtiga qaytib, Go‘ro‘g‘liga Avazxonni yo‘lbars bo‘g‘izlab ketdi deb, ishontirishga harakat qiladi. Go‘ro‘g‘li esa Soqi va Shodmon merganga topshiriq berib, Avazxonni topib kelish maqsadida Ko‘ktog‘ga yuboradi. Voqealar yakunida Avazxonning savdogarlarga qo‘shilishi va Chambil yurtiga qaytishi, Gulruksorning kapitlar qiyofasidan go‘zal pariga aylanishi hamda qahramonlarning murod-maqsadlariga yetishuvi tasviri bilan yakun topadi.

Variantlarni qiyosiy tahlil qilish shuni ko‘rsatmoqdaki, ular bir umumiy syujet chizig‘ida davom etsa-da, kompozitsion vositalar va ba‘zi epizodlarda farqlarni yuzaga keltiradi. Qolaversa, ikki baxshi ijrosidagi badiiy mahorat qirralarini kuzatish asosida bir baxshi variantida an‘anaviy uslub elementlari, ularning dostonchilik maktabi ijro shakliga mosligi, baxshi mahorati masalalari yorqin namoyon bo‘ladi. Dissertatsiyada variantlardagi farqli xususiyatlarni o‘tini egarlash, epik to‘siq, safar motivi bilan bog‘liq jihatlar, devlar obrazi, epik makon tasviri kabi epizodlarni qiyoslash asosida ko‘rsatib o‘tdik. Ikki variantning qiyosiy tahlili Chori baxshining mahorat bilan ijro etganligi, doston syujetiga xos qadimiy asoslarini saqlaganligini ko‘rsatdi.

Eposga xos xususiyatlardan biri – unda ijtimoiy g‘oyalarni ifodalovchi qahramonlarda mehnatkash xalqqa xos donishmandlik va orzu-umidlarning romantik ko‘tarinki ruh bilan tasvirlanishi, o‘z davri hamda kelgusi avlodlar uchun ham muhim va zarur bo‘lgan masalalarni nafis bo‘yoqlarda jonlantirishdir.

“Go‘ro‘g‘li” dostonlarida Go‘ro‘g‘li ramziy ma‘noda xalq yo‘lboshchisi, rahnamosi sifatida tasvirlanar ekan, u doimiy ravishda o‘z missiyasini mana shu g‘oyaviy maqsad bilan bog‘laydi. “Tarkibadaxshon” dostonida ham ushbu epik qahramon bilan bog‘liq an‘anaviy jihatlar uning farzandi Avazxon timsolida davom etadi. Shunday ekan, doston g‘oyasida ham o‘zga olam mavjudligiga ishonch va uning vakillariga ixlos aks etgan mifologik qarashlar mavjudligi ramziy

jihatdan asoslanadi. Bu ramziy ifoda o'z navbatida ajdodlar ruhining madadkorligiga sig'inish an'analari bilan uyg'unlashgan hamda Go'ro'g'li, Avazxon va parilar obrazida ramziy jihatdan ifodalanadi. Doston voqealari murakkab syujet chizig'ida davom etsa-da, u bir g'oya atrofida birlashadi. U ham bo'lsa, qahramonlik ko'rsatish orqali yurtni, xalqni himoya qilish, dushmandan ayovsiz o'ch olish. Ushbu xatti-harakat doston voqealarida Tarkibadaxshondan Gulruxsorni olib kelish orqali badiiylashtirilgan. Dostonda qo'yilgan konflikt va uning yuzaga kelish omillari ham Avazxonning Gulruxsorni Oqdevshoh qo'lidan ozod qilib Tarkibadaxshondan olib kelib Go'ro'g'liga berish voqealarida ikki qarama-qarshi kuch o'rtasidagi kurashning ramziy ifodasining ijodiy jarayondagi badiiy shaklidir. Tadqiqotda ushbu masalalar atroflicha tahlilga tortiladi.

“Doston syujetining genezisi va poetik evolyutsiyasi” deb nomlanuvchi ikkinchi bobda “Tarkibadaxshon” dostoni syujetining genezisi va poetik evolyutsiyasi masalasi borasida fikr yuritilib, uning birinchi faslida **“Tarkibadaxshon” dostoni syujetining manbalari va genezisi**” masalasiga e'tibor qaratiladi.

Xalq dostonlari nafaqat ijro etilishi, balki syujetining yaratilishi bilan bog'liq umumiy jihatlar nuqtayi nazaridan ham qadimiy asoslariga ega. Dostonlar syujetiga asos bo'luvchi epik voqelikning kim tomonidan va qanday yaratilishi bizgacha aniq ifodalarda aks etmasa-da, ularning tarixiy asoslari xalq taqdiri va e'tiqodiy qarashlarining badiiy ifodasini tashkil etadi. Ikkinchidan, epos syujeti, obraz va motivlari, ularga xos ijro xususiyatlariga doir manbalarni ko'zdan kechirish orqali birlamchi g'oyaviy maqsadini anglash lozimdir. Epik syujet uchun asos bo'lgan har qanday voqeaning tarixiy ildizi o'sha xalqning yashash sharoiti, e'tiqodi va tasavvurlaridagi mushtarakliklar, adabiy ta'sir va hududiy yaqinliklar natijasidir.

Shu o'rinda “Tarkibadaxshon” dostoni syujeti genezisi borasida ham shunday fikr bildirish mumkin. Chunki doston “Go'ro'g'li” turkumligining “Avazxon” nasliy shoxobchasiga bog'lanib, unda ham syujet uchun asos bo'luvchi omillar mifologik dunyoqarash, islomiy e'tiqod va unga aloqador manbalardan tashkil topsa-da, ko'proq shomoniylilik tasavvur va e'tiqodlar ko'proq syujet genezisining yuzaga kelishiga sabab bo'lgan. Shomonlik va shomon obrazi borasidagi tasavvur va e'tiqodiy qarashlar xalqimiz marosimi tarkibida ko'proq o'zining amaliy ifodasini topgan. Ikkinchidan, mifologik tasavvurlarga ko'ra olam uch vertikal tuzilishga egaligi, shomonlar esa uch olam bilan bevosita muloqot qilish va unga safar qila olish ko'nikmasiga egaligi ko'plab arxaik syujetlarning yuzaga kelishiga sabab bo'lgan.

Bizningcha, “Tarkibadaxshon” dostoni syujetiga asos bo'luvchi omillar, asosan, xalqimizning olamni uch vertikal tuzilishdan iborat degan qarashlari asosida shakllangan. Arxaik mifologiyada kosmos, dastlab shaklsiz, suv to'fonidan iborat xaos sifatida tasavvur etilgan. Keyinchalik bu to'fondan quruqlik, ularning vertikal harakat yo'nalishiga qarab yerosti (suvosti ham), yer yuzi va osmon, ya'ni kosmosning bir-biriga zid qo'yiluvchi trixotomik tuzilishi vujudga keladi¹³. Chunki ko'pgina dunyo xalqlari mifologik tasavvuriga ko'ra olam uch vertikal tuzilishdan

¹³Мелитинский Е.М. Поэтика мифа. – М., 1976. – С. 206-212.

iborat ekanligi, ayniqsa, bu holat “uch” raqamidagi mifopoetik talqin asosida yanada aniqlashadi. “Folklor hamda marosimlarda uch raqamiga alohida e’tibor berilishiga sabab, uch olamning vertikal tuzilishi, ya’ni kosmosning trixotomik strukturasi haqidagi qadimiy mifologik tasavvurlardir”¹⁴. Boisi epik qahramon Go‘ro‘g‘li kabi Avazxon ham turli sehrlı vositalar yordamida har xil qiyofaga kira oladi. Xalqimiz e’tiqod va tasavvurlarida moniylik, buddizm, zardushtiylik, islom va boshqa dunyoqarash bilan bog‘liq diniy tasavvurlar mavjud bo‘lsa-da, shomonlik alohida o‘rin tutadi. Shomonlik va uning arxaik epos rivojida tutgan o‘rni, epik asarlar syujet tizimida an’anaviy motivlarning shakllanishi shomon mifologiyasi, marosimlari va obrazining muhim rol o‘ynaganligi bir qator folklorshunos, etnograflarning tadqiqotlarida ham ko‘rsatib o‘tiladi. Jumladan, V.Y.Propp epos genezisining “o‘zga olam”ga safari va tabiat stixiyasini o‘zida mujassamlashtirgan “tabiat iloha”siga uylanishi haqidagi miflarga bog‘laydi¹⁵ T.M.Mixaylov esa: “Shomon folklori va shomonlarning xalq bilimi va epik asarlarini ijro etishdagi rolini o‘rganish eposshunoslikning bir qator dolzarb muammolarini hal qilish imkonini beradi. Sibir xalqlari eposi va shomonizmni tadqiq etish tarixan bir-biri bilan bog‘liq bo‘lib, dastavval, bir shaxs o‘zida ikki xil ijrochilikni mujassamlashtirganligini qayd etib, epos ijrochisi va shomon obrazining yaqinlik xususiyatlarini qayd etadi¹⁶.

“Tarkibadaxshon” dostoni syujeti genezisining yuzaga kelishi ham mana shunday mifologik dunyoqarash asosida shakllangan. Go‘ro‘g‘li dostonlarda shomon dunyoqarashi asosida tanlangan homiy kuch vazifasini o‘tasa, Avazxon uning vorisi sifatida faoliyatini davom ettiruvchi obrazda gavdalanadi. Ramziy ma’noda shomonlik dunyoqarashiga ko‘ra bo‘lg‘usi shomon ruhlar tomonidan tanlangan bo‘lsa, ushbu holat dostonida Avazxon timsolida badiiylashadi. Chunki epik qahramon Avazxon faoliyati, uning sarguzashtlari tasvirga olingan “Tarkibadaxshon”da ham Go‘ro‘g‘li obraziga xos xususiyatlar mujassamlasha boradi. “Tarkibadaxshon” dostoni syujetida mifologik dunyoqarash bir qator motiv va obrazlarda ramziylashadi. Syujet uchun konfliktning yerosti dunyosi Tarkibadaxshon tanlanishi doston tugunida qo‘yilgan g‘oyaviy maqsad bilan shartlanadi. Dostonida epik qahramon yo‘lida uchraydigan to‘siqlar mifologik asoslar bilan bog‘lansa, tugunning yuzaga kelishida yetakchilik qilgan voqelik ham ramziylashadi. Aniqroq aytganda, epik qahramonni sarguzashtga chorlovchi voqeaning boshlanishi, ya’ni tugunda asos bo‘lgan harakat Gulruksor pari va uni izlab yerosti dunyosi Tarkibadaxshonga safarga otlanish mifologik kodning epik dunyoqarashda estetikleashuv jarayonidir. Chunki dostonida badiiy mazmuni ifodalashga harakat qilgan motiv va obrazlar shomonlik dunyoqarashi g‘oyasini tasvirlaydi. Epik qahramon Go‘ro‘g‘li, Avazxon, Yunus, Misqol, Gulruksor kabi obrazlarning turli qiyofaga kira olishi, magik qudratli detallar yordamida himoyalaniş yoxud kuch-qudrat ko‘rsata olish imkoniyatiga egadir. “Tarkibadaxshon”da Avazxon, Gulruksorning mana shu kabi tasviri, xatti-harakati dostonida qo‘yilgan badiiy shartlilikning ramziy ifodasi sifatida faollashadi.

¹⁴Жўраев М. Ўзбек халқ эртакларида “сеҳрли” рақамлар. – Тошкент: Фан, 1991. – Б. 73.

¹⁵Пропп В.Я. Фольклор и действительности. Избранные статьи. – М.: Наука, 1976. – С. 299-301.

¹⁶Михайлов Т.М. Шаманизм и эпос. Эпическое творчество народов Сибири. Улан-Удэ, 1973. – С. 91.

Ikkinchi bobning **“Doston syujetining evolyutsiyasi”** deb nomlanuvchi ikkinchi faslida biz syujetga asos bo‘luvchi voqealarning evolyutsiyasi, bunda voqealarning badiiy-estetiklashuv jarayonida epik ijrochi dunyoqarashi va ramziy ifodaviy vositalarning epik tafakkur rivojida yuz berishi, syujet qatlamlaridagi diffuzion holatlarning ro‘y berish omillari haqida fikr yuritdik.

“Tarkibadaxshon” dostoni syujetining taraqqiyoti tarixiy bosqichlarda “Go‘ro‘g‘li” turkumi dostonlari bilan genetik va tipologik nuqtayi nazardan aloqadorlikka ega. Bu esa o‘z navbatida turkumlik dostonlari mavzusining, syujet tarkibining kengayishiga asos bo‘ladi hamda ularni sof an‘analar tizimida shakllanishini ta‘minlaydi. “Xalq dostonlarining paydo bo‘lishi va rivojlanishida an‘anaviy dostonlarning badiiy evolyutsiyasi muhim rol o‘ynaydi va ularning ommalashishi baxshining yuksak ijro mahorati natijasi bo‘ldi. Tarixiy manbalarga ko‘ra, o‘zbek xalq dostonlarining badiiy tizimida turli davrlarga oid epik syujet va motivlar mavjud bo‘lib, ular o‘zbek xalq dostonchiligining taraqqiyot bosqichlari, qadimgi davrlarda yashab o‘tgan ajdodlarimizning mifopoetik obrazlarini tasvirlovchi arxaik syujetga borib taqaladi”¹⁷.

“Go‘ro‘g‘li” dostoni syujetiga xos mifologik transformatsiya natijasida “Tarkibadaxshon” dostoni syujetining arxaik shakli yuzaga kelgan, albatta. Bu esa doston syujetiga xos mifologik transformatsiya hodisasining “Tarkibadaxshon” dostoni syujetining arxaik shakldan mumtoz davrini yuzaga keltirgan. Doston syujetining genezisi va tarixiy-tadrijiy rivoji mifologik fabulat – mifologik rivoyat – badiiy kontekst bosqichida davom etib, u an‘anaviy epik syujet sifatida rivoj topadi. Masalan, “Go‘ro‘g‘li” dostonlari syujetining paydo bo‘lishi tarixiy-folkloriy jarayon dinamikasi qonuniyati asosida shakllanib, uning arxaik ko‘rinishi mifologik fabulatning badiiy-estetik tafakkur va dunyoqarash asosida ijrochi epik xotira va bilimida ijroga moslashtirgan. Epos qonuniyati bo‘yicha mifologik subyekt epik qahramon darajasiga ko‘tarilib, badiiy kontekst sifatida an‘anaviylik kasb etishi epik ijro uchun qonuniyat hisoblanadi. Mifologik fabulatga ko‘ra epik subyekt o‘z oldiga qo‘yilgan missiya, ya‘ni jamoani ulug‘ maqsadlar sari birlashtirish g‘oyasini amalga oshirish maqsadi yetakchilik qilgan. Bu jarayon epik syujet uchun g‘oyaviy maqsad bo‘lgan. Chunki har qanday epik syujet ma‘lum bir maqsad badiiy g‘oyalar, muammolar, konfliktlar va voqea rivoji uchun ma‘lum qonuniyatlar tizimida paydo bo‘ladi. Shunday ekan, epik syujet uchun muammo mifologik subyekt – epik qahramon va badiiy kontekstdir.

“Tarkibadaxshon” dostonida badiiy tekst sifatida an‘anaviylashgan epik syujet voqealari bevosita ramziylikka asoslangan bo‘lib, unda mavjud voqelik ikki olam vakillari qiyofasida badiiylashadi. Epik ijrochilikning tadrijiy rivoji ritual marosimlarni bajarish bilan bir qatorda, qadimiy dostonlar va qahramonlik qo‘shiqlarini ham ijro etuvchi shomon kuychidan xalq eposining monumental namunalarini o‘z epik xotira va bilimida saqlovchi va badiiy mahorat bilan ijro etuvchi baxshilar tipining uzoq tarixiy taraqqiyot bosqichini bosib o‘tish jarayoni Go‘ro‘g‘li va Avazxon obrazlarining ramziylik belgisini inson qiyofasiga ko‘chirgan. Yoxud “Tarkibadaxshon” dostoni syujetiga asos bo‘lgan voqeaning

¹⁷ Жураев М. Эпический сюжет: истоки и эволюция. – Ташкент: Фирдавс-шоҳ, 2021. – С. 5.

oddiy tahliliy ko‘rinishiga e‘tibor qaratish epik bayonning o‘ziga xos ramziylashuv jarayonini belgilaydi. Dostonda tasvirga tortilgan mifologik subyektning epik qahramon darajasiga o‘tib o‘tgunga qadar bajaragan funksiyasi arxaik davrdan mumtoz epos ko‘rinishigacha bo‘lgan vaqt mobaynidagi dunyoqarashning madaniylashgan tarzda siljish holatini ham ko‘rsatadi.

Umuman olganda, epik ijrochilikning tadrijiy rivoji ritual marosimlarni bajaruvchi baxshichilikning sinkretik arxaik tipidan qo‘shiqchi – baxshi, ya‘ni baxshichilikning oraliq tipidan baxshichilikning mumtoz tipigacha bosib o‘tilgan vaqt davomida epik syujetning hozirgi ko‘rinishi va ijro shakli ma‘lum ma‘noda dostonchilik maktablari doirasida an‘aviylashgan. Epik kuychi tipining uzoq tarixiy taraqqiyot bosqichini bosib o‘tish jarayoni Go‘ro‘g‘li va Avazxon obrazlarini mifologik subyektdan madaniy qiyofaga – poetik ko‘chimga aylantirgan. “Tarkibadaxshon” dostoni syujetiga asos bo‘lgan voqeaning odiy tahliliy ko‘rinishiga e‘tibor qaratish ushbu epik bayonning o‘ziga xos ramziylashuv jarayonini ko‘rsatadi. Dostonda tasvirga tortilgan mifologik subyektning epik qahramon qiyofasiga, ya‘ni qahramon harakati poetik voqeaga ko‘chib, tizimli kompozitsion yechimga ega bo‘lgunga qadar poetiklashuv jarayoni asosan quyidagicha tarixiy-tadrijiy bosqichni bosib o‘tadi: arxaik davrdan mumtoz eposgacha shakllanish taraqqiyotidagi o‘zgarishlar; syujetning odiy fabulatdan epik qahramon xarakter qirralari namoyon bo‘luvchi voqeagacha takomillashuvi; epik ijro qonuniyati asosida muhim ziddiyatlar asos bo‘lgan voqeani umumlashtirish, shuningdek, epik kuychi tipining shakllanish taraqqiyotida voqeaning epik bilim va xotirada an‘aviylashib dostonchilik maktablari doirasida variantlashuvi doston syujetining evolyutsiyasi hamda poetik qamrovini belgilaydi. Bu esa dostondagi mifologik dunyoqarashga xos har bir motiv va obrazlarning, epizod va detallarning badiiylashuviga imkon yaratgan. “Tarkibadaxshon” dostoni nafaqat o‘zining syujet tarkibi, kompozitsiyasi, ijro etilishi, balki obrazlar olami, badiiy-tasviriy vositalari, tilining jozibadorligi bilan ham alohida ajralib turadi.

“Tarkibadaxshon” dostonining poetik xususiyatlari” deb nomlangan uchinchi bobda dostonning badiiy kompozitsion xususiyatlari haqida ilmiy-nazariy qarashlar bildirilgan. Bobning birinchi fasli **“Tarkibadaxshon” dostonining obrazlar olami**” mavzusiga bag‘ishlangan.

“Tarkibadaxshon” dostoni matnidagi obrazlar, ularning g‘oyaviy asoslari, doston strukturasi va o‘rni, timsoliy vazifalari dostonchilik maktablari an‘analari doirasida shakllangan. Doston matnida qo‘llanuvchi obrazlar olami g‘oyaviy mazmuniga ko‘ra bir necha turga bo‘lib o‘rganilishi lozim. Dostondagi obrazlar olami borasida fikr yuritganda, albatta, dastlab uning g‘oyaviy mazmunini yoritishga qaratilgan ramziylik, an‘aviylik va shartlilik xususiyatidan kelib chiqqan holda tasniflashimiz mumkin. Jumladan, doston syujet qurilishida ishtirok etayotgan personajlarning xarakter va vazifasiga ko‘ra quyidagi guruhga ajratib o‘rganish ma‘qul: a) asosiy qahramonlar; b) homiy va ko‘makchi personajlar; v) yordamchi personajlar; g) raqib yoki asar konfliktini yuzaga keltirishda muhim rol o‘ynovchi personajlar. Doston strukturasi muhim vazifa bajaruvchi personajlarning xarakter va tipik ifodasi mujassamlashgan obrazlar olamining

ushbu turga ajratishimiz bejiz emas, albatta. Chunki dostonda ishtirok etuvchi har bir personaj ham bir xil vazifa bajarmaydi.

Asosiy qahramon Go‘ro‘g‘li, Avazxon, Guliruxsor obrazlari bo‘lib, yuqorida ularning timsoliy va doston g‘oyasini shakllantirishdagi o‘rni masalasida to‘xtalib o‘tdik. Ikkinchi guruhdagi obrazlar homiy va ko‘makchi personajlar doston strukturadagi vazifasi jihatidan ichki guruhlarga ajratilishi lozim. Birinchi navbatda epik qahramonga bevosita yordam beruvchi homiy personajlar bo‘lib, ularning vazifasi qahramonni o‘zga olamga olib borib, qaytarib olib kelishdan iborat epik vazifani bajaradi. Epik homiy qahramonning ideal maqsadini amalga oshirishda, qahramon yo‘lida to‘siq bo‘luvchi raqib, yovuz kuchlarni mag‘lubiyatga uchratishda yordam ko‘rsatuvchi g‘ayritabiiy kuch-qudratga ega bo‘lgan obrazdir. Birinchi tipga biz bevosita Xizr va chiltonlarni kiritamiz.

Dostonda qahramon bilan yonma-yon voqealarda ishtirok etuvchi, unga ma‘lum bir sehrlil detallar yoxud qahramonning harakatiga ko‘maklashishning g‘ayriodatiy ko‘rinishlari asosida xizmat qiluvchi ko‘makchi obrazlar: G‘irot, Misqol, Yunus pari va Soqibullardir.

“Tarkibadaxshon” dostoni obrazlar olamining uchinchi turi – bu yordamchi personajlar bo‘lib, ular asar voqealarida u qadar muhim vazifa bajarmasa ham, ammo epik qahramon xatti-harakati va ruhiy holatining ma‘lum bir o‘rinlarida qaysidir xususiyati, ma‘lum bir harakati bilan alohidalikka ega. Qandahorxon, Qahhorxon, Saidxon, Siddiqxon mergan, Shodmon, Yusufbek, Gulsanam, Zulfizar, Nigora, Ashur, Asaloy, Nabot jodugar va uning yetti farzandi, Oqsoq dev va boshqa shu kabi obrazlar yordamchi personaj sifatida ishtirok etadi. “Tarkibadaxshon” dostonida obrazlar turli-tuman bo‘lsa-da, syujetni harakatga keltiruvchi, epik qahramonning xarakter qirralarining namoyon bo‘lishi va ideal qiyofadagi tipik ko‘rinishida raqib personajlar muhim ahamiyatlidir. Chunki asarda qo‘yilgan muammo – g‘oyaviy maqsad raqib personaj ustidan g‘alaba qozonib, epik qahramonning maqsadini oshirishni ifodalaydi. Raqib obrazi o‘zining funksiyasi, badiiy shartlilik mezonlaridan kelib chiqqan holda epik qahramon uchun to‘siq bo‘luvchi omilni keltirib chiqaradi. Qahramon ruhiyatida sodir bo‘lgan o‘zgarishlar, voqeadagi kontrast vaziyatlar kurash zamirida ro‘yobga chiqib, bu holat doston arxitektonikasini belgilab beradi. Chunki “obrazning murakkabligi (ifodalangan yoki ifodalangan) muammoing murakkabligiga mos keladi. Bunda obraz muammoga javob bo‘lib xizmat qiladi. Ya‘ni psixologik mansublik bilan bayon o‘rtasida muvofiqlik bo‘lishi kerak¹⁸. Dostonda raqib personaj sifatida Oqdevshoh va uning devlari, Ahmad sardordir. Dissertatsiyada har bir obrazlar olami misollar bilan tahlil qilindi.

Ushbu bobning **“Dostonda badiiy-tasviriy vositalar”** deb nomlanuvchi faslida badiiy-tasviriy vositalarning doston strukturasi va poetik xususiyatlarini oshirishdagi ahamiyati haqida fikr yuritiladi.

Ma‘lumki, folklor asarlarida badiiy-tasviriy vositalarning badiiy adabiyotdan farq qiluvchi o‘ziga xos bir butun tizimi shakllangan bo‘lib, u doston matnlarida

¹⁸ Потебня А.А. Теоретическая поэтика. Из записок по теории словесности. www.gumer.ru/potebnya

yaqqol ko'zga tashlanadi. Doston badiiyligini oshiruvchi vositalardan ramziy obrazlar, doimiy sifatlash va o'xshatishlar, mubolag'a, turg'un iboralarning farovonligi, doston tilida erkalovchi, kichraytiruvchi qo'shimchalarning qo'llanishi, saj' va takrorlar baxshi mahorati asosida jonli kartina yaratadi hamda tinglovchiga badiiy quvvat bag'ishlaydi. Ikkinchidan, doston matnidagi badiiy vositalarning o'ziga xos jihatlari voqealarga munosabat bildirish, ayniqsa, epik obrazlar, portret, tabiat tasvirini gavdalandirish, ularning epik jarayonga munosabati masalasi alohida ahamiyatga ega hisoblanadi.

Tasviriy vositalar orasida eng qadimiylaridan biri o'xshatish san'atidir. Mashar jodugar tilidan Avazxonga aytilgan ushbu ta'rifda Avazxon burgutga, devga qiyoslanib uning savlati ko'rsatib boriladi.

... *Burgutga o'xshar kelbating,*
Devday ko'rinar savlating,
Tani qaytmasin davlating (116-bet).

Dostonda ma'lum bir voqea-hodisa, narsalarni aniq gavdalandirish uchun o'xshatishdan foydalanishdan maqsad – tinglovchiga badiiy-estetik ta'sir etish bo'lib, dostonning nasriy parchalarida ham o'xshatishni ko'rish mumkin: "... Shunda Go'ro'g'li sulton qo'lga bir kosa sharobni olib, *yo'lbarsday oh urib, sherday bo'kirib, atrofiga hammasini chaqirib...*". Go'ro'g'li tasviri qirq yigitga Gulruxsorni olib kelish uchun xafa bo'lib aytayotgan tasvirida namoyon bo'lmoqda. "Tarkibadaxshon" dostonida nafaqat o'xshatishlar, balki sifatlash (epitet)lardan ham baxshi mahorat bilan foydalanib, badiiy ifodaviylikni kuchaytiradi. Doston matnida sifatlashlar ko'plab o'rinlarda qo'llanilsa-da, ko'chma ma'noda qo'llanuvchi – metaforik epitetlarga alohida o'rin beriladi.

Chunki baxshi bu kabi sifatlashlardan foydalangan holda obrazning ishora shakli va holat belgisini kuchaytirish bilan bir qatorda takroriylikdan chekinadi. Misol uchun Gulruxsor pari tasviri doston matnida parilar tomonidan quyidagicha izohlanadi:

Nasib bo'lsa yetar bo'lding, Go'ro'g'li,
Eram bog'dan qochgan toza gulingga (8-bet).

Gul poetik ifoda sifatida qiz bolaga nisbatan an'anaviylashgan. Ayniqsa, qizil sifatlashi gul predmeti bilan uzviy bog'lanib, u an'anaviy jihatdan qiz bolaga nisbatan qoliplashadi.

Xulosa qilib aytganda, "Tarkibadaxshon" dostonida o'rni bilan ishlatilgan ko'chimlar, poetik figuralar hamda dialektizm va iboralar qahramon xatti-harakati va ruhiy jarayonini yoritishda baxshilar tomonidan ijro jarayonida shakllanib boradi hamda ushbu vositalar doston badiiy qimmatini oshiradi, qahramonlar qiyofasini, xarakter-xususiyatini yaxshiroq tasavvur qilishga yordam beradi.

UMUMIY XULOSA

Tadqiqot natijalari umumlashtirilib, quyidagi xulosalarga kelindi:

1. "Go'ro'g'li" turkumi dostonlari alohida versiya va variantlarga ega bo'lib, bir g'oyaviy maqsad asosida birlashadi. Epik qahramon Go'ro'g'li, ko'makchi

obraz G'irof va epik makon Chambilning g'oyaviy-badiiy birligi ushbu turkumning barcha dostonlari strukturasi asosiy o'rin tutib, mustaqil syujet va kompozitsion yaxlit dostonlarni bir turkumlik doirasida birlashtiradi. Turkumlikning ishqiy-romanik namunasi hisoblangan "Tarkibadaxshon" dostonida ham shu uch birlik yetakchilik qilsa-da, Avazxon g'oyaviy missiyani bajarishni o'z zimmasiga oladi. Mana shu xususiyatlari bilan "Tarkibadaxshon" "Avazxon" nasliy turkumlik doston namunasi sifatida an'anaviylik va o'ziga xoslikka ega.

2. "Tarkibadaxshon" syujeti g'oyaviy jihatdan "Malika ayyor" dostoni voqealariga o'xshash bo'lsa-da, syujet kompozitsiyasi, ayrim obraz va detallar, g'oyaviy-badiiy talqin qilinishi jihatidan o'zbek milliy eposi versiyasini tashkil etadi. Dostonning Chori baxshi Umirov va Qahhor baxshi Rahimov variantlari qo'lyozma va audio shaklda yozib olingan.

3. "Go'ro'g'li" eposi syujeti, epik qahramon Go'ro'g'li obrazining shakllanishi qadimgi skiflarning Gerakl obrazi va u haqda hikoya qiluvchi mifologik tasavvurlar asosida shakllangan. Ushbu mushtaraklik turkiy xalqlar va ular bilan yonma-yon yashagan xalqlar epik ijodiyotiga ta'sir qilib, epik kuychi tipining repertuaridan joy olgan, an'anaviylashgan va turkumlik doirasida ijro etilgan.

4. "Tarkibadaxshon" syujetining yuzaga kelishida qadimgi ajdodlarimizning olamni uch vertikal shaklda tasavvur qilishi bilan bog'liq e'tiqodiy qarashlari asos vazifani o'taganligi ramziy ma'noda epik tafakkur va ijrochining dunyoqarashi asosida badiiylashtirilgan.

5. "Tarkibadaxshon" dostoni syujeti uchun asos bo'luvchi voqealar mifologik qobiqda shakllangan bo'lsa-da, ijrochining badiiy tafakkur olami epik voqelikning ramziylashuvi, motiv, obraz va epik tasvirlarni epik dunyoqarash kesimida ijtimoiylashtirgan. Bu esa epik voqelikning arxaik shaklidan epik tafakkur va dunyoqarash asosida badiiy evolyutsion jarayonga o'tishida epik kuychi tipining ustoz-shogird, dostonchilik an'analaridagi ijodiy jarayonlar kesimida barqarorlashuviga sabab bo'lgan.

6. Dostonning g'oyaviy mazmunida ezgulik kuchlarining yovuzlik ustidan g'alaba qozonishi ramziy ifodasiga ega bo'lib, bunda epik qahramon Avazxonning xatti-harakati, epik qahramon sifatida shakllanishi, ramziy ma'nodagi voqelik uchun asos bo'luvchi Oqdevshoh ustidan g'alaba qozonish maqsadida epik makon –Tarkibadaxshonga borishi, aqli, kuch-quvvati va xatti-harakatlari yordamida epik to'siqlarni yengib o'tishi, farzandlik burchini sidqidildan bajarishi tasvirlari mahorat bilan tasvirlangan.

7. Doston kompozitsiyasidagi an'anaviy o'rinlar, motiv va obrazlar tizimining rivojlanishi hamda variantlarining paydo bo'lishiga baxshi-shoirlarning badihago'yiligi va individual ijrochilik mahorati asosiy o'rin tutganligi variantlar tahlili asosida ko'rsatib o'tildi.

8. Dostonning obrazlar olami turli-tuman bo'lib, unda yetakchi obrazlarning doston strukturasi, syujet tarkibi, g'oyaviy maqsad hamda qahramon harakatlari bilan bog'liq ishtiroki tarixiy asoslari nuqtayi nazaridan bir necha guruhga ajratildi. Obrazlar olamining badiiy-estetik ahamiyati doston voqealarining kompozitsion izchilligi va g'oyaviy-badiiy shakllanishida muhim rol o'ynaydi.

9. Badiiy-tasviriy vositalarning doston kompozitsiyasi, voqealar tasviri, obrazlar xatti-harakati va ruhiy holatni badiiy tasvirlashdagi ahamiyati baxshi mahorati va uslubi, uning tildan foydalanish bilan bog‘liq ijodiy tafakkuri hamda ustoz-shogird an‘anasi qobig‘ida shakllangan.

10. Badiiy-tasviriy vositalar nafaqat badiiy shakl elementi sifatida o‘zbek xalq ijodiyoti, jumladan, epos namunalari asosida an‘anaviylashgan, balki ularning qadimiy e‘tiqod va tasavvurlar bilan bog‘liq xususiyatlarining tipiklashuv jarayonidir.

11. “Tarkibadaxshon” dostonining Chori baxshi Umirov va Qahhor baxshi Rahimov repertuarlaridan yozib olingan variantlari qiyosiy tahlili doston badiiyati va baxshilar individual mahorati masalasini ko‘rsatadi.

**ONE-TIME SCIENTIFIC COUNCIL AWARDING
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AT KARSHI STATE UNIVERSITY**

KARSHI STATE UNIVERSITY

KHAMRAYEV DILSHOD KHAMDAMOVICH

**GENESIS AND EVOLUTION OF THE PLOT OF THE EPIC
“TARKIBADAKHSHAN”**

10.00.08 – Folklore

ABSTRACT
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on philological science

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The defense of the dissertation will be held at the meeting of the one-time Scientific Council No. DSc.03/30.12.2021.Phil.70.01 of the Karshi State University at 11.12, 2023 (Address: 180103, Karshi city, 17 Kochabog Street, Tel.: (0 375) 225-34-13; fax: (0375) 221-00-56; e-mail: karshidu@mail.uz), Karshi State University, Building №2, Room №202.

The dissertation can be viewed at the Information Resource Center of Karshi State University (registered with the number 311) (Address: 180103, Karshi, Kochabog street 17, Tel.: (0 375) 225-34-13; fax: (0375) 221-00-56; e-mail: karshidu@mail.uz).

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INTRODUCTION (abstract of PhD dissertation)

The relevance and necessity of the dissertation topic. In world folklore studies, great attention has always been paid to the genesis of epic plots, the emergence of motifs and images in them, artistic evolution, as well as the study of the epic tradition and the stages of its gradual development.

On this basis, the possibility of studying the issues of the world of images from a comparative-structural and historical-typological points of view, in connection with the ancient imagination and concepts of the creators of the epic and the skills of performing and creating the type of an epic singer, the spread of state, version and variation in the genesis and plot layers is expanding. In the matter of the genesis of epic plots, the epics of the “Gorogli” series have a special place. By showing their importance in the development of the artistic thinking of the Turkic peoples, including the peoples of Central Asia and Eastern Europe, it is possible to penetrate into the undiscovered aspects of the theoretical poetics of our national eposology. In particular, bringing the examples of this series, such as “Tarkibadakhshan”, which have not previously become the subject of academic research, into the scope of scientific analysis, will undoubtedly enrich Uzbek folkloristics theoretically.

In world folklore studies, the importance of research related to the genesis of traditional plots, motifs and images is increasing. This makes it possible to clarify the issues of the artistic evolution of traditional plots, motifs and images that have come down to us at the stage of the development of the artistic thinking of our people. Showing their symbolic significance, it is considered one of the urgent tasks of our folklore studies in terms of broad coverage of the processes related to the historical foundations of the genesis of epic plots, including the question of the image of the epic hero, his genesis and artistic evolution, its dynamics.

Although attention to the epic and its performers has always existed in our country, in the years of independence it rose to the level of state policy. The introduction of the title of people's bakhshi of Uzbekistan, the 1000th anniversary of the epic “Alpomysh”, considered our heroic epic, and the fact that the international festival of bakhshi is held on a global scale, testify to the presence of great human qualities embodied on the basis of samples of intangible cultural heritage created by our people. Because “The centuries-old history and culture of any nation is embodied primarily in its oral art – folk art, epics, which are an invaluable resource for realizing the identity of the nation, preserving and developing its specific national values and traditions”¹. It is no coincidence that today's globalization and the wide development of the information world are shaping the feelings of a new creative approach to the examples of national cultural heritage. In particular, the universal ideas preserved in the layer of our epics, which are considered a rare example of folk art, justify the fact that the layer of epic plots,

¹Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2018 йил 24 апрелдаги 304-сон “Бахшичилик ва дostonчилик санъатини янада ривожлантириш ҳамда такомиллаштириш чора-тадбирлари тўғрисида”ги қарори // Халқ сўзи, 2018 йил 24 апрель.

typology and poetics of motifs is one of the most ancient sources of issues of life and human relations and the connection between them.

RCM-304 of the President of the Republic of Uzbekistan dated April 26, 2018 “On measures for the further development and improvement of the art of literature and epic”, PD-2995 dated May 24, 2017 “On measures to further improve the system of storage, research and promotion of ancient written sources”, PD-5850 of October 21, 2019 “On measures to radically increase the role and authority of the Uzbek language as the state language”, PD-4947 “On the Action Strategy for the Further Development of the Republic of Uzbekistan”, PD-60 of January 28, 2022 “On the development strategy of New Uzbekistan for 2022-2026”; PD-2789 dated February 17, 2017 “On measures to further improve the activities of the Academy of Sciences, organization, management and financing of research work”, PD-3271 of September 13, 2017 “On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture”, Decree of the Cabinet of Ministers of the Republic of Uzbekistan dated October 7, 2010 No. DCM-222 “On approval of the State program for the protection, conservation, promotion and use of intangible cultural heritage for 2010-2020” and other regulatory legal documents related to this activity, in to a certain extent, they set the tasks that this dissertation research serves.

Dependence of the research on the priority of the development of science and technology of the republic. The dissertation was completed in accordance with the priority direction of the development of science and technology of the republic I. “Formation of a system of innovative ideas and their implementation in the socio-legal, cultural, spiritual and educational development of the information society and a democratic state”.

The level of study of the problem. Genre peculiarity, genesis, system of motives and images, typology and poetics of the plot, which deals with the theoretical issues of the epic as a whole, other problems of epic creativity from world and Russian folklorists conducted a number of research papers by A.B. Lord, K. Reichle, A.N. Veselovsky, V.M. Zhirmunsky, V.Ya. Propp, E.M. Meletinsky, B.N. Putilov, H.G.Korogli, V.V.Illarionov², at that time such scientists as H. Zarifov, M. Murodov, T. Mirzaev, M. Saidov, S. Rozimboev, B. Sarimsokov, M. Zhuraev, Sh. Turdimov, S. Mirzaeva, M. Kushmakov, Zh. Eshongulov, I. Ermatov, K. Allambergenov, S. Sariev, M. Avezov, B.A. Cariev, R.Z. Kidirboeva, B. Mammadyazov, M. Ekizhi are outstanding in their research, in

²Лорд Альберт. Сказитель. – М.: Восточная литература, 1994; Веселовский А.Н. Историческая поэтика. – М.: Высшая школа, 1989; Жирмунский В.М., Зарифов Х.Т. Узбекский народный героический эпос. – М., 1947; Жирмунский В.М. Тюркский героический эпос. – Л., Наука, 1974; Илларионов В.В. Искусство якутских олонхоустов. – Якутск: Университет, 1982; Короглы Х.Г. Огузский эпос // Типология народного эпоса. – М.: Наука, 1975; Ўша муаллиф: Трансформация заимствованного сюжета // Фольклор: поэтическая система. – М.: Наука, 1977; Мелетинский Е.М. «Эдда» и ранние формы эпоса. – М.: Наука, 1968; Пропп В.Я. Фольклор и действительность. – М.: Наука, 1976; Пропп В.Я. Русский героический эпос. – М., 1958; Путилов Б.Н. Героический эпос и действительность. – Л., 1988; Шу муаллиф. Эпическое сказительство. – М.: Восточная литература, 1997; Новиков Ю.А. Сказитель и былинная традиция. – СПб., 2000. Райхл К. Тюркский эпос: традиции, формы, поэтическая структура (перевод с немецкого В.Грейтер). – М.: Восточная литература, 2008.

Uzbek and Turkic folklore³. Although the question of the genesis and artistic evolution of the plot of the epos “Tarkibadakhshan” has not been specifically studied in Uzbek folklore, a number of studies have noted opinions on this matter. Including A.Ergashev in his monograph “Oilaviy bahshilar shajarasi”⁴ made extensive scientific observations on the epic of Chori bakhshi Umirov “Tarkibadakhshan”. The opinions expressed in the monograph about epic features, system of images, ideological and artistic features are distinguished by their wide observation. N. Ochilov's scientific research also contains theoretical views on the role of the epic in the epic of southern Uzbekistan. Folklorist Sh.Kakhkharova⁵, on the other hand, makes some comments on the version of the Kakhkhar Bakhshi Rahimov epic “Tashbadakhshan”⁶.

The connection of the research with the research plans of the higher educational institution where the dissertation was completed. The dissertation study was carried out as part of the research on the topic “research of theoretical issues of literary studies and problems of folkloristics”(2020-2023), which was included in the plan of research work of the Karshi State University.

The purpose of the research is to determine the historical basis for the genesis of the plot of the Tarkibadakhshan epic, mythological and archaic epic features, as well as the role of the Gorogli epic in the version of the Uzbek national epic, its ideological foundations, figurative world and artistic evolution.

Tasks of the research:

Determine the problems of the epos “Tarkibadakhshan” and its place in the version of the Uzbek national epic;

determine the genesis of the epic plot, the fact that the mythological and religious layers are the main factor in its historical basis, the features of its artistic evolution;

highlighting the aspects of traditionality and originality characteristic of the “Gorogli” series of the epic;

³Зарифов Х. Ўзбек халқ дostonларининг тарихий асослари бўйича текширишлар // Пўлкан шоир. – Тошкент: Фан, 1976; Мирзаев Т., Саримсоқов Б. Дoston, унинг турлари ва тарихий тараққиёти // Ўзбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б. 9-61; Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008; Ўша муаллиф: Алпомиш дostonининг ўзбек вариантлари. – Тошкент: Фан, 1968; Ўша муаллиф: Халқ бахшиларининг эпик репертуари. – Тошкент: Фан, 1979; Рўзимбоев С.Хоразм дostonчилиги эпик аънаналари. – Урганч: Университети, 2008; Ёрматов И. “Алпомиш” дostonи поэтикаси. – Тошкент: Фан, 1994; Жўраев М. Фольклоршунослик асослари. – Тошкент: Фан, 2009; Турдимов Ш. “Тўрўғли” дostonларининг генезиси ва тадрижий босқичлари. – Тошкент: Фан, 2011; Шумуаллиф. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012; Эшонкул Ж. Фольклор: образ ва талқин. – Қарши: Насаф, 1999; Шу муаллиф. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006; Мирзаева С. Ўзбек халқ романик дostonлари поэтикаси. – Тошкент: Фан, 2004. Карриев Б.А. Эпоси дестаны (к вопросу об их взаимосвязи) // Известия А.Н.Туркменстана. Серия общественных наук, 1973. – № 6; Кыдырбаева Р.З. Генезис эпоса «Манас». – Фрунзе: Илим, 1980; Гарриев С. Туркмен эпосы, дессанлары ве гундогар халкларынын эпикидоредижилги. – Ашкабат, 1982; Қоңыратбаев Э. Қазақ эпосы және түркология. – Алматы: Ғылым, 1987; Алламбергенов К. Қарақалпақ халық дестаны «Едиге». – Нөкис: Билим, 1995; MetinEkici. Destan Arastirma ve Inselemelerinde Kullanilar Bazi Terimler Hakkinda // Milliy folklore. – Ankara, 2002.

⁴Ergashev A. Oilaviy bakhshilar shazharasi. Monograph. – Termiz: Surkhon, 2018. – B. 147-156.

⁵ Очиллов Н. Бахшичилик санъати ва эпик репертуар. – Тошкент: Фан, 2020. – Б. 57-65.

⁶ Қахҳорова Ш. “Таркибадахшон” дostonининг Қахҳор бахши варианти ҳақида // “Жанубий Ўзбекистон фольклори ва шевашунослиги муаммолари” мавзусидаги республика илмий-амалий анжумани материали. – Тошкент: Lesson press, 2022. – Б. 52-55.

on the basis of motifs and images of the epic, highlighting the place of religious views and artistic and aesthetic tasks related to shamanism;

proving the artistic and psychological foundations of the epic related to the image, character, portrait, landscape image;

to show the issues of the role of artistic and pictorial means in epic poetics.

The object of the study variants of the epos “Tarkibadakhshan” recorded by Chori Bakhshi Umirov and Kakhkhor Bakhshi Rahimov were chosen.

The subject of the research is the performance, traditionality, variation of the “Tarkibadakhshan” epic, the historicity and artistic features of the epic plot, and the fact that it is an example of an independent epic typical of the “Gorogli” series.

Research methods. Comparative-historical, comparative-typological, ethno-folkloristic, structural and linguopoetic methods of analysis were used in the dissertation.

The scientific novelty of the research is as follows;

Among the epics of the “Gorogli” series, “Tarkibadakhshan” is an example of a special epic, the characteristics of its plot are similar to the events of the epic “Malika Ayyor”;

It is proved that the genesis of the plot of the epic, the motifs and images, their source is the result of mythological imaginations, and later the influence of the Islamic faith;

It is revealed that the continuation of the epic plot in the stage of mythological fabulat – mythological narrative – artistic context was caused by the master-disciple type of the epic singer, creative processes in the traditions of epic writing;

It is proved that the imagination of the poets and the individual performance skills played a key role in the evolutionary development and variants of the system of traditional places, motifs and images characteristic of the composition of the epic.

The practical results of the research are as follows: scientific theoretical concepts specific to myth-ritual-epic relationships in world folklore are summarized and their role and importance in Uzbek national epic studies are substantiated;

It is proved that the origins of the genesis, origin and formation of the plot of the epic “Tarkibadakhshan”, as well as artistic evolution are connected with the genesis of the plots of the epic series “Gorogli”;

It is shown that the motifs and images in the plot of the epic were formed on the basis of the ancient worldview and imagination of our people, and their characteristics are shown.

The skill, unique style, use of language, the world of images and artistic and pictorial tools of the Bakhshi in the performance of the epic in live oral traditions are compared, and its role in Uzbek epic is analyzed.

The reliability of the research results is determined by scientific approaches to the plot system, motive, genesis, traditionality and originality of the images of the epic “Tarkibadakhshan”, artistic composition, and the theoretical information used in it, determined on the basis of reliable scientific and artistic sources.

Scientific and practical significance of research results. The scientific significance of the research results is in perfecting the scientific views on the plot, motifs and images, evolution and ideological-artistic features of the folk epics, as well as in studying the genesis, genre features, world of images of the epic “Tarkibadakhshan”, scientific analysis of artistic compositional features and epic. It is explained by the fact that it can be used in the creation of fundamental research to determine the issues of thinking.

The practical significance of the results of the study can be used in the organization of lectures and seminars on the subjects of “Uzbek folklore”, “Fundamentals of folklorism”, “History of Uzbek literature” in secondary special and higher educational institutions, in the organization of lectures and seminars in general education schools, in the construction of textbooks, educational programs and dictionaries.

Implementation of research results. Based on the results obtained by studying the genesis, genre features, motifs and images, evolution, ideological basis, sources and poetic features of the epic “Tarkibadakhshan”:

The genesis and artistic evolution of the plot of the “Tarkibadakhshan” epic, the world of motifs and images, its traditionality, ideological basis, poetic aspects of its composition, linguistic factors related to the originality of the linguistic factors related to theoretical conclusions on the creation of a linguistic platform PZ - 2020042022 “Linguo-didactic electronic platform of Turkic languages” was used in the practical grant project. (Reference No. 01/10-1086 dated June 3, 2023 of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi of the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan).

As a result, in the creation of the linguodidactic electronic platform of Turkic languages, it was possible to substantiate linguistic factors related to the artistic world, evolution, genre characteristics, ideological foundations, historical-typological characteristics of the epic plot, motifs and images.

Theoretic conclusions of the study, related to the folk epic, including the features of performance, tradition, composition, plot layer and world images, ideological and godly features, the basic descriptive epic “Tarkibadakhshan”, which was used in the preparation of the show and radio broadcast of the Kashkadarya region Broadcasting Company under the name of “Xalq dostonlari - tarbiya qomusi”, “Elda ardoqlangan baxshilar” (document No.2 dated 30 June 2023 Kashkadarya region Broadcasting Company).

As a result, scientific popularization of these programs and broadcasts was ensured, the content was perfected, and the role of our national epic and its performers in cultivating the spiritual thinking of the young generation was widely publicized.

Approbation of the research results. The results of the study were presented at 3 international and 3 republican conferences.

Publication of research results. A total of 11 scientific works on the topic of the dissertation, of which 5 articles were published in the main scientific

publications of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, 2 of which were published in foreign journals.

The structure and scope of the dissertation. The study consists of an introduction, three main chapters, a conclusion and a list of used literature, and its total volume is 152 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introductory part of the research, the relevance and necessity of the dissertation topic is based, the goals and tasks, the object, the subject of the research are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the research methods, the scientific novelty and practical results of the work are described, the implementation of the results in practice, published works and information on the structure of the dissertation is presented.

In the first chapter of the dissertation entitled **“The Epic of Tarkibadakhshan and its place in the Uzbek national version of the epic “Gorogli”** and in the part **“Tarkibadakhshan” in the series of the epic “Gorogli”**, the role of epics in the composition, traditionality and originality is discussed. The epics of the “Gorogli” series are distinguished by their plot coverage, composition of characters, and ideological-artistic originality, while “Tarkibadakhshan” belongs to the romantic type of the series. The epos describes the events of Avazkhan's search for Gulrukhsar from Tarkibadakhshan and bringing her to Gorogli, and encountering various adventures and conflicts along the way. The plot is independent, events continue on a systematic basis. As in the examples of the “Gorogli” epic, the events of Avazkhan's search for an epic queen in a foreign land are given artistic perfection in this epic.

The study of the plot of the “Tarkibadakhshan” epic, on the one hand, the traditionalism characteristic of the epics of the “Gorogli” series, on the other hand, the general aspects of the archaic, classical and post-classical relations characteristic of the epic plot, thirdly, the typological and evolutionary processes in the formation and development of the plot, fourthly, tradition and artistic skills, in addition, schools of epics serve as an important source in the analysis of performance style and individual creative approach issues. Although it stands out as an independent epic with its plot and compositional integrity, composition of motifs and images, ideological and artistic features, it is considered necessary to theoretically substantiate the question of its place in the Uzbek national version of the epic “Gorogli”. The general similarity of the plot has in common with the events of the version of the epic “Malika Ayyar” recorded from the repertory of Bulungur school of epics. That is why academician T.Mirzayev responding to this situation, states the following: Is the epic “Tarkibadakhshan” a variant of “Malika Ayyar» or an independent epic? New research will now address this”⁷. This opinion leads to the conclusion that the events characteristic of the plot of both epics are performed

⁷ Мирзаев Т. “Гўрўгли” туркуми дostonларининг ўрганилиши, яратилиш даври ва дастлабки нашри ҳақида // Ўзбек фольклоршунослиги масалалари. VII китоб. – Тошкент: Фаъ, 2018. – Б. 94.

in a new interpretation of the same version or are separate examples. A variant is a different copy of the epic that arose within the epic tradition, lives in a live oral performance, and does not negate each other. A version is essentially a rather broad phenomenon that includes examples of a work within a single plot and genre that come in different interpretations, compositional constructions, and sometimes unique naming of characters⁸.

Although the creation and genesis of the epics “Malika Ayyar”⁹ and “Tarkibadakhshan” are related to the same plot, their execution within the framework of the traditions of the creative process related to the space and time of the epics and Bakhshi-poets leads to great differences. The plot of the same origin continues to develop differently, adapting to new performance conditions. As a result, there are differences between the plots, the schools of epics adapt and vary the method of execution and ensure the emergence of a new version. Such a situation raises the issue of whether both plots appeared independently or whether they were created on the basis of one plot and later became popular in the performance of epic schools and continued to develop independently.

It is also possible that the similarity in the plot was caused by the influence of mutual proximity and connections within the epic schools. Such a situation indicates the independent movement of plots and the state of dynamic growth. Therefore, since both plots were performed within the framework of independent epic schools, it is determined that this epic is not a variant, but a separate version. It is on this basis that the epic “Tarkibadakhshan” was traditionalized in performance as a national version with an independent plot in the Sherabad epic school.

Also, the epic “Tarkibadakhshan” has a number of features and features typical of the “Gorogli” series. First of all, the occurrence of any epic plot and variations in the execution process are popular within the epic schools. The presence of certain distinguishing features of the epic tradition performance in the epic, which is repeated and perfected in the process of performance, ensures an organic continuation process with certain rules. The traditionalism of the epic is first noticeable in the events of the plot. In the plot of the series epics, the systematic continuation of the existing ideological-artistic features, the movement of epic heroes striving for one ideological goal, verbally mastering the performance from teacher to disciple, father to son, the artistic elements inherent in the initial melody, form of performance, plot and images are improved in publicity and folk expressions. “The main sign of tradition is not some unknown stagnation, but a certain level of stability, the necessary consistency in the cycles of constant development of progress”¹⁰

Secondly, the epic is unique for the series of epics “Gorogli”. Ornaments and endings in the epics of the cycle “Gorogli”, remarks indicating belonging to the

⁸ Мирзаев Т. ва бошқ. Ўзбек фольклори. Дарслик. – Тошкент, 2018. – Б. 19.

⁹ Малика айёр. Достон. Ўзбек халқ ижоди. Кўп томлик. Айтувчи Фозил Йўлдош ўғли. Нашрга тайёрловчилар Ҳоди Зариф ва Зубайда Ҳусайнова. – Тошкент: Фафур Фулом, 1988. Мисолларни ушбу вариантдан оламиз ва саҳифасини қавс ичида кўрсатамиз.

¹⁰ Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – С. 65

monologue, epic formulas in poetic texts, a war horse and its saddle, the image of travel and battles, various traditional epic spaces (garden, city, castle), palace), epic characters (a princess or some traditional concubines), stable expressions denoting the change of space and time, places describing the mental states of the characters, consisting of joy and anger, are given by means of clichéd speech. Such an epic image and narrative is considered normal for the language and style of the traditional folk epic. This image also leads in the compositional features typical of the “Tarkibadakhshan” epic and continues in the state of tradition.

A scientist who specially studied the epos of the Turkic peoples, V.Zhirmunsky's theoretical view of traditional clichés repeated in epic texts directly proves this point. “An epic singer sings an unmemorized text, which he improvises at least partially according to a specific scenario. In addition to successive episodes and situations, traditional scenes (saddling a horse, admonition to the hero, depicting battles, etc.) are constant. Of course, such improvisation is carried out only within a certain well-established tradition. Not only plots, motifs and images, but also constant stylistic formulas, epithets, comparisons, phraseological units, etc. are constantly involved in this. And it's just a combination of tradition and improvisation”¹¹. Therefore, the balance of tradition and creativity in the art of bakshi is one of the important features of the performance and creative process. Like all the epics of the series, “Tarkibadakhshan” also has the traditionality and originality of the “Gorogli” series. Thirdly, traditionalism for the category is evident in the performance method and repertoire of the epic schools and in the master-disciple relationship. Space and time, epic beginning and end, image and motif, trial and struggle, the general event is repeated based on tradition and binds the series. The traditionality of epic law is molded in this form and adapted to performance through certain movement and artistic forms. Also, the epic “Tarkibadakhshan” is unique not only in its traditional performance, but also in its plot and composition, the world of images, ideological and artistic features, and the attractiveness of its language.

In the chapter titled **“Ideological foundations and variants of the epic “Tarkibadakhshan”**, we reflected on the ideological foundations of the epic, aspects specific to the variants recorded from Chori Bakhshi Umirov and Kakhkhor Rahimov, their differences and similarities, issues of artistic skill.

Two versions of the epic – Chori Bakhshi Umirov and Kakhkhor Bakhshi – exist in handwritten and audio form¹², demonstrating individual performance skills in addition to plot events, compositional details, image and artistic means, and, moreover, general aspects in performance of two Bakhshi. Because each performed text is created anew in the process of performance, showing the improvisation of the performer, his creative manner. The Chori Bakhshi's version of the “Tarkibadakhshan” epic has preserved all the characteristics of the Sherabad epic. The epic describes the story of the traditional Avazkhan's rescue of

¹¹Жирмунский В.М. Тюркский героический эпос. – Л., 1974. – С. 105.

¹² Таркибадахшон. Достон. Айтувчи Чори бахши Умиров. Ёзиб олувчилар А.Қаххоров, А.Эргашев. Қўлёзма; Таркибадахшон. Достон. Айтувчи Қаххор бахши Раҳимов. Ёзиб олувчи Н.Очилов, Д.Ҳамроев. Аудио ва қўлёзма.

Gulrukhsar from Tarkibadakhshan from the hands of Okdevshah and bringing him to Gorogli in the Chambil country. In the beginning, the image of the epic hero Gorogli is shown in his old age, strengthening the country of Chambil, walking around with his fairies and forty young men. Gorogli's dream and its interpretation form the plot of the epic. The conflict, of course, makes the solution of the task set in the plot dependent on the way of the epic hero. This situation is typical of the Romance epic and artistically expresses the process of formation of various characters and actions in the storyline, as well as the worldview of the hero of the events. Chori Bakhshi Umir tried to perform the epic "Tarkibadakhshan" based on what he heard from the poet. Therefore, the event that causes the epic hero to go on a journey, the Gulrukhsar fairy and the episode of his abduction, is depicted in a symbolic sense. The peculiarity of the variant is that the events of the epic barrier are kept on an ancient basis and the epic details related to it are adapted to the epic plot and the mental state of the hero. The epic is large in size and compositionally consists of two parts.

In the first part, the incident of bringing Gulrukhsar by Avazkhan, in the second part, the assassination of Avazkhan by Akhmad Qari, and the subsequent events, the migration to the country of Dagestan, and the events related to his child Nurali, are depicted in a wide plan. In the version of the epic, it is performed in the framework of epic traditions due to the beautiful description of the epic reality typical of Romanic epics, the traditional image and their description at the character level, the artistic skill of epic clichés and formulas. In the dissertation, we analyzed the examples based on this option.

Kakhkhor bakhshi Rahimov's variant. The Kakhkhor Bakhshi version of the epic is distinguished by the fact that it preserves the performance form of epic traditions and skillfully sings the specific aspects of each episode. Although Kakhkhor Rahimov learned the epic from his teacher Chori Bakhshi, there are some differences in the composition, some aspects of the plot, and the description of the epic reality. The epic begins with the initially epic hero Gorogli, whose reign in the Land of Chambil, facing the age of thirty, and the state of sadness, based on the motif of childlessness, typical of the performance of Chori Bakhshi. In both variants, the main event that moves the plot is the dream motif. Because the image that the epic hero shows in a dream-the artistic detail of the moon acts as plot, it sets the stage for conflict.

In the Kakhkhor Bakhshi version, although Avazkhan informs Gorogli Sultan about going to Tarkibadakhshan, there is no episode of the traditional feasting. In addition, the depiction of the assassination of Avazkhan by Ahmed Sardar takes place in a cave in Koktog, not on Askar Mountain. A different feature of the version is that the witch Mashar, who is an epic obstacle, insists to Oqdevshah that he should throw Avazkhan in the harbor, and the witch Mashar, in agreement with her sister Bashar maston, disguises herself as a girl and tries to destroy Avazkhan and Ghirat by holding her captive through the blessed soil. But with the warning of the captive Guljahan and the help of the Chiltons, Avazkhan escapes and kills the Mashar maston.

Although the characters of Mashar and Bashar the witch also appear in Chori Bakhshi repertoire as epic obstacles, in the version of Kakhkhor Bakhshi they are performed in a modernized way. Also, Kakhkhor Bakhshi tries to individualize and perform some epic spaces and characters, which process has led to some differentiation of events in the epic. According to the image of Bakhshi, Nabot is the witch of the king of Karabakh, and she is also depicted as a sensitive, evil-seeing and anticipatory symbol of reality. The king of Karabakh “There was a witch named Nabot, his drunkenness was extreme, his behavior was conversation, and his evil was multi-layered. One day he listened and realized that a vulture was coming from Karabakh on the street. Ghirot is coming, let me go and tell the king, so that I can get a lot of trust from the king” (p. 50), the message about Ghirot delivered, and he himself captivated Avazkhan between Chokh mountain and Yonar mountain.

Avazkhan's:

... *Yigit odam ena so 'zdan qaytmaydi,*
 Armon tushsa yuraklardan ketmaydi.
 Otatonim qarab yotar yo 'linga,
 Tarkibadaxshonga yetmasam bo 'lmaydi...(page 52),

his entreaty affects the witch and frees him. The peculiarity of this option is that the entrance to Tarkibadakhshan digs above the palace and continues to open the road. In the events of the epic, the epic hero responds to the giants, and on the way back, he marries Guljahan from Toychok Mountain, Zulfizar, the daughter of the king Saidkhan from the country of Shaman, and reaches Koktog. Ahmed Sardar and his men waited for Avaz Khan's arrival and welcomed him. At the time when Avaz Khan fell asleep under the plane tree, Ahmad put a sword on the old Avaz Khan's neck, returned to the land of Chambil with a fairy and troops, and tried to convince Gorogli that Avaz Khan had been strangled by a tiger. Gorogli sends Soqi and Shodmon to Kok Tog to find Avaz Khan. At the end of the events, Avaz Khan joins the merchants and returns to the land of Chambil, Gulrukhsar transforms from a dove into a beautiful fairy, and the heroes achieve their goals.

A comparative analysis of the variants shows that, although they follow a common plot line, they create differences in compositional means and some episodes. In addition, based on the observation of artistic skills in the performance of two bakhshis, elements of traditional style in one version of bakhshi, their compatibility with the performance form of the epic school, issues of bakhshi skills are clearly demonstrated. In the dissertation, we have shown the different features of the variants based on the comparison of episodes such as the saddle of the horse, the epic obstacle, aspects related to the motif of the journey, the image of the giants, and the image of the epic space. The comparative analysis of the two versions showed that Chori bakhshi performed skillfully and preserved the ancient foundations of the epic plot.

One of the characteristic features of the epic is the depiction of the wisdom and hopes of the working people in the heroes who express social ideas with a romantic uplifting spirit, and the important and necessary issues of their time and future generations are brought to life in elegant colors. In the epics of the

“Gorogli” series, Gorogli is charged with populist ideas. Gorogli is the ideal hero that people dream of. All his actions, struggles and aspirations, heroism, love and loyalty, the prospect of a free country and his dreams of protecting it, feelings of striking a blow to all the forces that stand in the way are typified on the basis of the people's worldview and creative aesthetic thinking. In the epics of “Gorogli”, Gorogli is symbolically depicted as the leader of the people, and he constantly connects his mission with this ideological goal. In the “Tarkibadakhshan” epic, the traditional aspects related to this epic hero continue in the form of his son Avazkhan. Therefore, the belief in the existence of another world and mythological views reflecting devotion to its representatives are symbolically based on the idea of the epic. This symbolic expression in the idea of the epic, in turn, is combined with the traditions of worshiping the spirits of the ancestors. This situation finds an artistic reflection in the plot line of the epic, and it is symbolically expressed in the image of Gorogli and Avazkhan, as well as fairies. Although the events of the epic continue in a complex plot, it is united around one idea. Even if he is, protecting the country and the people by showing heroism, taking revenge on the enemy. This behavior is dramatized in the events of the epic by bringing Gulrukhsar from Tarkibadakhshan. This is evidenced by the emergence of the conflict in the system of events of the “Tarkibadakhshan” epic. The conflict in the epic and the factors of its emergence are also the artistic form of the symbolic expression of the struggle between two opposing forces in the events of Avazkhan's freeing Gulrukhsar from the hands of Akdevshah and bringing her from Tarkibadakhshan to Gorogli.

The second chapter, known as **“Genesis and poetic evolution of the epic plot”**, discusses the issue of the genesis and poetic evolution of the “Tarkibadakhshan” epic plot, and its first chapter focuses on the issue of **“Sources and genesis of the Tarkibadakhshan epic plot”**.

Folk epics have ancient roots, not only in terms of performance, but also in terms of general aspects related to the creation of the plot. Although who and how the creation of the epic reality, which is the basis of the plot of epics, is not reflected in clear expressions, their historical foundations are the artistic expression of the people's destiny and religious views. Secondly, it is necessary to understand the primary ideological purpose of the epic plot, images and motifs, by reviewing the sources of their specific performance characteristics. The historical roots of any event that forms the basis for an epic plot are the result of commonalities in the living conditions, beliefs and imaginations of that people, literary influences and territorial affinities.

At this point, the same opinion can be expressed about the genesis of the plot of the “Tarkibadakhshan” epic. Because the saga is related to the “Avazkhan” lineage of the “Gorogli” series, and the factors that form the basis for the plot are the mythological worldview, Islamic faith and related sources, but more shamanic ideas and beliefs caused the genesis of the plot. Imagination and beliefs about shamanism and the image of a shaman have found their practical expression in the ritual of our people. Secondly, according to mythological imagination, the world has three vertical structures, and shamans have the ability to travel and

communicate directly with the three worlds, which caused the emergence of many archaic plots.

In our opinion, the factors underlying the plot of the epic “Tarkibadakhshan” were mainly formed on the basis of the views of our people that the universe consists of three vertical structures. In archaic mythology, the cosmos was originally conceived as a formless, deluge of chaos. Later, from this flood, land, underground (also underwater), surface of the earth and sky, i.e., the trichotomous structure of the cosmos, which contradicts each other, is created depending on the direction of their vertical movement¹³. Because according to the mythological imagination of many peoples of the world, the universe consists of three vertical structures, especially this situation is further determined based on the mythopoetic interpretation of the number “three”. “The reason for paying special attention to the number three in folklore and rituals is the ancient mythological ideas about the vertical structure of the three worlds, that is, the trichotomous structure of the cosmos”¹⁴. Because, like the epic hero Gorogli, Avazkhan can take different forms with the help of various magical means. Although there are religious ideas related to Monism, Buddhism, Zoroastrianism, Islam and other worldviews in the beliefs and imaginations of our people, shamanism occupies a special place. Shamanism and its role in the development of archaic epics, the formation of traditional motifs in the plot system of epic works, and the fact that shaman mythology, rituals and image played an important role are shown in the researches of a number of folklorists and ethnographers. In particular, V.Ya.Propp links the genesis of the epic to the myths about his journey to the “other world” and his marriage to the “goddess of nature” who embodies the elements of nature¹⁵. And T.M.Mikhaylov: “The study of Shaman folklore and the role of shamans in folk knowledge and performance of epic works allows solving a number of current problems of epic studies. The study of the epic of the peoples of Siberia and shamanism is historically related to each other, first of all, noting that one person embodies two types of performance, he notes the closeness of the image of the epic performer and the shaman”¹⁶.

The genesis of the plot of the epic “Tarkibadakhshan” was formed on the basis of such a mythological outlook. In Gorogli epics, the shaman acts as a guardian force chosen based on his worldview, while Avaz Khan is embodied in the image of continuing his work as his successor. In a symbolic sense, according to the worldview of shamanism, the future shaman is chosen by the spirits, and this situation is illustrated in the epic in the form of Avazkhan. Because in “Tarkibadakhshan”, where the epic hero Avazkhan's activities and adventures are depicted, the characteristics of Gorogli's image are embodied. In the plot of the epic Tarkibadakhshan, the mythological outlook is symbolized in a number of motifs and images. The choice of Tarkibadakhshan, the underground world of the conflict for the plot, is determined by the ideological goal set at the end of the epic.

¹³Мелетинский Е.М. Поэтика мифа. – М., 1976. – С. 206-212.

¹⁴Жўраев М. Ўзбек халқ эртақларида “сехрли” рақамлар. – Тошкент: Фан, 1991. – Б. 73.

¹⁵Пропп В.Я. Фольклор и действительности. Избранные статьи. – М.: Наука, 1976. – С. 299-301

¹⁶Михайлов Т.М. Шаманизм и эпос. Эпическое творчество народов Сибири. – Улан-Удэ, 1973. – С. 91.

If the obstacles encountered in the way of the epic hero in the epic are connected with mythological foundations, the reality that led to the emergence of the knot is also symbolized. More precisely, the beginning of the event that invites the epic hero to adventure, that is, the action based on the plot is the fairy Gulrukhsor and the journey to the underworld Tarkibadakhshan in search of her is the aestheticization process of the mythological code in the epic worldview. Because the motives and images that tried to express the artistic content in the epic describe the idea of the shamanic worldview. The epic hero Gorogli, Avazkhan, Yunus, Misqal, Gulrukhsar can take different forms, protect themselves or show strength with the help of magical details. In “Tarkibadakhshan”, this image and behavior of Avazkhan and Gulrukhsar become active as a symbolic expression of the artistic condition set in the epic.

In the second part of the second chapter, known as **“Evolution of the plot of the epic”**, we thought about the evolution of the events that form the basis of the plot, in which the events occur in the process of artistic-aestheticization of the epic executive worldview and symbolic expressive means in the development of epic thinking, and the occurrence of diffusion situations in the layers of the plot.

The development of the plot of the “Tarkibadakhshan” epic in historical stages is related to the epics of the “Gorogli” series from a genetic and typological point of view. This, in turn, is the basis for the expansion of the theme and content of the series of epics and ensures their formation in the system of pure traditions. “The artistic evolution of traditional epics plays an important role in the emergence and development of folk epics, and their popularization was the result of the high performance skills of Bakhshi. According to historical sources, the artistic system of Uzbek folk epics contains epic plots and motifs of different eras, which go back to the stages of development of Uzbek folk epics, the archaic plot depicting the mythopoetic images of our ancestors who lived in ancient times”¹⁷.

Of course, the archaic form of the plot of the “Tarkibadakhshan” epic arose as a result of the mythological transformation characteristic of the «Gorogli» epic plot. This created the classical period of the plot of the epic “Tarkibadakhshan” from the archaic form of the event of mythological transformation characteristic of the plot of the epic. The genesis and historical-gradual development of the epic plot continues in the mythological fabulat-mythological narrative-artistic context stage, and it develops as a traditional epic plot. For example, the appearance of the plot of “Gorogli” epics was formed on the basis of the dynamics of the historical-folkloric process, and its archaic appearance was adapted to the execution of the epic memory and knowledge of the performer based on the artistic-aesthetic thinking and worldview of the mythological fable. According to the law of the epic, the mythological subject rises to the level of the epic hero and acquires traditionality as an artistic context is a law for the epic performance. According to the mythological legend, the epic subject was led by the mission set before him, that is, the goal of realizing the idea of uniting the community towards great goals. This process was the ideological goal for the epic plot. Because any epic plot

¹⁷Жураев М. Эпический сюжет: истоки и эволюция. – Ташкент: Фирдавс-шоҳ, 2021. – С. 5.

appears in a system of certain laws for a certain purpose, artistic ideas, problems, conflicts and the development of the story. Therefore, the problem for the epic plot is the mythological subject-epic hero and the artistic context.

The events of the epic plot, traditionalized as an artistic text in the epic “Tarkibadakhshan”, are directly based on symbolism, in which the existing reality is artisticized in the form of representatives of two worlds. The gradual development of epic performance, from the shaman singer, which performs ancient epics and heroic songs in addition to performing rituals, to the process of passing through a long historical development stage of the type of bakhshis, who keep monumental examples of folk epics in their epic memory and knowledge and perform them with artistic skill copied the sign into a human form. Or, focusing on the simple analytical view of the event that is the basis of the plot of the epic “Tarkibadakhshan” determines the unique process of symbolization of the epic narrative. The function performed by the mythological subject depicted in the epic before he grew to the level of an epic hero also shows the state of the cultured shift of the worldview from the archaic period to the appearance of the classic epic.

In general, during the gradual development of the epic performance from the syncretic archaic type of bakhshi performing ritual ceremonies to the singer-bakhshi, that is, from the intermediate type of bakshi to the classic type of bakshi, the current appearance of the epic plot and the form of performance have in a certain sense become traditional within the epic schools. The process of going through the long historical development stage of the epic singer type transformed the images of Gorogli and Avazkhan from a mythological subject into a cultural image - a poetic migration. Focusing on a simple analytical view of the story that is the basis of the plot of the epic “Tarkibadakhshan” shows the unique process of symbolization of this epic narrative. Before the mythological subject depicted in the epic becomes an epic hero, i.e., the hero's action moves to a poetic event and acquires a systematic compositional solution, the process of poeticization basically goes through the following historical-gradual stages: changes in the development of formation from the archaic period to the classic epic; the development of the plot from a simple fable to an event with an epic character; summarization of the event based on important conflicts based on the law of epic performance, as well as the variation of the event in the development of the formation of the epic poem type within the framework of the epic knowledge and memory schools, determines the evolution of the epic plot and the poetic scope. This made it possible to artisticize every motif and image, episode and details characteristic of the mythological worldview in the epic.

The epic “Tarkibadakhshan” is distinguished not only by its plot structure, composition, performance, but also by the world of images, artistic and visual means, and the attractiveness of its language. The third chapter entitled «Poetic features of the epic “Tarkibadakhshan” presents scientific and theoretical views on the artistic compositional features of the epic. The first part of the chapter is devoted to the topic “The world of images of the “Tarkibadakhshan” epic”.

The images in the text of the epic “Tarkibadakhshan”, their ideological foundations, their place in the structure of the epic, and their symbolic functions

were formed within the traditions of epic schools. The world of images used in the text of the epic should be studied in several ways according to their ideological content. When thinking about the world of images in the epic, of course, we can initially classify it based on the characteristics of symbolism, traditionalism and conditionality aimed at illuminating its ideological content. In particular, it is better to study the following groups according to the character and function of the characters involved in the construction of the epic plot: a) main characters; b) supporting and supporting characters: c) supporting characters; d) opponents or characters who play an important role in creating the conflict of the work. Of course, it is not by chance that we divide the world of images into this type, which embody the character and typical expression of the characters who perform an important role in the structure of the epic. Because not every character participating in the epic performs the same task.

The main character was the images of the Gorogli, Avazkhan, Gulirukhsor, and above we touched on the question of their role in the formation of the idea of the embodiment and the epic. The images of the second group should be divided into internal groups in terms of their function in the structure of the epic of patron and supporting characters. First and foremost are the supporting characters who directly help the epic hero, whose task is to take the hero to another world and bring him back to the epic task. An epic patron is a character with supernatural powers who help the hero in realizing his ideal goal, in defeating the opponents who stand in the way of the hero, the evil forces. To the first type we can directly think about Khizr and Chiltons.

Supporting characters who participate in side events with the hero in the epic and serve him on the basis of certain magical details or unusual appearances of assisting the hero's actions: Girot, Misqal and Yunus fairy, Saqibulbul, Gulsanam, Asaloy, Nabot the witch and her seven children, Aksok is the giant.

The third type of the world of images in the epic "Tarkibadakhshan" is the auxiliary characters, who, although they do not play such an important role in the events of the work, have a certain characteristic, a certain action, in certain places of the behavior and mental state of the epic hero. Kandahar Khan, Kakhkhor Khan, Said Khan, Siddiq Khan Mergan, Shodmon, Yusufbek, Gulsanam, Zulfizar, Nigora, Ashur and other similar characters will participate as supporting characters. Although the characters in the "Tarkibadakhshan" epic are diverse, the opposing characters are important in the movement of the plot, in the manifestation of the character aspects of the epic hero and in the typical appearance of the ideal image. Because the problem posed in the work - the ideological goal represents the victory of the rival character and the increase of the goal of the epic hero. The image of the opponent creates an obstacle factor for the epic hero based on its function, the criteria of artistic convention. Changes in the psyche of the hero, contrasting situations in the story are realized at the heart of the struggle, and this situation determines the architecture of the epic. Because "the complexity of the image (expressed or not) corresponds to the complexity of the problem. In this case, the image serves as the answer to the problem. That is, there should be a

correspondence between the psychological affiliation and the statement”¹⁸. As a rival character in the saga, Akdevshah and his giants, Ahmed Sardar. In the dissertation, each world of images was analyzed with examples. In the section of this chapter, known as “Artistic and visual means in the epic”, the importance of artistic and visual means in enhancing the structure and poetic features of the epic is discussed.

It is known that folklore works have a unique whole system of artistic and visual tools, different from fiction, which is clearly visible in epic texts. From the tools that increase the artistry of the epic, it creates a lively picture based on the skill of symbolic images, constant characterization and similes, exaggeration, the prosperity of static phrases, the use of caressing and diminutive adjectives in the language of the epic, and the skill of giving praise and repetitions, and gives artistic power to the listener. Secondly, the specific aspects of the artistic means in the epic text are the reaction to events, especially the embodiment of epic images, portraits, images of nature, their relationship to the epic process is considered to be of particular importance. One of the oldest among visual tools is the art of simile. In this definition, which is told from the Mashar witch language to the Avazhan, it is described in the form of an adjective and in the form of an additional help *–day*, and its question is shown by analogy with the Avazhan eagle, the giant.

... *Burgutga o'xshar kelbating,*
Devday ko'rinar savlating,
Tani qaytmasin davlating (page 116).

Similarity can also be seen in the prose passages of the epic: “...Then Gorogli sultan took a cup of wine in his hand, sighed like a tiger, roared like a lion, and called everyone around him...”. The image of Gorogli is revealed in the image of him telling forty young men to bring Gulrukhsar. In the epic “Tarkibadakhshan” he skillfully uses not only similes, but also epithets to enhance artistic expressiveness. Although adjectives are used in many places in the text of the epic, a special place is given to metaphorical epithets used in a figurative sense.

Because Bakhshi, using such qualifications, not only strengthens the form of gesture and status symbol of the image, but also withdraws from repetition. For example, the image of the fairy Gulrukhsor is explained by fairies in the text of the epic as follows:

Nasib bo'lsa yetar bo'lding, Go'ro'g'li,
Eram bog'dan qochgan toza gulingga (page 8).

The flower as a poetic expression is traditionally associated with the girl. In particular, the quality of red is inextricably linked with the subject of flowers, and it is traditionally stereotyped as a girl.

In conclusion, the metaphors, poetic figures, dialectisms and expressions used in the epic “Tarkibadakhshan” are formed by the Bakhshis during the performance process to illuminate the hero's behavior and mental process, and these tools

¹⁸Потебня А.А. Теоретическая поэтика. Из записок по теории словесности. www.gumer.ru/portebnya

increase the artistic value of the epic and help to better imagine the image of the heroes.

CONCLUSION

Summarizing the research results, the following conclusions were reached:

1. The epics of the “Gorogli” series have separate versions and variants and are united by one ideological goal. The epic hero Gorogli, Girot and Chambil occupy the main place in the structure of all epics of the series, and unite independent plot and compositional epics within the framework of one series. Although three characters lead in the epic “Tarkibadakhshan”, which is considered a romantic-adventure example of the genre, Avazkhan undertakes to fulfill the ideological mission. With these characteristics, “Tarkibadakhshan” has traditionality and originality as an example of epic of “Avazkhan” family series.

2. Although the plot of “Tarkibadakhshan” is ideologically similar to the events of the “Malika Ayyar” epic, it is a version of the Uzbek national epic in terms of plot composition, some images and details, and ideological and artistic interpretation. Chori bakhshi Umirov and Kakhkhor bakhshi Rahimov versions of the epic have been recorded in manuscript and audio form.

3. The plot of the “Gorogli” epic, the formation of the image of the epic hero Gorogli was formed on the basis of the image of Herakles of the ancient Scythians and the mythological imagination that tells about him. This commonality influenced the epic creativity of the Turkic peoples and the peoples who lived side by side with them, took place in the repertoire of the epic song type, was traditionalized and performed within the framework of the group.

4. In the creation of the “Tarkibadakhshan” plot, the beliefs of our ancient ancestors about the world in three vertical forms played a key role, symbolically, it was fictionalized on the basis of epic thinking and the performer's worldview.

5. Although the events that are the basis for the plot of the epic “Tarkibadakhshan” are formed in a mythological framework, the world of artistic thought of the performer is the symbolization of epic reality, motifs, images and epic images have been socialized in the context of the epic worldview. This caused the traditionalization of the epic song type in the context of creative processes in the traditions of epic poetry, in the transition from the archaic form of epic reality to the artistic evolutionary process based on epic thinking and worldview.

6. In the ideological content of the epic, the victory of the forces of goodness over evil has a symbolic expression, in which the behavior of the epic hero Avazkhan, his formation as an epic hero, his going to the epic place Tarkibadakhshan in order to win over Okdevshah, who is the basis for the symbolic reality, his mind, strength and behavior with the help of his actions, he overcomes epic obstacles, faithfully fulfills his filial duty, the images are skillfully depicted.

7. Based on the analysis of variants, the development and emergence of variants of the system of traditional places, motifs and images in the composition of the epic is shown, where the main role was played by the imagination and individual performing skills of the poets.

8. The world of images of the epic is diverse, in which the leading figures are divided into several groups in terms of the historical basis of their participation in the structure of the epic, the composition of the plot, the ideological goal, and the hero's actions. The artistic-aesthetic significance of the world of images plays an important role in the compositional consistency and ideological-artistic formation of epic events.

9. The importance of artistic tools in the composition of the epic, the depiction of events, the behavior of the characters and the artistic representation of the state of mind was formed in the framework of Bakhshi's skill and style, his creative thinking related to the use of language, and the master-disciple tradition.

10. Art-visual tools are not only an element of artistic form, they are traditionalized on the basis of examples of Uzbek folk art, including epics, there is a process of typification of their characteristics related to ancient beliefs and imaginations.

11. The comparative analysis of the versions of the epic "Tarkibadakhshan" recorded from the repertoires of Chori bakhshi Umirov and Kakhkhor bakhshi Rahimov shows the issue of the epic's artistry and the individual skill of the bakhshis.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ DSc.03/30.12.2021.Fil.70.01.
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
КАРШИНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ХАМРАЕВ ДИЛШОД ХАМДАМОВИЧ

**ГЕНЕЗИС И ЭВОЛЮЦИЯ СЮЖЕТА ЭПОСА
«ТАРКИБАДАХШАН»**

10.00.08 – фольклористика

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD)
по филологическим наукам**

Карши – 2023

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за № В2022.1.PhD/FH2334.

Диссертация выполнена в Каршинском государственном университете.

Автореферат диссертации размещен на трех языках (узбекский, английский, русский (резюме)) на веб-сайте Каршинского государственного университета (www.qarshidu.uz) и на информационно-образовательном портале «ZiyoNet» (www.ziyo.net).

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Защита диссертации состоится на заседании резового Научного совета DSc.03/30.12.2021. Fil.70.01 по присуждению ученых степеней при Каршинском государственном университете < 1 > 12 2023 года в 11 ч. (Адрес: 180103, город Карши, улица Кучабог, 17. Тел.: (0 375) 225-34-13; факс: (0375) 221-00-56; e-mail: qarshidu@mail.uz). Каршинский государственный университет, Здание 2, комната 202.

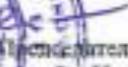
С диссертацией можно ознакомиться в Информационно-ресурсном центре Каршинского государственного университета (зарегистрирован за номером 211). (Адрес: 180103, город Карши, улица Кучабог, 17. Тел.: (0375) 225-34-13; факс: (0375) 221-00-56; e-mail: qarshidu@mail.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – определить историческую основу генезиса сюжета эпоса «Таркибадахшан», мифологические и архаические эпические черты, а также роль эпоса «Гороглы» в версии узбекского национального эпоса, его идейные основы, образный мир и художественную эволюцию.

Объектом исследования были выбраны варианты эпоса «Таркибадахшан», записанные Чори Бахши Умировым и Каххар Бахши Рахимовым.

Научная новизна исследования заключается в следующем:

Определено, что среди эпосов серии «Гороглы» примером особого эпоса является «Таркибадахшан» и особенности его сюжета сходны с событиями эпоса «Малика айяр»;

Обосновано, что генезис сюжета эпоса, мотивов и образов, их источник является результатом мифологических представлений, а позднее и влияния исламской веры;

Выявлено, что продолжение эпического сюжета на этапе мифологического фабулата – мифологического сказания – художественного контекста было обусловлено типом наставника-ученика эпического певца, творческими процессами в традициях эпического письма;

Доказано, что воображение поэтов и индивидуальное исполнительское мастерство сыграли ключевую роль в эволюционном развитии и вариантах системы традиционных мест, мотивов и образов, характерных для композиции эпоса.

Внедрение результатов исследования. На основании результатов, полученных при изучении генезиса, жанровых особенностей, мотивов и образов, эволюции, идейной основы, источников и поэтических особенностей эпоса «Таркибадахшан»:

Генезис и художественная эволюция сюжета эпоса «Таркибадахшан», мир мотивов и образов, его традиционность, идейная основа, поэтические аспекты его композиции, лингвистические факторы, связанные с своеобразием лингвистических факторов, связанных с теоретическими выводами о создании лингвистической платформы PZ – 2020042022 «Лингво-дидактическая платформа электронного обучения турецким языкам» была использована в практическом грантовом проекте (справка № 01/10-1086 от 3 июня 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои Министерства высшего образования, науки и инноваций Республики Узбекистан).

В результате при создании лингводидактической электронной платформы тюркских языков удалось обосновать языковые факторы, связанные с художественным миром, эволюцией, жанровыми характеристиками, мировоззренческими основаниями, историко-типологическими характеристиками эпического сюжета, мотивами и изображениями.

Теоретические выводы исследования, относящиеся к народному эпосу, включая особенности исполнения, традицию, композицию, сюжетный слой и мир образов, идеологические и художественные особенности, образовательные

основы эпоса «Таркибадахшан», были использованы при подготовке шоу и радиопередач Кашкадарьинской областной телерадиокомпании под названием Халқ дostonлари – тарбия қомуси”, “Элда ардоқланган бахшилар” (справка № 2 от 30 июня 2023 года Кашкадарьинской областной телерадиокомпании). В результате была обеспечена научная популяризация этих программ и передач, совершенствовалось содержание, широко освещалась роль нашего национального эпоса и его исполнителей в воспитании духовного мышления подрастающего поколения.

Структура и объем диссертации. Исследование состоит из введения, трех основных глав, заключения и списка использованной литературы, а его общий объем составляет 152 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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I bo'lim (I part; I часть)

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3. Hamroyev D.H. “Tarkibadaxshon” dostoni syujeti va obrazlar tarkibi haqida. // Xorazm ma'mun akademiyasi axborotnomasi. – Xiva, 2021. № 12-son. – B. 201-205. (10.00.00 №21).

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8. Hamroyev D.H. Epik detal va uning doston strukturasi haqida tutgan o'rni. / “Janubiy O'zbekiston folklori va shevashunosligi muammolari” mavzusidagi Respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2022. – B. 63-66.

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II bo'lim (II part, II часть)

10. Hamroyev D.H. Chori baxshining an'anaviy obraz yaratish mahorati / “Milliy baxshichilik san'atining rivojlanish bosqichlari” mavzusidagi ilmiy maqolalar to'plami. – Toshkent, 2021. – B. 204-208.

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